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Robert Aitken, direction
music by:
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Gilles Tremblay (Canada)
Elliott Carter ❁ (USA)
Bruce Mather (Canada)
Michael Colgrass (USA/Canada)

Sunday November 11, 2012 • 8pm

GENERATION 2012
The Music Gallery | 197 John St.
Ensemble contemporaine de Montréal
Véronique Lacroix, direction
new works by:
Annesley Black (Canada)
Gabriel Dharmoo (Canada)
Marielle Groven (Canada)
Riho Esko Maimets (Canada)

Sunday December 9, 2012 • 8pm

PAST, PRESENT AND FUTURE
Canadian Music, Then and Now
Betty Oliphant Theatre | 404 Jarvis St.
New Music Concerts Ensemble
Robert Aitken, direction
music by:
John Weinzweig (Canada)
R. Murray Schafer (Canada)
Adam Scime ❁ (Canada)
Brian Cherney (Canada)
Brian Harman ❁ (Canada)

Sunday December 9, 2012 • 2:30pm

KOREAN MUSIC PROJECT
Betty Oliphant Theatre | 404 Jarvis St.
Traditional Korean music & new works by
Klaus Huber ♦ (Switzerland) and
Inwon Kang ♦ (S. Korea)

Sunday December 9, 2012 • 8pm

THE KOREAN STORY
Sukhi Kang and his Class
Betty Oliphant Theatre | 404 Jarvis St.
New Music Concerts Ensemble
Robert Aitken, direction
Canadian and World premieres by:
Sukhi Kang ♦ (S. Korea)
Shinuh Lee ♦ (S. Korea)
So Jeong Ahn ❁ (S. Korea/Canada)
Jongwook Yim ❁ (S. Korea)
Unsusong Chin ❁ (S. Korea)

Sunday February 3, 2013 • 8pm

PAST, PRESENT AND FUTURE
Canadian Music, Then and Now
Betty Oliphant Theatre | 404 Jarvis St.
New Music Concerts Ensemble
Robert Aitken, direction
music by:
John Weinzweig (Canada)
R. Murray Schafer (Canada)
Adam Scime ❁ (Canada)
Brian Cherney (Canada)
Brian Harman ❁ (Canada)

Saturday January 19, 2013 • 8pm

ENSEMBLE SURPLUS
Music from Germany & Canada
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Cornelius Schwehr ♦ (Germany)
Dieter Mack ✶ (Germany)
Claus-Steffen Mahnkopf ✶ (Germany)
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Saturday April 6, 2013 • 8pm (Benefit)

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Saturday April 27, 2012 • 8pm

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music by:
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Gilles Tremblay (Canada)
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Cover Photograph AIR’LETH AODHFIN
An Opening Fare Well

My mighty mother, of whom I shall say a little more at the end of this farewell, had a story she loved to tell about how as a fledgling activist in the 1940s she proved her credentials to the assembled members of the South African Communist Party cell of which her then-boyfriend was a member, by announcing her passion for the music of Shostakovich; then later, when she tired of the aforementioned boyfriend (and his politics), she greatly simplified her exit from the relationship by confiding to the scandalized cohort her abiding love for the symphonies of Tchaikovsky.

The WholeNote’s annual Blue Pages are always a nice reminder of how diverse the musical tastes of our community are and how much opportunity there is in a relatively peacable land to indulge one’s own musical tastes without having to deny anyone else theirs. It is a relief when matters of taste don’t have to be a matter of life and death. Enjoy the read, and may you find something delightfully unexpected (or unexpectedly delightful) in the course of it.

What’s in a Name? The recent opening of the Regent Park Arts and Cultural Centre has given a dozen other organizations the same opportunity as the Regent Park School of Music to take big steps forward. The organization Artscape, long an advocate for artists in the community, should take a bow for somehow harnessing the energies of developers and City departments to a common purpose. And beyond that, it’s no small talent to turn common purpose into a viable business plan. This is where commodities such as “naming rights” come into the picture, and the Daniels, the major developer of the new Regent Park, had to plaster their name on this building along with all the others, why Spectrum? To any good hockey loving Torontoan “I’m off to the Spectrum” sounds like you’re going to watch a road game in Philadelphia. Even calling it the Daniels Arts and Cultural Centre would have been better, eh? “I’m off to the ACC” means something in this town.

Minor cavil aside, the building is going to be a real asset, for the performance spaces it includes and for the arts and community organizations it will house well. Thanks to the staff of Regent Park School of Music for helping us capture the story and thanks to RSM students Dillon, Megan, Ryan and William Chan; Siddartha Kundu; Boris, Sima and Yakov Tarnopol; and Alex, Lilly and Sally Twin, for helping make the story a reality by appearing in our cover photo.

I said I would return to the subject of my mighty mother at the end of this, and here we are. Ina Perlman’s life’s work, two continents away, during the darkest days of South African apartheid, was with the hungry and the homeless and the dispossessed, first in the tens, then hundreds, then thousands and more. She’d have been furious at being mentioned publically like this. But she’d have liked the company she is keeping in this particular issue of the magazine. Because she understood the idea of small beginnings, things like The WholeNote Blue Pages, like the Regent Park School of Music.

Music cannot feed the body. But it can make a person hopeful enough to want to eat.

Saturday October 20, 2pm: Regent Park Arts and Cultural Centre. Space is the Place. Community celebration of music and dance. Featuring Hymn to Universe, a dance work by B. Coleman. Sun Ra Arkestra; students from Regent Park School of Music; Bill Coleman, choreographer. 585 Dundas St. E. 416-703-5479. Free; community gathering to follow. Be there. —David Perlman, publisher@thewholenote.com
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DIR ECTORIES CAN MAKE for dry reading. Just think about the proverbial telephone book. On the other hand, if you delve into the lives lived behind the names, things start to get a lot more interesting.

A similar example is The WholeNote’s Blue Pages, the magazine’s 13th annual directory of musical organizations throughout the GTA and beyond. Each group submits a short profile, and while certainly not dry reading, these snapshots are still very factual. My specific assignment was to write “a personal point of view on what’s in the directory.” What follows is my journey into “the blue”—to get behind the names, as it were.

At first instance, one is lost in a sea of choirs, instrumental ensembles, opera companies, presenters, churches and service organizations—26, small print, double sided pages, to be exact. In order to negotiate a way into this mass of material, I came up with the idea of asking questions inspired by the Blue Pages.

**Debus’ choice:** Here’s an example of something that I wanted to know. How does Johannes Debus, music director of the Canadian Opera Company, choose what he conducts each season? And maestro Debus graced me with an answer.

“At the top of my priority list is the repertoire by the three great masters of opera: Mozart, Verdi and Wagner—full stop! But would that important, fairly small corner of our repertoire be satisfying and fulfilling for a curious person like myself? I’m delighted that the COC repertoire allows me to both engage in the all-time favourites, as well as discover new masterpieces.”

As a side note, Debus is conducting four COC productions in the 2012/13 season—*Die Fiedermaus, La Clemenza di Tito, Salome* and *Dialogues des Carmélites*.

**Marshall’s plan:** On another curiosity quest, I demanded of Opera Atelier’s co-artistic director Marshall Pynkoski, what is baroque about Weber’s 1821 *Freischütz*, which is the company’s first opera of the season. And his answer? “I’m delighted with the question,” he says, “because it gives me the opportunity to make the point that we no longer consider Opera Atelier to be solely a baroque company. Rather, we now think of ourselves as a period opera/ballet company. We see ‘period’ in the broadest sense—that any century’s opera can be mounted as long as we observe the original intention of the creators, and the context in which the work was first created.” Can Bellini and Donizetti be far behind?

**Factoids:** As I asked my questions of the Blue Pages denizens, I began to notice interesting factoids popping up in the answers. For example, to ready the musicians for the October concert featuring Franck’s Octet in E-Flat Major, Mayumi Sel- ler’s Via Salzburg needs 15 hours of rehearsal time plus dress. So much for professional musicians sight reading.

Anthony Rapoport, violist with the Windermere String Quartet, points out that while the ensemble plays on period instruments, it is in “transitional” style. Their string tension is at A=430, a quarter-tone higher than the usual baroque pitch of 425, and their bows have a degree of “camber” or a concave curve in the sticks, which places them between baroque and modern bows. Hence the bright tone and sharper articulation.

In his rapturous paean to his beloved musical genre, Nurhan Arman, music director of Sinfonia Toronto, mentions that string orchestras have played an important role in movie scores, including the terrifying shower scene in Alfred Hitchcock’s 1960 thriller *Psycho*.

**Gotta gimmick:** Like the burlesque queens in the musical *Gypsy*, music groups also “gotta get a gimmick” to keep things fresh.

Joëlle Morton, artistic director of the early music ensemble Scaramella, proposes an interesting theory. “I think that one of the biggest challenges with early music is that it’s almost too accessible. Scaramella’s focus on innovation stems from my belief that people listen more deeply when they don’t entirely know what to expect.” For example, in the December program, cleverly called “Lions and Tigers and Bears. Oh My!,” the animal theme requires the musicians to find new techniques in order to depict birds and animals. Needless to say, Biber’s evocative *Sonata Representativa* (c1660) is on the program.

The Canadian Sinfonietta, headed by the father/daughter duo, Tak-Ng Lai (artistic director) and Joyce Lai (concertmaster), is on a similar track to Morton, although with a modern chamber orchestra. I asked them about how their mantra “Tradition with a Twist” manifested itself in programming. Joyce Lai answered that it could be the interpolation of the Hungarian cimbalom or the Chinese erhu into classical music. Or mixing the old with the new. The upcoming November concert pairs Bach and Vaughan-Williams with Alan Bell and a world premiere by Douglas Finch.

Pianist/artistic director Catherine Wilson of Ensemble Vivant is another musician who believes in that ever-present icon of innovation. What began as a classical piano trio, has, over the years, moved into jazz, Latin, ragtime, novelty classics and tango, with many new works in these styles being written for the group. According to Wilson, Ensemble Vivant now straddles both the classical and jazz worlds.

**In delving into the directory, I also discovered that**
Opera in Concert is rebranding. It is now called VOICE-BOX: Opera in Concert. Of course, that led to an obvious why? Says general director Guillermo Silva-Marin: “The board of directors is working on a transformation for the company to provide fresh approaches for new audiences. After 40 years, they saw a need to identify Opera in Concert’s essence, and capture it with a single and effective term. The voicebox is one of the factors involved in the production of singing, and we’re a showcase for singers.”

Übertext?: And then there are the text devotees of whom I asked, why program the mix of music, voice and the spoken word? The doyens of mixed element concerts, Stephen Ralls and Bruce Ubukata of the Aldeburgh Connection, responded that the idea of text with music was evolving back in the late 70s, and that it seemed to be a suitable genre for an academic context when they founded their series in 1982 at the University of Toronto.

This idea of weaving poetry, memoirs, letters or essays into the program is also a format used by the Talisker Players and Off Centre Music Salon. Says Talisker’s artistic director Mary McGeer: “The spoken word expands on the ideas and imagery in the music. The result is that each production has a narrative and a dramatic arc.” And from Off Centre’s Inna Perkis and Boris Zarankin (four-handed?): “Themed concerts place music into context. It’s telling a story.”

Choral quintessence: With 46 professional and community choirs listed in the Blue Pages, excluding churches, synagogues and schools, I was compelled to ask, what is the lure of group singing?

For the answer, I needed a quintessential chorister. Greg Rainville is founder of the Canadian Men’s Chorus and associate conductor of the Orpheus Choir (and a hedge fund administrator by day). “Choirs are a very human way of making music,” he explains. “Through the words and music, we can tell stories. We can present the whole range of human emotions directly to the audience.” (Incidentally, when a choir is classified as SATB, it means it’s a mixed group featuring sopranos, altos, tenors and basses.)

Different songbooks: The next task was discovering how choirs differentiate themselves from each other. As artistic director Peter Mahon points out, when the Tallis Choir was founded in 1977, no other group in Toronto was focusing on the music of the Renaissance. “Even in today’s larger music scene,” says Mahon, “no choir performs as much renaissance music as we do.” The Tallis Choir does branch out, however. The final program, “A Grand Concert for the Battle of York,” with martial music by Haydn, Boyce and Beethoven, will take place on April 27, the actual 200th anniversary of the American invasion of York.

Jurgen Petrenko, co-founder and artistic director of Toronto Classical Singers, reports that his group almost always performs with an orchestra. “What distinguishes us,” he says, “is that we are the only choir in town, possibly in Canada, that exclusively programs major works from the oratorio/mass/requiem repertoire.” On the other hand, Michael Erdman’s early music Cantemus Singers are known for the rarely performed renaissance secular music that includes love songs, rounds, madrigals, drinking songs and songs of humour.

Artistic director Robert Cooper points out an interesting distinction between his small town Chorus Niagara and his big city Orpheus Choir. “While I love the core choral repertoire and perform much of it with my Chorus Niagara,” he says, “there is not much point in my being a continued on next page
proponent for the mainstream here in Toronto.” Two years ago, Cooper led the choir through an intensive process of self-evaluation. The Orpheus now programs rarities and new creations.

Choral M & F: I was also curious about the relative attraction of male and female choirs. According to Rainville, research has shown that because the male voice sits in the middle of the human hearing range, the pitch is the most comfortable to the human ear. So much for women!

Rainville founded his Canadian Men’s Chorus two years ago because there weren’t that many all-male choirs amid the GTA’s saturation of mixed choruses. When asked to describe the zeitgeist of a male choir, Rainville replies: “Inside a male choir there is a sense of brotherhood, of camaraderie, like a sports team.” As for repertoire, while there is an abundance of barbershop and pop music, there are few classical works. Part of Rainville’s job is pouring through recordings and publisher’s websites looking for material.

Perhaps the most famous of male choirs are those in the Welsh tradition. Graham Parker is president of the Toronto Welsh Male Voice Choir. I asked him to define the Welsh sound. Says Parker: “I believe that the uniqueness of Welsh four part harmony emanates from the inbred “hiraeith” or longing for the country and for singing itself. The richness is in the predominance of the baritones and basses. Male choirs started where gatherings of coal miners gave rise to impromptu singing. In essence, it was a form of escapism. To be born Welsh is to be born with a song in your heart and music in your soul. Never a truer word was spoken.”

To give all-female choirs their due, there is Harvey Patterson, conductor of the Harmony Singers of Etobicoke (a man, one notes). Patterson actually asked his choristers at a rehearsal for their reasons for joining a women’s choir. The answers included camaraderie, friendship, bonding and love of the songs they sing (pop, folk, sacred and light classical). More importantly, they enjoy the sound of women’s voices and the feeling of power from being in a group of women engaged in an activity together.

Treble makers: To the Canadian Children’s Opera Company, my question concerned finding repertoire. For one thing, treble voices have a uniformity that is not SATB. This means that all the repertoire has to be adapted or commissioned. Executive artistic director Ann Cooper Gay has clear priorities as to what constitutes appropriate operas for children’s performance practice. A story that is not too juvenile. A suitable range or tessitura for young voices. Age appropriateness from a dramatic point of view. (“I’m not a fan of children dressing up to look older,” she says.) And lastly, workable adaptations such as G&S or Hansel and Gretel.

Propelled by the new: Perhaps the most passionate response to my questions came from the proponents of New Music. triggered by my query of how do they soldier on in the face of small audiences. As Alex Pauk, music director and conductor of Esprit Orchestra says: “The bottom line is that composers and New Music performers are unlikely to just stop; they have a calling, and are propelled to go on because of it.”

As for the small audiences, New Music remains a tough sell. Says David Olds, general director of New Music Concerts: “I acknowledge that the repertoire we present is uncompromising and not aimed at mass appeal. But I also think the real problem is that the mainstream media gives us little coverage, so the general public simply doesn’t know that New Music even exists.”

Paula Citron is a Toronto-based arts journalist. Her areas of special interest are dance, theatre, opera and arts commentary.
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Richard Marsella and the Musical Life of Regent Park

BY REBECCA CHUA

When the students of the Regent Park School of Music took to the stage with Pink Floyd's Roger Waters at Toronto's Rogers Centre this past June, they were performing for an audience of 40,000—no mean feat for 15 students from a little community music school. Not that these particular students are strangers to large crowds. After all, they've performed at Blue Jays openers before. But this time around, their rousing rendition of Another Brick in the Wall was, in fact, a reprise of several sold out concerts two years ago.

That first time, when Waters contacted the school in 2010, they were given such short notice that, armed only with a copy of the lyrics and a YouTube video, the students virtually practised in the bus on the way to the concert at the Air Canada Centre. Still, that was a demonstration of the kind of sterling professionalism (and gusto!) worthy of any serious musician—and the kind of challenges that these students have surmounted before.

For the children of Regent Park, the challenges have never been simply, or even predominantly, financial. When the music school first began almost on a hope and a prayer in 1999, the neighbourhood's name was widely used as a synonym for "gangs and drugs." As a scenario it was not so very different from the slums of Caracas in Venezuela in 1975, where one of the giants of music education in our time, Jose Antonio Abreu, hit on the plan of luring children of poverty away from crime by providing free musical training.

El Sistema, the voluntary music education program Abreu founded, and for which he was awarded the Glenn Gould Prize in 2009, began dismally, with just 11 students. Today, it has close to 370,000 students and boasts 125 youth orchestras, 31 symphony orchestras and the celebrity of alumni like conductor Gustavo Dudamel. What’s more, it’s an enduring testimony to the transformative power of music.

While there’s no denying that El Sistema started out as a social rescue program aimed at the most vulnerable members of society, Abreu would argue that it is far more fundamental than that: as a microcosm of social life, it develops self esteem and counts on individual contributions to achieve collective goals.

Richard Marsella, director of the Regent Park School of Music, and the focus of this month's column, would be the first to scoff at being compared to Abreu. But on one thing they agree: "Music could save lives. If you connect with a child, that could change their life!"

Within days of opening its doors in a church basement 13 years ago, 71 children had been enrolled in the Regent Park School of Music. Fast forward to 2012 and 800 children are taking lessons, not only at Regent Park but also at satellite locations, Parkdale, Jane and Finch, and Lawrence Heights, in collaboration with local schools and both York and Toronto universities.

Marsella has written an ambitious five year plan that would see 3,000 students by the year 2015. "Ten years from now, we could have another hub at Lawrence Heights," he muses. This is a man who is not afraid to dream big—and with good reason. After all, he has just shepherded the Regent Park School of Music into its spanning new state-of-the-art home, in the Regent Park Arts and Culture Centre, at the heart of a reconceived, revitalized, you-won’t-recognize-it-now neighbourhood.

It’s a home he had a hand in designing. Jennifer Mallard, Diamond and Schmitt’s project architect for the Arts and Cultural Centre, where the music school is tucked away on the second floor, recalls his infectious enthusiasm about every detail, from which direction the doors should face, to whether a storage room would better serve as a studio (since it has the right acoustics anyway). He’s the kind of hands-on guy who measures the size of the screws to fit the shelves in his office and thinks nothing of driving to Staples to pick up a few supplies.

You might think that screws and nuts and bolts are not the stuff of music making, but you would be wrong. In 2001, Marsella spent three weeks at Queen’s University with composer R. Murray Schafer, his former supervisor in the Masters program at the University of Toronto, building a museum of smells, going on a blindfolded walk and working on what Marsella candidly describes as “a bizarre production of Snow White.” To this day, he’s not sure if Schafer was doing was necessary music education, “not in the standard sense anyhow,” although it certainly resonated for him and developed in him a healthy respect for the completely unorthodox.

It was Schafer, after all, who introduced not just the notion of soundscape but the very word into our vocabulary. There are, according to Schafer, three elements to a soundscape. First there is the keynote, which is created by geography and climate (sounds like the wind, or other hardly noticed ambient noises, or sounds that are more intrusive, even if always in the background, like traffic). Second are sound signals, which are in the foreground and are obvious, like bells, horns and sirens. And finally there is the soundmark, the sonic equivalent of a landmark, which is what is unique to what Schafer calls “the acoustical life of the community.”

For the then Brampton-based Marsella, it was a formative experience for what he was already plotting: a “constructive anarchist event with 700 grade four students” that was eventually christened “The Parade of Noises.” Over a period of five years, Marsella would lead this annual procession of children brandishing such home made musical instruments as styrofoam guitars, shoebox banjos, water bottle drums, tin can bongos, whoopie cushion organs, clay ocarinas and plastic trombones, marching through the main street of Brampton, making joyful music in conjunction with a hundred professional musicians he’d persuaded to come along for the ride.
Marsella had a great team in his corner. Henk de Graauw, a man who built his own mechanical organ and whom Marsella affectionately calls a retired Nortel genius, helped out. One year, Schafer himself got involved in some of the planning meetings, and, of course, Marsella could count on the music faculty at U of T, where he was a student. Then there were the teachers of the 35 schools that turned up every year and their equally enthusiastic students, not to mention the staff at the Brampton Theatre, the Peel Board of Education and the Mayor of Brampton, who actually marched in the parade herself.

Yes, it takes a village: “To engage with a community, you need to include everybody, from parents and children, to the local garbage man, to the water-bottling plant,” acknowledges Marsella. “From restaurants, we were given sauce cans by the hundreds, from the bottling plants, 18L water buckets that we’d transform into drums and from Waste Management, everything from pipes and buckets to heating grates. Everything turned into music, led by the imaginations of 700 nine-year-olds.”

Marsella’s role then, as now, was never far from the “nuts and bolts” end of things: things like spending many a night in his tool shed deburring the ends of copper pipes, to ensure that no children lost any fingers while making their instruments.

Nor has he ever forgotten what it means to engage with community. To that end, he sees the value of diversifying the school’s programs and moving away from what he calls the Royal Conservatory model. This entails adopting a group approach, without entirely abandoning one-on-one classes. The school works with both paid staff and volunteer teachers from the community. A member of the local church makes phone calls to connect with students past and present. Graduates of the school come back to teach, mentor or just help out.

Connection is what Marsella does best. In 2010, before he took the helm at the school, he organized the Olympic Torch Relay on Parliament Hill and was able to connect with both the prime minister and the governor general.

In the same year that the Regent Park School of Music opened its doors, he started the Brampton Indie Arts Festival, booking artists who might have been considered, in those days, unusual, unconventional, even controversial. In the intervening years, it has showcased such acts as the Nihilist Spasm Band, Marc Ribot, Ron Sexsmith, the Rheostatics and Scott Thompson.

Friendly Rich: Many musicians make no secret of the fact that the only reason they have a day job is to enable them to indulge their real passion for music. Marsella makes no such distinction, but feeds his musical passions both day and night. As Friendly Rich, he fronts his own band, the Lollipop People, which this summer “began an eight-year Tuesday residency” at the Cameron House on Queen St. W. in downtown Toronto.

Visiting the Cameron on a recent Tuesday night, it was not difficult to imagine a consistent philosophy of musical connection at work. In between songs, a member of the opening band, the House Plants, ribbed him about his hirsute resemblance to the Mexican painter Frida Kahlo, then proceeded to sing a song about being dumped by a girl. And when the Lollipop People took to the stage, it prompted the audience to spontaneously hug each other in a wildly rhythmic paroxysm of applause, jumping up to bop. When the late night hurdy gurdy man sang, it sounded the way opera would if Elvis sang I Pagliacci, except that it was in English and irreverent, with rude references to people and places and events we all knew and some we didn’t. It was soaring and wild and infectious and the crowd cheered for more.

It’s what he calls “a culture of artistic risk taking” and he has brought it with him to the Regent Park Music School, where as he sees it “delivering quality music education means recognizing that experimentation leads to innovation, fostering volunteerism and community involvement.”

That, one might say, is the nuts and bolts of it.

Rebecca Chua is a Toronto-based journalist who writes about culture and the arts.
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In With the New, Indeed
DAVID PERLMAN

NOW THAT SEPTEMBER’S TIFF-induced somnolence has receded from the new music scene, October starts to take on more of the shape one might hope for, with the emergence of new ensembles, an entirely new series of instruments, a major John Cage conference, almost back-to-back Koerner concerts by two heavyweight ensembles, both celebrating their 30th anniversaries and a plethora of inventive smaller presenters taking advantage of an ever-increasing range of intimate venues far and near.

It’s a particularly nice coincidence for me to have this column kicking off the Beat by Beat section of the magazine in the very month that Richard Marsella’s Regent Park School of Music moves into its new digs in the spectacular new Regent Park Arts and Cultural Centre (this month’s cover story). It was Marsella, you see, who gave the column the name “In With The New” when he served, energetically and all too briefly, as The WholeNote’s new music columnist. I wish him, and the school, momentum and luck.

Newest of the new: It is always interesting at the start of a new season to look at ensembles at the opposite ends of the spectrum in terms of longevity—at the ones celebrating significant anniversaries and at those just embarking. In the latter category, a group called the Thin Edge Music Collective probably takes the prize as the newest of the new. This time last year the collective was nothing more than a good idea in the minds of pianist Cheryl Duvall and violinist Ilana Waniuk.

“TEMC believes that contemporary music is a powerful medium which has the ability to comment and reflect on modern society in a unique and poignant way,” their manifesto reads. “We recognize that the broad range of musical idioms which new music encompasses functions as an important touchstone for contemporary life and as such are passionately dedicated to supporting our peers through commissions and performance. Ultimately we aspire to bring innovative and challenging 20th and 21st century music to audiences both existing and as yet untapped.”

By spring of 2012, following a Banff Centre residency with Toronto composer Tova Kardonne, they had mounted an inaugural concert, aptly titled “Premieres,” featuring five newly composed works by emerging Canadian composers: Margaret Ashburner, Aura Giles, August Murphy-King, Nick Storring and Kardonne.

Composer/cellist Storring joins them again October 6 for a concert titled “Unusual Spectrum” featuring works by Sokolovic, Bolton, Nobles, J. TV and Storring himself. And the works are not the only thing “unusual” about the event. The venue (The Placebo Space, Apt. A at 1409 Bloor St.W.) is as unfamiliar to us as Gallery 345 was a handful of years ago. For the other three programs in their 2012/13 season, they will take their act to a range of intimate venues across our catchment area: to Gallery 345 and Hamilton’s Artword Arthar

BEAT BY BEAT
IN WITH THE NEW
November 22 and 25 respectively; back to Gallery 345 in February; and across town to the Tapestry/Nightwood New Work Studio in the Distillery District in June. As Amici did, a quarter of a century ago, TEMC seems to have cottoned on to the fact that commissioning works for larger combinations of instruments, along with themselves, can be the path to building relationships and bridges as they go. Percussion and cello, accordion and flute already feature in this year’s series plans.

Bohlen-Pierce: Speaking of the newest of the new, it’s not often that entirely new instruments come along and even less common when the instruments in question have the potential to reshape entirely the way composers write and audiences listen. So circle Tuesday October 9, 8pm, (at Gallery 345) for a lecture/recital by Nora-Louise Muller on the Bohlen-Pierce Clarinet which, according to its Toronto maker, master clarinet builder Stephen Fox, is designed to produce “an exotic sequence of tones providing numerous consonant intervals and hence the promise of extensive musical possibilities to those willing to explore non-traditional sounds.” There’s nothing random about it, though. The Bohlen-Pierce Scale, according to Fox “uses an alternative musical system which divides the perfect twelfth into 13 steps.”

This Bohlen-Pierce clarinet project began in 2003, with the goal of designing and building clarinet-type instruments—soprano, tenor and contra—for the purpose of exploring and demonstrating the musical potential of the concept. The premiere concert involving Bohlen-Pierce clarinets took place at the University of Guelph on March 20, 2008, presenting newly composed works by Owen Bloomfield and Todd Harrop, and “future plans involve holding an international composition competition for Bohlen-Pierce instruments.”

New ensemble: Saturday October 27 at Heliconian Hall, the Toy Piano Composers collective unveils something new too, namely its own ensemble. Hence the concert’s title: “We Started a Band.” Featuring works by TPC members Brophy, Floisand, Guechtal, Pearce, Ryan and Thornborrow, the concert also will also unveil the TPC Ensemble: Katherine Watson, flute; Anthony Thompson, clarinet; Sharon Lee, violin; Adam Scime, double bass; Daniel Morphy, percussion; and Wesley Shen on piano and toy piano. Watch for the five-year-old collective to flourish as familiarity with a versatile group of core players breeds content.

Soundstreams and Esprit: It’s hard not to draw parallels between two of Toronto’s most venerable presenters this month. Both are 30 years old this season. Both have been led by one individual since their inception (Lawrence Cherney at Soundstreams, Alex Pauk at Esprit). Both opted early on to take the gamble of upsizing their previous venues and moving their main series to Koerner Hall. Soundstreams launches its Koerner season October 11. Esprit follows October 14. Both will feature new commissions by Murray Schafer, himself striding towards an important anniversary in the spring. But the superficial similarities obscure the fact that the two events promise to be as different as one might imagine, reflecting two very different, if equally single-minded, visions.
The October 11 Soundstreams event offers a veritable smorgasbord of performers, drawn from a wide range of sources specifically for this event. Among them: David Fallis and Joaquin Valdepeñas, conductors; Ryan Scott, percussion; Shannon Mercer, soprano; Julie Rantti, flute; Choir 21; the Gryphon Trio; and NEXUS, in works by Fresnér, Llugdar, Pärt; Fuhong Shi and Schafer. Cherney’s presence as artistic director will be almost entirely behind the scenes, evidenced in the careful shaping of the event.

October 14, at the Esprit concert, the surprise will not be in the players, the vast majority of whom are the backbone of the orchestra, appearing year in, year out in almost every Esprit event. Pauk will lead from the front, on the conductor’s podium and the overall thrust will be much more strongly large scale, as befits Canada’s only orchestra solely dedicated to the commissioning and performance of new orchestral works. Schafer’s new work for the concert is titled Wolf Returns, and will feature along with the orchestra a chorus drawn from participants over the years in Schafer’s annual summer Haliburton wilderness project, And Wolf Shall Inherit the Moon.

Works by Esprit perennial composers John Rea, Alexina Louie, Iannis Xenakis and Colin McPhee will round out the event, and Schafer himself will be there in the lobby for the official launch, and signing, of his newly released memoir, My Life On Earth and Elsewhere.

All too briefly: the above barely scratches the surface of an extraordinarily rich month of music which also includes the following, each in its way worthy of an article all on its own (and all referenced in our listings so that you can begin supplying for yourself the missing details in this hasty list):

**October 22 8:00:** Continuum Contemporary Music. *Finding Voice.* “Another season of musical and extra musical exploration: influential works reconceived, new works on their way to being influential, revelatory performances, discussion among friends new and old” starts with a concert featuring, at its outset, an old friend of the ensemble, Dutch composer Martijn Voorvelt and riveting mezzo soprano Marion Newman. “Finding Voice” is a concert of vocal music about the voice and about communicating. It is also about history, the past given contemporary voice.

**Friday October 12 to Friday October 19:** Music Gallery. *X Avant New Music Festival VII: Expanding Circuits.* Fortunately fellow columnist Andrew Timar has turned some of his erudite attention to this event, in World Music on page 28 and the Music Gallery’s own website gives a very detailed overview of a boundary-testing event that goes from strength to strength every year.

**Friday October 19 8:00:** Arraymusic. *The Poets.* A mix of words and music by poets and members of Arraymusic. Fides Krucker, mezzo; Phoebe Tsang, violin; Lydia Munchinsky, cello; Stephen Clarke, piano; Nilan Perera, guitar; Rick Sacks, percussion. and Ideas Studio, 980 O’Connor Dr., 416-778-7535. $10; $20(workshop and evening concert, see listings section A, Oct.13 at 8:00).

David Perlman has been writing this column for the past season and a bit and is willing to entertain the notion that it’s someone else’s turn. He can be reached at publisher@thewholenote.com.
Reasons to Celebrate

SHARNA SEARLE

These days, with so much to bring us down—the lousy economy, rampant shootings, political turmoil, crushing poverty, grave threats to the environment, the possibility (even the remotest one) that Mitt Romney might win the upcoming U.S. presidential race or, closer to home, that certain mayors might get re-elected for a second term—who isn’t looking for a reason to lift the spirits and celebrate something... anything. Any excuse for a party, right?

Fortunately for us, in October and early November there’s some serious (and eclectic) celebrating going on by several orchestras: from the CAST (Chinese Artist Society of Toronto) Philomusica Orchestra’s commemoration of the 15th anniversary of Hong Kong’s accession to China, and the Korean Canadian Symphony Orchestra’s celebration of its 25th anniversary, to the Ontario Philharmonic’s recognition of violinist Shlomo Mintz’s 50 years on stage, and the curiously-named Medical Musical Group Chorale and Symphony Orchestra’s acknowledgment of “200 years of peace and friendship” with an “American-Canadian Friendship Concert.” I did say eclectic.

At the other end of the musical spectrum, the art of the solo piano is being celebrated by a number of presenters, covering the gamut from Bach to John Cage (who’s also being celebrated in honour of the 100th anniversary of his birth, well-noted in last month’s issue). You’ll find those listed below in the Quick Picks.

A BANNER MONTH FOR ANNIVERSARIES

15 years: 1997 marked the year of Hong Kong’s accession to China (after 156 years under British rule) and its establishment as a “Special Administrative Region.” The Chinese Artist Society of Toronto (CAST) and the Multi-Culture & Folk Arts Association of Canada are honouring the 15th anniversary of this historic juncture with a concert on October 28 at the Richmond Hill Centre for the Performing Arts. On the varied program: Schumann’s Piano Concerto In A Minor; Mozart’s (unfinished) Concerto for Violin and Piano in D Major K.482 (315f); Chinese music for violin and piano; narration with music arranged from songs that evoke images of Hong Kong; and a violin ensemble of 100 children performing popular Hong Kong songs.

The concert features 20-year-old Hong Kong pianist Rachel Cheung, making her Canadian debut. Also performing are well-known local soloists (with Hong Kong connections) Conrad Chow, violin, and Ka Kit Tam, piano, and the CAST Philomusica Orchestra. Erhei Liang, who wears many hats including one as president of CAST, another as composer-in-residence of the Hong Kong City Choir and yet another as an associate composer of the Canadian Music Centre, conducts. The evening gets underway at 7:30pm.

25 years: On its website, the Korean Canadian Symphony Orchestra states that its mission is “to present the highest quality classical music to our audience, many of whom are not regular concert-
goers, to present Korean-Canadian soloists and composers and provide work and experience to young musicians from the GTA.” On October 20, regular and “non-regular” concertgoers can see that mission executed as KCSO presents its “25th Anniversary Gala Concert” at the Toronto Centre for the Arts’ George Weston Recital Hall, beginning at 7:30pm. While the program does not contain any Korean works, it does offer Mozart’s *Andante in C K315* and *Rondo in D K184*, the first movement of both Chopin’s *Piano Concerto No. 2 in F Minor* and Grieg’s *Piano Concerto in A Minor*, as well as *Symphony No. 7* by Beethoven (in full). Korean-Canadian musicians Sylvia Kim, flute, and pianists Jason Lee and Donna Lee will perform under the baton of Richard Lee who, in addition to being the KCSO’s music director, is also an assistant music director of the Winnipeg Symphony Orchestra.

50 years: The Ontario Philharmonic (OP) must be getting pretty pumped about their upcoming set of concerts titled “Shlomo Mintz, Violin Legend: Celebrating 50 Years on Stage.” I don’t know when it was that Mintz last performed in Ontario (or with the OP), but his early November engagement with the Oshawa-based orchestra is being billed as a “long-awaited return.” Interestingly, both the OP and Mintz were born in 1957 (which means Mintz must have had his first stage appearance at age five). Mintz, considered one of the greatest violinists of our time (and who, at age 18, added the role of conductor to his long list of achievements), has had a celebrated career, beginning with his Carnegie Hall debut at age 16 with the Pittsburgh Symphony. We are lucky to have him in the GTA for two performances: the first, November 3, is at Oshawa’s Regent Theatre; the second, on the 6th, is at Koerner Hall and is part of the OP’s special Great Soloists Series which showcases some of the world’s most distinguished artists. It’s an all-Tchaikovsky program for each concert with Mintz performing the *Violin Concerto in D Op. 35* and Marco Parisotto, OP music director, conducting the orchestra in the *Symphony No. 5 in E Minor Op. 64*. Both concerts begin at 8pm.

200 years: I simply could not resist including the Medical Musical Group Chorale and Symphony Orchestra’s “Canadian-American Friendship Concert: 200 Years of Peace and Friendship!” in this collection of celebratory concerts. Based out of Washington, DC, the 200 members of MMG are “healers: doctors, nurses and others from medical centers and schools all over the USA.” Their mission? “To perform ‘Music with a Message’: of healing, hope, inspiration, patriotism and peace at home; and peace and international friendship...
overseas.” MMG is the largest musical medical group in America—there are many such groups, as I discovered at www.doctorshobbies.com; who knew?—and performances have taken the group to Carnegie Hall, the Kennedy Center, the United Nations and the White House, as well as to overseas destinations such as Denmark, France, Greece, Ireland, Portugal, New Zealand and Russia.

The repertoire for MMG’s November 7 concert will include everything from Foster’s *The Prayer* and Haydn’s *The Heavens Are Telling* to von Suppé’s *Light Cavalry Overture*, McCrae’s *In Flanders Fields* and Tchaikovsky’s *1812 Overture Finale*; plus another eight or so pieces as well as a “Beautiful Tunes Collage” of theme melodies. And as an extra special treat, Dean Martin’s daughter, Deana Martin, will be on hand to sing some of her father’s songs. In addition, there will be the narration of verse intertwined with music.

Joining the MMG for the evening will be tenor Mark Masri and soprano Lacey Purchase, while our very own Kerry Stratton will be among the seven narrators; that’s right, the busy conductor will not be the one with the baton this time. That honour will go to MMG founder and music director, Victor Wabby, MD, Ph.D., otherwise known as the “medical maestro.” Church on the Queensway is the “operating” theatre; “scrub in” is at 7:30 pm. (sorry)
QUICK PICKS: ART OF THE PIANO – SOLOISTS IN RECITAL

- October 13 8:00: Kitchener-Waterloo Chamber Music Society. Eric Himy, piano. Debussy: Ondine; Ravel: Ondine; Schubert: 3 Impromptus Op.90; Gershwin: American in Paris; Rhapsody in Blue; and other works. KWCMS Music Room, Waterloo.

So, whatever your reason to celebrate, take yourself out to a concert for the occasion, and may your spirits be lifted!  

Sharna Searle trained as a musician and lawyer, practised a lot more piano than law and is listings editor at The WholeNote. She can be contacted at classicalbeyond@thewholenote.com.
Rites of Passage
Sunday, October 21, 2012
This concert will thrill to the driving Brazilian drumbeat of the luminous Natalka by
Cesar Lorenzo Fernandes. Your spirit will soar with Light Ekman, written from the heart by
Canadian John Estacio, and the uplifting Meditation by Cesar Franke. Then we’ll fill the hall
with one of the most beloved pieces of the piano repertoire — Tchaikovsky’s Piano Concerto
No.1 — rendered by the award-winning young Canadian Charles Richard-Hamelin.

Polar Express Instrument Petting Zoo
Sunday, December 9, 2012
Our children’s concert is here! This time, we bring you music by Rob Kapilow inspired by
Chris van Allsburg’s classic Christmas story, Polar Express. Join us for an enchanted
afternoon filled with magic and highlighted by soloists from the Canadian Children’s
Opera Company. Internationally acclaimed Canadian tenor Jeffrey Cari and composer
from the Wonderful World of Circus. Then 15-year-old cellist Daniel Hase, winner of the
2012 Orchestra Toronto concerto competition, performs as a soloist with the orchestra.

Pathos & Power
Sunday, February 24, 2013
Romantic pathos is in the air...experience Tchaikovsky’s magnificent masterpiece, his
Symphony No.4 in F minor, which the composer described as a step forward in his
development. The afternoon begins with the Peer Gynt Suite No. 1, the celebrated hit by
the Norwegian composer Edward Grieg, topped by a salute to our distinctive national
landscape, John Burge’s The Canadian Shield.

Between Friends Instrument Petting Zoo
Sunday, April 14, 2013
Orchestra Toronto’s Grace Hong and Brenda Whyte reveal a hidden gem by Romantic
composer Max Bruch, the Double Concerto for violin and viola. Then Hong performs The Water
of Life, by Canadian composer Kevin Lau. Also featured is Brahms’ last symphony, the
No. 4 in E minor, a work of mastery and genius. The last movement features a theme
borrowed from one of Bach’s cantatas, crafted to perfection to an astonishing finale!

Heroic Verve
Sunday, May 26, 2013
The final part of the concert is all beautiful Beethoven — his Coronation overture and his
Symphony No. 4 in F major. That’s followed by a not-to-be-missed homecoming to
Orchestra Toronto for the charismatic and inspiring Canadian violinist Adrian Anantawan,
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Conductors learn that, in certain situations, to hear a sound exactly when you want it, you must indicate it slightly ahead of time. I’m uneasily contemplating this temporal disconnect as I write this column, several days before preparing for a big concert I’m conducting and playing in (a chamber performance of Monteverdi’s 1610 Vespers). As I write, the concert is several days in the future, but it will have been over for several weeks by the time you read this. All of which should allow for a neat segue to an elegant, erudite little rumination on the nature of music and our perception of time. But I don’t have any time to write about time! I’ve got to practise this score. Or rather, last month, just slightly ahead of the time I should have been devoting to this column, I was practising a score and ... oh, forget it. Here are some choral concerts coming up soon, helpfully grouped into different areas of interest.

**Requiems:** November is the month for remembering the Commonwealth participation in WWI and Canadian choirs often program requiems for this time of the year. Here are several of note:

- On November 3, the Cantabile Chorale of York Region performs *Eternal Light* a requiem setting by British composer Howard Goodall. Goodall’s work has enjoyed a popular reception in his home country, and this particular requiem setting has won an award as well.
- The Islington United Church Choir performs Fauré’s *Requiem* on October 28. This piece is always worth a listen. Fauré’s elegant, unaffected writing is a welcome contrast to more bombastic settings of the requiem text.
- On November 27, the Orpheus Choir has transformed itself into one of Toronto’s vanguard groups for championing new music. On October 27 they perform *Requiem for Peace* by Canadian composer Larry Nickel. Nickel is a Vancouver-based composer who has had works commissioned by many groups, including some of the top west coast chamber groups.

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**Coming Soon to a Choir Near You**

**BEAUTIFUL WOMEN**

**Nancy Fabiola Herrera performs La vida breve with the TSO November 1 and 3.**
choirs. Choir director Robert Cooper is also celebrating his tenth year as the Orpheus’ director. There will be more about that milestone in a future column.

**Opera:** Spanish composer Manuel de Falla’s rarely performed one-act opera, *La vida breve* is being given two concert performances in a Toronto Symphony Orchestra program featuring the Toronto Mendelssohn Choir on November 1 and 3. Falla composed in the first half of the 20th century and his music is a wonderful blend of modernist elements with indigenous Spanish sounds. To hear this work live is a rare opportunity.

The standard judgment of English baroque composer Henry Purcell’s *Dido and Aeneas* is that the music is brilliant—it is—but that the libretto is weak. I am not convinced that this is true; I have heard singers do subtle and moving wonders with the text, imbuing the words with perception and sorrow. Judge for yourself as the Georgetown Bach Chorale performs a concert version of this opera on October 26 and 27.

**Opera aria concerts** are always fun, although they are sometimes criticized for removing arias from their dramatic context. I say, why not? We know that all sopranos die beautifully, all tenors die bravely, all basses are evil and all mezzos are seductive. Think I’m wrong? Find out as Brantford’s Grand River Chorus performs “Great Moments from Opera” on October 27.

**Benefit concerts:** On November 3 seven Toronto Beach area choirs perform together and separately in a benefit for the East End Refugee Committee. On November 4 the Mississauga Choral Society presents “Malawi Benefit Concert: Voicing Our Care,” performing music themed around social justice and global issues.

**Liturgical text settings:** There is a small Bach choral festival taking place over the next few weeks. On October 13 the Tallis Choir combines Bach motets with music by German Romantic composers whose music was inspired by Bach, Brahms, Bruckner, Rheinberger and Mendelssohn.
Bach’s church cantatas are miracles of formal design and emotional depth and are very difficult to execute. Two choirs that are rising to the challenge are the Toronto Beach Chorale, who perform Cantata BWV131, “Aus der Tiefe,” on November 3; and the Pax Christi Chorale who perform cantatas 80 and 147 on October 21. The second cantata, of course, contains the chorus well known in English as “Jesu, Joy of Man’s Desiring,” perhaps Bach’s most familiar melody.

On Oct 13 Toronto’s St. Anne’s Church choir performs Mozart’s Solemn Vespers. Mozart wrote two settings of the vespers, K321 and K339, and both settings wipe the floor with every mass Mozart ever wrote during his tenure in Salzburg. Go and hear it.

Other concerts of note:

On October 13, 14, 20 and 21 the Peterborough Singers perform Carl Orff’s Carmina Burana. This popular work is the musical equivalent of a house party—wild, chaotic fun with everyone trying to be heard over the percussion. The famous opening chorus has been used in every movie featuring medieval knights that you have ever seen.

On October 19 and 20 the Tallis Choir is the guest of the Toronto Consort in a concert of works from the English Renaissance, some of which the Consort recorded for the popular television program The Tudors. Scandalous rumours that series star Jonathan Rhys Meyers will appear for a special midnight date with a lucky ticket holder have no basis in reality and did not originate here.

The Toronto Chamber Choir is one the few choirs in the area that regularly programs early choral music. In an October 28 concert titled “Kaffeemusik: The Mysterious Pierre A-la-mi-re” featuring music by renaissance composers Josquin, Ockeghem, de la Rue and Willaert, the choir illuminates the fascinating story of brilliant music copyist Pierre Alamire and the stunning manuscripts that he created.

