DOUBLE ISSUE!
Concert Listings for DECEMBER 2012 & JANUARY 2013

Hetherington, Petric & Friends
Back to Back to Berio
Baroque Orchestra and Chamber Choir
Jeanne Lamon, Music Director | Ivars Taurins, Director, Chamber Choir

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Aaron Sheehan, tenor | Douglas Williams, bass-baritone

Handel Messiah
Dec 19-22 at 7:30pm
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The More It Changes...

“...the More It Stays The Same” is one of those catch phrases that, if left unexamined, can be relied on to ladle out doses of either chagrin or consolation to the patient to whom it is being administered. Whether it “tastes awful but works” or just plain tastes awful, depends on one’s feelings about the desirability of change in the aspect of life being treated. Like the phrase “double-edged sword” (which by the way sounds like a pretty good idea to me) it all depends how you grasp it.

Take this magazine for example. We are unrecognizably all grown up from the little four-page black and white tabloid that hit the streets for the first time in August 1995, but still as clearly committed to rendering the most comprehensive account we can of the astonishing live music scene in the region we serve; still committed as ever to doing so free of charge to the vast majority of our readers; and still committed to keeping our concert listings free of charge, without fear or favour, to any presenter whose music fits our mandate. “Good ol’ WholeNote,” you might say. “The more it changes...”

If you are a presenter whose genre of music fits our mandate and therefore makes it into our listings, you’d probably agree, even more vociferously if what you present also falls neatly into one of the clearly defined beat areas by which our columns are arranged. And if you present your concerts in one of the areas we serve best with our amazing network of distribution points. “Good ol’ WholeNote.” Indeed.

If you are not, though, you’re more likely to mutter darkly: “WholeNote? The more it changes...” without benefit of the prefatory “good old.”

Sitting here at the publisher’s desk contemplating what to say as the old year gets all wound up prior to making its exit, I am not so much in a stew as to whether the catch phrase applies to us in a positive or negative way. Rather I find myself wondering whether it remains true to all. Whether we are talking about concerts that straddle genres and defy categorization, or the media that people use to gather and share information, or the shifting shape of the concert form, or indeed the very role of music making in people’s lives, the comforting old saw seems somehow to ring hollow. “The more it changes, the more it changes” is how it seems to me.

As a delightful counterpoint to this month’s cover story, David Olds, in his CD Editor’s Corner on page 73, tells a little story about the first ever visit of Luciano Berio to Toronto in 1972 and the highly successful media campaign mounted at that time to put the proverbial bum in seats. It’s not clear to me what the equivalent campaign would be now, forty years down the ‘pike.

Hard to say what changes the next year will bring. But I think it’s safe to say that nothing we do will be left unexamined as we move ahead. We look forward to our readers’ input and goodwill as we gear for change. —publisher@thewholenote.com
Holiday 2012

THE BARRA MACNEILS
An East Coast Christmas
With special guests Alan Doyle, Jimmy Rankin, David Myles and Meaghan Smith
Sat Dec 15, 8pm  RTH

Go Tell It on the Mountain
THE BLIND BOYS OF ALABAMA Christmas Show
Fri Dec 7, 8pm  RTH

TORONTO CHILDREN’S CHORUS
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Luciano Berio (1925–2003) is one of the great icons of New Music. Among the Italian composer’s towering works is Sequenza, a series of solos he wrote for individual instruments and voice. The sequenze are a throughline in Berio’s long and distinguished career. Sequenza I for flute was written in 1958, while Sequenza XIV for cello was completed in 2002, a year before the composer’s death. Each solo explores the fullest possibilities of the individual instrument.

On Jan 21, 2013 at Walter Hall, the entire Sequenza will be presented, all 3 hours and 40 minutes of it, as part of the University of Toronto’s New Music Festival. The concert also includes the poetry written by Edoardo Sanguineti that precedes each solo. This is the first time that the complete Sequenza will be presented in Canada, and the concert features an outstanding group of soloists. (Please see page 11.)

The artistic directors for the Berio Sequenza Project are cellist David Hetherington and accordionist Joseph Petric. Hetherington is the Toronto Symphony Orchestra’s assistant principal cellist and a well-known solo performer. Petric tours the world as a much-in-demand classical accordionist. (Both men will also be performing their instruments’ sequenze.)

The WholeNote had a lively, early morning, three-way telephone conversation with Hetherington and Petric about Berio, his sequenza, and the upcoming concert.

**How did you two meet?**

Petric: It was at a Soundstreams Canada concert in 2008. Lawrence Cherney brought us together to perform Sofia Gubaidulina’s The Seven Words for cello, accordion and string orchestra.

Hetherington: After that we formed the chamber group Duo ConTempora where we play works written for cello and accordion, as well as individual solos.