Three special tribute concerts:

An October 21 concert by Toronto’s Vesnivka Choir features a tribute to Marta Krawciw-Barabash, the late founder and president of the Toronto Ukrainian Music Festival. They are joined by the Orion Men’s Choir and the Toronto Ukrainian Male Chamber Choir.

On October 13 Toronto’s Xiao Ping Chorus celebrates its 20th anniversary with a concert of opera arias and art songs with music from both Western and Eastern traditions.

Finally, on November 3, University of Toronto choirs join together in a special concert commemorating the 80th birthday of Canadian composer Ruth Watson Henderson. This composer’s music has been programmed consistently by choirs in Southern Ontario and beyond, but within contemporary music circles her work tends to be overlooked or even ignored.

I hope that this changes. Watson Henderson’s music is not wildly experimental or technically innovative in the “reinvent the wheel” manner that contemporary composition series regularly demand. Instead, it is classical in the best sense—it balances popular appeal with artistic depth and rigorous formal design. It needs impeccable diction and great sensitivity to text, tuning and musical structure.

I am very glad to see this anniversary celebration taking place, and I truly hope that the next generation of choral conductors understands that this composer has created a body of work in which all Canadian choral musicians can join in taking pride.

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October’s Plenitude

WAHAT IS A SONG? When I started these columns, I realized that I had to make some attempt to decide what to include and what to exclude. I decided that opera, whether staged or in concert, was not part of my beat, although I could include vocal recitals that contained arias as well as songs. Similarly with choral music: it belongs in Benjamin Stein’s column, but I might talk about vocal soloists in such concerts (and have done so). Yet it was clear to me that the main emphasis should fall on songs (Purcell, Britten), lieder (Schubert, Wolf), chansons (Fauré, Poulenc).

The Aldeburgh Connection: We are lucky in Toronto to have the Aldeburgh Connection, an organization founded and led by Stephen Ralls and Bruce Ubukata, pianists who first met when they coached at the Britten-Pears School in Aldeburgh on England’s east coast. Subsequently, they founded the Aldeburgh Connection, which had its first concert in 1982. Over the years many distinguished singers have performed with the group and many young singers have sung there at an early stage in their careers. The performers have always been Canadians. Programs are never a series of individual items thrown together; they are always carefully constructed around a central theme. This season begins with “The Lyre of Orpheus: Robertson Davies and Music,” a program of works that Davies referred to in his novels or that he liked to sing and play. The soloists will be Miriam Khalil, soprano, Allyson McHardy, mezzo-soprano, and Geoffrey Strett, baritone at Walter Hall, Edward Johnson Building, October 21.

We can also look forward to their concerts later this season: “Madame Bizet” in December, “Valse des fleurs: Music in Imperial Russia” in January and the annual Greta Kraus Schubertiad in March.

One of the singers who has performed with the Aldeburgh Connection is the soprano Shannon Mercer. You will be able to hear her this month in a concert of contemporary music given by Soundstreams, in which she will sing Analia Llugdar’s Sentir de Cacerolas and Fuhong Shi’s The Mountain Spirit at Koerner Hall. This may be your last chance to hear Mercer in 2012, since, immediately after this concert, she will start a European tour with the Queen of Puddings Music Theatre in a series of performances of Ana Sokolovic’s Svadba (The Wedding). But she will be back in the spring and one of the events in which she will sing is a Benjamin Britten concert with, you guessed it, the Aldeburgh Connection, May 7; it’s part of a series of three concerts titled “A Britten Festival of Song.”

Canadian Voices: Although it is regrettable that Koerner Hall no longer has a vocal series, we can welcome “Canadian Voices,” a series at the Glenn Gould Studio mounted by Roy Thomson Hall, now in its second year. These concerts are designed to showcase young Canadian singers and are therefore a perfect complement to the series presented by the Aldeburgh Connection, although they would seem to be concerned more with singers who have an established reputation. By contrast, Ralls and Ubukata are always careful to balance well-known singers with emerging talents.

The first concert in the “Canadian Voices” series will be performed on October 28 at 2pm by Phillip Addis, baritone, and Emily Hamper, piano. The program includes Ravel’s Histoires naturelles, Vaughan Williams’ Songs of Travel, four songs from Op.38 by Tchaikovsky, Fauré’s L’Horizon chimérique and three folksong arrangements by Benjamin Britten. Addis is coming off a very busy and very successful season: in September 2011 he performed Count Almaviva in
Mozart’s *The Marriage of Figaro* with l’Opéra de Montréal; this was followed by a performance of the title role in Mozart’s *Don Giovanni* for Opera Atelier in Toronto in October; in March he sang Roderick Usher in Debussy’s *Fall of the House of Usher* in Paris and this was followed by another Debussy role, that of Pelléas in *Pelléas et Mélisande*, in a concert performance in London. That was in July and in that month he also sang Demetrius in Britten’s *A Midsummer Night’s Dream* in Rome.

There will be three further concerts in this series later this season: David Pomeroy, tenor, will sing on February 24 and he will be followed by two mezzo-sopranos, Wallis Giunta, on March 24 and Allyson McHardy on April 14. These three singers are all former members of the Canadian Opera Company Ensemble Studio. Like Addis, they are largely known for their work in opera and it will be interesting to hear them in recital. Pomeroy is world famous for his portrayal of the leading tenor roles in 19th century opera: Hoffmann (Offenbach), Faust (Gounod), Alfredo and the Duke of Mantua (Verdi), Rodolfo and Cavaradossi (Puccini).

But he has also performed in lesser known works such as *The Two Widows* by Smetana and *The House of the Dead* by Janáček (in a memorable production mounted by the COC in February 2008). Giunta sang Cherubino in Mozart’s *The Marriage of Figaro* in Fort Worth last year and she will be singing the role of Annio in another Mozart opera, *La clemenza di Tito*, for the COC later this year. I first heard McHardy in 1997, as the Drummer Girl in Ullmann’s *The Emperor of Atlantis*, a performance of which I have a very vivid memory. Last year she sang Juno and Ino in Handel’s *Semele* for the COC. She also performed the title role in Bizet’s *Carmen* for Pacific Opera in Victoria. (Now that is something I would like to have seen!) In December she will sing the alto part in the Tafelmusik *Messiah*.

**Other events in the GTA:** On two consecutive Thursdays this fall the University of Toronto, Faculty of Music, will present two performance classes for singers at Walter Hall. On October 11 at 12:10pm soprano Elizabeth MacDonald and pianist Steven Philcox perform “Women on the Verge,” with music by Mozart, Liszt, Schubert, Duparc and Libby Larsen. On October 18 in the Music Room, Hart House, there will be two performances of “Opera Scenes: Songs of Love and War” at 1pm and 7:30pm. Leigh-Anne Martin, mezzo-soprano, will be one of the soloists in a concert given in memory of Gustav Ciamaga, also at Walter Hall. Admission to these events is free.

The Canadian Opera Company has announced three events for October in its Vocal Series: on October 3 Sandra Horst and Michael Albano offer a preview of the 2012/13 season of the University of Toronto’s Opera Division; on October 11 members of the COC Ensemble Studio will perform highlights from Johann Strauss’ *Die**
Fledermaus; on October 16 Ileana Montalbetti, soprano, Peter Barrett and James Westman, baritones, and Robert Gleadow, bass, all former members of the COC Ensemble Studio, will perform. These free concerts are in the Richard Bradshaw Amphitheatre at the Four Seasons Centre at noon.

On October 11 Tafelmusik will team up with the Vesuvius Ensemble in “Bella Napoli,” a combination of refined concertos and traditional Southern Italian music. Francesco Pellegrino will be the tenor soloist at Trinity-St. Paul’s Centre at 8pm; to be repeated on October 12 and 13, also at 8pm, and on October 14 at 3:30pm.

The Royal Conservatory presents a series of seven concerts in Koerner Hall called “Montréal à Toronto” (MàT). The first of these, one of three in a mini-series titled in impeccable Franglais, “Chansongs,” is given by two Canadian singer-songwriters, francophone Mario Chenart and anglophone Elizabeth Shepherd, on October 12 at 8pm. Next in the MàT series, on October 28 at 3pm, is a recital by Marie-Josée Lord, a soprano born in Haiti who grew up in Lévis and now lives in Montreal.

Two vocal concerts have been announced at Gallery 345, 345 Sorauren Ave.: on October 12 at 8pm Donna Linklater, soprano, is the soloist in a program of music by Weill; on November 2 at 8pm Leigh-Ann Allen, soprano, and Michelle Garlough, mezzo-soprano, will sing in “Lovers and Coquettes: An Evening of Opera and Song.”

On October 14 the Off Centre Music Salon kicks off its season with its “Annual Schubertiad.” Soloists Allison Angelo, soprano, and Lawrence Williford, tenor, perform at Glenn Gould Studio at 2pm.

Several of the “Music at Midday” concerts at York University will feature vocal music. In “Singing our Songs,” arias and lieder are performed by classical voice students, October 23, 25, 30, and there is a masterclass with James Westman October 26. These free events are in the Tribute Communities Recital Hall, Accolade East, at 12:30pm.

On October 30 the Talisker Players will present a concert of music by Barab, Püssl, Handel, Plant, Rubbra and Weill with soloists Anita Krause, mezzo-soprano, and Lawrence Williford, tenor, at Trinity-St. Paul’s Centre, 8pm; the concert is repeated on November 1.

And beyond the GTA: The “Music at Noon” series at Wilfred Laurier University’s Maureen Forrester Recital Hall includes three free vocal concerts: Kimberly Barber will be the soloist in the first two on October 4 and 11; Jennifer Enns-Modolo will perform in the third on the 18th.

Penelope, a song cycle based on the Odyssey, composed by Sarah Kirkland Snider and with lyrics by Ellen McLaughlin, will be performed by the Kitchener-Waterloo Symphony with soloist Shara Worden, at the Conrad Centre for the Performing Arts, October 11 and 12 at 7:30pm.

On October 24 at 8pm, a recital by Suzie LeBlanc, soprano, and Robert Kortgaard, piano, “Tis the Last Rose of Summer,” consisting of music ranging from Schubert to Gershwin, will take place in the Kitchener-Waterloo Chamber Music Society Music Room, Waterloo.

A postscript: A few weeks ago my 11-year-old daughter Saskia (herself a singer and a member of the Canadian Children’s Opera Company) dragged me off to a pop concert sponsored by Kiss 92.5. Although I disliked the way the DJs whipped up the audience—mainly very young girls—into a frenzy, I found that I actually liked some of the songs. They certainly represent a different take on the Art of Song.

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Beat by Beat | World View

Fall Avant!

Andrew Timar

After a warm late summer, the nip is back in the air, just in time to herald the fall concert season. To Torontonians with adventurous musical tastes that signals the advent of another X Avant New Music Festival running from October 12 to 21 and organized by the avant-garde presenter the Music Gallery. A fixture of the downtown scene for 36 years, its programming is dedicated to presenting “innovation and experimentation in all forms of music” as well as also encouraging “cross-pollination between genres, disciplines and audiences.” While this year’s theme, “Expanding Circuits,” focuses on music from laptops to homemade junk shop sourced electronics to commercial synthesizers, incoming artistic director David Dacks has still skillfully managed to weave world music elements into his programming.

Suzuki + Dunn: The first world music concert at the Music Gallery this month, on October 4, is “New World Series: Akio Suzuki + Kyle Bobby Dunn.” While falling just prior to the X Avant festival, this concert exemplifies the risk-taking attitude at the heart of the Music Gallery programming. Just what is “world music” about this concert? Examining the veteran instrument builder and psych-drone specialist musician Akio Suzuki’s ancestry and instrumentation reveals a few clues. His musical aesthetic is infused with wabi-sabi, a comprehensive Japanese world view of beauty that is impermanent, imperfect and incomplete. Further characterized by asymmetry, asperity, austerity and intimacy, this aesthetic is permeated by a deep appreciation of the ingenious integrity of natural objects and processes. As for the instruments he plays, one of them, the ancient kuebue (stone flute), exemplifies those attributes. Having been passed down through his family for generations, this flute, made of naturally-formed large pebbles, is associated with Japanese Shinto ritual. The haunting, keening melodies Suzuki performs on it strike listeners as pure and simple—in the best way; antediluvian and contemporary at the same time. I witnessed a solo performance by this remarkable sound artist several decades ago and agree with the musician and author David Toop that “Akio Suzuki is a kind of magician.” Joining Suzuki is the rural Ontario-based minimalist composer Kyle Bobby Dunn, whose music is immersed in ambient, drone and post-classical composition genres.

Global bass: Commercial western record and concert production enterprises, specifically those headquartered in London, England, in the early 1980s, have often been cited as the origin of “World Music” as a marketing term. Ethnomusicologists such as Robert E. Brown and Peter Manuel, on the other hand, adapted it even earlier as an umbrella academic classification for a wide range of non-Western traditional musics. The general category has subsequently been redefined by both commercial and scholarly camps into numerous distinct regional subgenres primarily defined by geography, as well as hybrid sub-genres such as worldbeat, and fusion further described as world-, global- and ethnic-. A concert on Friday October 12 titled “Global Bass Avant: Chief Boima, DJ Valeo and Daniel Vila” at the Gladstone Ballroom on Queen St. W. reminds us that world music is an ever-evolving and highly contested notion. It also alerts us to the growing, energized role of the DJ and of the mashup and remix in this music. Part of the Music Gallery’s X Avant festival, this concert features three creative producer-DJs: NYC’s Chief Boima, Toronto-Montreal’s Valeo (aka Guillaume Decouflé), one of the founders of Montreal’s Musala radio show, and Daniel Vila who is behind the crypto-nightclub/art space, Double Double Land in Kensington Market, Toronto. All three musicians are active in cross-cultural musical experimentation as mediated by popular digital music technology. Taking the example of Chief Boima, his performances with the Sierra Leone Refugee Allstars, Jahdan Blakkamoore and Los Rakas, plus his releases including African by the Bay (2009) and Techno Rumba (2010) demonstrate the increasingly central place of the DJ in world music of all stripes.

Farah: The last X Avant festival concert highlighted here is “From Carthage to Rome: John Kameel Farah” scheduled for Sunday October 21. Toronto-based award-winning keyboardist and composer Farah is no stranger to the pages of The WholeNote. I’ve reviewed several of his CD releases including his Unfolding (2009), an ambitious composition which in style and musical language is a veritable musical alchemical amalgam, drawing from an incredibly varied range of Western and Middle Eastern contemporary and historical sources. In it, baroque musical instruments and forms rub musical shoulders with drum and bass dance beats, Arabic maqam-based improvising structures and metres: all this presented as a ten movement piano concerto! “From Carthage to Rome” is Farah’s segue, with more emphasis on Arabic song structures, instrumental samples and characteristic microtonal tunings, yet with his trademark bravura piano playing front and centre. In keeping with X Avant festival’s theme of “Expanding Circuits,” laptop-toplist Matt Miller reinforces the concert’s North African content by reanimating his Moroccan field recordings through Ableton software, adding Berber, Gnawa and Jilala ethnic source music into the mix.

Other Picks

On October 7 Marcel Khalifé and the Al Mayadine Ensemble, presented by the Toronto Palestine Film Festival, perform musical settings of the poetry of Mahmoud Darwish in the George Weston Recital Hall at the Toronto Centre for the Arts. The late Palestinian Mahmoud Darwish was among the Arab world’s most revered poets. Translated into more than 25 languages his poetry touched on themes of exile, family, marginalization and identity. In the 1970s his poetry became a source of inspiration for the Lebanese composer, oud master and...
singer Marcel Khalifé, the recipient of many distinctions including the UNESCO Artist for Peace Award (2005). He is joined by the Al Mayadine Ensemble, an eight-piece group comprised of vocalists and musicians playing Middle Eastern and Western instruments. Their program, a fitting conclusion to the Palestine Film Festival, revisits and reimagines the ties that bind the two powerful advocates of Arab culture: Darwish and Khalifé.

Despite the blustery fall weather outside, we may yet get another chance to experience the feel of summer this year at the second annual “Uma Nota Festival of Tropical Expressions.” Running October 19 to 21, Uma Nota, which primarily programs music concerts this year, imaginatively partners with the Brazil Film Fest, each supporting the other’s mandate. Friday, October 19 Uma Nota presents the Canadian debut of Stereo Maracanã from Rio de Janeiro, a popular four-piece band mixing electronic music, hip-hop, funk and capoeira percussion rhythms. Local Latin alternative and tropical bass experts Dos Mundos DJs and DJ Valeo join Stereo Maracanã at the El Mocambo. The party continues Saturday, October 20 at The Great Hall, with Uma Nota’s “World Funk” feast. Emerging Toronto bands including Sound One reproduce a 1950s Jamaican ska sound, while Mar Aberto Sound System merge Brazilian percussion-rich dub reggae, samba grooves and tropical funk. DJs General Eclectic and Jerus Nazdaq spin Afro-Brazilian remixes, ska, reggae, Afrobeat and Latin standards. For other events such as the fun World Roots Community Cultural Fair please check the festival website.

October 23 at noon, the Canadian Opera Company’s World Music Series stages “Pura Vida” in the Richard Bradshaw Amphitheatre, at the Four Seasons Centre for the Performing Arts. The Venezuelan-born vocalist Eliana Cuevas is ably supported by Jeremy Ledbetter, piano, and Luis Orebgoso, percussion. World music producer Derek Andrews once called Cuevas, possessed of a samba and salsa jazz-inflected sexy voice, “a major new voice on the Canadian music landscape” and I am inclined to agree.

October 25 the York University Department of Music presents “Trichy Sankaran — Music of South India” on the Faculty Concert Series at the Tribute Communities Recital Hall, York University, Keele St. campus. The mrdangam (classical South Indian drum) virtuoso and York music professor Trichy Sankaran is joined by senior vina (seven-string classical South Indian plucked lute) guru Karakudi Subramanian, a ninth generation vina player, and Desi Narayanan on kanjira. While the remarkable 40-plus year Canadian teaching career of Sankaran has indelibly influenced several generations of Canadian and international students (including yours truly), he has made an equally important contribution to the art of mrdangam performance. This will be live Carnatic music performance at its most refined.

Sunday October 28, the Toronto interpreters of inter-cultural music Jaffa Road release their new CD, Where The Light Gets In at Hugh’s Room. The new album is Jaffa Road’s follow-up to their Juno Award nominated, debut CD Sunplace. The group, comprised of leading Toronto music innovators Aviva Chernick (vocalist), Aaron Lightstone (guitars, oud, saz, synthesizers), Sundar Viswanathan (sax), Chris Gartner (bass) and Jeff Wilson (percussion), blends jazz, Jewish, Arabic and South Asian music with electronics.

Also at the Richard Bradshaw Amphitheatre, on November 6 the World Music Series concert “Many Strings Attached: Spotlight on Sarangi” showcases Aruna Narayan, among the world’s premier sarangi players. The sarangi, a venerable Hindustani (North Indian) bowed string instrument is considered very difficult to master. Aruna Narayan, the daughter and artistic heir of renowned sarangi innovator and virtuoso Pandit Ram Narayan, is the only woman to play this “classical” instrument professionally. Narayan’s concerts, vehicles for her technical prowess and profound understanding of the performance practice of Hindustani ragas are all too rare. I for one therefore will not miss her brief concert of midday ragas.

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Study in Contrasts

S I M O N E D E S I L E T S

October brings an interesting variety of early music activity: historical instruments performing a range of music from the middle ages to the classical period; philosophies expressed through music and historically interesting pairings of old and new; the celebration of a milestone anniversary and brand new initiatives in the field.

The Toronto Consort celebrates its 40th anniversary this season—who mean accomplishment for an early music group that started relatively modestly. They’ve weathered many personnel changes in their long history, and therefore also shifts in their sound and to some extent their focus, according to performers and instruments available during any given period. Sadly also, they’ve seen the recent death of a well-loved co-founder, Garry Crighton. There are also elements of constancy, including the involvement since 1979 of the energetic David Fallis, artistic director since 1990, who has led them through projects such as providing authentic period music for the 10 part television series The Tudors. What better way to celebrate the success of 40 years than with a sea-son opener showcasing masterpieces from the English Renaissance, including music the Consort recorded for that TV series, crowned with the magnificent 40-part motet Spem in alium by Thomas Tallis? To perform this work they will be joined by members of Toronto’s Tallis Choir. “The Tudors” is presented at Trinity-St. Paul’s Centre on October 18, 2012.

Voice and instruments: Just announced, the University of Toronto’s Faculty of Music is establishing an exciting new program in early music that comprises both voice and instrumental components under the direction of countertenor and early music specialist Daniel Taylor. The list of musicians involved as instructors is impressive and includes respected local early music specialists as well as distinguished guests such as soprano Emma Kirkby and violinist Adrian Butterfield. Musicians from Tafelmusik and the Theatre of Early Music (Taylor’s own early music choir and orchestra) will appear in concerts this year with the newly formed Schola Cantorum.

In Taylor’s own words: “My vision is one which brings faculty and students together. With the support and guidance of my gifted colleagues, we hope to bring what is sacred back into the process of exploring this magnificent yet neglected early repertoire. The U of T offers students an unparallelled opportunity in Canada to study with the most sought after artists in the field of early music. We offer an exceptional program which meets the needs of our exceptional students. Any misconceptions that the study of music written between 1000 and 1800 is limiting in any way will fall away.”

One of the program’s first public performances is on October 18, when U of T presents “Songs of Love and War,” opera scenes from the Baroque, staged by Tim Albery and conducted by Kevin Mallon, in the Music Room at Hart House.

Some concerts open a window onto a world of ideas, or universal truths. “Hildegard of Bingen and the Living Light” is one. Arising from a deep commitment to the precepts of this 12th century abbes, healer, writer and composer, it’s a one woman show created by the American mezzo Linn Maxwell, in which she becomes Hildegard, telling her story and expressing her philosophy of the world through actual songs and writings while providing her own accompaniment on the psaltery, organistrum (an early hurdy gurdy) and harp. This performance, taking place on October 23 and 24 at Regis College Chapel, is a co-pro-duction of TrypTych and Opera by Request.

Obviously a man of ideas who operated under an assumed name referring to musical pitches, Pierre Alamire was not only a merchant, a diplomat and a spy for the court of Henry VIII, but also one of the 16th century’s most skilled music copyists and illuminators. On October 28, the Toronto Chamber Choir will be projecting some of his beautifully illuminated copies as they perform music by contemporaries Josquin, Ockeghem, de la Rue and Willaert. “Mysterious in the court of Henry VIII” is an afternoon Kaffeemusik, one of these presentations given twice a year by the Choir and their music director, Mark Vuorinen, which seek to both entertain and inform.

And though I’m not sure whether I Furiosi’s “Losers” exactly falls into the category of universal truth, their October 19 concert explores the theme of loss (they quote Oscar Wilde: “To lose one parent...may be regarded as a misfortune; to lose both looks like carelessness”)—but not necessarily in a vein of melancholy. “We tend to make things just a little bit funny,” soprano Gabrielle McLaughlin assures me. The concert featuring works by Froberger, Handel, Purcell and others includes guests, baritone David Roth and harpsichordist Michael Jarvis, and takes place at a new venue, St. David’s Anglican Church.

Left: The Toronto Consort (back row, left to right), Paul Jenkins, Alison Melville, Laura Pudwell, David Fallis, John Pepper, Terry McKenna; (front row, left to right), Katherine Hill, Ben Grossman, Michele DeBoer. Above, Daniel Taylor.

Kevin Mallon Conducts

October 12th: Thirteen Strings
8pm, St. Andrew’s Church, Ottawa

October 18th: Songs of War and Love
1pm & 7:30pm, U of T Hart House, Toronto

October 25th: Symphony Nova Scotia
7:30pm, Cohn Auditorium, Halifax

Kevin Mallon

October 1 – November 7, 2012
The juxtaposition of old and new turns up more than once this month, in various guises. Here are four events, each with its own take on this concept:

The marvellous violinist, Anne-Sophie Mutter, appears with the Toronto Symphony on October 3 and 4, playing two contrasting works: *In tempus praesens* written for her by the contemporary Russian composer Sofia Gubaidulina and Bach’s *A minor Violin Concerto*. You will not hear Bach clothed in the pure transparency of period performance style but you will hear a performance of power and conviction played by a master of her instrument who seeks to express the music’s truth with great artistry.

If you have a penchant for the charms of the recorder and enjoy hearing what it can do in both early and contemporary styles, you’ll be well satisfied on October 9 as the COC presents, in its Richard Bradshaw Amphitheatre series, the terrific recorder quartet Flûte Alors!—four young virtuosos from Quebec who play like a dream. They’ll offer an eclectic mix of styles, from the Baroque to contemporary pieces— “Bach to the Beach Boys” as their publicity tells us.

For a time, much of Bach’s music was considered old fashioned and virtually forgotten. But the revival of the *St. Matthew Passion* in 1829 by the young Felix Mendelssohn kindled the realization that this indeed was music of a towering master, consequently spawning myriad compositions inspired by Bach’s genius. You can savour some of the evidence of his influence on later composers in the realm of choral music, as the Tallis Choir opens its season with four Bach motets and four beautiful works by romantic composers: Brahms, Bruckner, Rheinberger and Mendelssohn. “Bach & The Romantics” is presented at St. Patrick’s Church, Toronto on October 13.

A few others: The Cardinal Consort of Viols presents an evening of consort songs and instrumental music, featuring Elizabethan and Jacobean composers such as Byrd, Weelkes and Dowland—but not just any music: it all pays special tribute to ladies both real and mythological. The beautiful genre known as the consort song—voice accompanied by viols—features soprano Dawn Bailey as soloist in “Musicke for the Laydies”, which takes place at Royal St. George’s College Chapel on October 6.

Despite earthquakes, war and eruptions of Mount Vesuvius, baroque Naples boasted a vibrant music scene. In concerts entitled “Bella Napoli,” Tafelmusik Baroque Orchestra collaborates with the Vesuvius Ensemble and percussionist Ben Grossman to celebrate the musical richness of Naples and southern Italy with rarely heard comic opera arias, tarantellas and street songs; but also concertos and sonatas by Leo, Vinci, A. Scarlatti and Durante. For Tafelmusik, a new first: collaboration with an ensemble that specializes in traditional regional music. Performances take place October 11 to 14 at Trinity-St. Paul’s Centre.

The Windermere String Quartet on Period Instruments launches their season with the next in their series “The Golden Age of String Quartets.” For this they’ve chosen quartets by Haydn, Mozart and Beethoven, linked both by the composers’ admiration for each other and by the fact that each was composed as part of a set of six: the Haydn, from his Op.33 set; the Mozart, one of his six quartets dedicated to Haydn; the Beethoven, one of his Op.18 quartets which were inspired by Mozart’s genius in writing for the genre. The concert takes place at St. Olave’s Anglican Church on October 14.

For details of all these, and others not mentioned, please refer to *The WholeNote*’s daily listings. Simona Desilets is a long-time contributor to *The WholeNote* in several capacities who plays the viola da gamba. She can be contacted at earlymusic@thewholenote.com.
that bedevilled the work of HIV researchers and people dying of AIDS. Fierstein, a gay activist whose play, Torch Song Trilogy, made a Broadway breakthrough in the 1970s, had sold out to the mainstream, in my opinion, and Herman and Laurents were simply playing their politics too safe for my sensibilities. It was with some reluctance, therefore, that I attended a revival of the musical in London in 2009, a production that also won a slew of awards and attracted large audiences.

The London revival of La Cage that was produced at the Menier Chocolate Factory in 2008 created the template both for the production I saw in London’s West End and the show that is touring to Toronto. Conceived and directed by Terry Johnson, it is smaller than the original and much more gritty. The Riviera is down and dirty—more back-street boîte than upscale nightclub. The Cagelles are definitely men in drag—as opposed to the ambiguous “showgirls” that Laurents felt obliged to present—muscular mecs whose bustiers slip to reveal tattoos (and more) as they execute the lasciviously acrobatic choreography. The Cagelles’ aggressively physical opening appearance sets the tone for a production both more provocative and more personal than the original. Albin’s betrayal is clearer, and more clearly horrible: Jean-Michel announces his plans to marry the daughter of a virulently anti-gay politician, and demands that Albin absent himself from a family meet-and-greet—in effect, shut himself back in the closet. When Albin subsequently fails to perform a convincingly masculine “uncle” during the visit, questions of family values erupt to add freight to the ensuing farce.

For Christopher Sieber, playing Albin is a gift. A gay man who married his same-sex partner last November, Sieber understands the discrimination that Albin protests. In a telephone interview, he makes an (unnecessary) apology for pleading the case for gay rights before he proceeds to discuss his performance. The key to his role, he tells me, is to recognize that it combines two characters in one: “Albin is a needy, emotional, insecure person, but he’s also Zaza, an over-the-top chanteuse.” Sieber uses the duality to turn “I Am What I Am” into his personal showstopper. “Initially, I played the moment as if Albin feels he has no one but the audience left—he’s singing to them. Now I play it differently—as if he is all alone, has no one but himself to rely on, and he’s singing for himself. Ultimately, the song is triumphant, and that’s why it has become such an anthem. I don’t get mad when I sing it, the way some performers have. I use the discrimination as fuel.” He pauses to admit a sly edge to his tone. “Sometimes I become a little more fierce than others...”

Bloodless: It remains to be seen how Christopher Sieber will play “I Am What I Am” in Toronto. I have no doubt, however, that he’ll stop the show—and that his performance will widen a fan base that already is expanding. I also have no doubt that the Toronto premiere of Bloodless: The Trial of Burke and Hare that opens for a limited run at the Panasonic Theatre on October 11, will introduce another talent, new to Toronto, destined for wide recognition. As I mentioned in my column last March, Joseph Aragon wrote the book and lyrics for this wickedly clever show, as well as composed the music. Until now, he has remained relatively unknown outside of Winnipeg, his home town, a situation that Adam Brazier is hoping to change.

Brazier is the artistic director of Theatre 20 (T20) which, with this production, makes its debut as Toronto’s newest not-for-profit company devoted to the creation and production of musical theatre. Last winter, in a national search for new scripts, he met with Aragon in Winnipeg. “I had never heard of Joseph Aragon before then,” he explains. “Now it is my personal goal for theatre lovers and producers
Brazier’s choice of *Bloodless* is appropriate given that a company goal is “to present story-driven musicals by developing new Canadian works...” Although the musical premiered at the Winnipeg Fringe Festival in 2008 under the auspices of White Rabbit Productions, since then it has been developed by T20 through workshops with students in Sheridan College’s Music Theatre Performance program. For Aragon, “the [present] show is more economical and streamlined than it was in its Fringe incarnation,” a change that rehearsals have further refined. “The artists at Theatre 20 are, for the most part, significantly more experienced” than the ones Aragon worked with in Winnipeg, and, as he points out, “now the stakes are higher.”

Producing a new musical by a relative unknown is always a gamble. In the case of *Bloodless*, the stakes are higher than usual because of the subject matter. Based on true events, the book tells the story of William Burke and William Hare, two Irish immigrants to Edinburgh in the early 19th century who, after numerous failed attempts to make a living, resort to selling dead bodies for scientific research. Instead of unearthing the newly deceased, they opt to produce their own corpses. Soon, they are murdering and selling bodies on a daily basis, until their criminal misdeeds are discovered, which leads to “the trial of the century” that Aragon uses to frame his story.

Relying heavily on flashbacks, the book for *Bloodless* is fast paced and exciting; nevertheless, its story is gruesome, which Brazier took into account while directing the production. “The greatest challenge in creating a piece like *Bloodless* is making your antagonists human beings we care to watch. Although their conduct and behaviour are deplorable, we work tirelessly to make them relatable and entertaining.” The cast of 14, including well-known Stratford performers Evan Bulting (William Burke) and Eddie Glen (William Hare), works very much as an ensemble. “One of the things I most like about the piece is that it offers quality roles for everyone involved,” Brazier comments. “As an artist-led company we are all highly driven by the text and stories we want to tell.”

Aragon banks on the score to keep the audience on side. Noting that it “is based heavily on Irish and Scottish folk music, with some Danny Elfman-like touches to throw things off killer,” he uses it to calibrate the show’s tension. With a live band (piano, viola, bassoon, clarinet, flute and cello) under the direction of Jason Jestadt, the music invariably prompts comparisons to the score of *Sweeney Todd*, Stephen Sondheim’s gothic masterpiece. Aragon readily admits the influence. “I’d be lying if I said *Bloodless* wasn’t inspired in some way by *Sweeney Todd*, and I knew when I started, just by virtue of the subject and setting, that intersecting Sweeney’s world would be inescapable. That said, we’re doing everything we can to make it as distinct as possible, and in the end, it really is a very different story.”

The mention of *Sweeney Todd* leads the composer and lyricist to acknowledge that Sondheim’s work has influenced more than this show; it has impacted his creative process. “Sondheim talks about having a ‘puzzle mind’ when composing and writing lyrics, and I happen to see the process the same way—a lot of logical problem solving, trial and error, working backwards, setting up and paying off, choosing words that rhyme and scan correctly, all the while ensuring you’re telling the story and being emotionally honest. He’s also big into content dictating form, and violating structure if the story demands it.”

Including “showstoppers,” Aragon might have added: Sondheim has written more than a few. It will be fascinating to see if and how the neophyte artist follows his lead.

And speaking of showstoppers, there’s more! *Political Mother* arrives in Toronto for a six-show run at Canadian Stage on October 24. This production has stopped the entire contemporary dance world cold in its tracks, presenting a *coup de théâtre* that runs for 90 minutes without letting up. Visit thewholenote.com for an extended discussion of this heartstopping show.

Based in Toronto. Robert Wallace writes about theatre and performance. He can be contacted at musictheatre@thewholenote.com.

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NE OF THE MOST NOTABLE DEVELOPMENTS IN TORONTO’S OPERA SCENE THIS SEASON IS OPERA ATTELIER’S FIRST-EVER PRODUCTION OF AN OPERA FROM THE 19TH-CENTURY— DER FREISCHÜTZ (“THE MARKSMAN”) FROM 1821 BY CARL MARIA VON WEBER (1786–1826). EVEN THOUGH THE OPERA IS STANDARD REPERTORY IN CENTRAL EUROPE, IT HAS NEVER HAD A FULLY STAGED PROFESSIONAL PRODUCTION IN TORONTO AS FAR AS ANYONE CAN DETERMINE. THE OA PRODUCTION WILL BE THE WORK’S FIRST PERIOD PRODUCTION IN NORTH AMERICA.

What marks Der Freischütz as the first important Romantic opera is its use of local folk legend as the subject matter, as opposed to classical history or mythology, and local folk music as inspiration for many arias and themes. Set in Bohemia near the end of the Thirty Years’ War in 1648, the story centres on the forester Max (Kresimir Spiter), who loves Agathe (Meghan Lindsay) and is set to succeed her father Kuno (Olivier Laquerre) as head forester if he can pass a test in marksmanship. During practice, however, Max continually fails and his fear of losing brings him under the influence of the malevolent Kaspar (Vasil Garvanliev), whose soul is already forfeit to the Devil and who hopes to substitute Max in his place. Max persuades Kaspar to cast seven magic bullets for him to use in the contest. This occurs in the mysterious Wolf’s Glen where Kaspar calls upon the infernal spirit Samiel (Curtis Sullivan) for assistance in the midst of frightening images and demonic sounds. Meanwhile, Agathe, filled with foreboding, is consoled by her friend Ännchen (Carla Huhtanen). The contest itself brings a series of unexpected mishaps but concludes with the advice of a wise hermit (Gustav Andreassen) on how to cope with the outcome.

In a telephone interview with OA co-artistic director Marshall Pynkoski, I learned how OA came to make this leap into the 19th century— Der Freischütz (“The Marksman”) from 1821 by Carl Maria von Weber (1786–1826). Even though the opera is standard repertory in central Europe, it has never had a fully staged professional production in Toronto as far as anyone can determine. The OA production will be the work’s first period production in North America.

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Christopher Hoile is a Toronto-based writer on opera and music. He wrote an essay on Lucio Silla, a work by Wolfgang Amadeus Mozart, which premiered in Rome in 1782. Hoile notes that Mozart’s work is about the natural and both move from darkness to light, while Beethoven is known for his focus on the irrational that lies just below the surface in everyday life.

The 19th century may be new territory for Opera Atelier, but it is not for their orchestra, Tafelmusik. Tafelmusik has already played Beethoven’s symphonies to great acclaim and has programmed Chopin for next year. The most practical challenge is that the opera requires a 40-piece orchestra and David Fallis is still trying to figure out where to fit everybody in and around the pit at the Elgin Theatre. Meanwhile, Pynkoski was bubbling over with news on a completely different topic. Two weeks after Freischütz closes, he and Zingg fly off to Salzburg to begin rehearsals for Mozart’s early opera Lucio Silla (1772), written when he was only 17. As it happens early music conductor Marc Minkowski has become the head of the Mozarteum in Salzburg. Ever since Minkowski first conducted for OA, he, Pynkoski and Zingg have longed to work together again, but Minkowski’s growing fame made scheduling trips to Toronto too difficult. Now he has asked the OA co-artistic directors to direct for him in Salzburg. Lucio Silla will premiere at the Mozarteum during Mozart Week on January 24, 2013, then travel to Bremen and Halle before returning to Salzburg in the summer.

But before that happens, Pynkoski and Zingg are focussing on Der Freischütz. Like The Magic Flute it is a singspiel, with spoken dialogue and sung arias. For Freischütz, the dialogue will be spoken in English and the arias sung in German with English surtitles. Flute and Freischütz make an excellent pairing. Both deal with the supernatural and both move from darkness to light, but Mozart’s focus is on the rational while Weber’s is on the irrational that lies just below the surface in everyday life. Der Freischütz runs from October 27 to November 3 at the Elgin Theatre. For tickets and more information visit www.operaatelier.com.

Christopher Hoile is a Toronto-based writer on opera and theatre. He can be contacted at opera@thewholenote.com.
Lastman, and convinced him to intervene and call the then President of Imperial Tobacco, Don Brown. So there we were at the Bistro. Geoff was just getting ready to leave in order to file his review and in came a jubilant Sean Gadon with the news that the festival, which we had just cancelled had its funding for another year. Johnny-on-the-spot Chapman made some hasty notes before rushing off to file his story which scooped everybody else in town.

But what made him much more than just a competent writer was that along with his language skills, an inbuilt natural ability to convey with words, he also had a broad knowledge of what he was talking about and a desire to communicate with his audience.

It starts to sound like the qualities of a good jazz musician, doesn’t it?

I remember one evening we had dinner together and in casual conversation I discovered we had shared an unusual childhood activity. As kids we had both chewed tar and to this day I love the aroma of hot tar! I initially thought that it might in some odd way have something to do with the fact that we were both Brits until quite recently. I found a Canadian, albeit with the Irish name of O’Reilly, who, when he heard about our tar traits, exclaimed, “I used to do that!”

A good English beer, a cigar and listening to jazz was his recipe for a good time. Oh, and looking forward to seeing a good football — soccer, not rugby — match on TV.

When I think of Geoff, there is a line from a novel by Charles Dickens, “Our Mutual Friend” which seems a propos — “Have a heart that never hardens, a temper that never tires, a touch that never hurts.”

TO THE LETTER
And now I will digress. My real introduction to acronyms was listening to the letter — an acronym in itself — radio, and to a weekly comedy show starring Tommy Handley called ITMA which was made up from the first letters of the phrase “It’s That Man Again.” The show also introduced a classic, still widely in use today: TTFN — Ta Ta For Now.

Coming up with acronyms is a linguistic process that has existed throughout history. For example it was used in Rome before the Christian era, the official name for the Roman Empire, and the Republic before it, being abbreviated to SPQR (Senatus Populuse Romanus).

But acronyms became much more common in the 20th century with AT&T, Nabisco (National Biscuit Company), TV, Radar (short for radio detection and ranging) and on and on. Back in the days when people actually wrote letters, some of you may have received a letter containing a personal nature which had the letters SWALK on the back of the envelope meaning that it was Sealed With A Loving Kiss. Try that with a text message (lol).

Jazz has had its share of acronyms. Some of the most widely known were NORK (New Orleans Rhythm Kings), JATP — Jazz At The Phil, a travelling jazz extravaganza produced by Norman Granz and the MJQ (Modern Jazz Quartet).

All of which is a preamble to KPMT, the Ken Page Memorial Trust which will hold its 114th annual jazz gala at The Old Mill on October 18 with a star-studded line-up including, from the United States, Harry Allan and Ken Peplowski on reeds, Warren Vache, cornet, Russ Phillips, trombone, and on piano Italian virtuoso Rossano Sportiello. The home team will consist of Terry Clarke, Alastair Kay, Reg Schwager, Neil Swainson, Don Thompson, Kevin Turcotte and your faithful scribe. Prior to the main event and in keeping with the goals of the Trust there will be a performance by the Ben Hognestad Trio featuring Matt Woroshyl from the University of Toronto Faculty of Music. You can enjoy them along with a complimentary cocktail. If you have never attended the gala this is a great year to get involved in support of jazz and the musicians who make the music. You’ll not see a line-up like this any place else in Toronto. For details see the ad in this issue of The WholeNote.

Meanwhile, now that the days are turning chilly it’s a good time to move inside and trade the hot sun for some hot choruses. As always, The WholeNote club listings, on page 55, are the town’s best guide to what’s on.

Happy live listening! ☺

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

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Although the weather man may tell us that fall has officially just begun, for most community ensembles the fall season is well under way. If the fall concert isn't scheduled for October, it will be in early November at the latest. Before we know it the Christmas concert will be on the horizon. It may even be time to plan and select the repertoire for the spring.

Ah, the repertoire, what is it? That very academic sounding word conjures up many different images for many of us. Is it the next concert program, the music that’s in the rehearsal folder, what’s in the band’s library or...? The Oxford dictionary defines repertoire as a stock of works that a performer knows or is prepared to perform. Webster defines it similarly. In other words, it isn’t all of that material in the band library that hasn’t seen the light of day for years. It’s the music that the band would be capable of performing with some reasonable rehearsal time.

For most bands, the die is cast for any performances between now and the new year. What about music for 2013? Will it be the same old reliable chestnuts that are rotated regularly between the library and the rehearsal folder, or will there be some new material? For me, this triggers two potentially controversial questions. Who decides what should be in the library, what should be in the rehearsal folder and who plans the programs? My experience is that band members rarely have much say in concert programming. More about that later. Let’s start with the library and then the rehearsal folder.

What should be in a band library? Just about every band has its stock of hackneyed or over performed works, the names of which don’t warrant repeating here; we all know which ones fall into that category. Give them a rest. Put them in retirement for a year or more.

Tell us what you would like to have in your band’s library. Please send your suggestions to bandstand@thewholenote.com.

Here’s my “Better Band Library” starter kit:

- Suites for concert band: *Holst Suite in E-Flat*, Vaughan Williams *Folk Song Suite*.

- Concert overtures: Egmont Overture.
- Overtures to operas and operettas: *Poet and Peasant*, Light Cavalry.
- Broadway and London musicals: *Oliver*, *Annie*.
- Parade marches: *The Middy, Invercargill*.
- Concert marches: *Pentland Hills, Colonel Bogey on Parade*.
- Big band era arrangements: *Big Band Favorites, Swingin’ Songs of Yesterday*.
- Canadian: *Calvert’s Suite on Canadian Folk Songs*.
- Traditional: *Grundman’s An Irish Rhapsody, Nestico’s All Through the Night*.
- Arrangements of operatic solos: *Nessun Dorma*.
- Latin: *Cha Cha for Band, Blue Tango*.
- Gentle calming: *Ashokan Farewell, Frank Ericson’s Air for Band*.
- Arrangements associated with particular performers: As Performed by Sinatra or Eubie.
- Film scores: *Titanic*.
- TV scores: *Mission Impossible*.
- Novelty numbers: *Lassus Trombone, Bugler’s Holiday*.
- While many bands perform concerts with choirs and/or vocal soloists, there really is no significant recognized repertoire for such combinations. For now we will not include such categories in our basic library.

The rehearsal folder: So, now that we have our basic library, what should be in our rehearsal folder? Should the rehearsal folder only contain music that is being prepared for performance, or should there be some good rigorous material for the sole purpose of challenging the band members? Each such number could remain in the folder for a few weeks and then be replaced with something new. For some years, I have been playing regularly in a smaller group with a very extensive library. The contents of the rehearsal folder are constantly changing. At any time it contains about half old material and half new. Not a rehearsal goes by without at least one number never seen before and others that haven’t been
looked at for a long time. The result is that everyone's sight reading skills remain well honed. Certainly, some of the material may never be performed for an audience, but it serves a good purpose. I would suggest that it would be worthwhile for a band to have in its rehearsal folder at least one such number at all times with some regular rotation, say once a month. This should help to keep everyone's reading skills at a consistently good level. Most of us don’t aspire to be renowned virtuosos, but we all enjoy the satisfaction of having played our part of that good music well.

**Program selection:** Who should have a say in program selection?

In most cases this is the sole prerogative of the conductor with some input from the librarian. Who are the other parties whose preferences could, and perhaps should, be considered? Put another way, we might ask for whom is the concert planned? Is it primarily to please the audience, band members, the conductor or, even possibly, sponsors? I would like to suggest that band members should have a greater voice in programming. For most, they pay in a band for the personal satisfaction of making music with other like-minded individuals.

I would like to see a movement to campaign for band members to have a greater say in the planning of programs. Without their regular participation and devotion, the band would cease to exist. Get band members involved in programming. Even before that, start with the decision of what should go into a rehearsal folder.

Now that we have a library and a rehearsal folder, how about selecting a program. What are the capabilities of the band members who have to perform the material? If your band doesn’t have a hot shot bassoonist at the present time, obviously you don’t include anything with an important bassoon part. If it’s a minor part, some other instrument can play the cues to ensure that the part isn’t missing completely. As for solo parts within selections, who gets to play them?

In many bands, the longest serving member in the section automatically gets the nod even though other members of the section may be equally capable, if not more so. Seniority of membership is not necessarily synonymous with level of musicianship. In some bands of my acquaintance, solo excerpts are shared by all section members unless some do not wish to be included. That’s another way to foster proficiency and build confidence.

In recent years many bands have taken to producing concerts with a “theme.” Perhaps it was all music of the movies, disasters, space exploration or something else? Is this what your audiences enjoy? Why not ask them to complete a survey form at intermission?

Do your audiences really enjoy such additions as video excerpts and slide shows or do they feel that this detracts from the musical performance? Put another way, is your band staging a multimedia presentation or a musical concert? What would the band members prefer?

With all of that, who gets to make the decision of what to include in a program? Why not prepare a questionnaire for members to complete? Certainly, some just want to come to the rehearsal and then go home, but others might just have some ideas with merit. I might even suggest a programming committee from within the band. Naturally, in the end, the final decision must rest with the conductor, but let band members provide some creative input.

That’s my two cents worth: let’s have your comments along with selections to be included in The WholeNote basic library.

**DEFINITION DEPARTMENT**

This month’s lesser known musical term is **Vibratto**: child prodigy son of the concertmaster. We invite submissions from readers. Let’s hear your daffynitions.

**Coming events:** Please see the listings section for full details.

Jack MacQuarrie plays several brass instruments and has performed in many community ensembles. He can be contacted at bandstand@thewholenote.com.
The WholeNote Listings

The WholeNote listings are arranged in four sections:

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


C. IN THE CLUBS (MOSTLY JAZZ) is organized alphabetically by club. Starts on page 55.

D. THE ETCETERAS is for galas, fundraisers, competitions, screenings, lectures, symposia, masterclasses, workshops, singalongs and other music-related events (except performances) which may be of interest to our readers. Starts on page 58.

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

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

LISTINGS DEADLINE The next issue covers the period from November 1 to December 7, 2012. All listings must be received by 6pm Monday October 15.

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.

MUSICAL THEATRE: LONG-RUN MUSICALS NOT LISTED DAILY All long-run musicals appear only once and in detail in our daily concert listings (GTA/Beyond GTA), on the date of the first performance falling within the date range covered in this issue. First performance dates and times are as follows:

October 02
• 8:00: Mirvish Productions, Sister Act. (GTA)
• 2:00: Stratford Shakespeare Festival, Pirates of Penzance. (Beyond GTA)

October 03
• 2:00: Shaw Festival, Ragtime. (Beyond GTA)
• 2:00: Stratford Shakespeare Festival. 42nd Street. (Beyond GTA)
• 2:00: Stratford Shakespeare Festival/Schulich Children’s Plays. You’re a Good Man, Charlie Brown. (Beyond GTA)

October 04
• 11:30am: Shaw Festival. Trouble in Tahiti. (Beyond GTA)

October 10
• 8:00: Mirvish Productions, La Cage aux Folles. (GTA)

Monday October 01
• 7:00: Union Events. Lindsay Stirling, violin. Mod Club, 722 College Ave. 1-855-985-5000. $16.50.
• 7:00: University of Toronto Faculty of Music, The Gryphon Trio. Brahms: Clarinet Trio; Dvořák: “Dumky” Piano Trio; Bayefsky: To be Patient is to Suffer. Guest: James Campbell, clarinet. Walter Hall, Edward Johnson Bldg., 80 Queen’s Park. 416-408-0208. $35; $25(s); PWYC, $20 suggested.
• 8:00: Jazz.FM91. Stolen Moments: An Evening with Mark Murphy, jazz vocals. Old Mill Dining Room, 21 Old Mill Rd. 416-238-2641. 133; $34(st).
• 8:00: Musideum. Sandra Taylor, singer-songwriter. 401 Richmond St. W. 416-589-7233. PWYC, $20 suggested.
• 9:30: Toronto Jazz Orchestra. Thank You, Thad. Big band music written and inspired by Thad Jones. Also works by McNeely, Brookmeyer, Overtone and others. Jose Grossman, director. Rex Hotel, 194 Queen St. W. 416-899-5289. $10.

Tuesday October 02
• 12:30: York University Department of Music, Music at Midday: Student Showcase. Young musicians perform a wide range of works including original compositions. Martin Family

GALLERY 345
416.682.9761 | www.Gallery345.com

OCTOBER 2012
09 TUESDAY 8:00
NORA-LOUISE MULLER. clarinet, lecture & recital
$20/$10
10 WEDNESDAY 8:00
JOEL GARTEN, piano improvisations $20/$15/$10
12 FRIDAY 8:00
DONNA UNKLATER, soprano TANIA GILL, piano CABARET: KURT WEIL $10
16 TUESDAY 8:00
JACQUES ISRAELEVITCH, violin ERIKA GOODMAN, harp $25/$15/$10
18 FRIDAY 8:00
VLAD MARS, piano $20/$15/$10
24 WEDNESDAY 8:00
ANNA HOSTMAN, chamber music FREE
26 FRIDAY 8:00
PAULINE OLIVEROS, accordion THE FUTURE OF CAGE $20
30 TUESDAY 8:00
NADA KOLUNDZIJA, piano music of John Cage $25/$20/$10
01 THURSDAY (NOV) 8:00
SHIRANTHA BEDDAGUE QUARTET, CD release, Jazz $20/$15/$10
02 FRIDAY (NOV) 8:00
LEIGH-ANN ALLEN, soprano MICHELLE GARLOUGH, mezzo MAIKAI NASH, piano OPERA & SONGS $20/$15/$10
**A. Concerts in the GTA**

- **Monday, October 1:**
  - Noon: *University of Toronto Faculty of Music*. **Teacher's Coffee Concert**. Piano: Dr. Zdenek Macaulay. 317 Founders’ Centre, 30 St. George St., noon–1 p.m. **Free**.

- **Monday, October 1:**
  - 5:30 PM: *Toronto Symphony Orchestra*. **Ottawa—Symphony for Strings**. Orchestra Hall, 65 Queen’s Park, 5:30 p.m. **$29–$145**.

- **Wednesday, October 3:**
  - Noon: *Canadian Opera Company*. **Canadian Opera Company**. Faculty Concert Series. **Piano Virtuoso Series**: **Unfolding Tempus Praesens** for Violin and Orchestra BWV1041; Beethoven: Symphony No.5; Gubaidulina: In Tempus Praesens; and others. Martin Family Lounge, 219 Accadale East Blvd., 12 noon–1 p.m. **Free**.

- **Thursday, October 4:**
  - 12:00 noon: *Canadian Opera Company*. **Piano Virtuoso Series**: Unfolding. Original compositions blending Eastern and Western music with electronic elements. John Kameel Farah, piano and compositions. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W., 12:00 noon–1:00 p.m. **Free**.

- **Thursday, October 4:**
  - 8:00 PM: *Toronto Symphony Orchestra*. **Anne-Sophie Mutter Returns*. Bach: Concerto No.1 for Violin and String Orchestra BWV1041; Beethoven: Symphony No.5; Gubaidulina: In tempus praesens for Violin and Orchestra. Anne-Sophie Mutter, violin; Michael Francis, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. **$29–$145**. Also Oct 4. **$80**. **$59.50**.

- **Thursday, October 4:**

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**Saturday, October 6:**

- **7:30 PM: *Canadian Opera Company*. Vocal Series: **The Shape of Things to Come**. Opera Divisions through a preview of their upcoming season. COC Chorus Master Sandra Horst and director Michael Albano lead the artists of the COC Chorus; Marco Guidarini, conductor. Four Seasons Centre for the Performing Arts, 145 Queen St. W., 7:30 p.m. **$22.50/$20 (adv); students half price**.

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**Sunday, October 7:**

- **1:00 PM: *Toronto Symphony Orchestra*. **Sister Act.** Jazz: A Midsummer Night’s Music. Music: Tanguissimo. Gedymin Grubba, organ. 65 Queen’s Park, 1:00 p.m. **Free**.

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**Wednesday, October 10:**

- **12:00 noon: *Canadian Opera Company*. **Piano Virtuoso Series**: Unfolding. Original compositions blending Eastern and Western music with electronic elements. John Kameel Farah, piano and compositions. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W., 12:00 noon–1:00 p.m. **Free**.

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**Friday, October 12:**

- **7:30 PM: *Canadian Opera Company*. **Die Fledermaus**. Johann Strauß II. Michael Schade, tenor (Gabriel von Eisenstein); Tamara Wilson, soprano (Rosalinde); Laura Tucker, mezzo (Evaầna); Ethan Ardelli, drums; Allison Au, sax/flute; Kieran Overs, bass. Martin Family Lounge, 219 Accadale East Blvd., 7:30 p.m. **Free**.

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**Monday, October 15:**

- **1:00 PM: *Toronto Symphony Orchestra*. **Anne-Sophie Mutter Returns*. Bach: Concerto No.1 for Violin and String Orchestra BWV1041; Beethoven: Symphony No.5; Gubaidulina: In tempus praesens for Violin and Orchestra. Anne-Sophie Mutter, violin; Michael Francis, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. **$29–$145**. Also Oct 4. **$80**. **$59.50**.

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**Monday, October 15:**

- **8:00 PM: *Toronto Symphony Orchestra*. **Anne-Sophie Mutter Returns*. Bach: Concerto No.1 for Violin and String Orchestra BWV1041; Beethoven: Symphony No.5; Gubaidulina: In tempus praesens for Violin and Orchestra. Anne-Sophie Mutter, violin; Michael Francis, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. **$29–$145**. Also Oct 4. **$80**. **$59.50**.

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**Thursday, October 18:**

- **8:00 PM: *Toronto Symphony Orchestra*. **Anne-Sophie Mutter Returns*. Bach: Concerto No.1 for Violin and String Orchestra BWV1041; Beethoven: Symphony No.5; Gubaidulina: In tempus praesens for Violin and Orchestra. Anne-Sophie Mutter, violin; Michael Francis, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. **$29–$145**. Also Oct 4. **$80**. **$59.50**.

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**Friday, October 19:**

- **7:30 PM: *University of Toronto Faculty of Music*. **Music at Metropolitan**. **Noon at Met**. Sarah Svendsen, organ. Metropolitan United Church, 56 Queen St. E. 416-363-0331. **$26**.

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**Saturday, October 20:**

- **7:30 PM: *University of Toronto Faculty of Music*. **Music at Metropolitan**. **Noon at Met**. Sarah Svendsen, organ. Metropolitan United Church, 56 Queen St. E. 416-363-0331. **$26**.

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**Wednesday, October 24:**

- **7:30 PM: *Canadian Opera Company*. **Vocal Series: The Shape of Things to Come**. Opera Divisions through a preview of their upcoming season. COC Chorus Master Sandra Horst and director Michael Albano lead the artists of the U of T Opera Division through a preview of their 2012/13 season. Excerpts from operas of Britten, Donizetti, Offenbach and von Flotow. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W., 7:30 p.m. **$22.50/$20 (adv); students half price**.

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**Thursday, October 25:**

- **12:00 noon: *University of Toronto Faculty of Music*. **Music at Metropolitan**. **Noon at Met**. Sarah Svendsen, organ. Metropolitan United Church, 56 Queen St. E. 416-363-0331. **$26**.

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**Saturday, October 27:**

- **12:00 noon: *University of Toronto Faculty of Music*. **Music at Metropolitan**. **Noon at Met**. Sarah Svendsen, organ. Metropolitan United Church, 56 Queen St. E. 416-363-0331. **$26**.
Friday October 05

• 7:30: Canadian Opera Company. A Trovaore. See Oct 2.

• 8:00: April 30th Entertainment. Queen for a Day: The Musical. See Oct 3.


• 8:00: Músicium. La Inglesa, singer-songwriter. CD Release. 401 Richmond St. W. 416-599-7233. $10.


Saturday October 06


• 2:00: April 30th Entertainment. Queen for a Day: The Musical. See Oct 3.

Sunday October 07

• 11:30am to 4:30: Harbourfront Centre.

The Musicians In Ordinary for the Lutes and Voices

8PM, October 6th 2012 | Heliconian Hall, 35 Hazelton Avenue

~ His Perfections Like the Sunbeams ~
Jacobean music from the household of Henry, Prince of Wales. Hallie Fishel, soprano; John Edwards, theorbo; guests: Christopher Verrette, violin; Justin Haynes, viola da gamba

7:30PM, October 23rd 2012 | Charbonnel Lounge, St. Michael’s College, 81 St. Mary St.

~ Suitable for the Chapels or Chambers of Princes ~
Sacred Love Songs of the Early Baroque by Monteverdi, Grandi and Lernardona with guests Christopher Verrette and Patricia Ahern, violins, and Philip Fournier, organ

Single tickets $25 / $20 Students & Seniors

October 1 – November 7, 2012
thewholenote.com
- **1:00** Cathedral Church of St. James. Music at Midday, Andrew Ardair, organ, 65 Church St. 416-364-7865 x231. Free.
- **7:30** Canadian Opera Company. Die Feindmauer. See Oct 4.

### Wednesday October 10

- **2:00**: Toronto Symphony Orchestra. Some Enchanted Evening: The Music of Rodgers and Hammerstein. Also at 6:00; see Oct 9.
- **7:30**: Canadian Opera Company. Il Trovatore. See Oct 2.
- **7:30** P.D.I.N.T. Yorkminster Park Baptist Church Choir. The Lullabies of Broadway. Works by Porter, Gershvin, Ellington, Rodgers, Well, Sondheim and others. Gene DiNovi, piano; Dave Young, bass. Cameron Hall, Yorkminster Park Baptist Church, 1585 Yonge St. 416-489-8733. $30. Church fundraiser.
- **8:00**: Mirisch Productions. La Cage aux Folles. Music by J. Herman; book by H. Feirstein. George Hamilton (Georges); Christopher Sieber (Albin) and others; Jason Drury, stage director. Panasonic Theatre, 651 Yonge St. 416-872-1212. 445–1130. Runs to Nov 18; start times vary.
- **8:00**: Corporation of Massey Hall and Roy Thomson Hall. Del Barber. Singer-songwriter. The Rivoli, 332 Queen St. W. 416-827-4255. $19.50.
- **8:00** Gallery 345. The Beauty of Life. Joel Garten, piano. Solo improvisations inspired by experimental classical music and avant-jazz. 345 Sorauren Ave. 416-822-9781. $20; $15 (arts worker); $10 (student).
- **8:00**: Musideum. Ode, chamber folk group. Israeli, Deutsch; opera; Baroque; Mandolin and guitar; Lydia Muchinsky, cello; Charles James, bass; Emily Rockarts, vocals. 401 Richmond St. W. 416-599-7233. $15.
- **8:00** Theatre 20. Bloodless: The Trial of Burke and Hare. See Oct 9. Also 2:00.
- **8:00** Toronto Symphony Orchestra. Some Enchanted Evening: The Music of Rodgers and Hammerstein. Also 2:00; see Oct 9.

### Thursday October 11

- **12:10** University of Toronto Faculty of Music. Thursdays at Noon: Women on the Stage. L. Larsen: Try me Good King – The Lullabies of Broadway. Works by Porter, Gershvin, Ellington, Rodgers, Well, Sondheim and others. Gene DiNovi, piano; Dave Young, bass. Cameron Hall, Yorkminster Park Baptist Church, 1585 Yonge St. 416-489-8733. $30. Church fundraiser.
- **8:00** Theatre 20. Bloodless: The Trial of Burke and Hare. See Oct 9.

### Friday October 12

- **6:00 to 11:00**: Global Cabaret Festival. Fifth Anniversary Weekend. 6:00: Oliver A Cabaret; 7:15: Patricia O’Callaghan’s Heart of the Song; Jean Stilwell & Patti Loach: What was I Saying?; 7:45: Brent Carver; 9:00: Antonio Carlos Jobim Songbook; Judith Lemon; 10:15: Leonard Cohen Songbook; ProArteDanza’s Fellini Cabaret. Young Centre for the Performing Arts, 50 Tank House Lane, Distillery District. 416-866-8666. $25/$20(adv); $57 (festival day pass); $108.

### Celebrate with Soundstreams

**OCTOBER 11 AT 8:00 PM**

**soundstreams.ca**

### Music Toronto

**BERLIN PHILHARMONIC QUARTET**

**Friday Oct. 12 at 8:00 PM**

**Music Hall**

**“The Jerusalem balance FULL-BLOODED TONE with EXEMPLARY CLARITY.” ~ BBC Music Magazine**

Programme:
Bartok, Quartet No. 3.
Borodin, Quartet No. 2 in D-Major.

**“Byzantium” Markham Theatre**

**Friday Oct. 12 at 8:00 PM**

**Music Hall**

**“The Jerusalem balance FULL-BLOODED TONE with EXEMPLARY CLARITY.” ~ BBC Music Magazine**

Programme:
Beethoven, Quartet in Bb-Major, Op. 18, No. 6.
Bartok, Quartet No. 3.
Borodin, Quartet No. 2 in D-Major.

**905-305-7469**

**www.markhamtheatre.ca**

**FLAT I MARKHAM THEATRE**

**171 Town Centre Blvd., Markham ON**

**LIVE ARTS MATTERS**

**October 1 – November 7, 2012**

**thewholenote.com**
(full festival pass). Festival runs Oct 12 to 14.


October 11

• 8:00: Flato Markham Theatre. The Jerusalem Quartet. Beethoven: String Quartet in B-flat Op. 18 No. 6; Bartók: String Quartet No. 3; Jerusalem Quartet. Beethoven: String Quartet in G; Borodin: String Quartet No. 2. Borodin String Quartet No. 2 in D. 171 Town Hall, 237 Bloor St. W. 416-408-0208. $25/$20 (sr); $10 (st with ID).

November 7, 2012

• 2:00: Theatre 20. Bloodless: The Trial of Burke and Hare. See Oct 9. Also 8:00.

• 7:30: ArtHouse Festival Series.
  1:30: Soprano! A Cabaret; Michael Hughes: Mickey & Judy; 3:45: Michael Hughes: Mickey & Judy; 4:30: Dennis Lee’s Toronto; 5:00: Brent Cooper; 6:15: Bohemians in Brooklyn; Brasserie Cabaret; Spoon River Cabaret; 7:30: Leonard Cohen Songbook; 8:30: Sophie Milman, A Night at the Paper; 9:15: Elvis Songbook; 9:45: Antônio Carlos Jobim Songbook; ProArda/Danza’s Fellini Cabaret; Heather Bambrick: Broadway; Young Centre for the Performing Arts, 50 Tank House Lane, Distillery District. 416-866-8666. $25/$20 (adv); $57 (festival day pass); $108 (full festival pass). Festival runs Oct 12 to 14.

• 4:30: Canadian Opera Company. I’m Travestee. See Oct 2.

• 7:30: ArtHouse Festival Series. Celtic Shores: From Galicia to Brittany. Carlos Núñez, gaita (Galician bagpipes), and his band; guests: Sairha Featherstone, harp; Eleanor McCain, gaita (Galician bagpipes), and her band; guests: Sairha Featherstone, harp; Eleanor McCain, vocals. St. John’s United Church, 262 Randall St., Oakville. 905-467-8551. $50.
A. Concerts in the GTA

from Symphony No.4 “Italian”; Konzertstück No.1 for Two Clarinets; Vivaldi: Concerto for Bassoon in F; Rossini: Overture to William Tell, Beethoven: Excerpts from Symphony No.7. Joaquín Valdezmañas and YeeGuang Zhai, clarinet; Michael Sweeney, bassoon; Joshua Weilerstein, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. 239–284. Also Oct 14(fmat).

7:30: Xiao Ping Chorus. 20th Anniversary Celebration. Opera arias and art songs; variety of Western and Eastern music. butterflylovers.com. A Touch of Tchaikovsky. Tchaikovsky: Waltz from Eugene Onegin; excerpts from Mozartiana; Violin Concerto in D; Stravinsky: Divertimento from La baiser de la fée. Stanislav Pronin, violin; Daniel Cheung, cello; and others. Great Hall, 84 South Service Rd., Mississauga. 905-338-5702. $30.


Sunday October 14

2:00: Off Centre Music Salon. Annual Schubertiad. Works by Schubert. Allison Angelo, soprano; Lawrence Wilford, tenor; Boris Zarankin, piano. Glenn Gould Studio, 250 Front St. W. 416-466-1870. 160; $50(st); $75/$125(st); $151(under 12).

2:00: Royal Conservatory, Mazzoleni Masters: Barrie Shiffman and Friends. Pär: Tabula rasa; Brahms: Piano Quartet No.1 in Op.25. Timothy Ying, viola; Barrie Shiffman, viola; Andrés Díaz, cello; Jean Saulnier, piano; Glenn Gould students and alumni. Mazzoleni Concert Hall, 273 Bloor St. W. 416-408-0208. $32.

2:00: Silverthorn Symphonic Winds. Roaring 20s to Millennium Madness. Whitacres: Noisy Wheels of Joy; Nescio: Salute to American Jazz; Ebb: Selections from Chicago; and other works. Camille Watts, flute; flute; Canadian Band Association musicians. Richmond Hill Centre for the Performing Arts, 10268 Yonge St., Richmond Hill. 256.50; 52.52(adj).


2:00: Vespers: Bob Brough Quartet. 197 John St. 416-204-1080. Live sampling. 197 John St. 416-204-1080.

3:30: Fifth. Royal Wood, Mary Walsh, Terry Kelly, Laura Smith, Botos Brothers: Jozsef Botos, gui- tar; Louis Botos, bass; Robi Botos, piano; Frank Smith, drums. 25 St. Phillips Rd., Etobicoke.

4:00: Royal Wood, Mary Walsh, Terry Kelly, Laura Smith, Botos Brothers: Jozsef Botos, gui- tar; Louis Botos, bass; Robi Botos, piano; Frank Smith, drums. 25 St. Phillips Rd., Etobicoke.

4:30: Christ Church Deer Park Jazz. Vespers: Bob Brough Quartet. Adreen Farrugia, piano; Artie Roth, bass; Terry Clarke, drums; Bob Brough, saxophone. 1570 Yonge St. 416-920-5211. Free, donations welcome. 5:00: Flato Markham Theatre. Royal Drummers & Dancers of Burundi. Twenty-piece African percussion ensemble. 171 Town Centre Blvd. 905-305-7469 or 1-866-788-8801. 148-54; $30(st 17 and under). Also at 5:00.

5:00: Flato Markham Theatre. Royal Drummers & Dancers of Burundi. Twenty-piece African percussion ensemble. 171 Town Centre Blvd. 905-305-7469 or 1-866-788-8801. 148-54; $30(st 17 and under). Also at 5:00.
Monday October 15

• 7:30: Musicium. Julie McGregor, jazz vocals. Live recording featuring Norman Amadio, piano; Duncan Hopkins, bass; guest: Laura Fernandez, vocals. 401 Richmond St. W. 416-599-7323. $20.

Tuesday October 16


• 1:00: Cathedral Church of St. James. Music at Midday. David Briggs, organ. O5 Church St. 416-364-7865 x231. Free will offering.


• 8:00: Gallery 345. Jacques Israellevitch, violin, and Erica Goodman, harp. Works by Leclair, Salzedo, Bloch, Martinon and Saint-Saëns. 345 Sorauren Ave. 416-822-9781. $25; $15(students/arts workers); $10(students).

• 8:30: Musicium. Barry Prophet. 401 Richmond St. W. 416-599-7323. $10.

• 8:00: Theatre 20. Bloodless: The Trial of Burke and Hare. See Oct 9.

Wednesday October 17


• 2:00: Theatre 20. Bloodless: The Trial of Burke and Hare. See Oct 9. Also 8:00.


• 8:00: Musicium. X Avant New Music Festival VII: Expanding Circuits: JP Carter with Andy Haas. Electronically enhanced improvisations. JP Carter, trumpet and electronics; Andy Haas, saxophone. OCAD University, 100 McCaul St. 416-204-1080. $20/$15(adv); $10(st)."
As part of the Centennial Music Concert Series, the Choirs of Grace Church-on-the-Hill will perform, with orchestra, some of the most beloved works for choir.

“Gloria” by Antonio Vivaldi
“Te Deum” by W. A. Mozart
“Cantique de Jean Racine” by Gabriel Fauré
“Alleluia” by Eric Whitacre.

Stephen Fraser, Director
Stephen Frketic, Organist

November 2, 2012, 7:30 PM
Grace Church-on-the-Hill
300 Lansdowne Road, Toronto

Tickets available at the door, or call 416-488-7884 to reserve $20 general admission, $15 for students/seniors.
Sunday October 21

• 10:15am: St. John’s United Church. World Music at St. John’s United Church: Anne Lindsay, violin. 2 Nobert Rd. 416-491-1224. Freewill offering.
• 2:00: Canadian Opera Company // Trouvato. See Oct 2.
• 2:00: Corporation of Massey Hall and Roy Thomson Hall/Royal Canadian Military Institute. 23rd Annual Massed Military Band Spectacle: Monuments and Gams. Marches and popular songs performed by members of Toronto’s Navy, Air Force and Army unit bands. Roy Thomson Hall, 60 Simcoe St. 416-872-4255. $39.50-$49.50.
• 2:00: Markham Concert Band. October Pops. Show tunes, marches and jazz standards. Doug Manning, conductor; guest: Solveig Barber, vocals. Flato Markham Theatre, 171 Town Centre Blvd., Markham. 905-305-7469.
• 2:00: Sinfonia Toronto. Rites of Passage. Lorenzo-Fernandez: Batuque; Franck: Rédemption: Morceau symphonique; Estacio: Light Eternal; Tchaikovsky: Piano Concerto No.1 in b-flat. Danielle Lisboa, conductor; guest: Charles Richard-Hamelin, piano. George Weston Recital Hall, Toronto Centre for the Arts, 5040 Yonge St. 1-855-985-2787. $39; $34(adv).
• 3:00: Richmond Hill Centennial Pipe Band. Memories of Scotland: An Afternoon of Scottish Delight! Pipe and drum music, Highland dance, Celtic singing, Scottish country dance and fiddle music. Richmond Hill Centennial Pipe Band; Celtic singing group Claidhmore; the Caledonian Dancers; Breck School of Highland Dance; Alanna Jenish and Philip Provencher, fiddle. Richmond Hill Centre for the Performing Arts, 10268 Yonge St., Richmond Hill. 905-787-8811. $20. Fundraiser to develop a Youth Pipe Band initiative.
• 2:00: Theatre 20. Bloodless: The Trial of Burke and Hare. See Oct 9.

The Lyre of Orpheus
Robertson Davies and music October 21

• 3:00: Green Door. A Germsinh Celebrations. Vocal and piano music by Germsinh brothers, including Lady Be Good, I Got Rhythm and selections from Porky & Bess. Robert Missen, tenor; Melody McKenzie, piano. Rosedale United Church, 159 Roxborough Dr. 905-832-6047. $20 suggested donation. Proceeds to benefit Cushings Syndrome Research.
• 3:00: Orchestra Toronto. Rites of Passage. Lorenzo-Fernandez: Batuque; Franck: Rédemption: Morceau symphonique; Estacio: Light Eternal; Tchaikovsky: Piano Concerto No.1 in b-flat. Danielle Lisboa, conductor; guest: Charles Richard-Hamelin, piano. George Weston Recital Hall, Toronto Centre for the Arts, 5040 Yonge St. 1-855-985-2787. $39; $34(adv).

Pax Christi Chorale
Bach Cantatas 80 & 147
October 21
St. Anne’s Church
paxchristichorale.org

• 3:00: St. Anne’s Anglican Church/Pax Christi Chorale. Miracula: A Miracle on Gladstone Avenue. Bach: Cantata 80; Cantata 147. Pax Christi Chorale, with orchestra; Ariel Harwood-Jones, soprano; Catherine Carew, mezzo; Andrew Haji, tenor; Peter McGillivray, baritone; St. Anne’s Choir; Daniel Norman, conductor. St. Anne’s Church, 270 Gladstone Ave. 416-798-2508. 135; $30(st); $25(adv). (16Under 12), 2:15: Pre-concert chat. Part of festival celebrating the 150th anniversary of St. Anne’s Anglican Church.
• 3:00: Vesna Krah: A Tribute to Marta Krawczewi Sarabash. Works by Lawrystyn and others. Orion Men’s Choir and Toronto Ukrainian Male Chorale Choir; guests: Roman Boys, cello; Antonina Ernolko, soprano; Alyssa Michalsky, harp; and others. Glenn Gould Studio, 250 Front St. W. 416-818-3164. $30; $25(adv).
• 4:00: All Saints’ Kingsway Anglican Church. A British Affair. Parry: I was Glad; Jerusalem; Holst: Psalm 148; Handel: Zadok the Priest; also works by Purcell, Tippett, Williams,

Monday October 22

• 1:00: Cathedral of St. James. Music at Midday. Simon Walker, organ. 65 Church St. 416-364-7865 x231. Free.
• 7:30: Musicians in Ordinary. Suitable for the Chapels or Chambers of Finches. Sacred love songs of the early baroque, including works by Monteverdi, Grandi and Leonardo. Halle Fishel, soprano; John Edwards, theorbo; guests: Christopher Verretta and Patricia Ahern, baroque violins; Philip Fournier, chamber organ. Charbonnel Lounge, St. Michael’s College, University of Toronto, 81 St. Mary St. 416-789-2000 x6353. $20(adv).
• 7:30: Royal Conservatory, Mazzoleni Masters Series: Musicians from Maritn...
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<tr>
<td>8:00</td>
<td>7:00: University of Toronto Faculty of Music, gamUT Ensemble Concert. Contemporary music: Robert Wolfe, director. Walter Hal, Edward Johnson Bldg. 80 Queen’s Park, 416-978-0492. Free.</td>
<td>2:00: Theatre 20. Bloodless: The Trial of Burke and Hare. See Oct 27.</td>
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Exultate. See Oct 4.
WELCOMES YOU TO OUR 2012–2013 SEASON!
First Concert October 27th
www.exultate.net
416-971-9229

Kieran Culley, Conductor

celebration of 80th birthday of con-
8:00: Amadeus Choir. Rachmaninoff Vespers. Rachmaninoff: Vespers. Lydia Adams, conductor. Yorkminster Park Baptist, 1585 Yonge St. 416-466-0188. $40; $30(st); $25(under 30); $20(st).
8:00: Canadian Stage. Political Mother. See Oct 24.
8:00: Fallen Rock Productions. The Rocky Horror Show. See Oct 25.
8:00: Fall Singalong Concert. In Concert. See Oct 26.

Kindred Spirits Orchestra. Kristian Alexander | Music Director
Opening Night Gala
Saturday, October 27
Flato Markham Theatre
Formal attire
6 p.m. dinner
8 p.m. concert

Silent auction
Reception
Champagne

NAREK HAKHNAZARYAN
Oct 27 with Sinfonia Toronto
sinfoniatoronto.com

Kitagawa, bass; Dion Parson, drums. Koerner Hall, 273 Bloor St. W. 416-408-0208. $45 and up.
8:00: Sinfonia Toronto. Gala Concert. Mozart: Divertimento K136; Haydn: Cello Concerto in C; Paganini: Moses Variations on One String; Arutunian: Sinfonia; Khachaturian: Masquerade Suite. Narek Hakhnazaryan, cello; Nurhan Arman, conductor. George Weston Recital Hall, Toronto Centre for the Arts, 5940 Yonge St. 416-250-3708. $48; $38(sr); $19(st).
8:00: Theatre 20. Bloodless: The Trial of Burke and Hare. See Oct 9. Also 2:00.
8:00: Toy Piano Composers. We Started a Band. Works by Brophy, Floisand, Guechtal, Pearce, Ryan and Thornborrow. Heliconian Hall, 35 Hazelton Ave. 647-828-4213. $15/10(adult).
8:00: Victoria College Drama Society. Next to Normal. See Oct 25.

Sunday October 28

Trio Estonia
ARVO LEIBUR violin • AARE TAMMESALU cello
NORMAN REINTAM piano
Works by Beethoven, Pärt, Raid and Piazzolla
1 FRIDAY October 26, 2012 • 7:30 pm
Guelph Youth Music Centre
75 Cardigan Street, Guelph
2 SATURDAY October 27, 2012 • 8 pm
St. Timothy’s Anglican Church
4125 Sheppard Ave. East, Scarborough
3 SUNDAY October 28, 2012 • 3 pm
Central Presbyterian Church
165 Charlton Ave. West, Hamilton
Admission $20 at the door
www.cathedralbluffs.com

RACHMANINOFF
VESPERS
October 27, 2012
8:00 pm
Yorkminster Park Baptist Church
1585 Yonge Street, Toronto

Join us for a moving evening featuring Rachmaninoff’s Vespers. Composed in less than two weeks and often praised as the greatest achievement of the Russian Orthodox Church, our performance of this work is sure to stir your soul. Pre-concert chat with Russian music specialist Sterling Beckwith at 7:15 pm.

SUBSCRIBE NOW AND SAVE!
www.amadeuschoir.com • 416-446-0188

Canada Council for the Arts
Ontario Arts Council
Cultural Services of the Government of Ontario
A. Concerts in the GTA

416-922-3714 x 103. $13. Chocolate trifle included.

• 2:00: Canadian Opera Company. La Traviata. See Oct 2.
• 2:00: Canadian Stage. Political Mother. See Oct 24.

Canadian Opera Company presents: Trovatore

Trovatore

by Giuseppe Verdi

Sunday October 7, 7:30 p.m.

Center for the Performing Arts, 10268 Yonge St.

Chair: John Pinelli

Conductor: Erhei Liang

Cast:

Alma Deutscher, soprano

Jamaallock Yaro, tenor

Richard Sclobe, baritone

Eitan Grinspan, bass-baritone

$30 (family)

St. Paul’s Church

Serenade A.

Featuring projected images of Alamire’s many volumes of beautifully illuminated copies.

Toronto, Church of the Redeemer

October 7, 3:00 p.m.

The Rocky Horror Show

Pianist John O’Connor

Saturday and Sunday, 8:00 p.m.

Toronto, Koerner Hall

Wednesday, October 3, 8:00 p.m.

The Mysterious Pierre A-la-mi-re.

Featuring projected images of Alamire’s many volumes of beautifully illuminated copies.

Toronto, St. Lawrence Centre for the Performing Arts

October 5, 8:00 p.m., $20; $15(sr); $10(st).

TORONTO Piano Series:

John O’Connor, piano

Saturday, October 13, 8:00 p.m., $30(family).

Toronto, Koerner Hall

Thursday, October 4

Student Composers Concert

Toronto, Lower Ossington Theatre

October 5, 8:00 p.m., $25(s) $12.50(under 30).

Toronto, St. Lawrence Centre for the Performing Arts

October 3, 8:30 p.m., $22.50/$20(adv).

Toronto, Koerner Hall

Saturday, October 27, 8:00 p.m., $40; $30(family).

Toronto, Canadian Stage

November 2, 8:00 p.m., $30/s.

Toronto, Lower Ossington Theatre

Wednesday, December 5, 8:00 p.m., $30/$27(s).

Toronto, Four Seasons Centre for the Performing Arts

February 21, 8:00 p.m., $35/$30(s).

Toronto, Toronto Symphony Orchestra

February 28, 8:00 p.m., $30/$27(s).

Toronto, Canadian Stage

February 28, 8:00 p.m., $30/$27(s).

Toronto, Toronto Symphony Orchestra

March 15, 8:00 p.m., $30/$27(s).

Toronto, St. Lawrence Centre for the Performing Arts

April 13, 8:00 p.m., $30/$27(s).

Toronto, Koerner Hall

May 3, 8:00 p.m., $30/$27(s).

Toronto, Koerner Hall
Wednesday October 31

- 12:00 noon: Corporation of Massey Hall and Roy Thomson Hall. Free Choir and Organ Concert Series: Christian Lane, Organ – A Hallowe’en on Spooktacular. Bach: Toccata in d; Boëllmann: Toccata from Suite Gothique; and other works. Roy Thomson Hall, 60 Simcoe St. 416-872-4255. Free.


Friday November 2

- 7:30: Opera Atelier. Der Freischütz. See Oct 27.

- 8:00: Amici Chamber Ensemble. Influence & Inspiration. Beethoven: Piano Quintet; “Archduke” Trio for clarinet, cello and piano; Ravel: Habanera; Menotti: Sonata for two cell and piano. St. John’s in the Fields Anglican Church. 103 Bellevue Ave. 416-599-7323. 7:30pm. Free.

- 8:00: Round Rock Productions. The Rocky Horror Show. See Oct 25.

- 12:00 noon: Canadian Opera Company. Jazz.FM91/Hugh’s Room. See Oct 25.

Thursday November 1


- 8:00: Museiduem. Broadway’s “Jazz. Joel Hartt, jazz vocals; Mark Eisenman, piano. 401 Richmond St. W. 416-599-7323. $20.


Saturday November 3


- 4:00: Canadian Opera Company. Die Fledermaus. See Oct 4.


- 7:00: Castle Frank House of Melody. Mucha Massenet. Vocal music by Massenet and Chausson. Heliconian Hall, 35 Hazelton Ave. 416-866-2685. PWYC.


- 7:30: Opera Atelier. Der Freischütz. See Oct 27.

- 7:00: Opera by Request. Bella Noit: An Evening of Arias and Duets. Deena Nickleford, soprano; Sangeetha Ekambaram, soprano; Rebecca Fisher, piano. West Toronto Baptist Church, 3049 Dundas St. W. 647-388-6876. $15. Also Oct 31, Nov 1, 4(12). 7:00pm. Free.

- 7:30: Opera by Request. L’elisier d’amore. Donizetti. Marissa Solow, soprano (Adina); Zak Finkielsten, tenor (Nemorino); George Ossipov, bass-baritone (Dulcamara); John Holland, baritone (Belcore); Stefanie Ferracane, mezzo (Giannetta); William Shockhuff, piano and music director. College Street United Church, 452 College St. 416-245-3885. $20.

- 7:30: St. John’s United Church. The Voices of Showtime. Songs of the 40s, 50s and 60s. Alan Ely, director. 2 Norbert Rd. 416-491-1224, 7pm.


- 8:00: Corporation of Massey Hall and Roy Thomson Hall. Rose Cousins, guitar/piano/ singer-songwriter. Glenn Gould Studio, 250 Front St. E. 416-366-3838. $45(44)at/d.

- 8:00: Fallen Rock Productions. The Rocky Horror Show. See Oct 25.

- 11:00pm: Lower Ossington Theatre. The Rocky Horror Show. Also 8:00. See Oct 19.

- 11:00pm: Lower Ossington Theatre. The Rocky Horror Show. Also 8:00. See Oct 19.


**JAZZ at R.Y.**

**Sunday Nov 4, 2pm**

**GENE DI NOVI and The Generations Trio**

Royal York Road United Church
851 Royal York Rd.

Tickets $20

Info Bill Wilson
416-231-1207


- **2:00:** **Trio Bravo. In Concert.** Reinecke: Trio in A; Lane: Trio No.2; Beethoven: Trio Op.38. Terry Storr, clarinet; Baird Knetchtel, viola; John Selleck, piano. All Saints’ Kingsway Anglican Church, 2850 Bloor St. W. 416-242-2131. $20; $15(st).  
- **2:30:** University of Toronto Faculty of Music. In Memory of Gustav. Concert in honour of Gustav Ciamaga, featuring his music and works by Boykan, Duesenberg, Martynec, Silberberg and Staniland. Leigh-Anne Martin, mezzo; Peter Stoll, clarinet; Vanessa May-Irk Lee, piano; deValb string quartet; and others. Walter Hall, Edward Johnson Blvd., 80 Queen’s Park. 416-978-0942. Free.  
- **3:00:** **Gallery 345. The Art of the Piano.** Darret Zusko. Works by Bach, Beethoven, Debussy, Chopin, Liszt, Buczynski and Kapustin. 345 Sorauren Ave. 416-822-9791. $25; $15(st).  
- **5:00:** Nocturnes in the City. Zemlinsky Quartet. St. Wenceslaus Church, 496 Gladstone Ave. 416-364-7865. $23. Freewill offering.

- **8:00:** Musideum. Brownman + 1. Brownman All, trumpet; with surprise guest on piano. 401 Richmond St. W. 416-599-7323. $10.

**Monday November 5th**

- **7:00:** University of Toronto Faculty of Music. Monday Evening Concerts: Macerollo and Stoll. Telemann: Sonata in a; Paley: Dusky Quodlibet; Messiaen: Prayer for the Immortality of Jesus; Nimmons: Duologue; Staniland: Pentagrams for Two Accordion; Piazzolla: Oblivion; and other works. Joseph Macerollo, accordion; Peter Stoll, clarinet. Walter Hall, Edward Johnson Blvd., 80 Queen’s Park. 416-978-0942. $35; $25(st); $10(st).

- **8:00:** Musideum. Sandra Taylor, singer-songwriter. 401 Richmond St. W. 416-599-7323. PWYC, $20 suggested.


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**A. Concerts in the GTA**

**Piano Concerto**

**Carl Petersson** piano

**Conductor Kerry Stratton**

**Grieg**

November 5th, 2012  8:00 pm at Glenn Gould Studio

- **works by Larsson and Wiren**

- **General Admission:** $42.50

- **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**

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**Nine Sparrows Arts Foundation & Christ Church Deer Park**

**Present a Concert of Remembrance**

**featuring**

**Geoffrey Sirett** Baritone  
**Brendan Cassin** Trumpet  
**Lark Popov** Piano  
**Matthew Coons** Organ  
**The Soloists & Choir of Christ Church Deer Park**  
**Eric N. Robertson** Music Director

**Friday November 9th, 2012**

**7:30 pm**  
**Christ Church Deer Park**  
**1570 Yonge Street at Heath Street**

**Admission Free**  
**Donations Welcome**

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**nyco Symphony Orchestra**

**David BREWER, Music Director and Conductor**

**12 | 13 SEASON**

**Saturday November 10, 2012**

**8:00 pm**

Ludwig van Beethoven  
**Coriolan Overture, Opus 62**

Felix Mendelssohn  
**Violin Concerto in E minor, Opus 64**

featuring **Julia McFarlane**, violin

Johannes Brahms  
**Symphony No. 1 in C minor, Opus 68**

**Pre-concert chat begins at 7:30**

**Adults $25  Seniors $20  Students $10**

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
Ontario Philharmonic. Sinfonietta, piano. Tribute Communities Recital Hall, Accolade East Bldg., 4700 Keele St. 416-408-0208. $40 and up. Also Nov 3 (Oshawa).

Tuesday October 02

• 2:00: Stratford Shakespeare Festival. Pirates of Penance. Gilbert and Sullivan. Sean Thompson, Captain King; Kyle Blair (Frederic); Amy Wills (Mabel Stanley); and others; Franklin Brasz, music director; Ethan McSweeney, stage director. Avon Theatre, 99 Downie St., Stratford. 1-800-567-1600. $49–$121.90; $36.16 and under. Runs to Oct 14; start times vary.


Wednesday November 20

• 11:30am: University of Guelph. Thursday at Noon Concert Series: The Rent. Book, music and lyrics by C. Gesner. Stephen Patterson (Snoopy); Mark Uhre (Sam); and others; Paul Sportelli, music director; Jay Turvey, stage director. Koerner Hall, 273 Bloor St. W. 416-745-4711 or 888-745-4717. $32. Also Oct 5 (Guelph) and 6 (Hamilton).


York U Chamber Choir

IN THIS ISSUE:

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York U Chamber Choir

York U Chamber Choir. Works by Palestina, Moucart, Mendelssohn, Barber and others. Chris MacMartin, conductor; Melissa Sosoulis, piano. Tribute Communities Recital Hall, Accolade East Bldg., 4700 Keele St. 416-736-2100 x22926.

Wednesday November 07

• 12:30: York University Department of Music. York U Chamber Choir. Works by Palestina, Moucart, Mendelssohn, Barber and others. Chris MacMartin, conductor; Melissa Sosoulis, piano. Tribute Communities Recital Hall, Accolade East Bldg., 4700 Keele St. 416-736-2100 x22926.

• 12:30: York University Department of Music. Music at Midday: Student Showcase. Upper Jazz Small Jazz Ensembles.


• 11:00: York University Department of Music. Canadian Opera Company.


• 8:00: Ontario Philharmonic. Shlomo Mintz, Violin Legend: Celebrating 50 Years on Stage. Shlomo Mintz, violin; Jeremy Ludwig, baritone (Macbeth); Maureen Barr, soprano (Polly); Erin Baruda, soprano (Lucy); David Roth, baritone (Pecky Heath); and others; Richard Bradshaw, conductor, music director and host. Royal Alexandra Theatre, 60 Simcoe St., Toronto. 416-872-4255. $42.50. Also Oct 9.

5.30: Canadian Opera Company. Jazz


11:30am: University of Guelph. Thursday at Noon Concert Series: A Light in Dark Waters. Book, music and lyrics by C. Gesner. Martin Seelig, conductor; Michael Bell, tenor; Dan Harmon, baritone; and others; Michael Seelig, music director; in residence. Heliconian Hall, 35 Hazelton Ave. 647-290-7970 or 1-800-567-1600. $49–$106; $36(18 and under). Runs to Oct 27; start times vary.
**October 6**
- **12:00 noon: Traditional Music Jam.**
- **7:30:** *Taliesin* by Richard Strauss. CWCMS Music Room, 57 Young St. W., Waterloo. 519-884-0710 x2150. Free.