**When did you first become acquainted with the sequenza for your own instrument?**

Petric: When I started my career, classical accordion was new in the concert world and I was always looking for pieces to program. It was an important event for the instrument when Berio wrote Sequenza XIII for accordion in 1995.

Hetherington: In 2007, I was part of a New Music Concerts performance with Sri Lankan cellist Rohan de Saram. He performed solos and I was there to play duo cello pieces with him. One of his solos was Sequenza XIV which Berio had written for him. It incorporated elements of Sri Lankan music, like drumming on the top of the cello. It was such a fantastic piece and so approachable, that I wanted to do it.

**What led to the Toronto Sequenza?**

Petric: I was invited to play the accordion sequenza in 2000 at Tanglewood. The festival was mounting the complete Sequenza in honour of Berio’s 75th birthday. That performance triggered my motivation to mount a Sequenza in Canada. It was always at the back of my mind.

Hetherington: When Joseph suggested it, I thought it was a great idea. Originally, we planned it for Bob Aitken’s New Music Concerts, but he couldn’t fit it into his series. We then approached Norbert Palej, artistic director of the U of T New Music Festival, and he snapped it up as a celebration of the 10th anniversary of Berio’s death.

Petric: Between David and me, we had two of the sequenze. We just had to find 12 other musicians. There are really 15 solos on your program, one more than the original 14 sequenze.

Petric: That’s right. We’ve also included Sequenza VIIb, which is the soprano saxophone adaptation of Sequenza VII for oboe. We felt it should be there because it was such a favourite of Berio’s.

Hetherington: In fact, many of the sequenze have been arranged and adapted for other instruments. Berio was keen to get his music out there. For example, Sequenza IX for clarinet has two adaptions, IXb is for alto saxophone and IXc is for bass clarinet. The cello sequenza has a XIVb for double bass.

I understand that there is some staging involved.

Petric: Our original idea was to have Graham Cozzubbo do the stage direction. He had staged the Tanglewood Sequenza, and he’s a Canadian director who lives here in Toronto. But when he looked at Walter Hall, he felt that because the venue is so small and the theatrical resources so limited, a full-blown staging wasn’t possible. Rather, he’s calling his work for us “creative animation for the concert stage.” We’ll still be exploring space and breaking visual lines to enliven the narration and musical presentation.

Hetherington: Most of the audience isn’t familiar with the work, so we didn’t just want to trot out 15 musicians...
one after the other, all doing the same routine. It’s better that the various solos be differentiated in some way to enhance emotional impact. We want to draw the audience in—to give them a sense of a theatrical event. To make it more than just a concert.

You mention narration. Berio frequently fused the spoken word and music together in his compositions.

Petric: That’s right. Berio had a great empathy for the literary component, and was always looking for texts he could incorporate with his music. In the 1960s, he worked closely with Umberto Eco, then a producer for the Milan station of RDI Italian radio. Eco, you might remember, wrote the novel The Name of the Rose. Both men were also involved with Gruppo 64 and Studio di Fonologio, both hubs of electronic music in Milan.

Tell me about the Sequenza poetry.

Petric: Edoardo Sanquineti was an Italian poet and a very good friend of Berio. In 1994, he wrote verses to go with the sequenze. In terms of presentation, they precede each solo. The poetry helps create a sense of an event. The words provide layers and moods to the music. We’re using the English translations by Stewart Spencer in the liner notes for the Deutsche Grammophon recording.

Hetherington: The inclusion of the poetry just shows you how open Berio was to broadening the horizons of New Music.

I’d love to hear samples of the poetry. What about the verses for your own instruments?

Petric: Our instruments are the last two sequenze. Here’s the one for the accordion, Sequenza XIII. Berio subtitled it Chanson.

“...and so a chord consoles us, gently enclosing us, commonly; the catastrophe is within, in our hearts; but it remains confined, entrenched.”

And for the cello, Sequenza XIV.

“...Oh! Oh! What celebrations! And what laments to follow! And what dances! And what sweet sorrows! And what accidents! And rush, and rendings, and burstings! What parings, guttings, lashings! And then a dying fall...”

They’re quite evocative. What about a couple of retro ones that Sanguineti would have written long after the sequenze were composed?

Petric: Here are the first two. Sequenza I for flute.

“...and here begins our desire, which is the delirium of my desire. Music is the desire of desires.”

And for Sequenza II for harp.

“I have heard chains of colours, muscally aggressive. I have felt your rough and rigid noises.”

Can you give me an idea of how Cozzubbo animated the music at Tanglewood?

Petric: He put me up on a riser with a beautiful young lady listening at my feet. When I finished with a page of music, she reached up and took it off the stand.

All my research talks of “extended technique” in connection with Sequenza. Just how difficult are the solos to play?