**October 7**
- **10:00am and 11:00am: Kitchener- Waterloo Symphony Kinderconcert.**
- **7:30 Barrie Concerts.**
- **7:30:** *Barrie Concerts. Britain's Swingling Singers.*
- **7:30:** *Kitchener- Waterloo Symphony.***
- **7:30:** *Kitchener- Waterloo Symphony.***

**Monday October 8**
- **8:00:** *Kitchener- Waterloo Chamber Music Society.***
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**Tuesday October 9**
- **12:00 noon: University of Guelph. Thursday at Noon Concert Series: Guy Fedor & Nadina Mackie Jackson.***
- **8:00:** *Kitchener- Waterloo Chamber Music Society.***
- **8:00:** *Kitchener- Waterloo Chamber Music Society.***

**Wednesday October 10**
- **12:00 noon: University of Guelph. Thursday at Noon Concert Series: Guy Fedor & Nadina Mackie Jackson.***
- **7:30:** *Kitchener- Waterloo Symphony.***
- **7:30:** *Kitchener- Waterloo Symphony.***

**Thursday October 11**
- **12:30:** *Kitchener- Waterloo Chamber Music Society.***
- **8:00:** *Kitchener- Waterloo Chamber Music Society.***
- **8:00:** *Kitchener- Waterloo Chamber Music Society.***

**Friday October 12**
- **7:30:** *Kitchener- Waterloo Symphony.***
- **7:30:** *Kitchener- Waterloo Symphony.***
- **7:30:** *Kitchener- Waterloo Symphony.***
C. In the Clubs (Mostly Jazz)

Alleycatz
2403 Yonge St. 416-481-6866
www.alleycatz.ca

Thursday October 25


1:00 pm: Guelph University. Organ Music. Sandra Johnson & Christopher Kilopel. Guelph University. 519-824-4120 x5221. Free.


Saturday October 27
10:30 am: Kitchener-Waterloo Symphony. Kindercarmen. 519-884-0710 x2150. $10; $5 (sr/st).

Sunday September 03
2:00: Kitchener-Waterloo Symphony. Youth Orchestra Concert #1. Ensembles from the KWS Youth Orchestra Program. 519-884-0710 x2150. $10; $5 (sr/st).


3:00: Kitchener-Waterloo Symphony. Schumann’s Fourth Symphony. 519-884-0710 x2150. $20; $15 (sr/st).

3:00: Kitchener-Waterloo Symphony. Schumann’s “Trinity”. 519-884-0710 x2150. $20; $15 (sr/st).

Bravo! Kitchener-Waterloo Symphony. 519-884-0710 x2150. $20; $15 (sr/st).

Wednesday November 07
8:00: Jeunesse Musicales Ontario/ Brookside Music Association. 519-884-0710 x2150. $20; $15 (sr/st).

Guthrie’s Solo Tribute to Woody Guthrie’s 100th Birthday. Sean O’ Sullivan Theatre, 500 Glenridge Ave., St. Catharines. 905-688-5550 ext. 2570. $5.

8:00: Kitchener-Waterloo Symphony. Lefèvre’s Romantic Discovery. 519-884-0710 x2150. $20; $15 (sr/st). See Nov 2.

Saturday October 06
1:00 pm: University of Waterloo. EMMA. 519-884-0710 x2150. $15 (sr); $5 (st).

1:00 pm: University of Waterloo. Spring Sounds. 519-884-0710 x2150. $5 (st).

2:00 pm: Kitchener-Waterloo Symphony. Ode to Joy. 519-884-0710 x2150. $20; $15 (sr/st).


Toronto’s Home of the Blues” 379 Spadina Ave. 416-877-1210 grosvenorstudios.ca (full schedule) All shows: No Cover/PWYC.

“Every First Sat 9:00-11:30pm Toronto Blues Society’s Blues’ Free. Every Second Wed 7:30pm Uptown Swing Band.

Gladstone Hotel 1214 Queen St. W. 416-531-4635 gladstonehotel.com (full schedule) Every First Thu 9:00-11:30pm Toronto Blues Society’s Blues’ Free.

Melissa Lauren Jazz Band; 9pm; Julian Faeth Blues Night. Oct 31 5pm; Walley Station; 9pm Aimee Butcher Jazz Band.

Gladstone Hotel 1214 Queen St. W. 416-531-4635 gladstonehotel.com (full schedule) Every First Thu 9:00-11:30pm Toronto Blues Society’s Blues’ Free.

“Every First Sat 9:00-11:30pm Toronto Blues Society’s Blues’ Free. Every Second Wed 7:30pm Uptown Swing Band.

Hirut Restaurant 2650 Danforth Ave. 416-551-7580 huritrestaurant.com (full schedule) Every Wed 8pm Open Mic with Gary 17. Every Sat 2pm Open Jam.

“Every Sun 7:30-10:30pm No Cover. Every Mon 9pm Matt Band. Every Tue 9pm Slack Key Night. Every Wed 9pm Open Mic with Old Mill, The


Mainhattan’s Music Club 951 Gordon St., Guelph. 519-767-2440 manhattan.ca

Joe Mama’s 317 King St. W. 416-340-6469 Live music every night. All shows: No Cover. Oct 3-5 9pm John Hefferon Band (guitar); Ryan Oliver (sax); Bernie Senensky (organ); Mark Chadly (drums). Every Mon 7:30-11:30pm Soul Mondays. Every Tue 7-11pm Blue Angels. Every Wed 8pm-12am Blackbrun. Every Thu 8:30pm-12am Blackbrun. Every Fri 10pm-2am The Grind. Every Sat 10pm-2am Shagga.


Manhattan’s Music Club 951 Gordon St., Guelph. 519-767-2440 manhattan.ca


Navlins Jazz Bar & Dining 299 King St. W. 416-595-1958 navlins.ca Every Tue Stacie McCagre; Every Wed Jim Heimann Trio. Every Thu The Blues Night w Guest Vocalists. Every Fri Sat All Star Bourbon St.

The Wholenote October 1 – November 7, 2012

C. In the Clubs (Mostly Jazz)

DeSotes 1079 St. Clair Ave. W. 416-851-2109 theredcates.com The Sugar Devils $15; $10(wearing co-

Domein on Queen 500 Queen St. E. 416-386-6893 dominiononqueen.com Every Sat 4-7:30pm Ronnie Hayward. Every Sun 1-3pm Rockably Branch w/ Alister Christ; Every Sun 8-9pm Hot Club of Cocktown Dixies Jam w/ host Wayne Nakamura. PWYC. Every Wed 8pm Cocktown Ukelele Jam 15. Oct 5 8pm Havanu to Toronto with host Joaquin Nunez Hidalgo 10. Oct 7 4-7pm Jazz Jam w/ Noah Lebel. Oct 12 9pm Dan River Blues Band 15. Oct 13 8pm Sonic Blues Series. Oct 24 9pm Barack Obama Night. Oct 27 8pm Whitney Ross $15/$10(adv).

Dovercourt House 805 Dovercourt Rd. 416-537-3337 odd-socks.org (full schedule) Every Sat 7-9pm Saturday Bands: Every Sun 8pm-10pm Every Mon 8pm Home Smith Bar – See Old Mill, The

EDO Sushi 484 Eglington Ave. W. 416-322-3033 All shows: Thursday 7-30-10:30pm; No Cover. Oct 4 Kathy Thompson (vocals); Tony Quarrington (guitar); Russ Boswell (vocals). Oct 11 Rick Bauer (guitar/vocals); Tony Quarrington (guitar); Abby Sholzberg (bass). Oct 18 Barid Borg (vocals); Tony Quarrington (guitar); Jon Mahuraj (bass). Oct 25 Lynda Covello (vocals); Tony Quarrington (guitar); Jordan Ozanich (bass)


Flying Beaver Pubaret, The 498 Parliament St. 647-347-8687 pubaret.com (full schedule) Oct 3 7:30pm John Alcorn Sings Harold Arlen 15/10(adv), Oct 4 7:30pm Ori Dagan’s Jazz Jam Cabaret. PWYC. Oct 5 8 7pm
**Nice Bistro, The**
117 Brock St. N., Whitby, 905-668-8839
nicebistro.com
Oct 17 Barry Sears Trio $39.99 (includes dinner).

**Old Mill, The**
21 Old Mill Rd. 416-236-2641
oldmilltoronto.com
The Home Smith Bar: No Reservations. No Cover. **20 minimum. All shows:** 7:30-10:30pm. Every Thu Tuesday Night Jazz Party. Every Fri Something to Sing About Series. Every Sat Jazz Masters Series. Oct 4 & Jazz Party w/ Trish Colter (vocalist/host) Paul Read (piano/host); Pat Collins (bass); guest: Chase Sanborn (trumpet); Oct 5 Fernando Conha (vocals); Tom Szczesiak (accordion/piano); Reg Schwager (guitar); Pat Collins (bass); guest: Chase Sanborn (trumpet); Oct 11 Jazz Party w/ Stacey McGregor (piano/host); Alexander Brown (trumpet); guest: Shereen Marshall (vocals); Oct 12 Pat Murray (vocals); Dave Restivo (piano); Jordan O’Connor (bass); Oct 13 Frank Wright (vibraphone); Mark Eisenman (piano); Neil Swainson (piano); Oct 15 Jazz Party w/ George Evans (vocalist/host); Mark Eisenman (piano); guest: Maureen Kennedy (vocals); Oct 19 Irene Atman (vocals); Michael Shand (piano); Kurt Nielsen (bass); Michael Brusheley (drums); Oct 20 Pat Labarbera (sax); Lorne Lofsky (guitar); Neil Swainson (bass); Oct 26 Jazz Party w/ Sophia Perdomo (vocalist/host); Dave Restivo (piano); guest: Alison Young (sax); Oct 26 John Alcorn (vocals); Dave Restivo (piano); Pat Collins (bass); Oct 27 Nancy Walker (piano); Kieran Overs (bass); Ethan Ardelli (drums).

**Pantages Martini Bar & Lounge**
200 Victoria St. 416-362-1777
Every Fri Robert Scott. Every Sat Solo Piano.

**Portage & Main**
744 Mount Pleasant Rd. 416-489-7931
peopleschicken.ca All shows: No Cover. Every Sat 4-7pm Cask Jazz Band. Every Mon Big Band Night w/ Canadian Jazz Recording of the Year. Every Wed Jazz at the Old Mill, The Big Band Night: Barry Elmes Quartet. Every Thu Jazz at the Old Mill, The. Every Fri Somethings to Sing About Series. Every Sat Piano at the Old Mill, The.

**Pilot Tavern, The**
22 Cumberland Ave. 416-823-5716
thepilot.ca (full schedule)

**Quotes**
220 King St. W. 416-979-7697
Oct 1 Every Fri at Five w/ Canadian Jazz Quartet: Gary Benson (guitar), Frank Wright (vibes), Duncan Hopkins (bass) Don Vickery (drums) and featured guest: Oct 5 Pat Labarbera (sax). Oct 12 Kevin Tarocite (trumpet). Oct 19 Mike Murphy (sax). Oct 26 Michael Stuart (sax).

**Remarks Bar & Grill**
1826 Coxwell Ave. 416-429-9889
Every Mon 8-11pm Jam in Jazz Jam with host Pat Murray and her trio. For instrumentalists and singers. PWYC.
Reposado Bar & Lounge 138 Ossington Ave. 416-532-6474 reposadobar.com All shows: PWYC.

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**Rex Hotel Jazz & Blues Bar, The**
194 Queen St. W. 416-588-2475
therex.ca (call for cover charge info)
Oct 1 6:30pm U of T Student Ensembles: 9:30pm Toronto Jazz Orchestra: Thank You Thad! Oct 2 6:30pm David Hutchison (voice/drums); Mark Huksevall (piano); Russ Boswell (bass); Colleen Allen (sax); 9:30pm Classic Alex Jazz Jam w/ Terra Hazleton. Oct 3 8:30pm John Ruggan (guitar); Chris Gale (sax); Tom Richards (trumpet); Mike Milligan (bass); Fabio Ragnelli (drums). Oct 4 8:30pm Treeboard: Shawn Nykwist (sax); Chris Banks (drums); Daniel Barnes (drums); 9:30pm Darren Sighemund (trumpet); Gary Jamison (piano); Jon Maharaj (guitar/accordion). Oct 5 8:30pm Saxa Delf (vocals/drums); 9:30pm Jazz Navigators: Howard Moore (trumpet); Chris Gale (sax); Ted Quinnan (guitar); Brendan Dowis (bass); Morgan Childs (drums); feature: Mary McKay (vocals). Oct 6 12pm Danny Marks & Friends: 3:00pm Mississauga Big Band, Ron Boniface (director); 7pm Worst Pop Band Ever feat. Chris Gale (sax); Adrean Ferraggi (drums); Drew Driscoll (drums); Tim Shiel (drums). Oct 9 9:30pm Page 64: Spring Jubilee Tribute w/ Pat Labarbera (sax); Brian Dickinson (piano); Neil Swainson (bass); Bob McLaren (drums). Oct 17 12pm Excelsior Dixieland Jazz; 3:00pm Club Django; 7:30pm Kayos Theory w/ guest Todd Pentney (piano); 9:30pm Ethio-Jazz Project: Jay Danley (guitar); Stacie McGregor (piano); Elena Kapeleris (sax); Andrew Frost (bass); Andrew Frost (drums); Jeff Halischuk (drums). Oct 18 9:45pm Big Rude Jake: Rob Cappelletto (piano); Treebeard: Shawn Nykwist (vocals); Joie Haynes (vocals); Richard Whitman (guitar). Oct 18 6:30pm Graphic 12th baby — features songs written by award winning singer-songwriter, and things that I was inspired by. “The cross-generational band features Jon Challoner on trumpet, Mikko Hilden on guitar and Mike Downes on bass; with special guests Daniel Easty on soprano saxophone and the all mighty Roby Botos on fender Rhodes. A recipe for intensity! Upon graduating from Humber College, Will Fisher went on to obtain his Masters in jazz performance from the University of Louisville on a full scholarship. The 24-year-old’s debut album, Portage, is inspired by Fisher’s travels across Canada: “I wrote and worked on the music while in Victoria, British Columbia, my home town of Truro, Nova Scotia, Toronto and other places,” he says. “Some of the songs were named after specific places and things that I was inspired by.” The cross-generational band features Jon Challoner on trumpet, Mikko Hilden on guitar and Mike Downes on bass; with special guests Daniel Easty on soprano saxophone and the all mighty Roby Botos on fender Rhodes. A recipe for intensity!

**Beat by Beat I In the Clubs**

**M**usic venues are not hospitable and compact discs cannot be made by accident, yet for some reason releasing a CD is often likened to having a baby. Maybe it’s the many months of stressful preparation or the life savings required. At any rate, several young jazz musicians are expecting this month, including two set to deliver their firstborns at The Rex Hotel: guitarist Robb Cappelletto, Wednesday October 24 at 9:45pm and drummer Will Fisher, Sunday October 28 at 9:30pm. Both have been making a name for themselves since graduating from post-secondary institutions honing their chops, writing original tunes and melding together unique ensembles.

Toronto native, 27-year-old Cappelletto began his musical journey in blues, rock and R&B and has been focused on jazz for the past decade; following his Bachelor of Fine Arts degree at York University, he recently completed a Master’s degree in composition from his alma mater before getting to work on his self-titled debut. “The album features an electric approach inspired by 70s Miles Davis with a heavy blues influence. All the originals were written within the past year and I feel they are inclusive of all my musical experiences up to this point,” he says. Cappelletto’s core trio is rounded off by bassist Jon Maharaj (“The electric bass is key to the sound of this group.”) and Cuban-born Ambed Mitchell; with special guests Daniel Easty on soprano saxophone and the all mighty Roby Botos on fender Rhodes. A recipe for intensity! Upon graduating from Humber College, Will Fisher went on to obtain his Masters in jazz performance from the University of Louisville on a full scholarship. The 24-year-old’s debut album, Portage, is inspired by Fisher’s travels across Canada: “I wrote and worked on the music while in Victoria, British Columbia, my home town of Truro, Nova Scotia, Toronto and other places,” he says. “Some of the songs were named after specific places and things that I was inspired by.” The cross-generational band features Jon Challoner on trumpet, Mikko Hilden on guitar and Mike Downes on bass; with special guests Daniel Easty on soprano saxophone and the all mighty Roby Botos on fender Rhodes. A recipe for intensity!

Meanwhile, two prominent vocal artists, soprano Dorothy Stone and jazz vocalist Roseanna Vitro, both based in New York City, will be visiting Toronto this month. Besides being seasoned performers, both women are fervently committed to vocal education. Chair of the Vocal Jazz Department at the New Jersey City University since 1998, forward thinker Roseanna Vitro is the creator of an increasingly popular Facebook page called “VOICE (Jazz Vocalists Offering Instructional Curriculum for Education)” which as of this writing has 2,434 likes. The page is used as a resource for vocal jazz teachers and students from across the globe, addressing everything from jazz pedagogy to vocal health.

“I love teaching and working with singers,” Vitro says. “I’ve learned a great deal from teaching and I’m thrilled at the progress that’s been made and the level of jazz singers we are hearing today. I was drafted at that time, what wasn’t being offered to singers in college for jazz. I was drafted at that time, what wasn’t being offered to singers in college for jazz.

A dedicated jazzater at heart, Vitro’s most recent recording — her 12th baby — features songs written by award winning singer-songwriter, arranger and film composer Randy Newman. The release
C. In the Clubs (Mostly Jazz)

3:30pm Red Hot Ramble: Roberta Hunt (piano) vocals; Alison Young (sax); Jack Zwereski (bass); Glenn Anderson (drums); 7pm Kayes Theory w/ guest David Mott (sax); 9:30pm Random Access: Barry Roman (drums); Kelly Jefferson (sax); Kevin Tuccotte (trumpet); Geoff Young (guitar); Rich Brown (bass). Oct 15 6:30pm U of T Student Ensembles; 9:30pm John Cheesean Jazz Orchestra feat. Bruce Cassidy (electronic valve instrument).

Oct 16 6:30pm David Hutcheson (see Oct 2); 9:30pm Classic Rex Jazz Jam w/ Terra Hazelton. Oct 17 6:30pm John Russon (see Oct 3); 9:30pm Hendrik Meurkens (harmonica/vibes); Jeremy Price (flute); Attila Fias (piano); Paco Luciano (bass); Richard Briscoe (drums). Oct 18 8:30pm Treeheaad (see Oct 4); 9:30pm Hendrik Meurkens with Jeremy Prince Quintet (see Oct 2); Oct 19 6:30pm Sara Dell (vocals/piano); 9:45pm Zach Brock (vibes); Phil Markovitz (piano); Jon Maharaj (bass); Morgan Childs (drums). Oct 20 12pm Danny Marks & Friends; 3:30pm Laura Hubert Band; 7pm Worst Pop Band Ever (see Oct 6); 9:45pm Rob Garcia (drums); 9pm Nick Preminger (piano); John Statch (piano); Matt Pavlova (piano). Oct 21 12pm Excelsior Dixieland Jazz; 3:30pm Dr. Nick & the Rollercoaster Blues Band; 7pm Kayos Theory w/guest Pat LaBarbera (sax); 9:30pm Melissa Lauren (vocals); Eric St. Laurent (guitar); Matt Newton (piano); Terry Clarke (drums). Oct 23 8:30pm David Hutcheson (see Oct 2); 9:30pm Classic Rex Jazz Jam w/ Terra Hazelton. Oct 24 6:30pm John Russon (see Oct 3; with Ethan Ardell on drums); 9:45pm Robb Cappelletto CD Release; 10pm Ari Granitz (piano); Robb Cappelletto (guitar); Fender Rhodes (piano); Jon Maharaj (bass); Ahmed Mitchel (drums). Oct 25 6:30pm Treeheaad (see Oct 4); 9:30pm Heavy Weather: Tribute to the Weather Report: Colleen Allen (sax); Mark Hokusizelle (piano); Steve Webster (drums); Art Avilosa (percussion); Paul DeLong (drums). Oct 26 4pm Sara Dell (vocals/piano); 6:30pm Sara Dell (vocals/piano); 9:45pm Prime Numbers: Alex Dean (sax); Tom Reynolds (piano); George Koller (bass); Lorne Nehring (drums). Oct 27 12pm Danny Marks & Friends; 3:30pm George Lake Big Band; Steve Pettit (director); 7pm Worst Pop Band Ever (see Oct 6); 9:45pm Ari Granitz (piano); Peter Lutek (sax); Chris Roberts (sax); Tom Richards (trombone); Neal Davis (bass); Nick Fraser (drums). Oct 28 12pm Excelsior Dixieland Jazz; 3:30pm Freeway Dixiedude led by Len Gosling (voice/cornet); Kayos Theory with guest Mike Morley (sax); 9:30pm Will Fisher CD Release: Will Fisher (drums); Jim Lewis (trombone); Mike Hilden (piano); Nancy Walker (piano); Mike Downes (bass). Oct 29 6:30pm U of T Student Ensembles; 9:30pm John MacLeod’s Rex Hotel Orchestra. Oct 30 6:30pm David Hutchinson (see Oct 2); 9:30pm HR3: Julien Sandiford (guitar)

Hansford Rowe (bass); Max Lazich (drums). Oct 31 6:30pm John Russon (see Oct 3; with Nick Fraser on drums); 9:30pm Lorenzo Castellini (drums); Kelly Jefferson (sax); Geoff Young (guitar); Chris Proud (piano); Jon Maharaj (bass).

Le Saint Tropez
315 King St. W. 416-591-3600 Live piano jazz 7 days a week. le sainttrop zee.com

Somewhere There
227 Sterling Rd, Unit #112 416-262-2883 somewherehere.org (full schedule)
All shows: 8pm (unless otherwise indicated). 510 Cover PWYC.
Every Sun 5pm Heather Sagger Residency: Group compositions and improvisations led by Heather Sagger (trombone); 9pm NWJ Series. Every Wed 8pm Rebecca Bruten’s Lumen Residency: Rebecca Bruten (vibes/voice) with different guests each week. Every Thu 8pm Colin Anthony’s Dream Dance Residence: Colin Anthony (vocals/percussion/piano); Brenda Joy Len (vocals/percussion/piano); Michael Lynne (bass); Rod Campbell (trumpet). Every Fri 8pm Leftover Daylight Series, Oct 1 8pm Panic! Oct 8 Gone Fishing. Oct 15 Panic! Oct 20 Felix Wong Quartet. Oct 27 9pm Harley Card.

Stalafers Lounge
487 Church St. 416-922-0487
Every Mon 7pm; 10pm
Every Fri 7pm
Every Sun 5pm
Heather Segger Residency: 9pm

Tranzac
292 Brunswick Ave. 416-923-8137
tranzac.org (full schedule)
3-4 shows daily, various styles. Mostly PWYC.
Every Mon 7pm This is Awesome: 10pm
Every Fri 5pm The Foolish Things: 8pm
Every Sat 3pm Jamzicz: Multiple performances nightly, including: Oct 2 10pm Peripheral Vision w/ Alison Au Quartet. Oct 6 7:30pm Felix Wong Quartet. Oct 7, 21 5pm Monk’s Music. 18 Oct 10pm St. Dirt Elementary. 20 Oct 7:30pm Derek Gray Collective. 26 Oct 10pm Ryan Driver Quartet. Oct 29 10:30pm Steve Ward Presents. Oct 30 10pm Drumthunder.

Winchester Kitchen & Bar
51 Winchester St. 416-323-0051
winchesterkitchen.com
All shows: No Cover.
Oct 4 Alieme Butcher Quartet.

Zemra Bar & Lounge
770 St. Clair Ave. W. 416-651-3123
www.zembrabarounge.com
Every Wed Open Mic and Jam. Every Fri Live Music Fridays.

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

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LizPR
Publicity, press kits & image consulting for performers
416.544.1803 www.lizpr.com
GALAS & FUNDRAISERS
• Oct 04: Guelph Symphony. Guelph Symphony Classical 5K. Fundraising race passing through Homewood grounds and returning through the Trans-Canada trail, with a sound track of live musicians: soloist at 1km; duet at 2km; trio at 3km; quartet at 4km and big band at the end. Starts at 10 Carden St., Guelph. 519-820-4111. $39(includes t-shirt); $30(musician); $10–$25(adv). Pledge or register at guelphsymphony.com/guelph-classical-5k
• Oct 12 8:00: Amici Ensemble. Celebrating Great Chamber Music. Luxury silent auction, intimate performance, champagne and desserts. Integral House, 194 Roxborough Dr. 416-901-6279. $100.
• Oct 18 6:00 to 11:00: Ken Page Memorial Trust. Kings of Swing: 14th Annual Fundraising Gala. Cocktail reception; three course dinner; raffle; performance featuring jazz all-stars under the musical direction of Jim Galloway (see ad on page 38 for complete personnel), hosted by Ted O’Reilly; Ken Page Lifetime Achievement Award presented to Phil Nimmons. Old Mill Inn, 21 Old Mill Rd. 416-515-0200. $170.
• Oct 19 6:30: Canadian Opera Company. Operanation 9: Sweet Revenge. Fall fundraiser. 6:30: VIP cocktails; 7:00: VIP dinner; 9:00: main party: performance featuring the COC Ensemble Studio, dance, and installations involving food, fashion and visual arts. Henry N. R. Jackman Lounge, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231(party) or 416-306-2309(dinner). $150(party); $500(dinner).
• Oct 26 6:00: Mississauga Arts Council. Artbeats Gala. Entertainment, fine art, auctions and culinary delights. Mississauga Convention Centre, 75 Derry Rd. W., Mississauga. 905-615-4278. $125; $200(couple); $700(table of 8). mississaugaarts council.com
• Oct 27 6:30: Kindred Spirits Orchestra. Opening Night Fundraising Gala. Live jazz music, raffles, Markham Theatre backstage tour and silent auction; ticket includes prime seat admission to the 8:00 concert (see listings section A). 905-604-8339. $150; $1350(table of 10).

COMPETITIONS
• Applications accepted: Toronto Sinfonietta. 2012 Young Musicians Concerto Competition. Open to the following instruments: Violin, Cello, Piano and Woodwinds; age categories are i) Under 16; ii) 16 to 19 years. Deadline to apply: November 24. 416-221-3623. For application and information, visit torontosinfonietta.com
• Oct 06 9:00am to 6:00pm: NYCO Symphony Orchestra. 2012 NYCO Mozart Vocal Competition. Mozart arias performed; registration is closed, public invited to listen. Centre for the Arts, St. Michael’s College School, 1515 Bathurst St. 416-628-9195. Free, donations welcome.

SCREENINGS
• Oct 19 7:00: St. Anne’s Church. The Maze. Biopic on the life and art of William Kurelek, presented as part of the Mirabilia Arts Festival. 270 Gladstone Ave. 416-536-3160. Visit stannes.on.ca
• Oct 22 8:00: Somewhere There. Monthly Movie Monday. Film series curated by Andy Yue and Tomasz Krakowiak featuring experimental film and music documentary. 227 Sterling Rd. Unit #112. 416-262-2883. $10 or PWYC.

LECTURES & SYMPOSIA
• Oct 04 to Dec 06 7:00: Jerry Fink. Western Art Music from a Jewish Perspective. Jerry Fink, former CEO/President of Naxos Canada, will present a series of ten 90-minute classes surveying the history of Western classical music. The Mansion, 400 Industrial Parkway S., Aurora. 905-727-8991. $125; $1200(table of 10). Jazzed support Hillside House National Historic Site.
• Oct 26 6:00: Mississauga Arts Council. Artbeats Gala. Entertainment, fine art, auctions and culinary delights. Mississauga Convention Centre, 75 Derry Rd. W., Mississauga. 905-615-4278. $125; $200(couple); $700(table of 8). mississaugaarts council.com

OPERA COURSES – FALL 2012
Oct 17 Opera 201 - Next Steps (3 Wednesdays)
Oct 28-30 Mozart Voices (at Langdon Hall)
Nov 4 Opera and Art (3 Sundays with Mary Redekop)

Please let me know a.s.a.p. (phone or e-mail below) if any of the above intrigues you - or a friend?

OPERA TOURS 2013

As usual, my wonderful travel agent will be BILL ANDREWS at NEWWAVE TRAVEL
(416) 928 3113  william@newwavetravel.net
The ETCeteras

D. Orchestra.

Bathurst St. 416-638-1181. opera-is.com

and Electronics.

• Oct 17 7:00 to 9:00: Opera-Is. Tremendous Tenors: Part 1 of 4. Lecture with Iain Scott. Prosressen Jewish Community Centre, 4588 Bathurst St. 416-638-1181. opera-is.com

MUSIC EVENTS

Masterclasses


• Oct 12 12:30: Canadian Flute Association. Flute Masterclass with Robert Dick. Works by Jolivet, Sancan and Ibert, performed by flutists from the University of Ottawa and McGill University. Feirn Hall, Perez Building, University of Ottawa, 50 University Dr., Ottawa. 613-421-1611, 45 to audit.


WORKSHOPS

• Oct 03, 10, 17, 24, 30 to 8:30: Artists’ Health Alliance. Four Week Feldenkrais Class: A Gentle, Whole Body Approach to Movement. Susan Free, facilitator. Toronto Western Hospital, 398 Bathurst St. 416-351-0239. $80(four classes). artisthealth.ca

• Oct 13 10:30am: Canadian Flute Association. Throat Tuning and the Cure for Good and Bad Days. Robert Dick, workshop leader. Arts and Ideas Studio, 590 O’Connor Blvd. $35 Hazelton Avenue, 416-386-0258. $25(four classes). artisthealth.ca

• Oct 13 8:00 to 11:00pm: Musideum. Vocal Masterclass with Dorothy Stone, soprano. Open to singers of all levels and musical styles; auditors welcome. 401 Richmond St. W. 416-699-7323. 470(to participate); 970(to audit). Register: ranson289@gmail.com

• Oct 14 2:00 to 5:00: Musideum. Vocal Masterclass with Dorothy Stone, soprano. Open to singers of all levels and musical styles; auditors welcome. 401 Richmond St. W. 416-699-7323. 470(to participate); 970(to audit). Register: ranson289@gmail.com


• Oct 15, 16, 17, 18: Toronto International Flamenco Festival. Flamenco Dance Classes. Various levels of dance classes; also classes on singing, guitar technique and accompaniment. St. Lawrence Centre for the Arts, 27 Front St. E. 416-457-2085. Packages available; consult website for class times, prices and more information: torontoflamencofestival.com


• Oct 20 10:30am to 1:00pm: Toronto Mendelssohn Choir. Singing Saturday with David Holler, conductor. Mozart: Coronation Mass; Handel: The King Shall Rejoice. Music provided; participants can register at the workshop. Cameron Hall, Yorkminster Park Baptist Church, 1585 Yonge St. 416-598-0422 x24. $10 includes refreshments. Register online: tmchoir.org


• Nov 03 20: CAMMAC. Double Reeds Workshop with Sarah Bolle. Toronto Public Library, Northern District, 30 Orchard View Blvd. 416-386-0258. $30. $25 members.

• Nov 04 1:00 to 4:00: Artists’ Health Alliance. Psychology of Performance Workshop. Madeleine Hallé, facilitator.

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THE CITY OF BRAMPTON CONCERT BAND IS PROUD TO ANNOUNCE THE LAUNCH OF AN EXCITING NEW MUSIC OPPORTUNITY FOR YOUTH:

THE BRAMPTON YOUTH CONCERT BAND
DIRECTED BY SUSAN BARBER KAHRO

The Brampton Youth Concert Band is a new music ensemble for Brampton, to support young musicians between Grades 8 to 10. It will provide a place for young musicians to grow musically. We are excited to announce Susan Barber Kahro as music director. She has extensive experience in leading award-winning music ensembles.

The first rehearsal will be on Thur. Sept. 20, from 5:30 pm – 7:15 pm at 55A Queen St. E., located in downtown Brampton.

For additional information, please visit bramptonconcerntband.com or contact us at bycb@bramptonconcerntband.com. Look for us on Facebook.
NYCO SYMPHONY is looking for the following to play in 4 subscription concert season: all strings, horn, trombone, tuba, harp & flute. Rehearsals Wednesday nights at York Mills CI, Don Mills. For contact info visit NYCO.on.ca.

ORGAN INTERNS WANTED: for St. Matthew’s Independent Anglican Cathedral, at Queen and Logan. Inquiries 416-425-2880, or stmatthewsthallica@rogers.com

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SILVERTHORN SYMPHONIC WINDS, a high level, auditioned wind ensemble, seeks instrumentalists to join us for the 2012/2013 season. Currently we have openings for trumpet, clarinet, tuba, euphonium, percussion and French horn. Rehearsals Tuesdays in the Dufferin/Steeles area. email membership@silvertorhnympionicwinds.ca for more information.

NEW HALIBURTON HIGHLANDS CHAMBER ORCHESTRA needs string players. Friday 4:30 p.m. rehearsals. Concert Nov. 18 includes Finlandia, Peer Gynt, Great Gate of Kiev and 4:00 p.m. rehearsals. Concert Nov. 18 includes Finlandia, Peer Gynt, Great Gate of Kiev and 4:00 p.m. rehearsals. Concert Nov. 18 includes Finlandia, Peer Gynt, Great Gate of Kiev and 4:00 p.m. rehearsals. Concert Nov. 18 includes Finlandia, Peer Gynt, Great Gate of Kiev and 4:00 p.m. rehearsals. Concert Nov. 18 includes Finlandia, Peer Gynt, Great Gate of Kiev and 4:00 p.m. rehearsals. Concert Nov. 18 includes Finlandia, Peer Gynt, Great Gate of Kiev and 4:00 p.m. rehearsals. Concert Nov. 18 includes Finlandia, Peer Gynt, Great Gate of Kiev and 4:00 p.m. rehearsals. Concert Nov. 18 includes Finlandia, Peer Gynt, Great Gate of Kiev and 4:00 p.m. rehearsals. Concert Nov. 18 includes Finlandia, Peer Gynt, Great Gate of Kiev and 4:00 p.m. rehearsals. Concert Nov. 18 includes Finlandia, Peer Gynt, Great Gate of Kiev and 4:00 p.m. rehearsals. Concert Nov. 18 includes Finlandia, Peer Gynt, Great Gate of Kiev and 4:00 p.m. rehearsals. Concert Nov. 18 includes Finlandia, Peer Gynt, Great Gate of Kiev and 4:00 p.m. rehearsals. Concert Nov. 18 includes Finlandia, Peer Gynt, Great Gate of Kiev and 4:00 p.m. rehearsals. Concert Nov. 18 includes Finlandia, Peer Gynt, Great Gate of Kiev and 4:00 p.m. rehearsals. Concert Nov. 18 includes Finlandia, Peer Gynt, Great Gate of Kiev and 4:00 p.m. rehearsals. Concert Nov. 18 includes Finlandia, Peer Gynt, Great Gate of Kiev and 4:00 p.m. rehearsals. Concert Nov. 18 includes Finlandia, Peer Gynt, Great Gate of Kiev and 4:00 p.m. rehearsals. Concert Nov. 18 includes Finlandia, Peer Gynt, Great Gate of Kiev and 4:00 p.m. rehearsals. Concert Nov. 18 includes Finlandia, Peer Gynt, Great Gate of Kiev and 4:00 p.m. rehearsals. Concert Nov. 18 includes Finlandia, Peer Gynt, Great Gate of Kiev and 4:00 p.m. rehearsals. Concert Nov. 18 includes Finlandia, Peer Gynt, Great Gate of Kiev and 4:00 p.m. rehearsals. Concert Nov. 18 includes Finlandia, Peer Gynt, Great Gate of Kiev and 4:00 p.m. rehearsals. Concert Nov. 18 includes Finlandia, Peer Gynt, Great Gate of Kiev and 4:00 p.m. rehearsals. Concert Nov. 18 includes Finlandia, Peer Gynt, Great Gate of Kiev and 4:00 p.m. rehearsals. Concert Nov. 18 includes Finlandia, Peer Gynt, Great Gate of Kiev and 4:00 p.m. rehearsals. Concert Nov. 18 includes Finlandia, Peer Gynt, Great Gate of Kiev and 4:00 p.m. rehearsals. Concert Nov. 18 includes Finlandia, Peer Gynt, Great Gate of Kiev and 4:00 p.m. rehearsals. Concert Nov. 18 includes Finlandia, Peer Gynt, Great Gate of Kiev and 4:00 p.m. rehearsals. Concert Nov. 18 includes Finlandia, Peer Gynt, Great Gate of Kiev and 4:00 p.m. rehearsals. Concert Nov. 18 includes Finlandia, Peer Gynt, Great Gate of Kiev and 4:00 p.m. rehearsals. Concert Nov. 18 includes Finlandia, Peer Gynt, Great Gate of Kiev and 4:00 p.m. rehearsals. Concert Nov. 18 includes Finlandia, Peer Gynt, Great Gate of Kiev and 4:00 p.m. rehearsals. Concert Nov. 18 includes Finlandia, Peer Gynt, Great Gate of Kiev and 4:00 p.m. rehearsals. Concert Nov. 18 includes Finlandia, Peer Gynt, Great Gate of Kiev and 4:00 p.m. rehearsals. Concert Nov. 18 includes Finlandia, Peer Gynt, Great Gate of Kiev and 4:00 p.m. rehearsals. Concert Nov. 18 includes Finlandia, Peer Gynt, Great Gate of Kiev and 4:00 p.m. rehearsals. Concert Nov. 18 includes Finlandia, Peer Gynt, Great Gate of Kiev and 4:00 p.m. rehearsals. Concert Nov. 18 includes Finlandia, Peer Gynt, Great Gate of Kiev and 4:00 p.m. rehearsals. Concert Nov. 18 includes Finlandia, Peer Gynt, Great Gate of Kiev and 4:00 p.m. rehearsals. Concert Nov. 18 includes Finlandia, Peer Gynt, Great Gate of Kiev and 4:00 p.m. rehearsals. Concert Nov. 18 includes Finlandia, Peer Gynt, Great Gate of Kiev and 4:00 p.m. rehearsals. Concert Nov. 18 includes Finlandia, Peer Gynt, Great Gate of Kiev and 4:00 p.m. rehearsals. Concert Nov. 18 includes Finlandia, Peer Gynt, Great Gate of Kiev and 4:00 p.m. rehearsals. Concert Nov. 18 includes Finlandia, Peer Gynt, Great Gate of K...
Jane Bunnett plays soprano saxophone, flute, piccolo and piano, and is one of Canada’s foremost jazz musicians. Known for her improvising talents, technical alacrity, versatile writing, band leading abilities and also for her collaborative work celebrating the music of Cuba, Bunnett is a multiple JUNO Award winner, Grammy nominee, and a recipient of the Order of Canada. A film, Embracing Voices: The Woman Behind The Music Of Jane Bunnett, which follows a recent recording project, premiered in April 2012. Driven by a deep appreciation for the universality of music, she continues to tour internationally, forge new collaborations and record.

Bunnett lives with her partner of 34 years, trumpet player Larry Cramer, in Toronto’s Parkdale neighbourhood and enjoys “painting and creating art, gardening, hiking in the woods, chilling out and cooking with friends and digging into our great vintage record collection.” This summer marked Jane’s and Larry’s fourth year as co-artistic directors of the Bancroft & Maynooth Jazz and Blues Fest.

About that childhood photo? I do remember loving my stuffed animals. Often at night they’d end up one by one in my bed because I’d be sorry about any of them feeling left out. My mother would come in and find me asleep on the floor. Today maybe I’d tell little me “don’t ever let the sidemen upstage you!”

What is your earliest musical memory? Lying under a grand piano, having all that lovely music wash over me. This was at our neighbours’ home, Rosemary Hahn and Marta Stayner—two elderly German ladies—sisters. Rosemary had studied to become a concert pianist. She was incredibly widely read and enjoyed “painting and creating art, gardening, hiking in the woods, chilling out and cooking with friends and digging into our great vintage record collection.” This summer marked Jane’s and Larry’s fourth year as co-artistic directors of the Bancroft & Maynooth Jazz and Blues Fest.

CONGRATULATIONS TO OUR WINNERS! HERE’S WHAT THEY WON

Jane Bunnett, Cuban pianist Chucho Valdés, and Afro-Cuban drum and dance ensemble, Iyá Iré and Hilario Durán, perform for us at Brown School. Right in front of us they cut up a garden hose into pieces, stuck some kind of nozzles on the ends, and played them like horns. We had band in grade 5 and 6, and I loved it. I saw this NFB film in grade 6 or 7 with people playing music on flower pots, so I went out and gathered terracotta pots and hung them from the pipes in the basement to play on them. My brother lent me some kind of a tape recorder, and I recorded it.

And I had these bongos—I remember playing along with Gordon Lightfoot’s ‘The way I feel is like a robin. It was kind of bossa nova Lightfoot. I loved going to Sam’s to buy a new record. I’d come home, turn the lights out and listen in the dark ...

A longer version of Jane Bunnett’s interview continues at thewhelone.com.

My parents cut a miniature gate in the fence so as a four-year-old I could visit freely.

What do you remember about music as a child? I loved lip-syncing and pretending to play along with records in front of a big mirror with my friends. We had the Supremes and Aretha Franklin ... There was also the Jim Kweskin Jug Band—Maria Muldor sang with them. I got the idea of making home made instruments and I’d bring my friends over to play jug band with me. We made one of those things with a wash tub with a string and a broomstick. And I remember that the Canadian Brass come to perform for us at Brown School. Right in front of us they cut up a garden hose into pieces, stuck some kind of nozzles on the ends, and played them like horns. We had band in grade 5 and 6, and I loved it.

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Editor’s Corner  DAVID OLDS

LAST MONTH WHEN MENTIONING A new recording of Olivier Messiaen’s Et exspecto resurrectionem mortuorum I lamented the fact that, although admittedly designed for very different purposes, the 1964 work lacked the exuberance of the earlier Turangalîla Symphony. I was very pleased to find in a recent shipment from Harmonia Mundi Canada, which distributes a number of distinguished European labels, a June 2011 recording of that seminal work. Juanjo Mena conducts the Bergen Philharmonic Orchestra with Steven Osborne (piano) and Cynthia Millar (ondes Martenot) in a gloriously rambunctious performance of the Turangalîla on Hyperion (CDA67816). Commissioned by Serge Koussevitsky for his Boston Symphony immediately after the Second World War, Messiaen took several years to complete the ten movement work. Although unmistakably Messiaen, there are distinct hints of Gershw in the music, perhaps reflecting the American nature of the commission. By the time of completion Koussevitsky was too frail to conduct the premiere and that duty fell to his flamboyant protégé Leonard Bernstein. The pianist for that December 2, 1949 performance was Messiaen’s own protégé Yvonne Loriod who would later become his second wife and the ondes Martenot was played by Ginette Martenot, sister of the inventor of that unique electronic instrument. Yvonne Loriod and her sister Jeannette would later be featured in an RCA recording of Turangalîla with the Toronto Symphony under the direction of Seiji Ozawa with the composer’s participation. Recorded in 1967, the TSO LP was the first commercial release of the symphony and to this day it is the benchmark against which all others must be measured. In 1994 it was reissued on CD as part of the RCA NEW BEST 100 line, but only released in Japan. A decade later it finally became available in the rest of the world as RCA Victor Red Seal 59418 and a quick check of the grigorian.com site confirms it is still available. But back to the issue at hand. This new recording captures the energy and excitement of the score in all its nuances. My only reservation is the overly prominent placement of the ondes Martenot in the mix with its soaring (almost searing) textures just slightly over the top at times. It does add to the exuberance though. All in all, a welcome addition to the discography.

Last month I also mentioned looking forward to the release of Vivian Fung’s Dreamscape, the latest addition to the Naxos Canadian Classics line (8.573009), and I am pleased to report that the disc lives up to my expectations. I first encountered Fung’s music in the mid-1990s in a concert with Scott St. John and friends (including Marina Piccinini as I recall) and later through recordings by the Ying Quartet (Pizzicato) and Composers in the Loft (Miniatures for clarinet and string quartet). Although renowned for her writing for string quartet—her second quartet was commissioned by the Shanghai Quartet for its 25th anniversary season and it has just been announced that she will compose the required work for the 11th Banff International String Quartet Competition in 2013—Fung’s oeuvre ranges from solo, chamber and vocal to works for full orchestra. This new recording presents a sort of middle ground, with violin and piano concertos written for the Metropolis Ensemble, a large chamber orchestra based in New York, and Glimpses, a set of three works for prepared piano. This latter, performed by Conor Hanick, dates from 2006 and is the earliest of the works presented here (the violin concerto was completed in 2011). It marks a turning point in Fung’s development as the Edmonton-born composer expands the exploration of her Asian roots to encompass the music of Indonesia. All three of the works presented here are based on gamelan motifs and melodies giving the disc a wonderful continuity. The most obvious connection to Bali is the sound of the prepared piano, John Cage’s invention that mimics the sounds of a percussion orchestra by placing a variety of objects between and upon the strings of the piano. But the melodies borrowed and developed in the Violin Concerto and the Piano Concerto, “Dreamscapes” which open and close the disc respectively are evocative of the exotic culture that has been so attractive to Western composers since Debussy first heard a gamelan perform at the Paris Exposition of 1889, and more particularly since Canadian-born composer Colin McPhee brought his wealth of research and recordings of the music back to North America in the 1930s. Like a number of composers before her Fung has taken inspiration from her own travels to Indonesia and truly made this music her own.

A triumvirate of Canadian soloists has recently joined forces under the banner Triple Forte to record some early 20th century gems from the piano trio literature. Ravel–Shostakovich–Ives: Piano Trios (ATMA ACD 2633) features Jasper Wood (violin), Yegor Dyachkov (cello) and David Jalbert (piano), and what a team they make. Although Ravel’s Trio in A Minor, completed in 1914 after a prolonged gestation, has become a standard of the repertoire, the Shostakovich and Ives trios are rarely heard. Unlike the fully developed second trio from 1944 and the much later Seven Romances (after poems by Alexander Blok) for soprano, violin, cello and piano, Shostakovich’s brief Piano Trio No. 1 in C Minor was written as a student in 1923. The one movement work was Shostakovich’s first foray into the world of chamber music. It is a poignant piece that reflects the loss of his father on the one hand and the splendour of first love on the other. Although Shostakovich performed the trio with two friends shortly after its completion, the score was actually left unfinished and it was his student Boris Tschenko who added the 22 missing bars of piano for the work’s posthumous publication. Like Ravel’s, Charles Ives’ Trio for Violin, Cello and Piano is a full length work that was a long time developing. Begun in 1904, the composer worked on it over a period of seven years. It bears all the hallmarks of Ives’ eclectic style with its interweaving of popular, patriotic and religious melodies. After the almost dirge-like moderato opening movement, the scherzo—entitled TSIAJ [This scherzo is a joke!]—bursts forth in a rollicking combination of marches and joyous hymn tunes which occasionally give way to quiet strains of What a Friend We Have in Jesus. The final movement juxtaposes a quasi-Wagnerian melody that Ives had written in 1896 with Rock of Ages and then with Ives’ playful humour incorporates popular songs treated with syncopated ragtime rhythms. While the playing throughout this disc is exemplary, it is in the Ives, especially in the dense and often frenzied scherzo, that the skills of these fine musicians are put to the test. They pass with flying colours!

In February 2008 Finnish composer Magnus Lindberg visited Toronto to participate in concerts with the TSO and New Music Concerts. In the latter, TSO assistant principal cellist David Hetherington performed a recent Lindberg composition Konzertstück with the composer at the piano. A new Ondine release simply entitled Chamber Works (ODE 1199–2)
There are two duets from L’Incoronazione di Poppaea, in which von Otter sings Nero to Sandrine Piau’s Poppea, while the concluding piece is Penelope’s great lament in Il ritorno di Ulisse in patria. Of especial interest too is Ross’s lament by the Queen of Sweden on hearing the news of the death of her husband Gustavus Adolphus on the battlefield. It is complemented by Provenzale’s parody of that lament.

Von Otter is in great voice throughout the recording, which I recommend with enthusiasm. The three duets with Piau are especially fine. We shall be able to hear Piau in concert with Tafelmusik in the new year; von Otter last sang in Toronto in February 2011, but I remember her from a much earlier occasion, when she did a fabulous recital at the George Weston Recital Hall. When shall we hear her again?

— Hans de Groot

Massenet — Don Quichotte
Jose Van Dam; Orchestre symphonique et choeurs de la Monnaie; Marc Minkowski
Naïve DR 2147

One of the last operas of Jules Massenet, a moving incarnation of an “impossible dream” and the inevitable reality of old age, is celebrating its 100th anniversary, performed to perfection at the Royal Opera House of Belgium. A grand event attended by the Queen who contributed to the show by financing four new young singers. It also became a farewell performance for Jose van Dam, who dazzled the world in the title role for decades. He was also a vocal coach for the young singers; an inspirational figure indeed. As to what was involved to realize this magnificent occasion there exists an excellent, exhaustive documentary. It shows the almost superhuman painstaking efforts step by step from the directorial concept, the rehearsals, the building of the scenery with millions of sheets of paper, the coaching of the choir and the tireless efforts of the young conductor Marc Minkowski and the mercurial presence of le directeur, Laurent Pelly, whose enormous contribution this video increasingly demonstrates.

Because of the very difficult task of coping with a huge, episodic novel, the composer decided to select a few key episodes, like the iconic windmill adventure and came up with a dramatically cohesive structure with one of the most moving endings in opera. José van Dam is ideally suited for Don Quixote, a role originally written for Chaliapin. As a Frenchman would, Massenet expanded the role of the woman in the story into a sophisticated, tempestuous and beautiful femme fatale (Cervantes’ Dulcinea was never like this!). The role is exquisitely sung and acted...
Cervantes’ huge, epoch-making novel from 1605, the first “novel” ever written, has inspired more than one musical treatment not to mention the magnificent tone poem by Richard Strauss, but there is one curiosity just recently emerged. At the well established and respected Rossini in Wildbad Festival, a totally forgotten opera (not performed in the last 150 years!) was unearthed. The composer was Saverio Mercadante (1795-1870), a contemporary of Rossini and Donizetti, an Italian who did much of his work in Spain. His music is much under the influence of Rossini with some originalities explained competently in the liner notes.

To me the interesting thing is how each composer approached this enormous novel. Massenet compressed the work into a few significant scenes, but Mercadante chose an entirely different venue by selecting only one episode, the 20th chapter, where Don Quixote prevents a forced marriage of a farm girl to a wealthy suitor instead of her poor lover. The music is delightful throughout with all-pervasive Spanish rhythms, but the opera really takes off when Don Quixote (Ugo Guagliardo) enters the scene. The entry of the powerful basso profundo voice with vocal acrobatics and strong characterization turns the opera into the extraordinary, much like what Rossini did in his Maometto Secondo. Laura Catrani, the country girl and her lover Hans Ever Mogollon (tenor) are beautiful fresh voices and there is no weakness in the supporting roles either. Rossini specialist Antonino Fogliani conducts with a strong impulse and forward momentum to draw a thunderous ovation.

— Janos Gardonyi

LES GOUTS ACCORDÉS

Esteban La Rotta; Jivko Georgiev; Margaret Little; Katelyn Clark

ATMA ACD2 2673

► Louis XIV wanted to bring ethnico-hesion to his western European mini-empire. Realising culture would play a part in this, he brought Italian-born Giovanni Battista Lulli to his court and rebaptised him as Jean-Baptiste Lully. This CD brings us Lully and Robert de Visée (who actually was French-born) and others such as Jean-Baptiste Barrière who composed in the Sun King’s wake.

Barrière’s second and sixth trio sonatas bring out a rich resonant quality in the theorbo. This continues in the allegro movements with a part for viola da gamba which plays the spritely gigue that ends both sonatas. The theorbo is, above all, given a chance to showcase itself with de Visée’s A Minor theorbo suite. Here, the incorporation of more lively dance-based movements, the gavotte and rondeau, enhance the enjoyment of the suite and Esteban La Rotta’s dexterity manifests itself. Finally, there is a theorbo solo where de Visée arranges the “Ritournelles des Fées” from Lully’s opera Roland. In the hands of La Rotta the solo underlines just how versatile the theorbo was at a time when it was being challenged in every area of performance by the harpsichord. Indeed, it also demonstrates how effective the combination of Lully and de Visée was in forming a cohesive French musical tradition.

— Michael Schwartz

Busoni – Clarinet Concertino; Flute Divertimento; Rondo ariecccinoso

Giammarco Casani; Laura Minguzzi; Gianluca Terranova; Orchestra Sinfonica di Roma; Francesco La Vecchia

Naxos 8.572922

► The Italian maestro Francesco da Vecchia, who favoured us last season with an ambitious new recording of Busoni’s gargantuan Piano Concerto, continues his championing of the music of Ferruccio Busoni (1866-1924) with a generous sampling of shorter orchestral works by this sorely underrated composer whose inimitable compositions have long been overshadowed by his towering reputation as a legendary performer. The centrepieces of the present disc are two single movement wind concertos. Giammarco Casani is the exceedingly suave soloist in the Clarinet Concertino while Laura Minguzzi provides an appropriately sprightly interpretation of the mercurial Divertimento for flute and small orchestra. My only grievance with these interpretations is that they are engineered with the soloists forced unrealistically forward in the sonic mix.

An additional quartet of purely orchestral works presents a broad chronological overview of Busoni’s stylistic development, commencing with the bustling neo-classical Comedy Overture of 1897, the moody, otherworldly Song of the Spirit Dance with its striking aboriginal references inspired by Busoni’s foray to America, followed by the sardonic Rondo arieccinoso (both from 1915) and concluding with Busoni’s last orchestral work, the Viennese-accented Tanzwalzer of 1920.

In an unusual practice for Naxos, there are two different sets of liner notes, the usual prosaic English version by the ubiquitous Richard Whitehouse and, as best as I can tell, a considerably more insightful Italian essay by Tommaso Manera.

— Daniel Foley

10 tenThing

EMI Classics 088326 2

► A few months ago I reviewed the CD Storyteller by Norwegian trumpet Tine Thing Helseth with orchestra and piano accompaniment. Now she is back with a ten member all woman brass ensemble called tenThing. This group, in instrumentation and sound, more closely resembles an enlarged brass quintet that a small brass band. The group consists of four trumpets, three tenor trombones, one bass trombone, one French horn and one tuba. The opener is a rousing version of a Carmen Suite arranged for the group by Roger Harvey. The group’s precise articulation comes to the fore in their rendition of Asturias’ Albéniz. It’s not just the trumpets; the trombone and tuba always come through crisp and clean.

For me, a welcome inclusion is a seven movement suite from Kurt Weill’s Threepenny Opera. The trombone playing in particular captures the spirit that Weill would have wanted; Mack the Knife and Polly come to life. Two impressionistic works by Astor Piazzolla add a bit of Latin flavour, and a spirited rendition of Mozart’s Rondo alla Turca provide the real fiery component of this compilation.

There is no attempt to showcase the leader or any other member on this recording. Throughout, Helseth and her cohorts are members of the tight ensemble. The recording quality is top notch with 68 minutes of var-

— Michael Schwartz

Always find more reviews online at thewholenote.com
ied listening pleasure. Unfortunately, the disc is devoid of any biographical information, which is particularly annoying for the lesser known figures such as Dutch composer Jan Koetsier, who gets no mention although his three movement Brass Symphony, Op.80 and another shorter work are included. —Jack MacQuarrie

Strings Attached

TERRY ROBBINS

Baroque specialist Rachel Podger is in magnificent form on a new 2-CD set of Vivaldi’s La Cetra – 12 Violin Concertos Op.9, with matching support from the Holland Baroque Society (Channel Classics CCS SA 33412). Podger is technically superb in all respects in concertos which demand a very high level of playing, managing to make them sound effortless but never empty and crystal clear and precise without ever lacking warmth. The outstanding accompaniment is lively, bright and full of dynamic contrast, with a continuo group consisting of organ and two lutes in addition to the usual cello and harpsichord sounding particularly effective in the solo violin passages. There’s the usual Vivaldi display of seemingly endless circles of fifths, scale and arpeggio passages and sequences, of course, plus the false familiarity — there are moments when you could swear you’ve put the Four Seasons on by mistake — but these are concertos that have enough variation to easily hold your interest throughout the two discs.

Recorded in Amsterdam, the wonderful sound quality adds to the enjoyment of a marvellous issue; this is simply one of the best Vivaldi sets you are ever likely to hear.

It’s been a long time since any string quartet CD had an impact on me to equal that of the latest issue; this is simply one of the best Vivaldi sets you are ever likely to hear. The outstanding accompaniment is lively, bright and full of dynamic contrast, with a continuo group consisting of organ and two lutes in addition to the usual cello and harpsichord sounding particularly effective in the solo violin passages. There’s the usual Vivaldi display of seemingly endless circles of fifths, scale and arpeggio passages and sequences, of course, plus the false familiarity — there are moments when you could swear you’ve put the Four Seasons on by mistake — but these are concertos that have enough variation to easily hold your interest throughout the two discs.

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Recorded in Amsterdam, the wonderful sound quality adds to the enjoyment of a marvellous issue; this is simply one of the best Vivaldi sets you are ever likely to hear.

Sand's most of us have a favourite composer whom we feel is unjustly neglected or underperformed. One such for me is the Belgian-born Guillaume Lekeu, who was just establishing himself in Paris after studying with César Franck and Vincent d’Indy when he died suddenly of typhoid fever the day after his 24th birthday in 1894. ATMA has released a CD of his Trio et Quatuor avec piano (ACD2 2651) featuring the Canadian Trio Hochelaga with the TSO principal violist Teng Li. Both works are very much of their time and clearly in the same style as those of Franck and d’Indy. The Piano Trio is the larger work, and the only completed one of the two; the Piano Quartet was unfinished at Lekeu’s death, and needed an additional few bars from d’Indy to make the second movement performable. It’s a shame it’s incomplete: Lekeu was a late starter, despite his early demise, and it’s clear that a more personal voice was beginning to emerge in this work. The Trio Hochelaga — violinist Anne Robert, cellist Paul Marley and pianist Stéphane Lemelin — give full-bodied and committed performances, although I found the violin vibrato to be a bit too wide and heavy at times, threatening to compromise the intonation and making the unison runs with the cello sound a bit out of sync. Overall, the feeling here is not so much one of masterpieces all too few, but more one of future masterpieces unfulfilled and of huge promise cruelly cut short.

It’s interesting to note how, in recent years, a good deal of contemporary composition in the U.S. appears to have swung back to works with a strong tonal base, often with a strong cinematic feel to them. A recent Naxos CD (8.559729) in their excellent American Classics series features performances by the London Symphony Orchestra under JoAnn Falletta of five works by Kenneth Fuchs, who was born in 1956. This is actually the third Naxos album of Fuchs’ works by this team — Falletta and Fuchs have been collaborating for over 25 years — and it shows a lyrical composer with great imagination and a fine ear for orchestral colour. Two orchestral works — Atlantic Riband and the overture Discover the Wild — open and close the disc. Falletta is joined by her Buffalo Philharmonic concertmaster, the outstanding Michael Ludwig, for American Rhapsody (Romance for violin and orchestra) and by the LSO’s Paul Silverthorne for Divinum Mysterium (Concerto for viola and orchestra), which was written for the performer. Both soloists are in top form, with Ludwig’s beautiful tone again fully evident. The Concerto Grosso for string quartet and string orchestra completes the CD. Despite the occasional suggestion of an English influence — Britten’s Sea Interludes in the Atlantic Riband and the Divinum Mysterium, for instance, or Vaughan Williams’ Lark Ascending in the Rhapsody — this is music firmly in the American mainstream tradition. There are more than a few hints of Copland and the American pastoral; at times, though, you could be forgiven for thinking that you were listening to music for a major motion picture or a top level television news or sports program.

OPUS 1 (Azica ACD-71274) is the impressive debut recording by the Israeli Chamber Project, a group of distinguished young Israeli musicians that was founded in 2008. All of the six members featured on this CD — Itamar Zorman (violin), Shmuel Katz (viola), Michal Kornman (cello), Tibi Cziger (clarinet), Sivan Magen (harp) and Assaff Weisman (piano) — are established and experienced performers in their own right, with very impressive backgrounds and résumés. The playing, not surprisingly, is of the highest quality throughout a varied but always interesting program. The Saint-Saëns Fantasie for Violin and Harp, Op.124 from 1907, is one of several pieces that the composer wrote for the harp; it’s a simply lovely work that beautifully illustrates his understanding of the instrument. Martinu’s Chamber Music No.1, written only five months before his death in 1959, is the only work to use all six players. It’s full of folk rhythms, with a slow movement reminiscent of Bartók’s “night music.” Matan Porat’s Night Horses was commissioned for, and dedicated to, the Israeli Chamber Project, who specifically requested the instrumentation of clarinet, violin, cello and piano to match that of Messiaen’s Quatuor pour le
Danish composer Vagn Holmboe (1909–96) composed three chamber symphonies over the span of his career. Holmboe described his compositional approach as “metamorphosis technique,” a concept he developed from his close relationship with nature—the liner notes state he planted 3,000 trees himself over his lifetime! The subtle changes in say, for example, a blade of grass, did not go unnoticed by him. He expanded this metamorphosis idea into his music. Each symphony abounds with subtle tone colour shifts, while a short melodic (aka a blade of grass) idea will be transformed by instrumentation, harmony and rhythm.

Chamber Symphony No.1, Op.53 (1951) is the most “classical” sounding of the three. The music develops within a more traditional harmonic framework. In Chamber Symphony No.2, Op.100 “Elegy” (1968), the turmoil in the composer’s life appears as short ideas and motives. Still tonal, it is the independent instrumental lines that never quite coincide, and a dramatic and unexpected pause in the middle of the third movement that makes this the strongest work here. Chamber Symphony No.3, Op.103a “Frise” (1969–70) is a curious six movement work. Each movement seems like an independent score with the witty percussion part adding to the rhythmic vitality. The unexpected appears as a quiet tone at the work’s conclusion.

Conductor John Storgårds achieves a detailed and colourful performance with the Lapland Chamber Orchestra. The string section especially is tireless in its execution of whirling lines and ensemble precision. A very enjoyable world premiere recording!

—Tiina Kilik

Vagn Holmboe – Chamber Symphonies
Lapland Chamber Orchestra; John Storgårds
DaCapo 6.220621

That’s What I Do
Barbra Lica
Triplett TR-1016-2
www.barbralica.com

“She has a voice that would scarcely reach the second storey of a doll’s house” is what the New Yorker music critic Whitney Balliet once wrote about the jazz singer, Blossom Dearie. Anyone who, like me, was a fan of the 60s icon will find the comparison inescapable when listening to Barbara Lica’s debut CD That’s What I Do. And it’s not just the light, girlish vocal quality that invites comparison but also her ability to deliver a song with clarity, wit and deftness. Perennially upbeat, all the songs on That’s What I Do have a sheen of positivity even when delving into what could be dark topics, like being a starving artist, as she does on her own composition Scarlett O'Hara. Many of the strongest songs on the disc — and the least jazzy — are the originals, which Lica wrote mostly with her partner and guitar player Colin Story. Bass player Paul Novotny also contributes much as producer and arranger, injecting new, sophisticated life into the bossa nova standard Quiet Nights and a fun Parisian jazz-meets-reggae feel to the Billy Joel pop hit Vienna. Lica does a lovely job on the older standards like P.S. I Love You and Young At Heart, which totally suit her style. The affection she obviously has for these songs is infectious and will put a smile on anyone’s face.

—Cathy Riches

Jazz & Improvised

George Shearing At Home
George Shearing; Don Thompson
Jazzknight Records 001

Just a few jazz musicians have become household names while managing to retain their artistic integrity. Dave Brubeck, largely due to Take Five and Duke Ellington aided by Satin Doll reached that level of recognition, as did Mr. Shearing helped along by his Lullaby Of Birdland—but although each of these three pianists reaped some reward from the success of having a composition recognised by anyone interested in popular music, they remained true to their ideals.

I’ve seen George Shearing many times over the years and he always managed to bring a certain intimacy to his performance whether it was in a small club or a large concert hall. Well, this CD has to be the ultimate in intimacy in that it was recorded in his own living room. With him is his close friend and musical partner, Don Thompson Together they have created a little gem.

From the opening bars of I Didn’t Know What Time It Was, played at a lovely loping tempo, you know that you are in for a musical treat. There are 14 selections on the album ranging from ten superior standards to a Don Thompson original, Ghoti via The Skye Boat Song and a couple of bebop lines by Charlie Parker and Lee Konitz.

An interesting point for me is that six of the numbers come in around the three minute mark, a pleasing reminder of the days of 78s when you had to tell your story within a limited time frame—lovely musical stories these two masters spin.

Highly recommended and well worth adding to your collection.

—Jim Golloway

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Vibrphonist Peter Appleyard played a 1974 Carnegie Hall date with Benny Goodman and thought the line-up, a one-time group, was extraordinary. Scheduled to play at Ontario Place the next night, he somehow managed to bring most of the band with him. A late-night recording session resulted in The Lost Sessions 1974 (Linus 270135). It’s the incarnation of swing, some of the very best musicians playing a shared repertoire of standards with sublime warmth and grace. An opening Ellington Medley—with solos in turn by Appleyard, tenor saxophonist Zoot Sims, cornetist Bobby Hackett, pianist Hank Jones and trombonist Urbie Green—sets a very high standard, each musician clearly delighted by the challenge of matching the others. As good as the solos are (Hackett’s legato phrasing is stunning), it’s the collective spirit, fed constantly by drummer Mel Lewis and bassist Slam Stewart, that’s most memorable.

The Shuffle Demons long ago demonstrated that modern jazz could be both fun and popular, chanting songs about Toronto’s Spadina bus and unruly cockroaches over R&B rhythms and manic post-bop saxophone solos, then making witty videos about them. The band is back with ClusterFunk (Linus 270152), channelling Charles Mingus and Frank Zappa on their first CD of new material in 17 years. The instrumental here are consistently good, like alto saxophonist Richard Underhill’s Earth Song and drummer Stich Wynston’s Fukushima. The songs are more uneven—ranging from clever post-modern laments about big box stores and sifting through trash for refunds to All about the Hang, which, perhaps intentionally, goes on too long. The riffling power of the saxophones—Richard Underhill, Kelly Jefferson and Perry White—and the high funk quotient of Wynston and bassist George Koller generally keep things lively.

Guitarist Michael Occhipinti has a knack for expanding the repertoire available to jazz, having previously explored the work of folksinger Bruce Cockburn and the songs of his own Sicilian heritage. With the group Shine On (regulars from his own bands and a collection of Toronto singers) he takes on The Universe of John Lennon (True North TND566), exploring songs as immediate as Across the Universe. There’s a slightly dream-like, inevitably nostalgic aura here, but a few vocals manage to convey Lennon’s darker facets, like Elizabeth Shepherd on Working Class Hero and Denzal Sinclaire on Girl. Occhipinti’s arrangements create effective counter-melodies and fresh rhythms and there are fine solos by trumpeter Kevin Turcotte as well as the leader.

Le Quatuor de Jazz Libre du Québec, formed in 1967, was a signal event in Canadian jazz history, its members connecting the incendiary free jazz style then associated with American Black Nationalism to an incipient Québécois nationalism. 1973 (Tenzier TNZR051 www.tnzr.com) is a previously unissued studio session from well into the band’s career, now available as a limited issue LP. The music largely eschews composed heads for collective improvisation, consistently demonstrating the kind of committed intuitive work achieved through the long and close interaction of the quartet: saxophonist and flutist Jean Préfontaine; trumpeter Yves Charbonneau; drummer Jean-Guy Poirier; and bassist Yves Bouliane. Each of the four tracks has a distinct mood and texture, ranging through urgent, tumultuous musical riot (Sans Titre) to dirge (Une minute de silence) to exotic soundscape (Studio 13, le 13 mai 1973) to detailed and earnest conversation.

Maïkotron Unit is an equally distinctive Québécois band, but with a 30-year history—these probing sounds and its players were supposed to have vanished after the revolutionary 1960s, superseded first by jazz-rock pounders’ simple melodies and then jazz’s young lions who aped the sounds and sartorial choices of the 1950s—both of which had major record label support. Still, as bassist/composer/bandleader William Parker’s Centering: Unreleased Early Recordings 1976–1987 (NoBusiness NBCD 69 minutes and you never know what you’re going to get—the kinetic swing of Liberum, the classical grace of Sauvah, the floating tenor saxophone of Effugit or the mad maïkotron adventure of Sous la Canopée—except that it will be different, usually brief and as well-played as it is imaginative.

Sylvain Leroux—a former Montrealer now based in New York—has studied African music extensively and supplements his standard flute and alto saxophone with an African lute and flutes. On Quatuor Créole (Engine e046), he explores a host of exotic rhythms from Africa and the Caribbean as well as chanting and playing flute simultaneously on pieces like Notis. The emphasis is on dense rhythmic grooves here, with Leroux more likely to play lute than flute. The veteran vibraphonist/pianist Karl Berger, Leroux’s former teacher, also solos at length, clearly celebrating the percolating rhythms created by Haitian percussionist Sergio Déculs and bassist Matt Pavolka. There’s plenty of world music tonal color here and the grooves are complex and liberating.

Leroux also touches on an earlier influence, playing alto saxophone with a raw lyricism on Monk in Paradise.

**Something in the Air**

**Discovering Long Hidden Advanced Jazz**

KEN WAXMAN

When New York’s now justly famous Vision Festival first took place in 1996 committed jazz fans greeted the event as if they were witnessing a full-fledged musical resurrection. So many advanced players of unbridled free form and experimental sounds were involved that the annual festival soon became a crowded week-long summer happening. Ironically—which was one reason for the Fest’s popular-

ity—these probing sounds and its players were supposed to have vanished after the revolutionary 1960s, superseded first by jazz-rock pounders’ simple melodies and then jazz’s young lions who aped the sounds and sartorial choices of the 1950s—both of which had major record label support. Still, as bassist/composer/bandleader William Parker’s Centering: Unreleased Early Recordings 1976–1987 (NoBusiness NBCD...
POT POURRI

Saeculum Aureum
Band of the Royal Regiment of Canada
www.band.rregtc.ca

★ 2012 marks the 150th anniversary of the establishment of the Royal Regiment of Canada. To commemorate this anniversary the Band of the Royal Regiment (BRRC) has produced a 2-CD set of recordings tracing the history of the regiment and its band. From Elgar’s Pomp and Circumstance Military March No 4 and Holst’s First Suite in E-Flat Major through Gershwin and Ellington to Mancini and The Beatles, this recording spans a broad spectrum of genres in the concert band style. The title track, Saeculum Aureum (Golden Age), was written for the band by Major Paul A. Weston, formerly of the Royal Marines, now Associate Director of Music of the BRRC.

For most aficionados of concert band music, no CD of this sort would be complete without one or more marches reflecting the traditions of the modern band. This set includes two excellent marches with a Canadian connection which are rarely heard. The first is Vimy Ridge, written in 1921 by British composer Thomas Bigood to commemorate that great battle of April 1917. My father survived that battle, and I have memories of playing a 78rpm version of this march which had been recorded in England during WWII. The second, lesser known march is Men of Dieppe. This has an even stronger connection to the regiment. The composer, Stephen H. Michell, was one of several hundred members of the Royals captured and taken prisoner when the regiment stormed the Dieppe beaches. This march was composed during his time in a prison camp.

On a few selections, the band is joined by collaborators from many performances over the years. These include vocalist Danielle Bourré, the Pipes and Drums of the 48th Highlanders and Thomas Fitches at the keyboard of the organ of St. Clement’s Anglican Church. All of the numbers on the first CD are recent recordings under the direction of director of music, Captain W. A. Mighton or associate director, Major P. A. Weston. Most of those on the second CD are from the past 50 years conducted by three previous conductors.

For the most part the recording quality is excellent. However, there are a few selections on the second CD, included for historical purposes, where the recording quality is not up to the same standard. One such number is Alford’s Standard of Saint George. In this case the previously unreleased recording has been taken from the sound track of a 16mm film, The Trooping of the Colour, produced in 1962.

For those interested in the origins of the music, combined with the history of the regiment and its bands over the years, the 20-page booklet contains excellent commentary on every selection and historical connections where appropriate. It also includes information on the soloists and guests.

Available from: R Regt C Band, Fort York Armoury 660 Fleet St. W., Toronto, Ontario M5V 1A9 (www.band.rregtc.ca).

—Jack MacQuarrie

Ask The Oracle

Hand Haas
Resonant Music 009
www.myspace.com/radioichingnewyork

★ You can go home again; at least that’s what reedist Andy Haas, a Torontonian domiciled in New York, proves with this CD. Haas, who will be playing solo saxophone at OCAD University October 17 with trumpet and electronics player JP Carter in a concert presented by the Music Gallery, was in Toronto last year to record this fine eight-track set of improvisations alongside locals Colin Fisher playing saxophone and strings, Aaron Lumley on bass, plus Brandon Valdivia and Matthew Dunn on percussion.

Although Haas was a member of the Martha & The Muffins pop band and the other four are imbedded in this city’s improv community, the tunes mostly balance on the boundaries among rock, jazz and world music. With Haas playing hojok or Korean oboe as well as soprano saxophone and flute, some of the tracks are as delicate as Eastern court music, others are dependent on choppy guitar distortion or overblown reed riffs which could have migrated from 1960s “energy music.”

Especially pertinent is comparing a track such as Curse of the Horns to Scattered Through the Strings. On the former, Lumley’s thick bass Scrubs contribute the proceedings with a Westernized ostinato as both percussionists clatter and ruff while Fisher on tenor saxophone and Haas on soprano snort and squeal in tandem. In contrast, the other piece exposes Fisher’s command of the multi-string guzheng, with his spidery glissandi weaving a polyphonic sound web through which Haas’ saxophone lines cut with sharp reed bites.

—Ken Waxman
Tchaikovsky’s Sixth Symphony

Jean Martinon was a superlative conductor excelling in the repertoire of the 20th century, especially French composers, as his recordings will attest. During his time as the Chicago Symphony Orchestra’s music director (1963-68) he made only a couple of LPs of Ravel but when he returned to France was engaged by EMI to record the orchestral works of Debussy with the Orchestre National de DORT in 1973 and then the music of Ravel with the Orchestre de Paris through 1974. These renowned performances and recordings have since seen many incarnations but now EMI has grouped them all together in an irresistible 8-CD box, Debussy, Ravel Orchestral Works at an ultra budget price (EMI 714444421). There are 18 of Debussy’s well-known and some lesser known works and 15 by Ravel including the obvious titles plus the complete Daphnis et Chloe (with the Chorus of the National Opera) and the two piano concertos. Without exception, the performances are commanding and authoritative and the naturally balanced recordings, made in Paris’ Salle Wagram, are a credit to France’s famed producer, René Challan.

I don’t suppose that these days when collectors express their preferences among competitive versions of certain works it is likely that Clifford Curzon would come readily to mind and yet in the day he was a frontrunner in most of the repertoire that is to be found in a new collection from Decca of all his recordings made for them since 1937, augmented with interviews and recitals as late as 1980 (4784389, 23 CDs + 1 DVD). Curzon possessed impeccable and unerring taste and musicianship and one can sense that every note is played with the assurance of a mind totally in control. Surprisingly, on first hearing, the all-Liszt recital from Vienna’s Sofiensaal (1963) seemed to be too closely milked, contributing to the impression that Curzon’s interpretation was ill-conceived.

But on second hearing everything came into perspective, revealing a towering version of the structured B Minor Sonata and pristine versions of the shorter pieces. In addition to many solo recitals including Schubert, Schumann and Brahms, there are concertos by Mozart, Beethoven, Brahms, Grieg, Tchaikovsky, Rachmaninoff, de Falla and the dashing Scherzo by Litolf. Time has not dimmed these superb recordings. The full contents can be seen on deccaclassics.com.

Helmut Walcha was internationally respected as an interpreter of the music of Bach and other composers of the baroque era. DG (DG at the time) and EMI had both featured him twice in almost the entire Bach keyboard repertoire. For DG he was Walcha the organist, for EMI the harpsichordist. It is interesting to note that this authoritative performer was totally blind from the age of 16 and possessed the astonishing ability to have memorized his repertoire from hearing others play. His commanding performances are luminous and transparent. The sound of the harpsichord on a new DOREMI release of performances from 1957-1960 is detailed and pleasant although some may have reservations that in these recordings Walcha, unlike most interpreters, observes no repeats. He plays a modern Ammer harpsichord. Bach: Six Partitas, BWV 825-830; Italian Concerto; Chromatic Fantasy and Fugue in D Minor (785; 6, 2 CDs).

What a pleasure to hear the Bach Six Suites for Solo Cello played with such unusually heartfelt expressivity and warmth as is heard from Antonio Janigro on another new DOREMI collection (DHR 80146, 3 CDs). A singing tone, perfect intonation, beautiful articulation and a refined style were his trademarks. In the three gamba sonatas, BWV1027 – 29, with harpsichordist Robert Veyron-Lacroix he is similarly impressive. In the mid 1950s he made a recording of the popular Boccherini B-Flat Major Cello Concerto, however here we have the young Janigro from 1948 … rare and captivating. A splendid collection, faithfully remastered, the suites are derived from 1954 Westminster LPs. Here is beautiful music making in the grand sense and not simply for cello lovers.
Sam “The Record Man” Sniderman, 92, died Sunday, September 23, 2012. In many ways his is an all-Toronto story: born in the city, he grew up in Kensington Market and attended Harbord Collegiate. Most notably, he built his downtown Yonge Street record store into a virtual neon icon to the record, with its dual LP-shaped marquee of coloured rotating flashing lights. It defined recorded music retail for several generations of Toronto music lovers.

Let’s be clear, Sniderman was more than a mere retailer. A crucial promoter of Canadian records, his accomplishments garnered him the Order of Canada in 1976. Later he was made an inductee of the Canadian Music Industry Hall of Fame, the Canadian Country Music Hall of Fame and in 1999 was presented with the Ramon John Hnatyshyn Award for Voluntarism in the Performing Arts.

Sniderman’s death also reminds us of another passing: that of the record store, that physical, tactile medium of music exchange. Upon reflection I learned much about music of all kinds at Sam the Record Man (often reduced to Sam’s by his faithful customers), and I hope he made a tidy profit from my abiding love of recorded sound which teetered on obsession ...

... At the time the word on the street was that the approachable Sniderman freely gave his expert advice and even invested in emerging Canadian musicians’ first recordings. Brian Robertson, a close Sniderman family friend and past chairman of the Canadian Recording Industry Association noted, “He was a mentor to literally hundreds of Canadian artists and musicians, and the Yonge St. record store and Sam’s presence there was the centre of the Canadian music industry’s universe for over three decades.”

Music retail went through a sea change in the 1990s, a process apparently as yet unfinished. Sniderman filed for bankruptcy and closed his store in December 2001. While he retired, his sons Bobby and Jason re-opened the store the following year, yet the losses kept accumulating. In 2007 they sold the Toronto Sam the Record Man property to Ryerson University and the building was demolished. Ryerson plans a new student centre in its stead.

End of story? Toronto forgets yet another landmark part of its cultural history? Not quite. There are evidently future plans for the old Sam’s neon sign. As a triple tribute to the physical record, to “Sam the Man” and to the store he built to serve music fans, it will fittingly be rehung, taking pride of place in the new Ryerson building.

—Andrew Timar, September 25, 2012

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The Dean and the Corporation of St. James Cathedral are pleased to announce the appointment of David Briggs MA (Cantab) FRCO ARCM as Artist in Residence, effective September 1, 2012.

David Briggs is an internationally renowned organist whose performances are acclaimed for their musicality, virtuosity, and ability to engage a wide and diverse array of audiences. With an extensive repertoire spanning five centuries, he is also known for his brilliant organ transcriptions of symphonic music by composers such as Mahler, Schubert, Tchaikovsky, Elgar, Bruckner, Ravel, and Bach. David Briggs also frequently performs improvisations to silent films such as Phantom of the Opera, Hunchback of Notre-Dame, Nosferatu, Jeanne d’Arc, and Metropolis.

At the age of 17, David Briggs obtained his FRCO (Fellow of the Royal College of Organists) diploma, winning all the prizes and the Silver Medal of the Worshipful Company of Musicians. From 1981–84 he was the Organ Scholar at King’s College, Cambridge University, during which time he studied organ with Jean Langlais in Paris. The first British winner of the Tournemire Prize at the St. Albans International Improvisation Competition, he also won the first prize in the International Improvisation Competition at Paisley. Subsequently David Briggs held positions at Hereford, Truro and Gloucester Cathedrals in the UK.

Combining more than 60 performances a year spanning several continents with teaching at Cambridge (UK), serving on international organ competition juries, and giving master classes at colleges and conservatories across the U.S. and Europe, David Briggs is deeply committed to making organ music vibrant for future generations.

A prolific composer, David Briggs works range from full-scale oratorios to works for solo instruments. His Messe pour Notre Dame, recorded on the Hyperion label with Trinity College Choir (Cambridge) under the direction of Stephen Layton, was recognized as a CD of the year in 2010 in both BBC Music Magazine and Gramophone.

At St. James, David’s responsibilities will include giving celebrity recitals, playing regularly at services, composing liturgical music for the Cathedral, and working on the establishment of a vision for the music program and the campaign for the design and installation of a new organ or organs and relevant acoustical enhancements.

“I am delighted that David Briggs is joining St. James Cathedral as Artist in Residence,” notes Douglas Stoute, Dean of Toronto and Rector of St. James Cathedral. “David is legendary for his ability to inspire and excite people—of all ages and from all walks of life—about music.”
Celebrate Greatness: Help Choose the Tenth Glenn Gould Prize Laureate

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- The Globe and Mail

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La vida breve
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Rafael Fr¨uhbeck de Burgos, conductor
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Christina Faus, mezzo-soprano
Aidan Ferguson, mezzo-soprano
Vincenzo Ombuena, tenor
Gustavo Pe˜na, tenor
Alfredo Garcia, baritone
Josep Miquel Ram´on, bass-baritone
Pedro Sanz, cantaor
Pablo S´ainz-Villegas, guitar
N ´uria Pomares, flamenco dancer
The Toronto Mendelssohn Choir
Beethoven: Symphony No. 8
Falla: La vida breve
(Sung in Spanish with English supertitles)
Welcome to WholeNote’s “Blue Pages,” our annual directory of concert presenters. This is your window on Toronto and Southern Ontario’s upcoming concert season, from amateur choirs to professional orchestras, from small chamber ensembles to opera companies! We’ve been amassing profiles since the summer. 162 in total this year, written by the presenters themselves, concert organizations who have opted to become WholeNote Members.

We hope you’ll enjoy perusing these pages for a unique overview of who’s doing what in 2012/13. While we’ve done our best to collect as many profiles as possible in time for publication, there are always latecomers, so please visit our website at thewholenote.com (click on “Directories,” then “Blue Pages”) for additions and updates throughout the year.

For presenters who missed the October magazine but who wish to become part of this directory online, or who would like more information on the benefits of WholeNote membership, please contact me at the e-mail address below.

All the best for the 2012/13 concert season, whether you are in the audience or onstage!

Karen Ages
members@thewholenote.com
416-323-2232 x26

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

Our 2012/13 season features performances ranging from the baroque to the romantic periods. “Quintessential Brahms” (December 1, 2012) will feature the clarinet quintet and a string quintet from Brahms’ late period. “Bach’s Blessings” (February 9, 2013) highlights soprano Nathalie Paulin in a concert of Bach’s more intimate vocal and instrumental chamber music. “A Portrait of Paganini” (April 27, 2013) will feature some of Paganini’s lesser-known chamber music as well as one of the well-loved violin caprices.

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

Kerri McGonigle, artistic director
416-629-3716
kerri.mgonigle@academyconcertseries.com
www.academyconcertseries.com

Aldeburgh Connection
Now it’s more than 30 years of “Celebrating the Art of Song!” Join artistic directors and pianists Stephen Ralls and Bruce Ubukata, along with an array of distinguished Canadian singers – Colin Ainsworth, Benjamin Butterfield, Anita Krause, Alyson McHardy, Shannon Mercer, Nathalie Paulin, Susan Platts, Brett Polegato, Daniel Taylor, Monica Whicher and many others – in our new season of five Sunday afternoon concerts (with afternoon tea) in Walter Hall: “The Lyre of Orpheus” (music in the life and work of Robertson Davies, October 21), “Madame Bizet” (December 2), “Valse des fleurs” (Russian song, January 27), “Love among the Ruins” (Schubertlied, March 10) and “A Time There Was” (Britten songs, May 26). In addition, two star-studded recitals in the Glenn Gould Studio on April 26 and May 7 make up “A Britten Festival of Song” to end the season and to celebrate the centenary of our signature composer. Find full details on our website.

Stephen Ralls, co-artistic director
416-531-3330
Box Office: 416-735-7982
contact@aldeburghconnection.org
www.aldeburghconnection.org

All Saints’ Kingsway Anglican Church
The All Saints’ Choir provides musical leadership at weekly Sunday morning Eucharists, Festival Evensongs, community outreach projects and concerts throughout the year. The choir has toured notable cathedrals in the UK, recorded two CDs and performed throughout Toronto. Recent performances include Duruflé’s Requiem, a joint concert with the Amadeus Choir of Toronto and a thrilling Christmas
presentation, “The Call of Christmas,” with the True North Brass with massed choir performing two new world commissions.

Upcoming choral concerts include “A British Affair” with the Elmer Iseler Singers, “ Caroling on the Kingsway” and our annual Christmas concert, “Never a Brighter Star,” featuring orchestra and massed choir. Our Passion-Tide concert celebrates Howard Goodall’s breathtaking Requiem: Eternal Light and to finish off the season, we present an afternoon concert with the High Park Choirs of Toronto under the direction of Zimfira Poloz, who will take us on a musical journey of great delight.

ASK always welcomes new members to our musical community. For more information please visit our website.

Shawn Grenke, director of music
416-233-1125
music@allsaintskingsway.ca
www.allsaintskingsway.ca

● AMADEUS CHOIR

Founded in 1975, the Amadeus Choir, under the direction of conductor and artistic director Lydia Adams, is celebrating its 38th year. The choir performs a regular series of concerts, presenting well-known artists in works by Canadian and international composers, including major works with full orchestra as well as challenging a cappella performances.

The Amadeus Choir’s 2012/13 season begins with Rachmaninoff’s Vespers on October 27 and continues December 8 with “Magnificat.” This performance, featuring the Bach Children’s Chorus, highlights winning compositions from the choir’s 26th annual Seasonal Song-Writing Competition, open this year to children and youth only. March 23 sees the Amadeus Choir joining forces with the Elmer Iseler Singers to present Bach’s monumental Mass in B Minor.

Finally, on June 1, the Amadeus Choir finishes its season with a celebration of over 25 years of collaboration with the Bach Children’s Chorus, presenting Ruth Watson Henderson’s stunning Voices of Earth along with a world premiere by Eleanor Daley.

Lydia Adams, conductor and artistic director
Shawn Grenke, accompanist
Olena Jatsyshyn, general manager
416-446-0188
amachoir@idirect.com
www.amadeuschoir.com

● AMICI

Amici’s 2012/13 “Celebrating through Collaboration” season is full of fun and interesting collaborations. Artistic directors Joaquín Valdepeñas, David Hetherington and Serouj Kradjian celebrate 25 years of Amici by opening the season at Dr. James Stewart’s award-winning Integral House on October 12. The event will host their 11th CD launch, a luxury silent auction and intimate performances by fine musicians.

As is tradition, Amici has outstanding guests this season – too many to list them all! Guests include Isabel Bayrakdarian, Jonathan Crow, Marie Bérard, Jeffrey Beecher, Sarah Jeffrey and Andrew McCandless. This season marks two firsts, a performance with the Toronto International Film Festival (TIFF) in February and a debut at Koerner Hall in March. We hope you will join us to celebrate 25 years and wonderful chamber music this season.

Concert locations are the following: Mazzoleni Hall, Royal Conservatory (November 2, 2012); Bell Lightbox (February 3, 2013); Koerner Hall (March 1, 2013) and Glenn Gould Studio (May 5, 2013). Full series subscriptions (four concerts + Integral House Event): adult $235, senior $210.

Amici office: 416-901-6279
elizabeth@amiciconserviv.com
www.amiciensemble.com
Facebook.com/Amiciensemble
Twitter/@AmiciEnsemble

● ANNEX SINGERS

The Annex Singers of Toronto is a vibrant community choir delivering an eclectic repertoire with spirit and sophistication. Now in its 34th season, the 60-voice choir performs classical and contemporary repertoire, including premiers of Canadian works. The Annex Chamber Choir is a 20-voice ensemble drawn from the larger choir, presenting works from the chamber repertoire.

Director Maria Case’s dynamic leadership and programming continue to invigorate the choir, attracting new members and wider audiences. This year we will present two concerts at Bloor St. United Church – “December Diaries” on December 8, 2012 and “Heaven and Earth” on April 13, 2013 – and will close the season with a cabaret, “The Food of Love,” on May 25, 2013. Experienced singers should contact our membership coordinator through our website to arrange an audition.

Richard Partington
416-968-7747
rpart85@hotmail.com
www.annexsingers.com

● ARADIA ENSEMBLE

The JUNO-nominated Aradia Ensemble presents an innovative series incorporating old-world artistry and modern-day relevance, performing an eclectic blend of orchestral and chamber music on baroque instruments.

Fresh from its summer residency in Italy, Aradia is delighted to launch the season at Heliconian Hall on September 14, with a performance of Pergolesi’s Stabat Mater. On December 22, back by popular request, is our “Dublin Messiah” at Glenn Gould Studio. Staying at Glen Gould, on April 5, 2013, Aradia will play excerpts from a new three-CD set of Handel’s Concerti Grossi Op. 6. On May 3, 2013, the Music Gallery sees the return of the hugely popular “BAROQUE IDOL! 2,” where we invite young composers to write for baroque instruments and the audience chooses its favourite – our Baroque Idol for the year!


Kevin Mallon, artistic director
416-960-6650
aradiapersonnel@gmail.com
www.aradia.ca

● ARRAYMUSIC: THE ARRAY ENSEMBLE & THE ARRAY SPACE

Arraymusic presents contemporary music and is dedicated to finding truth and beauty in unexpected places. Array nourishes the musical imagination by embracing new techniques, technologies and perspectives, committing to the highest levels of performance. Each season, Arraymusic presents its group, the Array Ensemble, and guest artists in a series of concerts and educational workshops, championing both written and improvised music.

Arraymusic provides a well-equipped, affordable rental facility, the Array Space, for musical artists to rehearse, record and present their music. Array brings a fierce spirit of exploration, profound respect for our contemporary composers, deep appreciation for the art of sound and openness to the intellectual and aesthetic concepts that shape our time. Array provides composers, musicians and musical students with an environment in which they are free to take risks, challenge themselves and push the boundaries of traditional musical expression.

Arraymusic is supported by the Toronto Arts Council, Ontario Arts Council, Canada Council for the Arts, SOCAN Foundation, Ontario Trillium
organize musical events featuring members of the Toronto Symphony Orchestra (TSO) and the Toronto Symphony Youth Orchestra (TSYO). Our “Five Small Concerts” present affordable chamber music and the ATSO’s “Grass Roots Concerts” bring free chamber music concerts to senior citizens’ homes. We also fund two fellowship scholarships annually for TSYO members. ATSO volunteers work on engaging musicians, publicizing concerts, ensuring that concerts run smoothly and fundraising to make these concerts possible. The dates for the 2013 “Five Small Concerts” are: January 21, February 25, March 4, April 21 and May 13; all concerts are at Trinity-St. Paul’s Centre. In addition, members attend Sunday evening “Informals” — performances by invited musicians or presentations by informative speakers. These are held on seven Sunday evenings between September and June.