Hetherington: The cello solo is not all that adventurous in the playing technique. What’s important is how the music sounds. I mentioned before about the drumming. To play it, cellists need a notation we can understand, so the score has two staffs, one for the cello line, and one below with the percussion effects. You have to do both simultaneously—play the notes with the left hand and drum on the fingerboard with the right. There are other technical elements involved like glissandi and tapping with the bow.

Petric: I’ve played a lot more demanding pieces than the accordion sequenza, but the key here is Berio’s harmonic language which is entirely his own. He notated everything. You have to train your fingers to get around his gnarly notes, his beautiful moments of catastrophe.
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Hetherington: The solos are filled with subtle and quiet effects. The bassoon, Sequenza XII, requires circular breathing which means never taking a breath. It’s like playing the bagpipes – you take the air in through the nose and breathe out through your mouth. Sequenza III for woman’s voice was written in 1965, and is fairly typical of the 1960s with its use of vocal effects. Nowadays, new music is much more melodic. The 1960s was the peak of the classically weird. Later contemporary music is much more listenable and accessible.

Petric: Berio also had a wink, wink, nudge, nudge sense of humour. For example, in the middle section of the accordion sequenza, after playing a bucketful of notes, you suddenly stop, and there is six seconds of silence. Will people think it’s a memory lapse, or will they clue in that it’s part of the piece?

I’m curious about something. Sequenza X is for trumpet and piano resonance. I thought all the sequenze were solos.

Hetherington: The pianist doesn’t actually play. She simply holds down keys so that when the trumpet plays into the piano, the depressed pitches resonate sympathetically. It’s still a solo.

What is the allure of Sequenza?

Hetherington: The challenge of the solos. Some of them are more “listenable” than others, but they all stretch the technical and musical possibilities of each performer. The goal of the performer is to engage the listener without drawing attention to their difficulties and, in some cases, quirkiness. Performing the sequenza is very rewarding.

Petric: Right from his early pieces, Berio was pushing boundaries. He was also very collaborative. Musicians are eager to try new things and Berio was part of the rising tide of technical challenges. Sequenza spans almost four and a half decades. I’m an interpreter, and through Sequenza, I can see the processes of a great mind — how he approached the artist and his art, what tweaked his interest to write each solo.

Was Berio a modernist?

Hetherington: Yes. Indeed he was. He experimented with the sonic possibilities of all instruments and the voice. He also wrote a lot of electronic music.

Petric: While many people consider him a modernist, I don’t necessarily do so. Berio valued history. He didn’t reject the past like the modernists. He respected the past, and that’s what set him apart. For example, for each sequenza he would take a look at the history and repertoire of the instrument before writing the solo. Berio was also not afraid to adapt pieces, like his Armenian folk songs. And look at his interest in literature. This made him unusual for his time.

Is there an Italianate element in Berio’s music?

Hetherington: I don’t perceive a specific Italian quality such as you might find in his contemporary, Gian Carlo Menotti.

Petric: I think he does have an Italianate sensibility which made him different. Italians have an inclusive way of thinking. They are very inclusive people, secure in their identity which makes them open to new ideas, a “Let’s try it!” mentality. For example, do you know that in Italy there is a publishing house devoted to translating only Canadian writers into Italian? Italians are also conjunctive thinkers. They just don’t say “Why?” They say “Why not?” Or, “If this is this, then what is that?” Berio had those qualities.

Do you think that Berio had a game plan in terms of Sequenza? That he knew it would be a series of solos when he wrote the flute sequenza in 1958?

Hetherington: I don’t think he began with a plan such as Hindemith did when he set out to write sonatas for every standard orchestral instrument. Sequenza wasn’t that deliberate. Berio wrote the solos when he was inspired by an interpreter or when he got a commission.

Petric: He must have thought about it, or else why produce solos that kept coming decade after decade, and why number them as they were written? On the other hand, I never heard that Sequenza was deliberate, but he must have felt an inner need to do it. Nothing a creative artist does is haphazard.

Where does Berio stand in terms of the lexicon of New Music composers?

Hetherington: I believe that he will last the test of time. Berio was unique and didn’t subscribe to any particular style, but his compositions command respect. His music isn’t for everyone, so he couldn’t be described as popular, although other pieces such as his folk songs
Berio Sequenza Project
List of Musicians and the Dates of Composition
January 21, 2013, Walter Hall, 6:30pm

The impressive Sequenza soloists are all acclaimed recitalists and chamber music artists in their own right who have graced concert stages around the world.