If you would enjoy working with people who promote an interest in classical music, please join the ATSO.
416-382-6656
www.associates-tso.org

• ATTILA GLATZ CONCERT PRODUCTIONS
AGCP’s signature event is “New Year’s Concert — Salute to Vienna,” patterned after the original “Neujahrskonzert.” It’s held on New Year’s Day in North America’s finest venues; Toronto’s Roy Thomson Hall, NYC’s Lincoln Center, L.A.’s Walt Disney Concert Hall, Vancouver’s Orpheum Theatre, Montreal’s Place des Arts and others. 18 years strong, this holiday series consistently delights audiences wanting to usher in the New Year to the sounds of Johann Strauss Jr. and his contemporaries. All feature a 70-piece orchestra under the baton of renowned European conductors, stellar European singers and dancers. Another Toronto holiday tradition at Roy Thomson Hall, on New Year’s Eve, is “Bravissimo! Opera’s Greatest Hits!” Epic crowd-pleasers monopolize the program: excerpts from favourite historic operas. British conductor Graeme Jenkins leads Opera Canada Symphony and international stars Ailyn Pérez (U.S.A.), Annalisa Stroppa (Italy), Canada’s own Gregory Dahl, Gordon Gietz and Korean tenor Ho-Yoon Chung perform pieces from The Magic Flute, Carmen, Don Giovanni, La Traviata, La Bohème and more. The 7pm start allows audiences to attend a party or dinner by 10 pm.

Box Office: 416-872-4555
www.roythomson.com
Info: 416-323-1403
www.salutetovienna.com
www.glatzconcerts.com

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

• BACH CHILDREN’S CHORUS
BCC consists of 190 auditioned singers in choirs at differing levels of ability: three treble choirs for children aged 6 to 16 and an SATB choir for boys with changed voices and girls aged 16 and up. Choristers are drawn from across the Greater Toronto area. Each choir rehearses weekly in east Scarborough and participates in weekend excursions involving festivals, workshops and concerts with other youth choirs and world-renowned clinicians. Educational programs emphasize vocal technique, theory, ear training and music reading. The BCC is a company-in-residence at the Toronto Centre for the Arts, where this season’s concerts will be held on Saturday December 15 and Saturday May 11.

BCC has released six solo CDs and has won several provincial and national choral awards, including the prestigious CBC/ACCC Competition for Amateur Choirs (2004 and 2010) and the Elmer Iseler Award for Best Choir at the Toronto Kiwanis Festival. Founder and artistic director Linda Beaufre is well-known throughout Toronto as a guest conductor and clinician, and is a winner of the Leslie Bell Award for Conducting.

Jane Greenwood
416-431-0790
bachchildrenschorus@bellnet.ca
www.bachchorus.org

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

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

• BELL’ARTE SINGERS
Bell’Arte Singers is a welcoming choral community dedicated to music making and the exploration of a wide range of styles and musical influences. This year, Bell’Arte is thrilled to have Brenda Uchimaru in the role of music director as we enter our 25th season. This milestone in the choir’s history will be celebrated with a gala performance reuniting choir alumni and friends, including Lee Willingham, Stephen Hatfield and other guest artists.

The choir rehearses every Saturday morning at the Toronto Mennonite Centre in the beautiful Beaches neighbourhood of Toronto, with three concerts a year at St. Simon-the-Apostle Church in downtown Toronto. We invite all singers who love creating memorable musicals to join our choir and we encourage prospective members to contact our membership co-ordinator and come out to a regular rehearsal to meet our members and sing with us.

Foundation, Metcal Foundation, Art Mentor Foundation Lucerne, Yamaha Canada, Roger D. Moore and through many generous individual donors.

Rick Sacks, artistic director
artdir@arraymusic.com
Sandra Bell, general manager
416-532-3019
admin@arraymusic.com
www.arraymusic.com

• ART OF TIME ENSEMBLE
The Art of Time Ensemble creates ground-breaking live performance through the collaboration of artists of the highest calibre from the worlds of music, theatre, dance and the spoken word. Led by artistic director Andrew Burashko, the company has created such landmark performance events as the smash-hit production of War of the Worlds as part of Harbourfront’s World Stage series; I Send You This Cadmium Red, featuring the music of Gavin Bryars, presented by Canadian Stage and named in the Globe and Mail’s Top 11; and the completely sold-out concert presentation of Sgt. Pepper’s Lonely Heart’s Club Band, all taking place in 2011.
647-344-2254
info@artoftimeensemble.com
www.artoftimeensemble.com

• ARTHOUSE
Introducing Arthouse, an Oakville based registered charity that provides cost-free after-school, Saturday and summer camp programs in creative and visual arts, music, improv and theatre and dance performance to children aged 7 to 11, helping them to discover their hidden talents, experience the thrill of creative expression and enhance their team-building, communication and social skills.

ArtHouse recruits and pays professional arts instructors who specialize in nurturing and educating young children.

ArtHouse is inclusive, respecting diversity in all of its expressions, reaching all socio-economic levels, but focusing particularly on children within families that may not have the financial resources to access fee-related programs.

Arthouse Festival Series — celebrating the power of arts in our everyday lives!
• Presents seasonal events at different community venues.
• Welcomes international, national and local performers to the Oakville stage.
• Invites young artists to share their exceptional talents.
• Promotes awareness about ArtHouse programs.

October 12 to 13: Carlos Nunez — “A scorching flamenco and piper”
October 27 — Ross Wooldridge and the Tribute to Benny Goodman Sextet with special guest Alex Pangman
November 17 — “Imagine!”
Don Pangman, founder
905-467-8531
www.arthouseonline.org

• ASSOCIATES OF THE TORONTO SYMPHONY ORCHESTRA
Members of the Associates of the Toronto Symphony Orchestra (ATSO), a registered charitable organization, appreciate classical music and love creating memorable musicals to join our choir and we encourage prospective members to contact our membership co-ordinator and come out to a regular rehearsal to meet our members and sing with us.

www.auroraculturalcentre.ca
Now in its 25th season, the Brott Music Festival is the largest non-profit orchestral music festival in Canada, the only festival with a full-time, professional orchestra-in-residence.

Founded by conductor Boris Brott in 1988, BMF features classical, jazz, recital, pops and education concerts in the greater Hamilton area. It has been lauded throughout music circles for its innovative approaches to music making. Its orchestra-in-residence is the National Academy Orchestra, Canada’s only professional training orchestra, made up of young music graduates who are paired with professionals, both on and off stage. The Brott Music Festival is renowned for its extremely high artistic standard, world class soloists and its exuberant young orchestra.

905-597-SONG or 888-475-9377
www.brottmusic.com

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

The 2012/13 main opera production is a remount of last year’s premiere, Laura’s Cow: The Legend of Laura Secord, by Errol Gay and Michael Patrick Albano, commemorates the bicentennial of Laura Secord’s 1813 journey during the War of 1812 (May 2 to 5, 2013, Harbourfront Centre). Other highlights of this season include our “Winter Celebrations” on December 1, 2012, a school concert tour of A Dickens of a Christmas, and appearances with Orchestra Toronto, and at the Glenn Gould Variations. If you are interested in auditioning for the CCOC, call us or download an application form from our website. 

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

After two highly successful seasons, the Canadian Men’s Chorus and artistic director Greg Rainville will present three concerts at the Glenn Gould Studio this season. The first, “Honour: We Remember,” is a tribute to veterans and those currently in uniform, on November 10, 2012, at 4pm, featuring the world premières of Canadian composer Mark Sirett’s settings of Here Again (concertmaster). The 2012/13 season consists of 8 concerts and scores of Canadian contemporary composers through its public lending library. The CMC has its own label, Centrediscs, and sells more than 1300 CD titles featuring music of its over 800 Associate Composers and other Canadian independent recording producers. The Centre is an on-demand publisher of its Associate Composers’ music and provides professional repertoire consultations. It recently renovated its national office located in Toronto to include an intimate venue perfect for meetings, workshops, rehearsals and chamber performances. Come visit this hub for Canadian music!

Emma Jenkin
416-961-6601 x205
ejkin@musiccentre.ca
www.musiccentre.ca

Based in Toronto, the Canadian Opera Company (COC) is the largest producer of opera in Canada and one of the largest in North America, and maintains an international reputation for artistic excellence and creative innovation. The COC’s 2012/13 mainstage season is: Il Trovatore, Die Fledermaus, Tristan und Isolde, La clemenza di Tito, Lucia di Lammermoor, Salome and Dialogues des Carmélites. The COC performs in its own opera house, the Four Seasons Centre for the Performing Arts, hailed internationally as one of the finest in the world. The company enjoys a loyal audience support-base and one of the highest attendance and subscription rates in North America. The COC is an active participant in the cultural community by presenting an annual series of free concerts and a wide array of education and outreach events, encouraging the creation of operatic works and fostering the training and development of young Canadian artists through its renowned Ensemble Studio program. A not-for-profit organization since 1950, the COC relies on charitable giving, ticket revenue, sponsorship and special events to offset all costs.

Alexander Neef, general director
Administration: 416-366-0471
Box Office: 416-366-0471
info@coc.ca
www.coc.ca

The Canadian Sinfonietta is a professional chamber orchestra led by father-daughter duo Tak-Ng Lai (artistic director and founder) and Joyce Lai (concertmaster). The 2012/13 season consists of four concerts at the Glenn Gould Studio and four wine and cheese concerts at the Heliconian Hall. The orchestra’s mission is to bring live chamber music to the GTA, focusing on multi-cultural and youth outreach. To engage a new generation of concert goers, programming is “traditional with a twist.” Programs consist of ethnic music, interdisciplinary arts, intimate chamber music and new Canadian works, all interspersed with traditional repertoire. Highlights this season include a young artists’ concert featuring violist Rivka Golani, the premiere of a chamber opera by Erik Ross and Phoebe Tsang, guest conductor Volodymyr Svytokh and pianist Marianna Humetska from Lviv, Ukraine, and an all-Beethoven concert featuring pianist Peter Longworth. The wine and cheese concerts will feature CS members as well as NYC’s Mivos String Quartet and 15-year-old
Blue Pages

solo pianist Jonathan Mak.

Jennifer Ma

416-716-6997
candiniansinfonietta@gmail.com
www.candiniansinfonietta.com

**CATHEDRAL CHURCH OF ST. JAMES**
The Cathedral Church of St. James has two choirs which enhance worship every week. The Parish Choir, a group of volunteers assisted by four section leads, sings weekly at the 9am Sung Eucharist. Its repertoire consists of lighter fare that is easy to sing and compliments the modern liturgy. The Parish Choir rehearses on Thursdays and before the service on Sundays. Singers interested in volunteering their time are invited to contact Vicki St. Pierre.

The Cathedral Choir is a fully professional ensemble that sings the 11am Sung Eucharist and the 4:30pm Choral Evensong every Sunday throughout the year. Its repertoire mainly consists of music from the core of the Anglican tradition as well as other European music. Half-hour organ recitals can be heard every Tuesday at 1pm and Sunday at 4pm throughout the year. The internationally renowned concert organist David Briggs has recently joined the Cathedral music staff as artist-in-residence.

**CHORUS NIAGARA**

Celebrating 50 years!!! Chorus Niagara, the Power of 100, is a passionate group of singers of diverse ages and walks of life. As the Niagara region’s premier symphonic chorus, CN performs classic choral masterpieces as well as new, modern and seldom-heard works, provides a showcase for emerging Canadian talent and attracts singers of all ages through its Chorus Niagara Children’s Choir (CNCC) and Side by Side High School Chorale (SSX). The spectacular 2012/13 season features “Best of Broadway: Our Generation of Choral Leaders” (November 4, 2012, Welland), “Messiahs” (December 15 and 16, Grimsby and St. Catharines) and the première of A Mighty Cry (March 2, 2013, St. Catharines), and ends with a grand finale, the Verdi Requiem (May 4, 2013, St. Catharines), under the direction of Robert Cooper, C.M. Following the final concert will be a candle lighting ceremony, where we invite everyone to join us for a piece of cake and celebrate Chorus Niagara’s 50th Anniversary with us!

Pam Gilmore, auditions: 905-357-1616
Diana McDade, managing director: 905-933-5775
Lyn Hilberry, CNCC administrator: 905-945-2049
cnadmin@becon.org
www.chorusniagara.ca

**CHRIST CHURCH DEER PARK**

Music plays a very important part at this busy Anglican parish church. Music for services is led by organist and director of music Eric Robertson. The Choir of Christ Church Deer Park is an auditioned mixed-voice choir that rehearses Thursday evenings and sings Sunday mornings and on special occasions from September through June. Repertoire is medieval through 21st century.

The Christ Church Summer Singers is a non-auditioned, mixed-voice choir that rehearses and sings on Sunday mornings through July and August. Christ Church has also hosted its “Jazz Vespers” for over ten years. At 4:30pm every second Sunday from September to June, this service offers a chance for reflection, prayers for our community and music by Toronto’s finest jazz musicians.

With its Yonge St. location (at Heath St. near the St. Clair TTC station), fine acoustics, full

The WholeNote 2012/13 PRESENTER PROFILES

Blue Pages

- CATHEDRAL BLUFFS SYMPHONY ORCHESTRA

Cathedral Bluffs Symphony Orchestra (CBSO) has been one of Toronto’s premier community orchestras since 1985. CBSO concerts take place in the state-of-the-art P.C. Ho Theatre in the Chinese Cultural Centre of Greater Toronto, 518 Sheppard Ave. E.

Under the baton of Maestro Norman Reinattam, the CBSO will present a thrilling and unique nine-concert season, including five subscription series concerts. This season, guest artists include acclaimed pianist Peter Longworth, Ronald Greidanus and harpist Andrew Reintamm, the CBSO will present a thrilling chamber music concert in October. Under the baton of Maestro Norman Reintamm, the CBSO will present a thrilling and unique nine-concert season, including five subscription series concerts. This season, guest artists include acclaimed pianist Peter Longworth, Ronald Greidanus and harpist Andrew Reintamm. CBSO concerts take place in the state-of-the-art P.C. Ho Theatre in the Chinese Cultural Centre of Greater Toronto, 518 Sheppard Ave. E.

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modern facilities, flexible staging, Steinway grand piano, three-manual tracker organ and seating for 500, Christ Church is an increasingly popular venue for outside concert presenters during the year.

Eric N. Robertson, organist and director of music
416-920-5211 x25
erobertson@thereselifehere.org
www.christchurchdeepark.org

● CHURCH OF ST. MARY MAGDALENE
The Church of Saint Mary Magdalene (477 Manning Ave., Toronto) supports a varied choral program. Our Ritual Choir and Schola Magdalena specialize in Gregorian chant. Our SMM Gallery Choir won first prize in the CBC choral competition and last year released a recording of original music by Canadian composer Stephanie Martin. Join us for High Mass at 11am every Sunday and during the week on major feast days, or at our more casual 9:30am service, including Taizé, baroque band and Offf ensemble. SMM offers a unique musical and spiritual experience in this beautiful, historic and newly renovated Toronto landmark.

Robert Castle, cantor
rcastle@yorku.ca
416-531-7955
www.stmarymagdalene.ca

● CITY OF TORONTO HISTORIC MUSEUMS
All year long, enjoy a wide variety of musical experiences at the City of Toronto Museums, located throughout the city. There’s always great entertainment at Montgomery’s Inn’s Fall Corn Roast, and don’t miss the Inn’s Early Music Fair on September 29, 2012! It’s a wonderful opportunity to listen to the music and view the instruments of years past. An exciting evening concert has been added at 8pm. La Tour Baroque Duo from New Brunswick will perform a delightful program of music by Scottish baroque composers.

Try English country dancing at Historic Fort York, at both Dance & Dance-ability in the fall and Queen Charlotte’s Birthday Ball in January. In the spring, Spadina Museum’s Music in the Orchard, held Sunday afternoons in June, offers a different traditional or classical group each week.

The holiday season abounds with musical pleasures. Don’t miss the Christmas carols at Montgomery’s Inn! Take part in Scottish New Year traditions at both Mackenzie House and Gibson House, where you will enjoy traditional music and festivities. Join us on Facebook and follow us on twitter.

Eric 416-394-8113
416-924-4945
www.christchurchdeepark.org

● CIVIC LIGHT OPERA COMPANY
Founded in 1979, our much-heralded musical theatre company is now in its 34th season, making its home at the Fairview Library Theatre in Toronto (this year, temporarily re-located to York Woods Library Theatre, during Fairview’s renovation) and still offering unique, professional entertainment at affordable prices, with four productions each season.

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

This season, we proudly present a return engagement of the off-Broadway musical comedy The Big Bang, one of the most popular shows we’ve ever presented, followed by Rodgers and Hammerstein’s classic The Sound of Music, a marvellous Hollywood musical retrospective with The MGM Revue and the ever-popular Broadway hit, Mame.

Joe Cascone, artistic director
416-755-1717
www.civiclightoperacompany.com

● CONTINUUM CONTEMPORARY MUSIC
Described as “sublimely skilled” by the Dutch Brabants Dagblad, Continuum presents emerging and established Canadian and international composers. The ensemble of flute, clarinet, violin, cello, piano and percussion is often augmented by voice, other instruments or electronics. Continuum engages in interdisciplinary projects, records, tours and broadcasts.

Communication and the historical lens are at the core of “Finding Voice” (October 22, Music Gallery), a concert that presents a new theatrical work by Dutch composer Martijn Voorvelt. In “Jump Start” (February 10, the Citadel) NAISA joins Continuum to give an electronic boost to the ensemble in new works by Scott Wilson, Scott Smallwood and Rose Bolton. “Out of the Apartment” (April 24, Gallery 345) is a solo piano concert featuring Philip Thomas, of the noted UK ensemble Apartment House, in works by Canadian and British composers commissioned especially for the tour. He joins Continuum’s ensemble for “Correlation Street” (April 25, Music Gallery), a concert of works further demonstrating correspondences between Canadian and British new music, including a new work by Canadian Trevor Grahl.

Jennifer Waring, co-artistic director
Ryan Scott, co-artistic director
Josh Grossman, administrator
416-920-4945
josh@continuummusic.org
www.continuummusic.org

● COUNTERPOINT SYMPHONY ORCHESTRA
Counterpoint Symphony Orchestra, formerly known as Counterpoint Community Orchestra, was formed in 1984 by gay and lesbian musicians. Together we provide fine music and create a deeper sense of community and diversity in downtown Toronto. People from all walks of life play with us and we welcome anyone with a positive outlook toward lesbian, gay, bisexual, transgender and two-spirit people.

Our 29th season includes three concerts dates: December 1, 2012, March 2, 2013, and the final concert on June 1, 2013.

Rehearsals are held Mondays at 8pm at the 519 Church Street Community Centre. Concert performances are at Saint Luke’s United Church, Sherbourne St. at Carlton, in Toronto. We welcome players, committee volunteers and volunteers for our board of directors. Player levels range from beginner to professional. We will help you grow musically. Come and join a fun group of people and make great music! Our first program features Mozart’s Symphony 39, Sarrase’s Zigeunerweisen with Emma Vachon-Iwney on violin and Enescu’s Roumanian Rhapsody.

As a registered charity for tax purposes we welcome donations.

Holly Price
416-762-9257
tickets@ccorchestra.org
www.ccorchestra.org

● COUNTY TOWN SINGERS
CTS started as a small community choir to celebrate Canada’s centennial year. Under the direction of Michael Morgan, we are still “singing for the love of it” 40+ years later. We are a 60 to 70 adult all-voice auditioned choir with a varied repertoire, from show tunes to spirituals, folk music to classical. We hold two major concerts...
The 2012/13 season is centered around the theme “Heard to Be Moved”—through time (November 10, 11), on the ground (March 2, 3) and through water (May 4, 5). The November concert will also feature the 2012 NewWorks winning entry, Song of Invocation by Sheldon Rose.

The choir of Eglinton St. George’s United Church is a mixed-voice ensemble of 45, with eight professional singers. Its 50 year history demonstrates depth, breadth, and excellence.

While the main goal is preparation of eclectic and inspiring music for weekly Sunday worship (10:30am), the program is enriched by events such as the community Hymn Sing (e.g. “Amazing Grace” on November 4), and an Outreach Concert on December 9 (Vaughan Williams: Fantasia of Carols). The Trillium Brass are regular guests (e.g. Easter Day), and the Sundays of April 2013 bring interaction with Toronto’s leading jazz musicians with the choir in worship. Join the men’s choir for a day! Join the women’s choir for a day! In early May, the full choir will present an evening extravaganza in the cabaret mode, featuring entertaining solos, quartets, choral and instrumental numbers (to say nothing of the ravishing refreshments!).

Our ministry is characterized by hard work, a joyful spirit and variety. We always extend a warm welcome to new members of any age from youth to senior.

Fred Graham, interim music director 416-481-1141 x340 ffred@esgunited.org www.esgunited.org

**ELMER ISELER SINGERS**

The memorable 20-voice Elmer Iseler Singers, led by artistic director and conductor Lydia Adams, enters its 35th season in 2012/13. This fully-professional choral ensemble has built an enviable reputation through concerts, broadcasts and recordings throughout Canada, the United States and internationally, performing a repertoire that spans 500 years with a special focus on Canadian composers.

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

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

The national launch on the ECM Record Label of Peter A. Togni’s Lamentations of Jeremiah, featuring bass clarinet virtuoso Jeff Reilly, represents a significant made-in-Canada work on the ECM Record label. The biography Elmer Iseler: Choral Visionary by Walter Pitman (Dundurn Press, 2008) continues to be an arts bestseller.

Lydia Adams, conductor and artistic director Jessle Iseler, general manager 416-217-0557 info@elmertimeiseleringers.com www.elmeriseleringers.com

**ESPRIT ORCHESTRA**

For 30 years, Esprit Orchestra has presented contemporary classical music, educational and collaborative arts events while commissioning, performing and promoting fine Canadian composers, along with significant international music from around the world. With its subscription concerts offering audiences music otherwise unavailable in Canada, Esprit Orchestra has continually been developing a Canadian musical legacy, expanding and enhancing its innovative artistic projects and experiencing steady audience growth. Concerts are programmed imaginatively and performed with the highest standards under founding music director and conductor Alex Pauk.

The orchestra presents an annual four-concert series in Toronto’s acoustically acclaimed Koerner Hall. In 2012/13, the Esprit Orchestra will celebrate its 40th anniversary with concerts and special events, reflecting our accomplishments and introducing new directions.

Esprit’s activities include the Creative Sparks Outreach Project, Toward a Living Art Education Program and national and international touring. Esprit has received three Lieutenant Governor’s Arts Awards, the Jean A. Chalmers New Music Award, the Vida Peene Award and the SOCAN Award for Imaginative Orchestral Programming. Esprit’s annual New Wave Composers Festival celebrates young Canadian artists, connecting composers and performers with new audiences.

Alex Pauk, music director and conductor Elena Koneva, operations manager 416-851-7887 info@esprito.com www.esprito.com

**ETOBICOKE CENTENNIAL CHOIR**

Founded in 1967 to celebrate Canada’s centennial, the EtoBicoke Centennial Choir (ECC) has a long tradition of choral excellence. Under the
leadership of Henry Renglich, the choir enjoys camaraderie, innovative programming and collaboration with other arts groups. A three-concert season includes both classical and contemporary repertoire.

Our season begins on December 3 with “Sacred Traditions”, featuring Benjamin Britten’s Ceremony of Carols, Haydn’s St. Nicholas Mass and seasonal carols.

On April 6, 2013, “Haydn and Brahms” showcases Brahms’ German Requiem and Haydn’s Te Deum.

“Canada and Beyond: A Mosaic of Song” on June 8 features an audience- and choir-pleasing program including Borodin’s Polovtsian Dance No.17, Gershwin’s Porgy and Bess, Somer’s Five Songs of the Newfoundland Outports and songs by Allistair MacGillivray, Healey Willan and Pablo Casals among others.

Weekly rehearsals are held Tuesdays from 7:30pm to 10:00pm at Humber Valley United Church, Etobicoke. Membership is by audition and interested singers are invited to attend a rehearsal.

Henry Renglich, music director
Lindsay Dodge, choir president
416-622-6923
info@etobicokecentennialchoir.ca
www.etobicokecentennialchoir.ca

- **ETOBICOKE COMMUNITY CONCERT BAND**
Building on years of scintillating performances in Toronto West, the ETOBICOKE Community Concert Band thrills audiences with its programming, magnificent sound and community service. Committed to an intense performance calendar, the ECCB cultivates Canadian talent through its four-part Concert Hall Subscription Series, presents an “al fresco” summer series and explores big band repertoire with its spin-off, the Etobicoke Swing Orchestra. In 2012/13, the ECCB and music director John Edward Liddle continue with fresh programming. Our October 26 concert, “Something Old – Something New,” launches the band’s new CD Well Alright with artist Candi McNeil and selections highlighting each instrument section. Our popular annual Christmas Concert, “Dashing to the Show,” will be held Friday, December 14. “A Night at the Oscars” (March 22) features music from winning movies. The final concert, “Around the World in 80 Minutes,” (May 31) will be an eclectic blend of music from around the world. The Concert Band and Big Band will also lend music to charitable events all season, plus performances by the Etobicoke Wind Quintet and Brass Quintet, and the Etobicoke Dixieland Flyers.

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

- **ETOBICOKE PHILHARMONIC ORCHESTRA**
This year we offer five great evenings of symphonic music in Etobicoke with our 60-piece orchestra, under the direction of our maestro, Sabatino Vacca. Professional musicians lead the sections, supported by high level community players.

Musical highlights include concerts performed by youthful North York Music Festival winners, Beethoven’s Symphony No. 5, a Christmas concert, Oscar movie themes, “Russian Spectacular” – with Arthur Ozolins performing the famous Rachmaninoff Piano Concerto No. 3 – and more. Our grand finale features opera highlights in celebration of Verdi’s 200th anniversary with opera singers extraordinaire, including Canadian superstar Richard Margison and the EPO chorus.

Advanced orchestral musicians of all ages interested in joining us are welcome to apply for membership in the EPO. Contact our personnel manager. Rehearsals begin Wednesday September 12, 2012.

Singers interested in joining our newly formed EPO chorus should contact us to perform for the Verdi Anniversary concert.

Young string players may be interested in the Etobicoke Youth Strings program which provides opportunities for performance in our ensemble and as a soloist. Visit our website for program details.

See you at the symphony!

General Information
416-239-5665; info@eporchestra.ca
Judy Gargaro, personnel manager
416-232-2275; jgargararo@quickemail.com
www.eporchestra.ca
Etobicoke Youth Strings
Shari Lundy, music director
416-239-9253; ey@eporchestra.ca
shari.lundy@gmail.com

- **EXULATIChamber SINGERS**
Over a 32-year history, the Exultate Chamber Singers has garnered praise from all quarters for sensitive, precise and seamless performances. The choir was established in 1981 by conductor John Tuttle and is enriched not only by the excellent musicianship of its members but also by their varied academic and professional backgrounds. Together, they form a passionate, committed ensemble with a wide-ranging repertoire which was awarded the Healey Willan Grand Prize for a third time at the 2004 CBC Competition for Amateur Choirs. Exultate’s fourth CD, All Around the Circle, features folk songs from across Canada and was launched at the first performance of Exultate’s 25th anniversary season in October 2005. Exultate presents a four-concert subscription series in Toronto and makes guest appearances in various Ontario communities.

Auditions are held as required to fill vacancies in the fixed-membership group.

Karen Grylls, conductor
Elana Harte, operations manager
416-971-9229
exultate@exultate.net
www.exultate.net

- **FLATO MARKHAM THEATRE**
The Flato Markham Theatre’s Diamond Series 2012/13 Season encompasses brilliant performances with quality, diversity and an unprecented variety. Our professional series run from “Totally Classical” to “Jazz Divas,” “World Stage” to “Nostalgia” “Afternoon Matinees” to “Great Canadian Performers” and more!

Expect the best of world class performances with Flato Markham Theatre’s most flexible pricing offers – yet unmatched in the GTA! With globally acclaimed artists, Canadian and GTA premieres and exclusive presentations, this 530-seat theatre, with not a bad seat in the house, offers an experience that creates unforgettable memories. We are located at 171 Town Centre Blvd., Markham, ON, L3R 8G5. Free parking onsite.

Box Office: 905-305-7469
Toll Free: 1-866-768-8801 (not available in 416/647 area codes)
www.markhamtheatre.ca

- **FOREST HILL YOUTH CHORUS**
New this fall – the Forest Hill Youth Chorus! The HHYC is a community choir for children ages 9 to 17 that sings the best of sacred and secular repertoire in a variety of languages, including everything from Tallis to folk music to Broadway tunes, and performs on the Grace Music Concert Series and at different venues throughout the city and beyond. Each rehearsal begins with music theory and sight singing skills before moving on to vocal technique and repertoire.

There is no membership fee for this outstanding
educational opportunity. In the FHYC, singers form new and lasting friendships, experience personal enrichment, gain confidence and develop a commitment and passion for music while honing their skills as choristers and musicians. Rehearsals take place every Thursday, from 4:30pm to 6:30pm.

Stephen Fraser, director of music
sfraser@gracechurchonthehill.ca
www.gracechurchonthehill.ca

GLIONNA MANSELL CORPORATION
Glionna Mansell Corporation is a music marketing agency and concert producer in the organ performance genre. As a respected leader in the industry, the company is an active supporter/promoter of emerging artistic talent. The activities operating under the Glionna Mansell banner include the Glionna Mansell Arts Foundation for Performance Excellence, ORGANIX Concerts Inc. and Our Lady of Sorrows Organ Concerts. Glionna Mansell is also the exclusive Ontario dealer of Allen digital and digital-pipe organs. With close to 100,000 installations across five continents, Allen is the leading and most respected organ builder in the world and together with Glionna Mansell has a reputation for profound quality — seen and unseen. Glionna Mansell is the authority in organ design, installation, service and performance. President and artistic director Gordon Mansell is an executive on the Toronto board of the Royal Canadian College of Organists. He is also music director and organist at Our Lady of Sorrows Catholic Church, where he presides over a world renowned Casavant Frères mechanical-action pipe organ, Op. 2805.

Gordon Mansell, president and artistic director.
416-769-5224, 1-877-769-5224
www.glionnamansell.com

GRACE CHURCH ON-THE-HILL
There is no sound like the soaring tone of trebles, boys and girls, trained in the English cathedral tradition and singing in the superb acoustics of Grace Church—On-the-Hill. The Choir of Gentle men and Boys and the St. Cecilia Choir of Women and Girls sing the best choral repertoire (15th to 21st century) each week in worship, in concerts and on tour. Girls and boys aged five and up are welcome to participate. Prior musical training is not required for children. There is no membership fee and children receive a small stipend for singing. Interested adult choir members should contact the director of music. We look forward to hearing from you!

Stephen Fraser, director of music
sfraser@gracechurchonthehill.ca
www.gracechurchonthehill.ca

GRAND RIVER CHORUS OF BRANTFORD
The Grand River Chorus of Brantford is a mixed voice community choir which presents an annual series of concerts featuring both masterworks of the choral tradition and other varied choral repertoire. We also feature guest soloists from across Canada. Occasionally the choir sings at community events and joins in performances sponsored by other groups, including appearances with the Brantford Symphony Orchestra at the Sanderson Centre in Brantford. The Grand River Chorus also seeks out opportunities to raise the profile of choral music in the Brantford, Brant and Norfolk areas. From its inception, the Grand River Chorus has performed to a high choral standard. It is a registered non-profit corporation supported through patron and community donations. Its own annual gala fundraiser, the “Grand Fête du Van,” has been successful in each of the past thirteen years. Today, under artistic director Richard Cunningham, the chorus exists as a vital member of the performing arts community in the greater Brantford area.

Jane Daw, president
519-753-3405
grandriverchorus@rogers.com
www.grandriverchorus.com

GREATER TORONTO PHILHARMONIC ORCHESTRA
The Greater Toronto Philharmonic Orchestra develops the skills of musical students, amateur and professional musicians, and advances the appreciation and understanding in the Greater Toronto community of classical music by providing an annual series of innovatively programmed, high quality, and low cost concerts.

At the heart of our work is the growth and showcase opportunity GTPO provides for developing our musicians who rehearse under professional leadership to grow through meeting the challenges of an annual series of musical events. Our musicians enjoy performing with the GTPO, driven to give their best performance in a supportive, non-competitive atmosphere.

As of fall 2012, the GTPO will deliver its fifth season of concerts in three different venues: Calvin Presbyterian Church, Columbus Centre and Lawrence Park Community Church. GTPO’s season is “unique” not only for the variety of venues but also for the combination of guest conductors, selection of soloists and challenging programs that have been pooled to bring out qualitative performances.

Qazim Kallushi, executive artistic director
Steven Sokalsky, board president
647-238-0015
info@gtpo.ca
www.gtpo.ca

GROUP OF TWENTY-SEVEN
The Group of Twenty-Seven is a chamber orchestra comprising some of Canada’s top musicians and dedicated to exploring the classical repertoire in vibrant, world-class performances. Their performances present fresh interpretations of
already known masterworks and challenge listeners with new music written in our time and commissioned for this unique orchestra. Our players include members of the Toronto Symphony and the Canadian Opera Company, soloists from across Canada and professional chamber musicians whose expertise combines for an electrifying experience. Also an experimental orchestra, 927 collaborates with a variety of artists to present projects which include theatre designers, new music composers, lighting specialists, actors, creative school-age students and even willing audience members!


Eric Paetkau, music director
416-332-2492
groupof27@gmail.com
groupof27.com

**GRYPHON TRIO**

Since coming together in Toronto in 1993, the Gryphon Trio has firmly established itself as one of the world’s leading piano trios. With repertoire ranging from traditional to contemporary and from European classicism to New World jazz and popular song, the Gryphons are committed to redefining chamber music for the 21st century.

In 2012/13 will see the Gryphon Trio beginning its 20th anniversary celebrations, releasing a new recording of Messiaen’s Quatuor pour la fin du temps with clarinetist James Campbell on Analekta, touring Canada and the US, premiering works by Canadian composers Michael Oesterle and Jordan Pal, and producing their flagship educational project “Listen Up!” at Featherston Drive Public School in Ottawa.

David Schotzko
647-385-2068
dschotzko@grypthontrio.com
www.grypthontrio.com

**HAMILTON CHILDREN'S CHOIR**

The award winning Hamilton Children’s Choir is known for performances going far beyond technical excellence while dazzling audiences with a focused sound, brilliant repertoire and captivating stage presence.

Under the guidance of world-renowned Zimfira Poloz and a talented artistic team, the HCC offers a unique opportunity to learn and grow through the study of choral music with a variety of different choir programs available to approximately 150 young singers ranging in ages from 4 to 18 years who live in Hamilton and surrounding areas.

Our performances give us the opportunity to share our gift of song with others and our musical standards enable us to offer a program that helps contribute to the world class arts community found in the greater city of Hamilton and surrounding areas.

Vocal skills and abilities are developed through the use of choir camp/retreats, rehearsals (in Hamilton), workshops, performances and tours (local, national and international). By participating in these activities, choristers are able to experience the joys of singing, teamwork, musical understanding and artistic expression.

Tricia Le Clair, executive director
905-527-1618
www.hamiltonchildrenschoir.com

**HANNAFORD STREET SILVER BAND**

The Hennaford Street Silver Band is Canada’s award-winning professional brass band and resident company of Toronto’s St. Lawrence Centre for the Arts. Its mission is to honour the traditions of this art form and at the same time place it in a contemporary context with a unique, Canadian point of view.

The HSSB has redefined what a brass band is capable of doing by facilitating innovative, creative projects and collaborating with the very best of Canada’s and the world’s diverse cultures and outstanding artists. The HSSB’s 29th eclectic season opens on November 3, featuring Cathedral Architecture for Organ and Brass Band, a world premiere by John Burge. The season continues with more brilliant brass concerts on December 11, February 10 and April 7. Our annual Festival of Brass runs April 5 to 7.

Get into brass – the Hannaford kind!

Raymond Tizzard, general director
David Archer, administrative director
Alain Trudel, principal guest conductor
416-435-2854
brass@hssb.ca
Box Office: www.stlc.com; 416-366-7723
www.hssb.ca

**HARMONY SINGERS OF ETOBICOKE**

The Harmony Singers of Etobicoke is a 30-voice women’s chorus that has been in existence since 1965. The group memorizes and stages songs ranging from pop, folk and sacred to light classical. They have performed the national anthems at Blue Jays games and appeared in a music video with the group Down With Webster. Each year the singers entertain at hospitals, retirement homes and private gatherings. Their accompanist is the renowned pianist Bruce Harvey.

This season they will present “Jingle Bells” on Sunday December 9, at Humber Valley United Church. They are also giving a charity concert for L’Arche on Saturday October 27 at St. John’s Presbyteran Church. In May, the group will present two evening concerts.

Rehearsals are Monday evenings at Martin Grove United Church (Martin Grove and Mercury) in Etobicoke. There are a few openings for new members; those interested should contact the conductor.

Harvey Patterson, conductor
416-239-5821
theharmonysingers@ca.inter.net
www.harmonysingers.ca

**HELICONIAN CLUB**

The Toronto Heliconian Club was founded in 1909 to give women in the arts and letters an opportunity to meet socially and intellectually. It continues to hold to its original purpose while responding to the changes of contemporary life. The club runs a series of concerts featuring professional singers, pianists and other instrumentalists who reside across Canada, drawn from the club membership. Reflecting the multi-disciplinary nature of the club, select concerts highlight visual and literary artists. Please contact the club for details about the 2012/13 series. Concert dates are September 28, October 26, February 22 and April 19.

Heliconian Hall, the club’s visual and acoustic gem dating from 1875, is available to rent for recitals, parties and corporate events at reasonable rates. Recently the concert hall’s seven foot Steinway “B” was completely rebuilt and new state-of-the art stage and house lighting was installed.

Emma Walker
THE WHOLE NOTE 2012/13 PRESENTER PROFILES
BLUE PAGES

HIGH PARK CHOIRS
Under artistic director Zimfira Poloz, the children of the High Park Choirs work together to create a beautiful, shimmering sound. We offer five skills-based divisions for children ages 5 to 18: Piccolo Choir, Intermezzo Choir, Brio Choir, Boys Choir and Allegria Choir. Weekly rehearsals, held in Bloor West Village, include music theory and ear training and focus on breathing and resonance techniques. Children are engaged in the creative process through performance of and involvement in the creation of new music. The choirs perform large-scale public concerts each year in addition to numerous community engagements. They also participate in workshops, retreats and tours.

Last year we celebrated our 25th season with concerts in November and May, collaborations with the University of Toronto’s Faculty of Music (where we were the children’s choir-in-residence), a trip to the Podium choral conference in Ottawa and a variety of performances within the community. Auditions are held many times throughout the year and new members are always welcome. Details on our upcoming season are forthcoming; please visit our website.

416-762-0657
info@highparkchoirs.org
www.highparkchoirs.org

I FURIOSI
I FURIOSI Baroque Ensemble is one of the world’s most innovative baroque ensembles, comprising four of Canada’s leading early music specialists: soprano Gabrielle McLaughlin, violinists Aisslinn Nosky and Julia Wedman and cellist/gambist Felix Deak. For more than a decade, I FURIOSI’s Toronto concert series has been revitalising the face of early music in Canada, inspired by the practice of the Baroque era while invoking the “bizarre and unnatural” aesthetic both cherished and despised in its time. I FURIOSI’s debut CD Defled Is my (Middle) Name (2005) continues to gain international recognition and acclaim. The group’s CD CRAZY (on the Dorian/Sono Luminus label) is now available in stores and online. The group’s collaboration with Pilot Pocket Book in 2010 expanded the horizons of the concert setting and the meaning of “baroque.” I FURIOSI continues to tour all over the world and its new sub-series (I FURIOSI Presents) debuted to great acclaim in November of 2009. The members’ solo discs are available on various labels. Join the drama and fun with the liveliest audience in town.

416-536-2943; 416-910-8740
www.ifuriosi.com
www.myspace.com/ifuriosi

IRISH CHORAL SOCIETY OF CANADA
A Hundred Thousand Welcomes! The Irish Choral Society of Canada welcomes anyone enthralled by the lyrical songs originating in the Irish Diaspora, as well as Irish Canadian compositions, to join our small but enthusiastic and fun-loving community of singers. Family roots in the Emerald Isle are not required for membership, but we do revel in the enjoyment of all things Irish and Celtic. Originally founded in 1960, the society was re-invigorated in 2002 under the musical direction of Karen D’Aoust. In 2007 the group toured and performed in Ireland. Under the current musical leadership of Sinead Sugrue, we are planning a performance tour of Canada’s East Coast in July 2013 and of Ireland in 2015. Annual activities include participation in Toronto’s St. Patrick’s Day Parade, a musical adventure aboard a Toronto Islands boat cruise, concerts devoted to raising funds for worthy causes, informal pub nights and a host of other grand events. We look forward to meeting you. Good Mile Failte!

Tom, general information
416-759-2124
info@irishchoralsociety.com
www.irishchoralsociety.com

JEUNESSES MUSICALES ONTARIO
Jeunesses Musicales Ontario (JMO) is a bilingual (EN-FR) non-profit arts organization that fosters the careers of outstanding young professional musicians at home and abroad, and has enjoyed a presence in Ontario since 1979. JMO promotes the development of the arts in Ontario by touring some of Ontario’s and Canada’s leading emerging artists across the province. JMO also tour an all-inclusive opera production complete with surtitles, sets, costumes and piano accompaniment. JMO performs in urban, rural and remote communities.

JMO’s youth concerts feature professionally trained musicians performing in schools and communities across Ontario. These concerts allow children and families the opportunity to discover the magic of live music. All performances are interpretive and theatrical in nature and offer exceptional musical encounters between performers and audience, presenting music of various cultures and eras. Programs are offered in English and French. JMO is affiliated with Jeunesses Musicales Canada and Jeunesses Musicales Internationales, rely under the auspices of UNESCO as the largest youth music NGO in the world!

JMO concerts are available in English and French.

Vanessa J. Goymour, general manager and artistic advisor
416-536-8649
vgoymour@jmcanada.ca
www.jmcanada.ca

JOHN LAING SINGERS
Founded in 1982, the John Laing Singers are a classical chamber choir of singers from the Golden Horseshoe who have represented Canada in the USA and abroad. In addition to our regular concerts in Hamilton and neighbouring communities, we perform as solo guest artists and collaboratively for special events and classical music concerts. In summer 2011 we were featured at both the Oakville Arts Festival and the National Convention of the RCCO. Recordings include: My Love Dwelt in a Northern Land (1998), Merrily Sing We (2008) and A Noel Tapestry (2011). Since September 2011 the John Laing Singers have been under the direction of Dr. Roger Bergs. In our 2012/13 concert season we look forward to continuing our standard of excellence with works that include Lauridsen’s O Magnum Mysteriorum, Elenvalds’ Passion and Resurrection and works by Handel, Mozart and our own Roger Bergs. We are excited to be performing our 30th anniversary gala concert at the beautiful Scottish Rite in Hamilton on February 14, 2013, at 3pm.

Janice Courtemanche, president
905-628-5238
www.johnlaingsingers.com
info@johnlaingsingers.com

JUBILATE SINGERS
The Jubilate Singers is an auditioned mixed-voice chamber choir of approximately 35 singers, directed by Isabel Bernius. Our season consists of three concerts and one or two community appearances. Our repertoire includes choral music – often multi-lingual – from all periods and different genres. This year’s concerts include two collaborations: one, on November 25th, with the Toronto Jewish Folk Choir featuring Sephard and Dos Naye Lid by Milton Barnes; the second, in early February, with the Chilean group Proyecto Altiplano, featuring the Chilean cantata Canto para una semilla and other Chilean and Latin American music. Our final concert in June is entitled “Rivers.” We rehearse on Tuesday evenings from 7:30pm to 9:45pm at St. Leonard’s Anglican Church, 25 Wanless Ave., one block north of the Lawrence subway station. We welcome new members and encourage you to sit in on a rehearsal to check us out.

David Reddin, membership coordinator
416-886-8947
www.jubilatesingers.ca

KINDRED SPIRITS ORCHESTRA
The Kindred Spirits Orchestra has performed to great acclaim, sold-out audiences and standing ovations for three seasons, at the renowned CBC Glenn Gould Studio in downtown Toronto. Last season, the orchestra established a six-concert subscription series at Markham Theatre for the Performing Arts, in addition to three community outreach and two educational concerts. Led by charismatic maestro, Kristian Alexander, the Kindred Spirits Orchestra is enjoying an enormous popularity among York Region’s residents and continues to attract avid audiences across the Greater Toronto Area.

The 2012/13 concert season features Brahms’ Symphony No.4 and Mendelssohn’s “Scottish” and “Reformation” symphonies, Mahler’s Das Lied von der Erde, piano concerti by Schumann and Brahms, violin concerti by Mendelssohn and Sibelius, Variations on a Rococo Theme by Tchaikovsky and the preludes to Wagner’s operas Die Meistersinger and Parsifal. The orchestra marks Lutosławski’s centennial with a performance of his Symphonic Variations, paired with Stravinsky’s first symphony. Holidays’ highlights include Handel’s complete Messiah, masterfully orchestrated by Mozart.

Subscriptions packages and single tickets are currently on sale through Markham Theatre at 905-305-7469 or www.MarkhamTheatre.ca.

Kristian Alexander, music director
Andrew Cheng, associate conductor
Keith Reid, assistant conductor
Jobert Sevillano, chief executive officer
905-489-4620
info@KSOOrchestra.ca
www.KSOOrchestra.ca
**KING EDWARD CHOIR**

After more than 25 years as artistic director of King Edward Choir, Barbara McCann has retired. This season the choir welcomes Floyd Ricketts as artistic director and Lucie Veillette as associate conductor. The 75-voice SATB auditioned choir is known for its varied repertoire and quality performances.

The choir’s 2012/13 season includes:

- November 4, 2012: City of Barrie’s Choral Fest featuring King Edward Choir, Lyrica Chamber Choir, Bravo! Show Choir, Barrie Secondary Schools Honour Choir and the Huronia Symphony, under the direction of Oliver Balaburski,
  - will present The Armed Man — A Mass for Peace and the Ode to Joy from Beethoven’s Ninth Symphony;
- December 14, 2012: At Christmas the choir will present Bernstein’s Chichester Psalms, Fantasia on Christmas Carols by Vaughan Williams and Great Joy — A Gospel Christmas with orchestral accompaniment, as well as our traditional audience sing-along.
  - 705-252-5912
  - www.kingedwardchoir.org

**KITCHENER-WATERLOO CHAMBER MUSIC SOCIETY**

In its 39th season, Kitchener-Waterloo Chamber Music Society is one of Canada’s busiest presenters of chamber music concerts with over 60 concerts per year, ranging from solo recitals to sextets. Programs range from medieval to contemporary; most feature both classics and recent music. Concerts take place at our Music Room, 57 Young St. W., Waterloo, in a private home which holds about 85 people. A superb Steinway piano, good acoustics, a supportive audience and an intimate but informal atmosphere make for great concert experiences. Notable performers this year include Eric Himy, Janina Fialkowska, Till Fellner and many more pianists, in addition to ensembles including the Penderecki, New Orford and Alcan quartets. This year includes “Viennese Quartets — Old and New,” starting with the Dali and Cecilia quartets, followed by the Aviv quartet with the complete late Schubert quartets and Quintet in C (February 15 and 16), and finishing with the complete “Second Viennese School,” played by the Lafayette and Molinari quartets (February 25 to 27). See our continually updated website for details.
  - kwcms@yahoo.ca
  - www.K-WCMS.com

**KOFFLER CENTRE OF THE ARTS**

Koffler Centre of the Arts is Canada’s only multi-disciplinary, contemporary Jewish cultural institution presenting cutting-edge exhibitions of new Canadian and international art, and diverse programs in music, dance, literature, film, spoken word and theatre open to everyone from every background. The Koffler engages local and visiting artists to teach students of all ages and stages.

Our music department of dedicated and accomplished faculty members offers private and group lessons in piano, violin (including Suzuki), cello, viola, guitar, voice, flute, clarinet, saxophone, percussion and drums. The Koffler is home to the Koffler Chamber Orchestra, directed by former TSO concertmaster, Jacques Israelievitch. Music classes include Get Your Chops Back, Rock Band and Chamber Music. The Koffler also produces concerts and music events, from the Koffler Chamber Orchestra concerts to a performance this year by Argentinean sensation Simja Dujov.

The Koffler’s music classes take place in the state-of-the-art Prosserman JCC on the Sherman Campus at Bathurst and Sheppard. Check our website for full details.
  - Serra Erdem,
  - development and education associate
  - 416-638-1881 x4333
  - serde6m@kofflerarts.org
  - www.kofflerarts.org

**LAWRENCE PARK COMMUNITY CHURCH**

Lawrence Park Community Church has a long tradition of fine music, both in worship and in concert. Sunday services are held at 10:00am in the recently renovated and air-conditioned sanctuary. Musical groups include the Adult Choir (volunteer and professional singers) and the Lawrence Park Handbell Ringers. There are ongoing children’s and youth music programs. This fall saxophonist and percussionist Kenny Kirkwood will be conducting a number of Sunday evening sessions. “Fridays @ 8” concerts will include a performance on March 1, 2013, by the Greater Toronto Philharmonic Orchestra, featuring Denis Bédard’s Organ Concerto with organist Mark Toews and Michael Conway Baker’s Harp Concerto with harpist Andrew Chan.
  - Mark Toews
  - 416-491-1551 x28
  - mark@lawrenceparkchurch.ca
  - www.lawrenceparkchurch.ca

**LIVING ARTS CENTRE**

Serving as an important resource for the arts, education and business, Living Arts Centre features over 225,000 square feet of multiple performance venues, studio spaces and exhibition display areas. The two main performing arts venues — Hammerson Hall and the RBC Theatre – are the site for a range of arts, cultural and entertainment events presented by both the Living Arts Centre and community partners. The Centre’s seven craft/art studios are the home of professional resident artists and also feature dozens of recreational classes for all ages. Laidlaw Hall features constantly changing art exhibitions. The meeting and conference rooms are utilized by community organizations and businesses for a variety of events, from church services, to luncheon meetings, to international videoconference business meetings. The Living Arts Centre was built with generous contributions from hundreds of corporations, community organizations, individuals, as well as support from the City of Mississauga and the federal government.
  - 905-306-6000
  - www.livingartscentre.ca

**LUMINATO**

For ten extraordinary days in June, Toronto’s stages, streets and public spaces are illuminated with arts and creativity. Luminato is an annual multi-disciplinary celebration of theatre, dance, classical and contemporary music, film, literature, visual arts, design and more.

Luminato features highly acclaimed Canadian and world premiers, exciting new works, unexpected collaborations, widely accessible free celebrations and respected education and community outreach programs which together result in unforgettable creative experiences.

Now in its seventh year, Luminato welcomes visitors and Toronto residents each June to engage in more than 200 events, many of them free.
  - Luminato 2013 is June 14 to 23.
  - 416-368-3100
  - www.luminato.com

**MASSEY HALL**

The 2012/13 season welcomes a wide range of internationally renowned artists and speakers, old favourites and new sounds. The ever-popular Jazz @ Massey Hall series kicks off with “Jazz at Lincoln Center Orchestra with Wynton Marsalis” and includes performances by Esperanza...
Spalding, Radio Music Society, Michael Kaeshammer, and Molly Johnson and Friends. Humorist and social commentator Fran Lebowitz speaks with Jian Ghomeshi, Ira Glass demonstrates the creation of one of the most popular shows in broadcast journalism (This American Life) and influential chef Jamie Oliver is featured in conversation. Massey Hall will present concerts at Glenn Gould Studio, Winter Garden Theatre and the Rivoli as part of “Canadian Songbook,” including Jenn Grant and Cuff the Duke, Royal Wood, Rose Cousins and Belle Starr, and Whitehorse who will make their Massey Hall headlining debut. We welcome back Classic Albums Live, Buddy Guy, Gordon Lightfoot, Mariza, Jesse Cook, Gilbert Gil and many more. The Corporation of Massey Hall and Roy Thomson Hall is a registered charitable not-for-profit organization.

Stephen McGrath
416-593-4822 x318
stephen.mcgrath@rth-mh.com
Box Office: 416-872-4255
www.masseyhall.com
www.soundboard.ca

MILES NADAL, JEWISH COMMUNITY CENTRE
The MNjcc is a vibrant community centre at Bloor and Spadina that is open to all. We have programs for cultural arts, children and youth, Jewish life, wellness and active seniors, along with a fully equipped fitness centre and one of Toronto’s rare saltwater pools!

In the arts, we have concerts, theatre, film screenings, gallery exhibitions, music ensembles and various classes. Our vibrant choral program includes four choirs: Community Choir, Women’s Chorus, Adult Daytime Choir and Summer Choir. Instrumentalists enjoy our Adult Klezmer Ensemble and children’s Suzuki music program and summer camp. The Institute for Choral Wellness presents music workshops and educational opportunities such as rhythmic training for singers and Alexander Technique. The 2013 Summer Institute for Creative Adults will offer a full-week choir camp. Home to the Al Green Theatre, a state-of-the-art venue with a grand piano, full stage and film screen, the MNjcc is perfect for dance, film, music, literary, theatre and corporate events. We host many festivals and seasons, including the Toronto Jewish Film Society subscription series. 416-924-6211 ext. 60
www.mnjcc.org

MISSISSAUGA CHILDREN’S CHOIR
The Mississauga Children’s Choir is a treble choir of over 140 children aged 6 to 17 years. Lead by artistic director Thomas Bell, the choir includes four graded ensembles — Training, Junior, Main and Concert Choirs — as well as the Boys Choir. Major performances take place at the Mississauga Living Arts Centre: “Winter Song” on Saturday December 15 and “Voices From Far and Away” on Saturday June 1, which will include the world premiere of a new composition by Stephen Chapman. The season opens with “On My Journey Now!” on Saturday November 3 at Eden United Church, Mississauga. The choir is very excited about hosting Mississauga Sings! in the spring as well as their tour to Mile High Festival in Colorado next summer.

For over 30 years the Mississauga Children’s Choir has been providing young singers with exceptional musical experiences through excellence in performance, music education, recording, touring and service to the community. Details of our numerous activities together with information on how to join us are available on our website.

Thomas Bell, artistic director
Denise Heggart, executive director
905-624-9704
mississaugachildrenschoir@bellnet.ca
www.mississaugachildrenschoir.com

MISSISSAUGA CHORAL SOCIETY
The Mississauga Choral Society (MCS Chorus), with artistic director Mervin William Fick, is an award-winning concert choir performing classical, popular, jazz and Broadway music. Our 2012/13 season, “Let the Music Speak,” includes four ticketed concerts: a benefit concert for Malawi orphans; a Christmas concert in support of the Compass Food Bank; “Wish Upon a Star,” a gala concert of popular and inspirational music; and “With Stars in Your Eyes,” a four-choir concert of classic and popular repertoire. The choir is involved in a variety of community events and has been invited back as guest chorus for the TSO’s “Messiah For The City,” a benefit concert for United Way clients. MCS’s arts education program brings interactive music, poetry and visual arts to school-aged children, and our Choral Scholar Program invites high school students to sing with MCS.

The organization actively supports emerging singers and instrumentalists and is well known for commissioning and performing Canadian works. Choristers benefit from opportunities for vocal training. Weekly rehearsals are held on Tuesday evenings and new singers are always welcome. 905-278-7059
info@mcschorus.ca
www.mcs-on.ca

MISSISSAUGA FESTIVAL CHOIR
The Mississauga Festival Choir is a community choir dedicated to excellence in choral performance in a wide variety of styles and for all ages. The teaching of musicianship for all singers and the promotion of musicians from the community, both performers and composers, is at the heart of the organization.

MFC has recently released its first professional recording, Together, Sing in Harmony, which features a broad range of music from Handel to Hammerstein. MFC has been under the leadership of artistic director David Ambrose since 2005 and has recently added a smaller auditioned Chamber Choir to its programming.

Our current season consists of four concerts: “A Winter Rose” in December, “Festival of Friends” in February, the MFC Chamber Choir’s “The Four Seasons” in March, and “The World Beloved” in May.

As a special event, MFC welcomes the world famous Harvard Glee Club on its Canadian tour. For more information about the choir, please visit our website or email our choir administrator.

Susan Ritchie, choir administrator
info@mississuagaestivalchoir.com
www.mississuagaestivalchoir.com

MISSISSAUGA SYMPHONY ORCHESTRA
Join us for a season like no other with the Mississauga Symphony Orchestra! With six concerts, six conductors and five fabulous soloists, you will be treated to wonderful music-making throughout the year.

December: “A Holiday 15” (at the special family time of 4:30). “Bells are Ringing” – a one-hour family concert with guest conductor Matthew Jones.
May: “Songs from the Avenue,” with guest soprano Lesley Bouza and interim music director and conductor John Barnum.

MSO performances are held on Saturday evenings in the acoustically state-of-the-art Hamilton Hall in Mississauga’s Living Arts Centre. Susan Grohmann, administrator
905-615-4405
Box Office: 905-306-6000
info@mississauagasympo.org
www.mississauagasympo.org

MOOREDALE CONCERTS
Our 24th season starts with “Stars of the TSO” – nine principal players performing special works, including the Schubert Octet – followed by a concert featuring the New Orford String Quartet. Anton Kuerti performs Brahms’ Piano Concerto No.2 with the Ontario Philharmonic Orchestra and Maestro Marco Parisotto at a special Tuesday evening performance, December 4, at Koerner Hall. Next, we welcome the Canadian debut of the Dali String Quartet, a young ensemble nurtured in both Venezuela’s “El Sistema” and classical conservatory traditions. Renowned pianist Hung-Kuan Chen performs the complete Chopin preludes. Last is a special concert titled “Pierrrot Moonstruck: A Festival of Song, Piano Music, Poetry and Mime.” 2012/13 six-concert subscriptions are only $350/$320 ($80 for patrons under 30), including tickets for the three Mooredale Youth Orchestras concerts.

Five of the featured concerts will also be presented as one-hour, interactive “Music and Truffles” performances for youth 6 – 15 and adults wishing to learn more about music-making. All take place at Walter Hall, Sundays at 11:30pm, with subscriptions at $50. 416-922-3714 rto3
www.mooredalecorts.com

MUSIC AT METROPOLITAN
Music at Metropolitan presents a variety of concerts at Metropolitan United Church, featuring Metropolitan’s choir, soloists and guest artists. This season features “Baroque and Beyond!” – a series of four concerts: “Monteverdi Vespers of 1610” on September 22, “Music by Chopin and Rachmaninoff” on November 24, “Music from the French Baroque” on March 9 and “Requiem aeternam: Grant them eternal rest” on Good Friday.
March 29. The annual “Hallowe’en Phantoms of the Organ” is on October 26. Co-sponsored with ORGANIX is an organ recital by Ryan Jackson on May 31. “Noon at Met” concerts – free recitals featuring the organ and other instrumentalists/vocalists – are held every Thursday at 12:15pm. Our special Christmas events include the “Carols United” carol sing with the Metropolitan Silver Band and organ on December 9 and our “Candlelight Carol Service” on December 16. Metropolitan houses the largest pipe organ in Canada and the oldest tuned carillon in North America. Metropolitan also has a variety of children’s, youth and handbell choirs which are open to all. Please contact us for a concert brochure or for more information.

Patricia Wright, artistic director
416-363-0331 x26
patrickw@metunited.org
www.metunited.org

**MUSIC GALLERY**

The Music Gallery is Toronto’s centre for creative music, founded in 1994 by Peter Anson and Al Mattes of the legendary free-improvising collective, CCMC. Led by artistic director David Dacks, the Music Gallery is a centre for promoting and presenting innovation and experimentation in all forms of music, and for encouraging cross-pollination between genres, disciplines and audience. Since 2001, the Music Gallery has found a home at St. George the Martyr Church (197 John St. at Stephanie St.), at the southern edge of Grange Park.

www.musicgallery.org

**MUSIC TORONTO**

Music Toronto’s 41st season includes two concerts of Bartok quartets in the Tokyo Quartet’s final season and a special farewell benefit performance in April. Don’t miss the Tokyo Quartet; they’re retiring and you won’t hear them again! The world’s best play here: the Brentano, the Berlin and the St. Lawrence string quartets and, for variety, the Gryphon Trio and the Fauré Quartett, one of the world’s few ensembles dedicated to piano quartet repertoire.

We feature pianists too, from the Irish grand master John O’Connor to the young American sensation George Li, in addition to the great Marc-André Hamelin; the exotic Gabriela Montero, who improvises on themes you suggest; and BC pianist Rachel Kyo Iwaasa, who plays Beethoven, Mozart and works by four contemporary Canadian composers.

Our Discovery Series (tickets just $21.50) comprises three concerts of younger Canadian artists, including the wonderful soprano Erin Wall.

Join the best audience in the city: serious about music (but not solemn), and casual and friendly at intermission!

“A chamber series with a pedigree” – David Perlman, publisher of The WholeNote.

You can’t afford to miss music this good!

Jennifer Taylor, artistic producer
416-214-1660
Box Office: 416-366-7723
1-800-708-6754; www.stlc.com
www.music-toronto.org

**MUSICIANS IN ORDINARY**

Named after the singers and lutenists who performed in the most intimate quarters of the Stuart monarchs’ palace, the Musicians In Ordinary for the Lutes and Voices dedicate themselves to the performance of early solo song and vocal chamber music. Led by Hallie Fishel, soprano, and John Edwards, lutenist, the ensemble has been a fixture on the Toronto early music scene for over ten years and also performs across North America, lecturing at universities and museums. Audiences delight in the liveliness of their innovative concerts and the infectious passion of the performers.

This year, MIO’s season opener features music for the young Henry, Prince of Wales, son of James I.

Each New Year’s Day, MIO provides Messiah-heavy and polka-shy audiences with a program of 17th- and 18th-century cantatas and sonatas.

For this season’s concerts, MIO, who are ensemble-in-residence at St. Mike’s College, are joined by frequent collaborator Christopher Verrette (violinist and occasional concertmaster with Tafelmusik), violinist Edwin Huizinga and others.

MIO are located at 212-1585 Bloor St., W., Toronto.

John Edwards
416-355-9936
www.musiciansinordinary.ca
musiciansinordinary.blogspot.com

**NATHANIEL DETT CHORALE**

The Nathaniel Dett Chorale is an SATB professional choir of more than 20 voices based in Toronto and dedicated to performing Afrocentric music of all genres, including classical, spiritual, gospel, jazz, folk and blues. Founded by artistic director Dr. Brainerd Blyden-Taylor in 1998 and named after internationally-renowned Afrocentric composer R. Nathaniel Dett, the chorale is Canada’s premiere performer of Afrocentric composers and a touchstone for the education of audiences and communities regarding the full spectrum of Afrocentric choral music. The mission of the chorale is to build bridges of understanding, appreciation and acceptance between communities of people through the medium of music. The chorale has a three-concert subscription series, tours extensively each season and has released several CDs and DVDs. Membership is by audition.

The Nathaniel Dett Youth Chorale is a training choir that meets weekly for instruction in Afrocentric history, music theory and ensemble singing. The Youth Chorale comes together with the Nathaniel Dett Chorale for workshops, mentoring and occasional public performances. Graduates of the training choir program will have the opportunity to become apprentices with the professional ensemble.

Heather Oster TAG, manager
416-340-7000
heather@nathanieldettchorale.org
Karen Scovell, youth choir
416-340-7000; karen@nathanieldettchorale.org
www.nathanieldettchorale.org

**NEW MUSIC CONCERTS**

New Music Concerts’ 42nd season opened September 23 with “Cellos Galore,” which featured a world premiere by James Rolfe and a recent work by Elliott Carter, still active at 101! It continues November 11 with “Generation 2012,” featuring the Ensemble contemporain de Montréal and new works by four young Canadians. On December 9 there will be two events: “The Korean Music Project” (2:30pm), featuring music performed on distinctive Korean instruments, and “Sukhi Kang and His Class” (8pm), with senior Korean composer Kang and his protégés.

On January 19 Ensemble SurPlus from Freiburg performs works by three original mid-career German composers and a Premiere by Hungarian-born Dániel Péter Biró, now based in Victoria. “Canadian Music — Past, Present and Future” (February 3) features a centennial tribute to John Weinzweig, works by Schafer and Cherry and commissions from rising stars Brian Harman and Adam Scime.

“Six Hundred Year Anniversaries” (April 6) celebrates the centennials of Cage, Pentland, Nancarrow, Weinzweig, Lutoslawski and Brant and in “Le Jardin Musical” (April 27) pianist Louise Besseute honours Gilles Tremblay’s 80th birthday.

Robert Aitken, artistic director
David Olds, general manager
NINE SPARROWS ARTS FOUNDATION
Nine Sparrows Arts Foundation marks its 19th anniversary this season under the continuing leadership of artistic director Eric Robertson. Since the inaugural performance of “Hasten to Come Before Winter,” Nine Sparrows Arts Foundation has presented a rich variety of concerts for Toronto audiences. In addition to its popular weekly recital series, Nine Sparrows Arts Foundation has presented international groups such as King’s College Cambridge Choir, Clare College Singers and St. John’s College Choir, and has featured Canadian artists including John Neville, Erica Goodman, Colin Fox, the True North Brass, the Gryphon Trio, Christine Duncan’s Element Choir and percussion ensemble NEXUS. Nine Sparrows Arts Foundation is a not-for-profit organization dedicated to bringing the best in inspirational arts programming. It is governed by an elected volunteer board of directors and operates with the assistance of advisors from a variety of backgrounds, including event management, promotions, finance and business. Nine Sparrows Arts Foundation, in cooperation with Christ Church Deer Park, will begin its 2012/13 season on October 4 with the first recital in its weekly series, “Luncheon Chamber Music.” E. Burns, president
416-241-3298
9sparrows.arts@gmail.com

NO STRINGS THEATRE
Founded in 2004, No Strings Theatre is a music theatre training ground for youths aged 13 to 21 to develop their skills in all aspects of professional stage performance and production. Our premier program is a summer intensive which attracts students from across the GTA, nationally and internationally. The program features classes in singing, acting and dancing, with additional classes in audition preparation, stage combat and makeup consulting, led by industry professionals. The main focus is on rehearsals towards a fully-staged production in a theatre. Past productions have included Cinderella, Bye Bye Birdie, Seussical, Into the Woods Junior, Once on this Island, Les Misérables, Sweeney Todd and, most recently, the Toronto premiere of Kander and Ebb’s Curtains. Our internship program promotes the hiring of post-secondary students or emerging artists as directorial associates and production apprentices. This fall, we will be extending our programming to include audition preparation masterclasses, triple threat classes for teens and adults, music theatre workshops, a March Break program and a two week extension to our summer program.
Denise Williams, artistic director
416-588-5845 x1
info@nostringstheatre.com
www.nostringstheatre.com

OFF CENTRE MUSIC SALON
Welcome to Off Centre Music Salon’s 18th season — a year of hearty meals and delightful desserts…musically! The first hearty meal of our season is our annual “Schubertiad,” this year featuring the composer’s crowning achievement, his last Piano Sonata in B-flat, alongside a “few-of-our-favourite-things” selection of lieder for dessert. Next is the biggest treat of all: our second “American Salon,” honouring magical New York City, with legendary pianist/composer Jimmy Roberts as our tour guide. To balance the sweet with the colossal, we then move on to Brahms’ masterwork Ein Deutsches Requiem in the composer’s own chamber arrangement, with an all-star cast featuring Russell Braun. As the “digestif” to end ourfilling musical year, we celebrate philanthropists in music, including Off Centre’s own generous supporters. New this year: to make sure our concerts are more accessible to all, we’ve introduced new student and child rates! Please visit our website for details and information. All concerts take place Sundays at 2pm at Glenn Gould Studio. Subscriptions: $225 (adults); $165 (seniors). Prices include HST.
Inna Perkis and Boris Zarankin, founders and artistic directors
416-466-1870
tickets@offcentremusic.com
www.offcentremusic.com

ONTARIO PHILHARMONIC
The year 2012 marks the beginning of Ontario Philharmonic’s new Great Soloists Series at Toronto’s Koerner Hall, showcasing some of the world’s most renowned soloists. The Ontario Philharmonic has become a notable player in the landscape of classical music in Ontario. It has established itself as one of the leading performing arts organizations of Durham Region and the Greater Toronto Area. The orchestra is composed of players that are among the finest professional musicians in the GTA and is led by one of Canada’s most distinguished conductors on the international scene, Marco Parisotto. Highlights in the 2012/13 season include soloists Shlomo Mintz (violin), Anton Kuerti (piano) and Angela Meade (soprano), as well as great symphonies by Tchaikovsky, Brahms and Bruckner.
Box Office: 416-408-0208 (Koerner Hall)
905-721-3399 (Regent Theatre)
Box Office: 905-579-6711; contact@ontariophila.ca
Bonnie Booth, Toronto contact
416-444-9737; bbooth@ontariophila.ca
www.ontariophila.ca

OPERA ATELIER
Opera Atelier is Canada’s premier baroque opera ballet company, specializing in producing opera, ballet and drama from the 17th and 18th centuries. While drawing upon the aesthetics and ideals of the period, Opera Atelier goes beyond “reconstruction” and infuses each production with an inventive theatricality that resonates with modern audiences. Over the past 27 years, led by founding artistic directors Marshall Pynkoski and Jeannette Lajeunesse Zingg, Opera Atelier has garnered acclaim for its performances at home as well as in the United States, Europe and Asia.
Based in Toronto, Opera Atelier performs at the historic Elgin Theatre in the heart of downtown. The 2012/13 season opens with Weber’s iconic masterpiece Der Freischütz (The Marksman) (October 27 to November 3) which will be paired with a revival of our family-friendly production of Mozart’s The Magic Flute (April 6 to 13). Both stories revolve around a young man who battles supernatural forces in his pursuit of his beloved – though neither path is smooth, true love triumphs in the end. Both productions feature a spectacular array of Canadian and international singers, Tafelmusik Orchestra and the artists of Atelier Ballet.
Marshall Pynkoski and Jeannette Lajeunesse Zingg, co-artistic directors
416-703-3767
**OPERA BELCANTO**

Belcanto: "Beautiful Singing," the essence of our choir! Opera Belcanto is a mixed-voice ensemble of some 35 choir members and soloists of all ages, from all walks of life. A passion for opera and a love of music are what bring us together!

Since its inception in 2006, Opera Belcanto has brought over 20 concerts, featuring favourite operatic arias and choruses with orchestra accompaniment, to audiences throughout York Region and Simcoe County, as well as the GTA. We look forward to our 2013 production of *Il Trovatore*, to take place on April 18 and 20, 7:30pm, at the Richmond Hill Centre for the Performing Arts.

Opera Belcanto rehearses Mondays at 7:30pm, at Forest Run Public School in Maple (Dufferin/Rutherford area). For auditions call 905-417-2802.  
David Varjabed, music director  
905-417-2802  
www.operabelcanto.net

**OPERA YORK**

In our 16th season running and our fourth seaon as the resident professional opera company at the new Richmond Hill Centre for the Arts, Opera York offers two exciting productions for our main stage with the Opera York Chorus and Orchestra. The season is opened by artistic director Sabatino Vacca with the Verdi classic, *La Traviata*. Featuring Riccardo Iannello as Alfredo and Jeffrey Carl as Germont, the production will be glorious.

The second half of Opera York’s season is led by artistic director Geoffrey Butler, offering in full production a classic of the Viennese opera repertoire, *Lehár’s The Merry Widow*.

Opera York continues to provide affordable and accessible lectures, operatic concerts for seniors and educational programming. November 1 and 3, 2012: Verdi’s *La Traviata*; February 28 and March 2, 2013: *Lehár’s The Merry Widow* (both at Richmond Hill Centre for the Arts).

905-767-7973  
Box Office: 905-787-8811; rhcentre.ca  
info@operayork.com  
www.operayork.com

**ORCHESTRA TORONTO**

Orchestra Toronto, one of Canada’s premier community volunteer symphony orchestras, offers vibrant programming in five affordable Sunday-afternoon concerts. Music director Danielle Lisboa conducts the orchestra in the acoustically superb George Weston Recital Hall at the Toronto Centre for the Arts, on Yonge St. north of Sheppard Ave.

The 2012/13 season offers eclectic and powerful masterpieces as well as new works that promise exceptional concert experiences. Each concert is preceded by a pre-concert talk.

A thrilling roster of soloists promises to delight. Canadian pianist Charles Richard-Hamelin plays Tchaikovsky’s *Piano Concerto No.1 in B-flat Minor* on October 21. Wonderful World of Circus performs to music by Ponzichelli and Rave, and 15-year-old Daniel Hass, winner of the Orchestra Toronto Concerto Competition, plays Dvořák’s *Cello Concerto in D Minor* on December 9.  
Orchestra Toronto violinist Grace Hong and violist Brenna Whyte perform Bruch’s *Double Concerto* on April 14. To finish the season, the charismatic and inspiring Canadian violinist Adrian Anantawan performs Sibelius’s *Violin Concerto in D Minor* on May 26.

Wendy Limbertie, executive director  
416-467-7142  
otronto@on.aibn.com  
www.orchestratoronto.ca

**ORGANIX CONCERTS INC.**

ORGANIX Concerts Inc., a wholly owned subsidiary of Glionna Mansell Corporation, is the producer of important musical events specific to organ performance and education. The musical highlight of the year is the annual international ORGANIX music festival showcasing Toronto’s finest pipe organs. This festival offers the public an opportunity to hear and experience rarely performed repertoire brilliantly executed on magnificent instruments by passionate Canadian and international artists.

ORGANIX 13 (May 6 to June 7, 2013) will present Jane Parker-Smith (UK) and Karen Christianson (USA). Canadian artists will include Ryan Jackson, Mélanie Barney and violist Tina Cayouette; Wayne Carroll and cellist Samuel Bisson; Thomas Fitches and guitarist Mariette Stephenson; and organ duo Sarah Svendsen and Rachel Mahon.

ORGANIX Concerts also produces a Concerts of Distinction series that will include the November 3, 2012, collaboration with the Hannaford Street Silver Band at Metropolitan United Church. This concert will present the world premier of a new organ concerto composed by John Burge featuring virtuoso organist William O’Meara.

Gordon Mansell,  
president and artistic director  
416-769-5224; 1-877-769-5224  
www.organixconcerts.ca

**ORIANA WOMEN’S CHOIR**

ORIANA Women’s Choir is an auditioned choir of 30 to 40 singers celebrating its 41st season this year. Nationally known for its musical excellence, welcoming and supportive atmosphere, and collaborations with many brilliant artists, it has made a significant contribution to Canada’s choral scene. The choir has released five albums to critical acclaim and continues to commission original works from both new and established composers.

This season, artistic director Mitchell Pady conducts ORIANA in three concerts acknowledging the music of “Our Home and Native Land.” Join us as we feature an entirely Canadian repertoire celebrating the winter season, our unique and varied Canadian heritage and, in the final concert, the birthday of one of Canada’s most iconic choral music composers, Ruth Watson Henderson. These concerts will be held Sunday December 9, 2012, 3pm; Saturday March 2, 2013, 8pm; and Saturday May 25, 2013, 5pm, at Grace Church on-the-Hill. Subscriptions are available.

Auditions are available for each term. Contact us to attend a rehearsal or book an audition. Rehearsals are held Tuesdays from 7:30pm to 9:45pm.

General information: Julia Lee  
manager@orianachoir.com  
Auditions: Mitchell Pady  
416-424-1694

**ORPHEUS CHOIR**

The Orpheus Choir of Toronto celebrates the 10th anniversary of artistic director Robert Cooper with an innovative season of choral delights. Keeping with our mission “to engage and enthral audiences through performances of rarely heard and newly created choral music,” Orpheus introduces Toronto audiences to engaging works from the new generation of choral composers.

Our 2012/13 season includes the Toronto premiere of *Requiem for Peace* by Canadian composer Larry Nickel; a “Canadian Christmas Carol,” a holiday celebration in our own words, music and images, featuring Albert Schultz of Soulpepper Theatre; Howard Goodall’s newest work, *Every Purpose Under the Heaven*, along with Eriks Eizenvalds’ sublime *Passion and Resurrection*; and our popular “Orpheus Cinema,” with organist Edward Moroney in a new choral soundtrack to...
accompany the 1928 silent film classic, *The Passion of Joan of Arc*.

Through our Sidgwick Scholars program, Orpheus provides invaluable opportunities for aspiring professional singers to gain experience as soloists and section leaders.

Orpheus is a vital and inclusive choral community meeting Tuesday evenings at Yorkminster Park Baptist Church. Rehearsals are open and we welcome new singers.

Robert Cooper, artistic director
Greg Rainville, associate conductor
Edward Moroney, accompanist
Helen Coss, manager
416-579-4428
orpeuschoir@sympatico.ca
www.orpeuschoir.com

**PAX CHRISTI CHORALE**

Known for presenting rarely-heard choral masterpieces, Pax Christi Chorale has a reputation for passionate singing and performing dramatic masterworks with professional soloists and orchestra. Their concerts bring people together in a musical community without borders, in an artistic experience that deeply touches performers and audiences alike.

Under the artistic direction of Stephanie Martin since 1997, the choir has performed ambitious works including Bach’s *Mass in B minor*, Handel’s *Israel in Egypt*, Brahms’ *Deutsches Requiem* and, most recently, Elgar’s *masterpiece, The Kingdom*, in Koerner Hall. In addition to their annual community concert “The Children’s Messiah,” Pax Christi Chorale will present three concerts in 2012/13: Bach cantatas at Mirabilla (October), Rheinberger’s *Der Stern von Bethlehem* (December) and Handel’s powerful *Solomon* (April).

The choir has a choral scholarship program, the Pax Christi Youth Choir, led by Jeff Newberry, and Pax Christi Chamber Choir. The choir rehearses on Monday nights in North York. Auditions are held in May and August.

Jennifer Collins, general manager
jennifer.collins@paxchristichorale.org
Daniel Norman, assistant conductor and auditions
daniel.norman@paxchristichorale.org
www.paxchristichorale.org

**PENTHELIA SINGERS**

A vibrant ensemble of women, Penthelia Singers is committed to excellence in performing a culturally diverse and musically sophisticated repertoire spanning the Renaissance to the 21st century. Founded in 1997, the group is named after the ancient Egyptian priestess-musician, Penthelia. Entering its 16th season, the choir has earned a reputation for presenting innovative concerts of four- to eight-part choral repertoire in a multitude of languages. Costumes, masks, inventive concert venues and unique programing create an original and engaging concert experience. The choir aims to demonstrate the diversity of choral music and to cross ethinic and cultural boundaries by reaching out to, and connecting with, their community through music.

Our major concerts for the 2012/13 season will include “A Ceremony of Carols” (Sunday, December 9, 2012, 3pm) and “On Broadway” (Sunday, June 9, 2012, 3pm). Penthelia Singers rehearse Wednedays from 7:30pm to 9:30pm at Rosedale Presbyterian Church (129 Mt. Pleasant Rd.).

Alice Malach, artistic director
416-579-7464
pentheliasingers@yahoo.ca
www.pentheliasingers.com

**PORT HOPE FRIENDS OF MUSIC**

Port Hope Friends of Music is a non-profit, all-volunteer organization dedicated to the promotion of classical music in Northumberland County through the presentation of live performances by internationally renowned artists, at affordable prices.

Our 2012/13 season saw performances by Via Salzburg, the Elmer Iseler Singers, Sinfonia Toronto, Ang Li and Tafelmusik. This season (our 38th) we will present the Toronto Symphony Orchestra, Canadian Brass, Toronto Consort, TorQ Percussion Quartet, Duo Rendezvous, Suzie LeBlanc and the Stars of Tomorrow with Iain Scott.

All concerts are in Port Hope or Cobourg and a popular feature with our audiences is the series of workshops, pre-concert chats and post-concert receptions with the artists. The Friends of Music audiences really get to know the performers.

For all the details about our concert schedule, venues, artists, subscriptions and single ticket prices ($10–$45, free for children), visit our website.
www.PortHopeFriendsofMusic.ca

**QUEEN OF PUDDINGS MUSIC THEATRE**

Founded by musicians John Hess and Darriene Ni Mheadhrâ, Queen of Puddings Music Theatre is dedicated to original Canadian opera creation and its aesthetic is a performer-based physical singing theatre.

Spectacular company successes include *Beatrice Chancy* by James Rolfe and George Elliott Clarke, the first opera about Canadian slavery; *The Midnight Court* by Ana Sokolovic and Paul Bentley (based on the famous Irish poem of the same name), which went on tour to Covent Garden in London; and *Love Songs*, a tour-de-force for solo female singer by Ana Sokolovic which premiered in 2008 and toured internationally.

In June 2011 Queen of Puddings premiered Ana Sokolovic’s electrifying new opera for six female singers, *SVADBA-WEDDING*, to huge critical acclaim. In February 2012, the company premiered *Beckett: Feck It*, in association with Canadian Stage, an invigorating evening of music, theatre, and Irish madness that juxtaposes shorter plays of Samuel Beckett with contemporary classical music from outstanding Irish composers inspired by his appreciation for the absurd.

*SVADBA-WEDDING* will be touring in Europe and Canada in 2012/13.

Claire Speed, General Manager
416-203-4149
info@queenofpuddingsmusictheatre.com
www.queenofpuddingsmusictheatre.com

**REACHING OUT THROUGH MUSIC**

The St. James Town Children’s Choir has been providing a choral singing experience and its related social benefits to children aged 7 to 13 in Toronto’s ethnically diverse community of St. James Town for over five years. The choir is directed by Deborah Griffin, a vocal music specialist who taught for the Toronto District School Board for 22 years. Deborah has directed award-winning choirs and produced many children’s musicals.

The St. James Town Children’s Choir is part of the Reaching Out Through Music organization, which also offers individual lessons in voice, piano, guitar, violin and recorder. Reaching Out Through Music believes in the power of the musical experience for both its intrinsic benefits and as a tool for fostering cooperation and a sense of identity.

In the 2012/13 season, the St. James Town Children’s Choir will perform at concerts and present the musical play *Compose Yourself*.

St. James Town Children’s Choir
SFTCC@bell.net.
Reaching Out Through Music
info@reachingoutthroughmusic.org
www.reachingoutthroughmusic.org

**ROSE THEATRE BRAMPTON**

The Rose Theatre Brampton presents the 2012/13 season! From intimate theatre to internationally acclaimed stage spectacles, classical ballet to stand-up comedy, concerts of all genres to family entertainment, there’s something to suit all tastes. An eclectic blend of commercial and well-known acts complements a variety of lesser-known yet dynamic performances and the bright stars of tomorrow. Highlight performances include Arlo Guthrie, Aszure Barton and Artists, the Midtown Men, Jane Bunnett, George Canyon, Mummensch tzsch, the Taj Mahal Trio, the Guildhall Orchestra, Lady Black Mamba, Voca People, The Intergalactic Nemesis, RAIN, Boyz II Men, The Mikado and Pavlo. New this season, all the Studio Two jazz, comedy and theatre performances in the intimate 120-capacity secondary hall have been included in the regular subscription offering. Subscribers can save up to 25% just by purchasing three or more shows! There are over 40 shows to choose from and parking is always free on show nights. For full season information and subscriptions, visit our website. Experience it live!

Sasha Romasco,
programmer, theatre marketing
905-793-8490
sasha.romasco@brampton.ca
www.rosetheatre.ca

**ROY THOMSON HALL**

2012/13 welcomes reigning virtuoso of the violin, Itzhak Perlman, when he takes the stage at Roy Thomson Hall for a solo recital, and the Vienna Philharmonic Orchestra returns with conductor Franz Welser-Möst. Roy Thomson Hall presents the second year of “Canadian Voices,” a series of four vocal recitals at Glenn Gould Studio featuring the finest young singers our country has fostered (this season welcoming Phillip Addis, David Pomeroy, Wallis Giunta, and AllysonMcNulty). Roy Thomson Hall opens its doors for the 16th season of free “Noon Hour Choir and Organ Concerts” and National Geographic Live returns with a new season of outstanding presentations from explorers, photographers, filmmakers and scientists. Other highlights include Aretha Franklin, Tony Bennett, the Tenors, the Blind Boys of Alabama, the Barra MacNeils in “An East Coast Christmas” and Pink Martini with
the Toronto Symphony Orchestra. The Corporation of Massey Hall and Roy Thomson Hall is a registered charitable not-for-profit organization.

Stephen McGrath
416-593-4822 x318
stephen.mcgrath@rth-mh.com
Box Office: 416-872-4255
www.roythomson.com

● ROYAL CANADIAN COLLEGE OF ORGANISTS

At the national level, the RCCO (Royal Canadian College of Organists) offers opportunities for professional certification, publishes the magazine Organ Canada/Orgue Canada, publishes new compositions for organ and/or choir and organizes annual conventions.

RCCO Toronto is a community in the GTA for professional and amateur musicians, church and synagogue musicians, choral conductors, organ builders and others who value the “King of Instruments.”

RCCO Toronto offers an extensive program of recitals, workshops, masterclasses and more. In 2012/13, we will be offering Organ Skills workshops open to anyone with keyboard skills and an interest in the organ. Our annual free Halloween concert, “Phantoms of the Organ,” will take place October 26 at 10pm at Metropolitan United Church. During the March break, we will offer an exciting event for children: “Pipes, Pedals, and Pizza!” Visiting performers will present recitals and workshops in November and May.

For details on all events, please visit our website: www.rccotoronto.ca

Elisa Mangina, president, 416-766-0320
Hazel Ogilvie, membership secretary
905-881-7266
www.rccotoronto.ca

● ROYAL CONSERVATORY

At the Royal Conservatory, performance and learning go hand-in-hand as entertainment and education are integrated to provide enriching experiences.

The Royal Conservatory, an international leader in music and arts education, plays a central role in developing creative minds and cohesive communities through the translation of neuroscientific research into practical methods which meet the learning, health and social development needs of Canadians. The Royal Conservatory offers a wide range of educational programs designed to meet the creative needs of Canadians at all levels of musical training and at all stages of their lives.

Each concert season, the Royal Conservatory assembles a wide array of artists, performing a variety of musical genres. There are more than 70 classical, jazz, world music and pop concerts to choose from! Experience performances by international artists in the magnificent new Koerner Hall and by the internationally acclaimed faculty and gifted students in the intimate Mazzoleni Concert Hall in historic Hnatowycz Hall, both located in the TELUS Centre for Performance and Learning.

Listen, experience and learn—we are sure you will be inspired!

Box Office: 416-408-0208
www.rcmusic.ca

● SCARAMELLA

From its beginnings in 2005, Scaramella’s focus has been one of innovation and revitalization, which distinguishes it from other early music ensembles in Canada and abroad, and its period instrument chamber music presentations are staged in a way that surprises and delights.

For 2012/13, Scaramella’s over-arching theme is one of technology and innovation. The first program centres on music in which composers required their players to find new techniques in order to depict or imitate specific animals. The second showcases cutting edge technology in the form of four spectacular antique viols (made by master English luthiers of the 16th and 17th centuries). And the final performance is Carl Theodor Dreyer’s 1928 cinematic masterpiece, The Passion of Joan of Arc, accompanied by a newly composed score performed by electric violone and amplified viola da gamba.

Tickets available at the door, or for advance purchase by downloading the order form from the website.

December 1, 2012: “Lions and Tigers and Bears, Oh My!”
February 9, 2013: “Hartes Ease.”
April 4, 2013: “The Passion of Joan of Arc.”
Joëlle Morton, artistic director
416-760-8610
info@scaramella.ca
www.scaramella.ca

● SCARBOROUGH PHILHARMONIC ORCHESTRA

Now in its 33rd season, the Scarborough Philharmonic Orchestra continues to offer innovative programming at affordable prices. A high-quality community and training orchestra with a professional core, we present old favourites and hidden gems of the traditional repertoire alongside engaging new works by Canadian composers.

The Scarborough Philharmonic is led by music director Ronald Royer, who will be joined on the podium by guest conductors Howard Cable, Geoffrey Butler and Sheldon Bair. Our concerts will showcase the 120-voice Toronto Choral Society, the intimate North 44 Ensemble choir, five emerging soloists from our Young Artist Mentoring Program, pianist David McCartney and father-son trumpeters Barton and Steven Woomer.

Our 2012/13 season features two concerts for full orchestra (“Trumpets to the Fore!” on October 13 and “Romantic Masters” on May 11), two for orchestra with guest choir (“Festive Music from Around the World” on December 1 and “Last Night at the Proms” on April 6), and two chamber concerts (“Warm Sounds for a Winter’s Eve” on February 23 and “Rising Stars” on May 25).

416-429-0007
spo@spo.ca
www.spo.ca

● ORPHEUS CHOIR

For 2012/13, Scaramella’s over-arching theme is one of technology and innovation. The first program centres on music in which composers required their players to find new techniques in order to depict or imitate specific animals. The second showcases cutting edge technology in the form of four spectacular antique viols (made by master English luthiers of the 16th and 17th centuries). And the final performance is Carl Theodor Dreyer’s 1928 cinematic masterpiece, The Passion of Joan of Arc, accompanied by a newly composed score performed by electric violone and amplified viola da gamba.

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Joëlle Morton, artistic director
416-760-8610
info@scaramella.ca
www.scaramella.ca

● SCARBOROUGH CONCERT BAND

Founded in 1972 by Paul Dunn and David Bourque, we are a community based group that performs several concerts yearly. Venues this season include St. Dunstan of Canterbury Anglican Church, Scarborough Bluffs United Church, Port Union Community Centre, Scarborough Civic Centre and seniors’ residences in Scarborough.

We are not professional musicians but rather an eclectic, growing membership (up to 45) of all ages and genders, brought together by our love of music.

If you’re seeking a group of musicians to play with regularly, you’ll find the band a satisfying experience. Fees are $100 per year. The ensemble currently has openings for trumpet, French horn, tuba, tenor sax and baritone.

Rehearsals are Wednesday evenings, September to July, at Winston Churchill Collegiate in Scarborough. Conductor Denis Mastromonaco has made a significant contribution to the band, and our future looks very bright! The SCB brings quality music while maintaining the community band tradition. Repertoire includes light classical, marches, movie favourites and contemporary pieces.

A registered charity, SCB is a member of the Canadian Band Association and acknowledges the support of the Trillium Foundation.

Brian Rose, president
905-683-9867
info@scband.ca
www.scband.ca

● SCARBOROUGH PHILHARMONIC ORCHESTRA

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416-429-0007
spo@spo.ca
www.spo.ca
**SHOW ONE PRODUCTIONS**
The Canadian media have called her “an icon in the making,” a “Russian-born superwoman.” For nearly a decade, Svetlana Dvoretskaia and Show One Productions have brought to Canada some of the world’s biggest classical music stars — among them operatic luminaries Dmitri Hvorostovsky and Sondra Radvanovsky, Valery Gergiev and the Mariinsky Orchestra, the Rotterdam Philharmonic and Yannick Nézet-Séguin, conductor/violinist Vladimir Spivakov, conductor/violist Yuri Bashmet, pianist Olga Kern and the musical hilarity of Igudesman and Joo. Stunning Russian pianist Denis Matsuev, whose 21st recital debut sold out almost instantly, returns to Koerner Hall with an all-Russian program on December 2.

Together with the Sony Centre for Performing Arts, Show One presents the Toronto debut of the fabulous Elifman Ballet of St. Petersburg in their stunning production, Rodin (“Outrageous, Sexy!” — San Francisco Chronicle), May 23 to 25. Ms. Dvoretskaia is particularly proud of her company’s current collaboration with the Vladimir Spivakov International Charity Foundation, joined by Canadian counterparts.

Stay tuned for more announcements for 2012/13.

www.ShowOneProductions.ca

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**SILVERTHORN SYMPHONIC WINDS**
Founded in September 2006 and led by music director Andrew Chung, Silverthorn Symphonic Winds (SSW) brings classical and contemporary repertoire to audiences in Toronto and York Region. The all-volunteer ensemble is characterized by exceptional dedication and a commitment to the highest possible level of performance. The musicians, who are all chosen by audition, range from highly accomplished amateurs to semi-professionals. The SSW Artist-in-Residence Program brings an established professional musician in to collaborate with the ensemble for a one-year term. This season’s artist-in-residence, Camille Watts, flutist and piccoloist of the Toronto Symphony Orchestra, will perform at two public concerts and offer a free public masterclass. SSW rehearses Tuesday evenings in the Bathurst and Steeles area of Toronto. Currently SSW has openings for the following instruments: trumpet, clarinet, bassoon, euphonium, percussion and French horn.

Sandra Ignaciuk, membership coordinator
ms@silverthornsymphonicwinds.ca
www.silverthornsymphonicwinds.ca

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**SINE NOMINE**
SINE NOMINE is an ensemble of talented, versatile singers and instrumentalists passionate about the music of the Middle Ages and about bringing it to life for modern audiences. The group has performed in Toronto and other Ontario centres, as well as Alberta, Quebec, the Maritimes, the eastern USA and England.

This year, SINE NOMINE begins its third decade of inventive programming, combining vocal and instrumental music from medieval courts and churches with readings, drama and liturgical action, to provide insight into the fascinating artistic and intellectual culture of the Middle Ages. Concerts take place on Fridays: December 16 (an Advent and Christmas program), February 22 (music of medieval Spain) and April 26 (a meeting of Eastern and Western musical cultures), all at Saint Thomas’s Church, 38 Huron Street, at 8pm.

SINE NOMINE has produced three recordings: an independent cassette, the CD-ROM The Art of the Chant (PBS/jasmine) and the CD A Golden Treasury of Mediaeval Music (Saydisc/AmonRa).

SINE NOMINE is ensemble-in-residence at the Pontifical Institute of Mediaeval Studies.

Randall Rosenfeld, Andrea Budgell
sine.nomine@yweb.com
www.pims.ca/amici/sinenomine.html

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**SINFONIA TORONTO**
“A world-class ensemble” (Russelheimer Echo), Sinfonia Toronto has a repertoire including all major works for string orchestra and has premiered many new works. The orchestra performs at the Glenn Gould Studio, where its concerts have often been recorded for national broadcast. The orchestra has recorded for its own label, Marquis Classics EM1, Cambria and Analekta on iTunes.

Sinfonia Toronto’s 13 virtuoso strings perform standing, blending each musician’s solistic energy into a brilliant ensemble style under conductor Nurhan Arman. The orchestra has toured in Europe twice, travels regularly across Ontario and performs many outreach concerts.

This season Sinfonia Toronto will perform six Masterpiece Series concerts in Glenn Gould Studio and two concerts at the Toronto Centre for the Arts. Since 2009 Sinfonia Toronto has been the orchestra-in-residence of Barrie’s Colour of Music Festival.

Guest soloists for 2012/13 include the Borodin Quartet, pianists Angela Cheng and Dmitri Levkovich, violinist Alexandre Da Costa, violinist Rivka Golani and many more. The orchestra will tour to Montreal in October with cellist Narek Hakhnazaryan, winner of the last Tchaikovsky International Competition First Prize.

Nurhan Arman,
music director and conductor
Margaret Chasins, director of operations
416-499-0407
sinfoniatoronto@sympatico.ca
www.sinfoniatoronto.com

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**SMALL WORLD MUSIC SOCIETY**
Small World is a celebration of cultural diversity expressed by one of the most potent tools available — music. A charitable organization, its vision is based on sharing cultural experience and, ultimately, building bridges between cultures. It is about discovery and “opening ears.” In this role, the company has presented close to 400 events since 1997. It has hosted many Canadian debuts by international performers, has given a platform to dozens of developing Canadian artists of diverse backgrounds and has established an international reputation for presenting innovative, risk-taking programming that uniquely represents Canada and Toronto, providing a space for cross-cultural bridge-building, education and understanding.

416-536-5439
www.smallworldmusic.com

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**SOLDIERS’ TOWER CARILLON, UNIVERSITY OF TORONTO**
The Soldiers’ Tower stands as a memorial to the 1,185 members of the University of Toronto who gave their lives during the two World Wars. The tower is situated at the west end of Hart House on the St. George Campus in downtown Toronto and is a recurring part of campus life. The bells can be heard during convocation in June and November, at Remembrance Day and other special events, for short interludes between classes and on some weekends. Special hour-long recital series are also offered, which are free and open to the public. These recitals feature distinguished local carillonneurs, as well as visiting carillonneurs from the US, Europe and Britain. Chairs are set aside for listeners and a printed program is distributed. Musical selection ranges from classical music to traditional folk songs to contemporary pieces. These recitals typically take place on Canada Day, and throughout July and September. Contact our office for a complete schedule and to be added to the mailing list.

416-978-3485
soldiers.tower@utoronto.ca
www.alumni.utoronto.ca/tower

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**SOUNSTREAMS**
Led by artistic director Lawrence Cherney and executive director Chris Lorway, Soundstreams is a Toronto-based music presenter that commissions, develops and showcases the work of contemporary Canadian composers and their international counterparts.

These innovative productions are performed by the finest artists from Canada and around the world, and are presented in an annual concert series at Koerner Hall, in national and international tours and through a variety of education and outreach activities. To mark our 30th anniversary season in 2012/13, Soundstreams will also launch SoundMakers, an innovative website and smartphone app that will invite music lovers to explore and create with Soundstreams’ commissioned works.

Over the past three decades, Soundstreams commissions have added more than 150 works to the musical repertoire worldwide, reflecting a diverse variety of genres and cultural traditions. Projects have included festivals and conferences as well as new productions such as Thomson Highway and Melissa Hui’s Cree opera Pimoooteewin: The Journey and R. Murray Schafer’s Dora Award-winning site-specific opera The Children’s Crusade.

Lawrence Cherney, artistic director
Chris Lorway, executive director
416-504-1282
soundstreams.ca

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**SOUTHERN ONTARIO CHAPTER OF THE HYMN SOCIETY**
Southern Ontario Chapter of the Hymn Society (SOCHS) is a non-denominational organization supporting congregational song and offering three events each season in the Barrie, Kitchener-Waterloo and Pickering triangle. Anyone interested in hymns and congregational song may join us or participate in our activities. John L. Bell and James Abbington have brought exciting songs to our gatherings. Internationally recognized hymn writers Mary Louise Bringle,
Carl Daw, Michael Hawn and Brian Wren have also been guests.

Our fall social at 2:30pm on Sunday September 23, at Kingsway-Lambton United Church, featured tips on planning hymn festivals. At 2:30pm on Sunday October 21, at Humbercrest United Church, we are supporting the congregation’s 100th Anniversary Hymn Festival directed by Melvin J. Hurst. On Friday February 15 and Saturday February 16, 2013, at Emmanuel College, we co-sponsor PsalmsFest, an exploration of “Psalms for all Seasons”. A liturgy and song retreat guided by the Sisters of St. John the Divine, on the evening of Friday June 14 and Saturday June 15, 2013, takes place at the convent on Cummer Ave., Toronto.

416-342-6034
info@sochs.org
www.sochs.org

● ST. ANDREW’S CHURCH
St. Andrew’s Church is a dynamic, historic congregation located at 73 Simcoe St., across from Roy Thomson Hall. Founded in 1830, this Presbyterian church has a rich history of musical innovation and excellence. A professional eight-voice choir performs most Sundays at the 10:30am worship service, accompanied on a Karl Wilhelm tracker organ. The magnificent new Bösendorfer Imperial concert grand piano further enhances worship services, along with the congregational choir. The piano also benefits the wider downtown community and inspired the 2011 launch of “Life and Music at St. Andrew’s,” which offers exceptional musical performances for minimal or no cost. Jamie Parker, Canadian classical pianist and Gryphon Trio member, launched the inaugural 2011 season. This season, watch for Canada’s premier jazz pianist, Oliver Jones, in concert on October 13, plus free noon-hour recitals by University of Toronto music students. The church’s superb acoustics, downtown location and large capacity seating make it the perfect setting for musical events ranging from jazz to classical vocal performances.

Daniel Bickle, director of music
416-593-5600, x231
dbickle@standrewstoronto.org
www.standrewstoronto.org

● ST. PHILIP'S ANGLICAN CHURCH
Established in 1862, St. Anne’s has occupied its current Byzantine sanctuary since 1907. It is a national historic site because it contains the only religious art of members of the Group of Seven. Renowned for its music and acoustics, St. Anne’s has ranked both elementary and secondary schools in Grades 3 to 12, with daily choral rehearsals and individual instruction in piano, organ, voice, strings and guitar. The Fraser Institute has ranked both elementary and secondary academic programs highly. Admission is based on a musical audition, entrance examination and interviews.

Barry White, principal
Jerzy Cichocki, conductor, Senior Choirs
Terti Dunn, conductor, Senior and Elementary Choirs
Charissa Bagian, conductor, Junior Choir
Gilda Tarantino, executive assistant
416-393-5518
www.stannes.on.ca

● ST. MICHAEL'S CHOIR SCHOOL
The treasury of sacred music can be heard weekly at St. Michael’s Cathedral, where a fine choral tradition has been maintained since St. Michael’s Choir School was founded in 1937. Treble and SATB boys’ choirs sing at the Saturday evening and Sunday morning masses, at the solemn liturgies of the Christmas and Easter seasons and at important archdiocesan events. Join us at the Cathedral for “In Remembrance,” an evening of sacred music, on October 19. The joyous sounds of the season fill Massey Hall every December as the boys present their annual Christmas concert, this year on December 15 and 16. At St. Michael’s Cathedral, prepare for Easter with the moving Tenebrae service on April 27 and celebrate spring on May 24 (both events at 7:30pm).

The Choir School provides enriched learning for boys in Grades 3 to 12, with daily choral rehearsals and individual instruction in piano, organ, voice, strings and guitar. The Fraser Institute has ranked both elementary and secondary academic programs highly. Admission is based on a musical audition, entrance examination and interviews.

Senior and Elementary Choirs
Terti Dunn, conductor, Senior Choirs
Seniors and Elementary Choirs
Charissa Bagian, conductor, Junior Choir
Gilda Tarantino, executive assistant
416-393-5518
www.smcs.on.ca

● SYRINX CONCERTS TORONTO
Syrinx Concerts Toronto was established in 2004 as a series of chamber music concerts to encourage and promote Canadian musicians. Each concert will feature the works of Canadian composers integrated within a more traditional repertoire. The performers, some of Canada’s finest musicians, have been requested to program a Canadian work they especially enjoy playing or a new work they haven’t had the opportunity to perform before.

The featured composers this year will be: Talivaldis Kenins, James Rolfe, Norbert Palej, Jacques Hétu, Malcolm Forsyth and Robert Fleming.

Our season usually consists of five concerts; however, this year we will have an added concert, a fundraiser offering a special tribute to the works of Dr. Oscar Peterson.

Dorothy Glick, tickets and reservations
416-654-0877
www.syrinxconcerts.org

● TAFELMUSIK BAROQUE ORCHESTRA & CHAMBER CHOIR
Music of the 17th and 18th centuries, performed on period instruments with Tafelmusik’s renowned “passion and refinement.”

The Globe and Mail
Several guest artists make their Tafelmusik debuts this season, including world-renowned Freiburg Baroque Orchestra director Gottfried von der Goltz, riveting French soprano Sandrine Piau and Toronto’s own Vesuvius Ensemble. Celebrated returning guest artists include conductor Bruno Weil and pianist Janina Fialkowska for one of four programs at Koerner Hall this season, and guest director and violinist Elizabeth

ST. MICHAEL'S CHOIR SCHOOL
Talisker Players is a unique ensemble of instrumentalists dedicated to working with singers. Led by a core string quartet, the ensemble presents one of the most innovative concert series in Toronto and performs throughout southern Ontario and across the country. The group’s roots are in the choral tradition and the Players maintain a busy schedule with choirs of all sizes in music ranging from baroque to contemporary. Now in its fifth decade, this 40-voice SATB choir primarily of auditioned amateur singers, built around a small core of professional musicians. Founded in 1977, the choir presents an annual four-concert subscription series, including a cappella programs, small chamber ensembles, organ works and, on several occasions, large-scale productions featuring choir, professional soloists and chamber orchestra. The Tallis Choir has earned particular acclaim from audiences for its presentation of themed concert programs and historical recreations, placing both well-known and rarely heard choral masterpieces in their broader historical context.

The Tallis Choir can also be engaged for special performances outside their regular concert series. Customised programs featuring both current repertoire and new music can be developed to suit individual needs and budgets.

info@tallisschoir.com
www.tallisschoir.com

● TAPESTRY NEW OPERA

Now in its 33rd season, Tapestry New Opera is Canada’s only arts organization dedicated solely to creating and performing new opera. Discover our phenomenal lineup of shows in our 2012/13 season, including a Toronto mainstage premiere. Be surprised, thrilled and moved experiencing some of the best new opera in North America! The 2012/13 season brings the return of our five minute new opera scenes, “Opera Briefs,” created by elite writers and composers and performed in the Distillery District on September 21, 22 and 23. Delve into Tapestry’s rich catalogue of arias by today’s leading composers and writers during “The Tapestry Songbook” on January 12, featuring some of the foremost performers of contemporary music. Next up is the workshop performance of “If I Remember” by Michael MacLennan and James Rolfe. We will close the season with the much anticipated Toronto premiere of Shelter by Julie Salverson and Julien Palmer, a haunting story of a nuclear family adrift in the atomic age that will transport you along Canada’s Highway of the Atom to its final destination…Japan.

Wayne Strongman, artistic director and CEO
416-537-6066
tapestry@tapestrynewopera.com
www.tapestrynewopera.com

● TORONTO BRASS QUINTET

Described as “exciting, versatile performers,” the members of the Toronto Brass Quintet are also enthusiastic educators dedicated to presenting unique and illuminating performance experiences. The Toronto Brass Quintet is dedicated to the commissioning of new works and collaboration with other musicians and artists. Their high level of creativity, community engagement and commitment to the arts shines in every performance setting. Following the ensemble’s inception, the TBQ swiftly distinguished itself among Toronto’s top chamber groups. The inaugural season included a virtually sold out and much lauded launch of the ensemble’s recital series as well as the commissioning of a new work for brass quintet. The upcoming 2012/13 season promises to be even more exciting, with recitals and performances throughout Toronto and Ontario as well as a residency at the Rosedale Presbyterian Church.

info@torontobrass.com
www.torontobrass.com

● TORONTO CENTRE FOR THE ARTS

The Toronto Centre for the Arts is a vibrant and exciting destination where Toronto comes to celebrate the art and culture of this great and diverse city and where artists of all backgrounds find an exquisite platform for their artistic expression. With classical and popular concerts, plays, musicals, comedy, spoken word and dance events filling out the calendar in our Main Stage, George Weston Recital Hall and Studio Theatre, there is always something for everyone and we hope to have you back again and again. Welcome to Your Centre!

416-733-9388
Box Office: 1-855-985-ARTS (2787)
www.tocentre.ca
416-733-0545 (subscriptions only)
www.tocentre.ca

● TORONTO CHAMBER CHOIR

Now in its fifth decade, this 40-voice SATB choir distinguishes itself in the early music scene by its presentation of large-scale, often little-known, works of renaissance and baroque repertoire, performed in authentic style. TCC also sponsors a mentoring partnership with Rosedale Heights Secondary School of the Arts.

Our music director since July 2008, Mark Vuorinen is one of Canada’s rising choral conductors, with more than ten years of experience. Our 2012/13 season titled “Intrigue. Life. Death.” opens in October with “The Mysterious Pierre A-la-mi-re.” December’s “Ceremony of Carols” features works by Britten, Palestrina and Canadian composer Mark Sirett, Derek Holman and Healey Willan. In March the choir performs works of the choral repertoire with John Sheppard’s Media Vita and welcome the Tallis Choir. In May we perform with the Tafelmusik Baroque Orchestra and the Players maintain a busy schedule with choirs of all sizes in music ranging from baroque to contemporary. Now in its fifth decade, this 40-voice SATB choir primarily of auditioned amateur singers, built around a small core of professional musicians. Founded in 1977, the choir presents an annual four-concert subscription series, including a cappella programs, small chamber ensembles, organ works and, on several occasions, large-scale productions featuring choir, professional soloists and chamber orchestra. The Tallis Choir has earned particular acclaim from audiences for its presentation of themed concert programs and historical recreations, placing both well-known and rarely heard choral masterpieces in their broader historical context.

The Tallis Choir can also be engaged for special performances outside their regular concert series. Customised programs featuring both current repertoire and new music can be developed to suit individual needs and budgets.

416-888-9978
info@tallisschoir.com
www.tallisschoir.com

● TALISKER PLAYERS

Talisker Players is a unique ensemble of instrumentalists dedicated to working with singers. Led by a core string quartet, the ensemble presents one of the most innovative concert series in Toronto and performs throughout southern Ontario and across the country. The group’s roots are in the choral tradition and the Players maintain a busy schedule with choirs of all sizes in music ranging from baroque to contemporary. Now in its fifth decade, this 40-voice SATB choir primarily of auditioned amateur singers, built around a small core of professional musicians. Founded in 1977, the choir presents an annual four-concert subscription series, including a cappella programs, small chamber ensembles, organ works and, on several occasions, larger scale productions featuring choir, professional soloists and chamber orchestra. The Tallis Choir has earned particular acclaim from audiences for its presentation of themed concert programs and historical recreations, placing both well-known and rarely heard choral masterpieces in their broader historical context.

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416-888-9978
info@tallisschoir.com
www.tallisschoir.com

● WALLFISCH

Other highlights include the Tafelmusik Chamber Choir performing Requiem, led by choir director Ivars Taurins, and “Baroque London,” a new program conceived and performed by actor R.H. Thomson.

In 2012 Tafelmusik returns to the acoustically stunning Koerner Hall to ring in the festive season with four performances of Handel’s Messiah (December 19 to 22, 2012), and will bring “Sing-Alongs Messiah” in grand style to Massey Hall, directed by Herr Handel himself! A DVD version of “Sing-Alongs Messiah” by Canada’s 90th Parallel Productions was released on the Tafelmusik Media label last spring and the complete Messiah recording will be released this fall.

Jeanne Lamon, music director
Tricia Baldwin, managing director
Box Office: 416-964-6337
Administrative Office: 416-964-9562
info@tafelmusik.org
www.tafelmusik.org
www.facebook.com/tafelmusik.org
Ticket information about membership in TCS.
416-410-3509
info@torontochoralsociety.org
www.torontochoralsociety.org

**TORONTO CLASSICAL SINGERS**
The Toronto Classical Singers marks its 21st season! In 1992, The Toronto Classical Singers presented its first concert with orchestra, soloists and a dedicated group of eager singers, establishing a tradition that has endured over the past 20 years. Since then, TCS has flourished under the direction of its artistic founder, Jurgen Petrenko. TCS produces three performances each year, enthralling audiences with its versatility and tenacity, and tackling the works of composers who have earned a place in music history for both their notorious lives and their wonderful music. Come join us as we celebrate our 21st season with these timeless treasures: J.S. Bach’s Magnificat (BWV243) and Saint-Saëns' Christmas Oratorio (Op.12) on December 2; Rossini’s Petite Messe Solennelle on March 3; and Schubert’s Mass No.6 in E-flat Major (D950) and Mendelssohn’s Psalm 42 (Op.42) on May 5. Concerts are held at 4pm in the relaxed and informal setting of Christ Church Deer Park, 1570 Yonge St. (wheelchair accessible). Season tickets are $80/$65 and singles are $70/$55.
416-443-1490
members@torontoclassicalsingers.ca
www.torontoclassicalsingers.ca

**TORONTO CONCERT ORCHESTRA**
Now in its third season, the Toronto Concert Orchestra and its sister organization, Grand Salon Orchestra, are looking forward to another year of music-making.

Our 2012/13 season opened September 29 with "Edith Piaf Encore," featuring chanteuse Patsy Gallant. This fall, we celebrate the bicentenial of the War of 1812 with performances in Niagara Falls (October 13) and Markham (November 8), featuring clarinetist Kornel Wolak in Mozart’s beloved concerto and an 1812 composition by Bobby Herriot for clarinet and orchestra.

Scandinavian pianist Carl Petersson joins us on tour the first week of November for four performances of the Grieg Concerto in Milton, Barrie, Orillia and Toronto. The Toronto Concert Orchestra will appear February 8, 2013, at Muzik, on the grounds of the Canadian National Exhibition, in a program with Maestro Fresh Wes. Valentine’s Day will be a special treat as sensational German violinist Christopher Seybold performs the Tchaikovsky Violin Concerto.

In May, the orchestra hosts its annual fundraiser, “Party at Gatsby’s,” at St Lawrence Hall. Join the Grand Salon Orchestra for an elegant night of music that made the ‘20s roar!
www.torontocronicband.com
www.amazingconcert.com

**TORONTO CONSORT**
One of Canada’s premiere period music ensembles, the Toronto Consort breathes life into the music of the Middle Ages, Renaissance and early Baroque. Founded in 1972, the Consort presents an annual subscription series at Trinity-St. Paul’s Centre in downtown Toronto. The Consort has toured extensively and has recorded 13 CDs as well as music for film and television, including the hit television series The Tudors and The Borgias. This season marks our 40th anniversary and artistic director David Fallis has programmed a special series of concerts to mark this milestone: "The Tudors" (October 19 and 20); "Praetorius Mass for Christmas Morning" (December 14, 15 and 16); The Loves of Daphne and Apollo, an opera by Francesco Cavalli, performed in concert (February 15 and 16); soprano Emma Kirkby in recital with lutenist Jakob Lindberg (April 5 and 6); and “A Woman’s Life,” a multi-media concert conceived by Alison Mackay (May 24, 25 and 26). For tickets and information, visit our website and follow us on Facebook for updates.
David Fallis, artistic director/general manager
416-966-6045
Box Office: 416-966-6337
www.torontoc consort.org

**TORONTO JEWISH FOLK CHOIR**
The Toronto Jewish Folk Choir is a semi-professional SATB choir singing mainly Jewish music and music on Jewish themes in many languages, including Hebrew, Judeo-Spanish (Ladino) and Russian, along with English, French and Italian. Our main focus, however, is preserving songs in Yiddish. We invite new members who can read music or can be prepared to put in the time to work on repertoire at home.

Conducted by Alexander Vepriinsky in his 11th season, with pianist Lina Zemelman in her 37th year as accompanist, the historic choir (founded in 1925) is currently celebrating the 80th anniversary of composer Milton Barnes. November 25, it performs two of Barnes’ suites, Sefarad (in Judeo-Spanish) and the exuberant Dos Naye Lid (in Yiddish, with klezmer musicians) in a joint concert with the Jubilate Singers. Among other events is the Chanukah concert at the Barbara Frum Library in December, and 70th anniversary commemoration of the 1943 Warsaw Ghetto Uprising next spring.
Rehearsals are Wednesdays, 7:30pm to 10pm, at the Winchevsky Centre, 58 Cranbrooke Ave. (Bathurst and Lawrence).
Alexander Vepriinsky, conductor
Lina Zemelman, accompanist
905-669-5906
folkchoir@hotmail.com
www.winchevskycentre.org/institutions/choir

**TORONTO MASQUE THEATRE**
Praised for high standards and an inclusive atmosphere, Toronto Masque Theatre brings the centuries-old performing arts form of the masque to contemporary audiences. TMT presents multi-media performances that combine theatre, music and dance from the Renaissance to the present. Past highlights include commissions of five new works (by Abigail Richardson, Omar Daniel, James Rolfe and Dean Burry), a critically acclaimed cycle of Henry Purcell’s major music theatre works, ”A Molière Celebration,” “Masques of War” and “Commedia!”

Our ninth season will feature the world premiere of The Lesson of Da Ji by composer Alice Ping Yee Ho and librettist Marjorie Chan in a program with John Blow’s Venus and Adonis (1684); a multimedia cabaret celebration of Paris through the ages, with corporeal mime artist Giuseppe Condello; and a showcase of the best of Purcell’s works for the stage, featuring tenor Lawrence Wiliford, dancer Marie-Nathalie Lacoursière and actor Derek Boyes.
“Beckwith & Co. have the right idea and the right attitude, thinking not only of the past, but of the present and future.”— John Terauds, Toronto Star
416-410-4561
admin@torontomasquetheatre.com
www.torontomasquetheatre.com

**TORONTO MENDELSSOHN CHOIR**
Grand symphonic sound has been the trademark of the Toronto Mendelssohn Choir, Canada’s world-renowned large vocal ensemble, for over 100 years. TMC concerts feature choral masterworks, music expressing hope, joy, desolation and faith – the drama of the human condition told through music and word. The 120-voice choir includes a professional core, auditioned for...
volunteers and apprentices. The TMC has a six-concert subscription season and performs regularly with the TSO, including Handel’s Messiah.

The 2012/13 season opens November 14 with TMC and TorQ Percussion Quartet performing Orff’s Carmina Burana at Koerner Hall. “Festival of Carols” and Rossini’s Petite Messe Solennelle will be held at Yorkminster Park Baptist Church and “Sacred Music for a Sacred Space,” a Good Friday tradition, will be held at St. Paul’s Basilica. TMC, Festival Orchestra and noted soloists conclude the season on May 15 at Koerner Hall with Beethoven’s Missa Solemnis.

The TMC’s education and outreach programs include the annual Conductors’ Symposium for emerging conductors, the Apprentice Program to support young singers and Singsatation Saturday choral workshops for anyone who loves to sing.

Noel Edison, artistic director and conductor Cynthia Hawkins, executive director 416-598-0422 manager@tmchoir.org www.tmchoir.org

TORONTO OPERA REPertoire
Celebrating its 46th anniversary with its 2013 season, Toronto Opera Repertoire has delighted the community with affordable productions of opera classics and given students, choristers and aspiring singers the opportunity to learn new roles, sing in the chorus and understand the complexities and challenges of opera stage preparations. Working with the Toronto District School Board’s Continuing Education Program, this community opera company presents two fully staged, professionally costumed operas each year at the Bloorfdorf Centre Theatre, 777 Bloor St. W.

In February 2013, TOR will present Rossini’s The Barber of Seville (in Italian) and Offenbach’s Tales of Hoffman (in French). TOR invites aspiring soloists to audition and enthusiastic choristers to join the non-auditioned chorus.

Chris Lea, chair 416-699-9572 chair@toronto-opera.com www.toronto-opera.com

TORONTO SYMPHONY ORCHESTRA
Under the artistic leadership of music director Peter Oundjian, the Toronto Symphony Orchestra performs over 100 concerts featuring an impressive lineup of guest artists and repertoire in the visually stunning and acoustically superb Roy Thomson Hall. This season features music for all tastes—from blockbusters including Beethoven’s Symphony No. 8 and Rossini’s The Barber of Seville, to music inspired by art, such as Mussorgsky’s Pictures at an Exhibition, and even music inspired by words, such as Strauss’s Don Quixote. Plus, don’t miss out on the classic film West Side Story with live orchestral accompaniment!

Great deals for audiences aged 15 to 35; sign up for free at tsoundcheck.com and get TSO tickets for $14! Some restrictions apply.

Peter Oundjian, music director Sir Andrew Davis, conductor laureate Steven Reineke, principal pops conductor Andrew R. Shaw, president and CEO Loie Fallis, director of artistic planning Administration: 416-593-7769 Box Office: 416-593-4828 www.tso.ca

TORONTO WELSH MALE VOICE CHOIR
The TWMC continues to explore new horizons under the leadership of artistic director and conductor William Woloshchuk and accompanist Christina Fey. On its latest recording, Toronto Welsh Male Voice Choir with Shannon Mercer. Live at Glenn Gould Studio, the choir exhibits the unique sound of Welsh four-part harmony, performing a vibrant blend of traditional Welsh songs celebrating the rich culture of the “Land of Song” as well as contemporary works from around the globe. Highlights from the choir’s busy schedule include tours through Northern Ontario, Western Canada, New York State and Wales. TWMC welcomes prospective members. “Welshness” is optional! Rehearsals are held Wednesdays from 7:30pm to 10pm at 33 Melrose Ave., Toronto. 416-410-2254 info@twmc.com www.twmc.com

TORQ PERCUSSION QUARTET
Hailed as “outstanding – no, make that astonishing” by the Ottawa Citizen, TorQ Percussion Quartet has performed to standing ovations and critical acclaim across the country and around the world, and is recognized for engaging performances and captivating programming. TorQ (Richard Burrows, Adam Campbell, Jamie Drake and Daniel Morphy) has premiered compositions by Christos Hatzis, Eric Robertson and Paul Frehner. They have performed at the Ottawa Chamber Music Festival and the Indian River Festival, with the Stuttgart Chamber Choir in Canada and Germany and for Prairie Debut, Debuts Atlantic, Jeunesse Musicales Canada and Soundstreams Canada, amongst others. Their evolving repertoire sees them performing music of established composers such as John Cage and Steve Reich, and commissioning new Canadian works. They have released two recordings on the independent label Bedoint Records; their first self-titled recording was given 3.5 stars by Toronto music writer John Terauds, and their more recent album two + two was lauded as a “landmark recording […] demonstrating an artistry that puts TorQ squarely on par with the best percussion ensembles in the world” by former Nexus member Robin Engelmann.

www.torqpercussion.ca

TOYICH INTERNATIONAL PROJECTS
Toyich International Projects is a non-profit charitable organization devoted to developing the skills, professional training and musical education of performers, mature amateur musicians and music teachers by providing them with opportunities to develop and present their talents nationally and internationally.

Our acclaimed Monster Concerts (piano orchestras) have showcased many talented performers over the years and have been featured on radio, television and print media in Canada and Europe.

TIP’s mandate is inclusive and we provide and support professional training on an ongoing basis to musicians of all ages, in the form of coaching, master classes and performance practice (contact Boyanna Toyich for information about participation).

TIP in collaboration with the University of Toronto’s Faculty of Music is proud to present RomeSMARTS (Rome Summer Musical Arts) in Rome, Italy, each summer offering performances and University of Toronto credit courses for eligible students. The dates for next year’s program in Rome are July 15 to 28, 2013.

Boyanna Toyich, artistic director, president and CEO 416-922-0755 boyanna@sympatico.ca www.romesmarts.org www.toyichinternationalprojects.ca

TRILLIUM BRASS QUINTET
The Trillium Brass Quintet (Andre Dubelsten and Scott Harrison, trumpets; Katie Toksoy, horn; Cathy Stone, trombone; and Courtney Lambert, tuba) is a versatile and professional chamber ensemble.
TRILLIUM BRASS QUINTET

Formed in 1996, TBQ has performed throughout Ontario, including recital appearances for the Boycegon Music Council, Gananoque Concert Association, the inaugural Brass in the Grass Festival, the Kincardine Summer Music Festival and the Toronto International Chamber Music Festival, and as featured guests with the Sault Ste. Marie Symphony. The quintet has collaborated with, among others, Exultate Chamber Singers, Pax Christi Chorale and Cantores Celestes Women’s Chamber Choir. TBQ maintains a strong commitment to education with a busy schedule of educational concerts through Prologue to the Performing Arts.

By commissioning new works as well as transcribing music from many styles and eras, TBQ has developed a sophisticated and dynamic stage presentation.

TBQ’s recordings include their debut CD, Revey, and Seasons of the Spirit (with the Pax Christi Chorale).

Please visit our website for audio and video samples, and for more information about this unique ensemble.

www.trilliumbrass.com

TRINITY COLLEGE CHAPEL

Trinity College Chapel's tradition of excellence in liturgical music is maintained by current music director John Tuttle, organ scholar Rachel Mahon and the Trinity Chapel Choir. Every Wednesday (at 12:45pm) during the academic year, the choir sings Choral Evensong, presenting music from a broad historical spectrum extending from the Renaissance to the present era. Sunday, December 9, at 4pm is the date of the chapel's annual service of Advent Lessons and Carols.

This year, a Monday music series (12:15pm to 12:45pm) will alternate monthly presentations of "Sacred Music in a Sacred Space" (liturgical music from both Eastern and Western traditions, curated by Peter Drobac) with recitals by students and other musicians associated with Trinity, and recorded music for meditation. Please see the chapel website for more detailed information.

The chapel is available for rental at reasonable rates. Its excellent acoustics and elegant Gothic interior make it an ideal venue for choral and chamber performances, and it is equipped with a single-manual chamber organ. The nave is wheelchair accessible.

The Rev’d Andrea Breadge
416-978-3288
chaplain@trinity.utoronto.ca
trinitychapel.ca

UNIVERSITY SETTLEMENT MUSIC & ARTS SCHOOL

The University Settlement Music and Arts School has been providing quality, affordable music lessons and group courses for over 90 years in downtown Toronto. We believe that the arts are a right, not a privilege, and we offer music and arts programs to everyone, regardless of age, ethnicity, perceived talent, disability or ability to pay. Individual lessons are available from a faculty of highly qualified professionals on a wide variety of instruments, in voice and theory. Group activities include Children’s Choir, Community Choir, Chamber Music, Ear Training, RCM Rudiments, Harmony and History, Dance for Children (ballet, jazz and tap) and Computer Music. New this year is our jazz program with lessons in jazz piano, guitar and saxophone. There will also be opportunities for more advanced players to work in ensembles.

Lessons fees are modest and we offer subsidies to children of low-income families who qualify. Scholarships, practice facilities and instrument rentals are also available to our students. Regular student recitals offer excellent performance opportunities in a family environment. Call us, email us or check us out on Facebook!

Anne Yardley, director, Music and Arts School
416-256-0510
www.music.utoronto.ca

VESNIVKA CHOIR

Founding director Halyna Kvitka Kondracki established Vesnivka Choir in 1965. This award-winning 40-member women’s ensemble has delighted audiences around the world with its rich repertoire of Ukrainian liturgical, classical, contemporary and traditional folk music. Vesnivka, in partnership with the Toronto Ukrainian Male Chamber Choir, begins its concert season October 21, 2012, with a musical tribute to the late Marta Krawciw-Barabash, founder of the choir.

Our repertoire includes music from Chile, Argentina and Venezuela. Larry Kondracki, artistic director
www.uppercanadachoirs.org
on January 13, 2013. Vesnivka will join Dudaryk Toronto Boys Choir on March 23, 2013, for a concert of Lenten music, including Pergolesi’s Stabat Mater. Vesnivka ends its concert season on April 14, 2013, with a concert featuring the music of Mykola Lysenko, the “Father of Ukrainian Music.” Vesnivka also sings at Christmas and Easter Liturgies on January 7, 2013, and May 5, 2013, at Toronto’s St. Nicholas Ukrainian Catholic Church.

**Halyva Kvitka Kondracki, artistic director**

Nykola Parzei, administrator

416-763-2197

nykola@vesnivka.com

www.vesnivka.com

**VIA SALZBURG**

Internationally acclaimed violinist Mayumi Seiler directs and leads the Via Salzburg Chamber Ensemble in presenting a rich and diverse series of performances which explore both classical traditions and exciting new works by Canadian composers. With an emphasis on repertoire for strings, Via Salzburg combines some of Toronto’s top professional musicians and finest emerging talent into a group that plays to consistent critical acclaim. The addition of prestigious musicians from diverse genres of world music and an imaginative blending of art forms ensures that the Via Salzburg concert experience is unparalleled.

Via Salzburg returns to the very heart of the chamber music experience by embracing the intimate space at our beautiful venue, the Rosedale United Church. Now in its 14th season, Via Salzburg continues to transport the audience in exciting directions as the music moves from Vienna to China and on to the sultry heat of Argentina.

Subscriptions and single tickets to our five concerts available are through our website. Single tickets: $10-$40; subscriptions: $100-$75.

416-972-9193

info@viasalzburg.com

www.viasalzburg.com

**VICTORIA SCHOLARS**

The namesake of the Victoria Scholars, Tomás Luis de Victoria, was an outstanding renaissance composer whose music is renowned for its spiritualty and emotional expressiveness. The Victoria Scholars bring the clarity and balance of sound so characteristic of renaissance music to all their repertoire, encompassing medieval plainchant and works from the baroque, classical, romantic and contemporary eras as well as newly-commissioned works.

Past winners of the Healey Willan Grand Prize in the CBC Radio National Competition for Amateur Choirs, the Victoria Scholars have performed with many exceptional arts organizations (including the Toronto Symphony Orchestra and the Kievan Chamber Choir) and vocal soloists (including Michael Schade, Russell Braun, Sondra Radvanovsky and Norine Burgess). They have toured nationally and internationally, have three widely acclaimed recordings and are heard regularly on CBC Radio 2 and Classical 96.3 FM.

The 2012/13 concert series includes “Welcome Yule” (December 21 and 23), “The French Connection” (March 3) and “Bach, Beethoven, Brahms...and the Boys” (June 2).

We welcome interested singers at our auditions every September and January.

Jenny Crober, artistic director

416-463-8225

info@vivayouthsingers.com

www.vivayouthsingers.com

**VILLA VOICES**

Village Voices is a non-profit, adult mixed-voice community choir of over 70 voices, now in its 24th season. Under the direction of Joan Andrews, the choir provides fellowship for its members and produces a high standard of achievement in all types and eras of choral music: classical, sacred and secular. Rehearsals are on Wednesdays in Unionville.

Village Voices raises its artistic level and expands its repertoire through vocal workshops and by including professional guest soloists and instrumentalists. The choir performs at various venues in Markham and the surrounding area. It continues to honour its mandate to the community by entertaining at local retirement and group homes.

Village Voices will perform their Christmas concert, “Gloria,” on December 1 and Handel’s Messiah on December 15 as guests of the Kindred Spirits Orchestra. The spring concert on May 4 will celebrate Celtic traditions.

Joan Andrews, conductor and artistic director

Robert Graham, accompanist

Marg Clark, membership information

905-472-6435

marg.clarke39@ yahoo.ca

**VISUAL & PERFORMING ARTS NEWMARKET**

Visual and Performing Arts Newmarket was organized in 1988 with the aim of bringing together art lovers and campaigning for a performing arts facility. In 1997, VPAN was able to take advantage of a new state-of-the-art theatre in Newmarket and created “Three For The Show,” a three concert series of classical music on Sunday afternoons during the winter months.

Most recent artists appearing include Janina Fialkowska, the Gryphon Trio, Joel Quarrington, Rivka Golani, Andre Laplante, Quartetto Gelato, Toronto Children’s Chorus, Elmer Iseler Singers, Bach Children’s Chorus and Mary Lou Fallis.

12 years ago, VPAN added a popular fourth concert, “Young Artists’ Showcase.” In 2012/13 VPAN celebrates its 16th season with the Penderecki String Quartet on November 11, 2012, Bernadene Blaha and Kevin Fitz-Gerald (piano duo) on November 18, the 24th season of the Grand Philharmonic Choir with TorQ Percussion Quartet on April 28, 2013. Concerts take place Sundays at 2pm at the fully accessible Newmarket Theatre, 505 Pickering Cres., with ample free parking. Subscriptions are $66 (adults), $51 (seniors) and $24 (students).

**VOCA CHORUS**

The VOCA Chorus of Toronto (formerly The East York Choir), founded in 1986, is a mixed-voice, auditioned ensemble performing eclectic repertoire, including several premiers of arrangements by our artistic director, Jenny Crober, in collaboration with other artists. Our season consists of two concerts and performances by Tallis, Lauridsen, Hatfield, Whitacre, Loretto Reid, Sharlene Wallace, Rose Bolton. We were broadcast on CBC Radio’s Vinyl Café in January, 2009.

Our concert on Saturday, December 15, 7:30pm (Eastminster United Church) will include selections by Tallis,auridens, Hatfield, Whitacre, Fjellheim, and the haunting Frobisher Bay by Guelph singer/songwriter James Gordon. Guests: Mary-Elizabeth Brown, violin; Daniel Rubiño, soprano saxophone; Ray Dillard, percussion; Charlie Roby, guitar.

We rehearse Monday evenings at Eastminster United Church (Chester subway).

Jenny Crober, artistic director: 416-463-8225

www.vocachorus.ca

www.vocachorus.ca/contact

**VOICEBOX**

Voicebox — Opera in Concert is a Canadian company dedicated to Canadian artists and innovative programming. Defying traditional operatic presentation, our performances rely only on the power and beauty of the human voice accompanied by orchestra or piano.

Rossini’s Armida opens the 39th season on November 25. Expect vocal fireworks from singers...
Raphaelle Paquette, Edgar Ernesto Ramirez, Michael Ciufio and Christopher Mayell, with pianist/director Michael Rose. The season continues February 3 with Handel’s Orlando, featuring Canadian countertenor David Trudgen in the title role, with Kevin Mallon, the Aradia Ensemble and Virginia Hatfield. Join us February 13 for the “Alumni Bash,” a celebration of Opera in Concert’s most notable alumni, in the Champagne Ballroom at Novotel. Special guests include Isabel Bayrakdarian, Ben Heppner, Jean Stilwell and Richard Margison. The season closes March 24 with Massenet’s Thais. Laura Whalen and James Westman star in this erotic tale of sensuality and obsession. Pianist Raisa Nahmanovich is music director.

Robert Cooper leads OIC’s renowned chorus, and Iain Scott hosts the pre-show chat “The Background.” Performances are held at the St. Lawrence Centre.

Guilleramo Silva-Martin, general director
416-922-2147
Box Office: 416-366-7723; 1-800-708-6754
guilleramo@operainconcert.com
www.operainconcert.com

**WINDBERME STRING QUARTET**

The Windermere String Quartet was formed in the spring of 2005 to perform the music of Mozart, Haydn, Beethoven, Schubert and their contemporaries on period instruments. The Quartet is known for its dynamic performances and distinctive approach to well-known and rarely-heard repertoire as well as its regular commissions of new works. The Windermere String Quartet’s concert series takes place in the warm-acoustic and intimate atmosphere of St. Olave’s Anglican Church in Toronto’s west end and concerts from the series have been recorded for broadcast by CBC Radio.

The quartet’s first CD, The Golden Age of String Quartets, was released in the 2011/12 season to critical acclaim. In addition to its own concert series, the quartet has also performed at the Toronto Music Garden, Nuit Blanche, Music in the Afternoon, Lake MacDonald Music Centre and Music at Port Milford, and is regularly appointed as Quartet-in-Residence at summer festivals.

416-769-0952
info@windermerestringquartet.com
www.windermerestringquartet.com

**WYCHWOOD CLARINET CHOIR**

The Wychwood Clarinet Choir is the creation of Michele Jacot, a professional musician, teacher and clarinet specialist. The members of the choir include some of Michele’s students, advanced musicians and other professionals who share a love of music making, friendship and fun. The group rehearse weekly and performs on a regular basis in Toronto’s St. Clair and Wychwood area.

The choir is a place for clarinet players of all ages and stages to play musically together, providing the opportunity for each player to play any part, as well as extending general musical knowledge and clarinet technique. We embrace the ideal of “music for life” and are committed to sharing our musical experience in educational settings and in the wider community. The choir encourages advanced high school students to perform with us on a regular basis, where they can benefit from the mentoring and musical experience of the older performers. Currently, the ages of WCC members range from 16 to 91 years old!

wychwoodclarinetchoir@yahoo.ca
www.wychwoodclarinetchoir.ca
www.michelejacot.com

**WOMEN’S MUSICAL CLUB OF TORONTO**

Through its “Music in the Afternoon” concert series, the 115-year-old Women’s Musical Club of Toronto presents chamber music concerts featuring musicians on the threshold of international recognition as well as established artists and ensembles.

Concerts are held Thursday afternoons, 1:30pm, at Walter Hall, Edward Johnson Building, 80 Queens Park, with the 115th anniversary concert to take place May 2, 2013, at Koerner Hall, TELUS Centre for Performance and Learning, 273 Bloor St. W. (1:30pm).

Artists for the 115th anniversary season (2012/13) are: Paul Lewis, piano, in his Toronto debut (Thursday October 18); Duo Concertante (Thursday November 29); the Duke Piano Trio (Thursday February 14); Tippet Quartet in their Canadian debut (Thursday March 28); and violinist James Ehnes, baritone Russell Braun and pianist Carolyn Maule at Koerner Hall with the premiere of a new work by John Estacio, commissioned by WMCT.

Member/subscriber benefits include “Tuning Your Mind,” a free pre-concert lecture series presented in partnership with the Faculty of Music, University of Toronto, on a topic related to the day’s concert.

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**YORK UNIVERSITY DEPARTMENT OF MUSIC**

York University’s Department of Music showcases its resident talent in more than 100 public events each season. An annual highlight is the Faculty Concert Series, this year spotlighting jazz bassist Al Henderson, percussionist Trichy Sankaran, pianist Dorothy de Val and jazz drummer Barry Elmes. Classical chamber concerts and performances by the York U Concert and Chamber Choirs are offered alongside cutting-edge electroacoustic explorations and original works by student composers. The annual world music festival celebrates diverse global traditions, from Caribbean and Middle Eastern music to West African drums, flamenco guitar and Chinese orchestra. Each term concludes with performances by the York U Symphony Orchestra, Gospel Choir and Wind Symphony, and a four-day jazz festival featuring small ensembles, jazz choirs and jazz orchestra. Professional masterclasses are open to observers.

The Music at Midday series offers free lunchtime performances, often featuring guest artists. Other concerts are held on weekday evenings and occasional weekends. Performances take place in the Tribute Communities Recital Hall or the informal setting of the Martin Family Lounge in the Accolade East Building at York’s Keele campus.

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