- **Sequenza I for flute** (1958): Robert Aitken (co-founder and director, New Music Concerts)
- **Sequenza II for harp** (1963): Sanya Eng (freelance artist)
- **Sequenza III for woman’s voice** (1965): Xin Wang (freelance artist)
- **Sequenza IV for piano** (1966): Adam Sherkin (composer; artistic director, The Sixth Sphere contemporary music series)
- **Sequenza V for trombone** (1966): Jean-Michel Malouf (conductor; artistic director of Choeur de métal)
- **Sequenza VI for viola** (1967): Diane Leung (member, Toronto Symphony Orchestra)
- **Sequenza VII for oboe** (1969): Keith Atkinson (associate principal oboe, Toronto Symphony Orchestra)
- **Sequenza VIIb for soprano saxophone** (1993): Wallace Halladay (assistant professor of saxophone, University of Toronto)
- **Sequenza VIII for violin** (1976): Mark Fewer (chair of the string area, Schulich School of Music, McGill University)
- **Sequenza IX for clarinet** (1980): Anthony Thompson (freelance artist)
- **Sequenza X for trumpet in C and piano resonance** (1984): Guy Few (part time faculty member, trumpet and chamber music, Wilfrid Laurier University; with Cecilia Lee, piano resonance)
- **Sequenza XI for guitar** (1988): Jeffrey McFadden (lecturer in guitar, University of Toronto)
- **Sequenza XII for bassoon** (1995): Nadina Mackie-Jackson (principal bassoon, Toronto Chamber Orchestra)
- **Sequenza XIV for violoncello** (2002): David Hetherington (assistant principal cellist, Toronto Symphony Orchestra)

Paula Citron is a Toronto-based arts journalist. Her areas of special interest are dance, theatre, opera and arts commentary.
Sometimes second chances take a long time in coming. Fortunately, if you’re only 10 or 11 years old, you don’t spend a lot of time regretting lost opportunities. You just put it behind you, grow up and get on with the rest of your life—or so you think.

It’s been four decades, but the winsome little boy who sang “O Holy Night” to a packed cathedral in St. John’s, Newfoundland, has never forgotten what it felt like. Especially since the cathedral in question was the Basilica Cathedral of St. John the Baptist, which, when it was consecrated in 1855, was the largest Irish cathedral outside of Ireland and the largest church in North America—and a full house meant more than 3,000 seats filled.

“I grew up in a large Irish Catholic family with four sisters and three brothers—we were a bit like the von Trapps of St. John’s—after supper, we’d get around a piano and sing,” reminisces Stephen Handrigan, the new director of the St. Michael’s Choir School. “And, of course,” he points out, “there’s a huge choral tradition in Newfoundland.”

The legendary musicologist Sister Kathrine Bellamy was the organist and music director at the Basilica of St. John the Baptist for almost a quarter of a century, but she also worked with several school choirs in St. John’s. Handrigan still remembers the many chants she taught, and her favourite Schubert lieder.

For the young boy introduced to sacred music by Sister Kathrine, the highlight of his young life was the prospect of being sent to the St. Michael’s Choir School in Toronto, which seemed like light years away from St. John’s at the time. But, in the end, the funding fell through and the boarding school experience never materialized.

Handrigan went on to study music and music education at Memorial University in St. John’s and eventually pursued a Master’s Degree in Music Education from the University of Victoria in British Columbia. After trying out both coasts of the country, he finally made it to Toronto. All in all, he’s been teaching music in schools for nigh on 30 years, including at Upper Canada College and the Country Day School in King City. Between 2003 and 2005, he directed the Conference of Independent Schools’ Music Festival. He’s accustomed both to seeing the big picture and to being front and centre, because he’s also a singer. As a baritone, he put in a stint with the Canadian Opera Company and he continues to be active in his church choir.

Before St. Michael’s called, he had a pretty full life, as a husband and father of two sons and as an administrator with the Toronto Catholic District School Board. To be honest, he hadn’t given St. Michael’s Choir School much thought. So he was completely gobsmacked when the invitation to be its new director came. That’s why he ended up replaying his voice mail message 20 times before it finally sank in.

Upon accepting the position, he found himself immersed in a surreal flurry of meet and greet as he was introduced to the various faculty, staff, committees, students and members of the community he would get to know. He was learning about the rubrics of his job, as he says, “one conversation at a time, with students, parents”—in short, with everyone who could help him piece together the big picture.
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FRIDAY, DECEMBER 14, 2012 8PM KOERNER HALL
Bach Christmas Oratorio
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Maestro Philippe Herreweghe conducts Bach’s Christmas
Oratorio to celebrate the holiday season. “Collegium Voocale
Gent produces a creamy, beautiful tone.” (BBC Music)

SATURDAY, DECEMBER 15, 2012 8PM KOERNER HALL
Quartetto Gelato
Classical in intent, eclectic by design, Quartetto Gelato travels
imaginatively between classical masterworks, operatic arias, and
the sizzling energy of tangos, and gypsy and folk songs. Joining
them is singer Alejandra Ribera, who transcends genres with her
rich voice and dramatic flair.

SUNDAY, DECEMBER 16, 2012 2PM MAZZOLENI CONCERT HALL
Anagnoson & Kinton
Canada’s foremost piano team celebrates Beethoven’s birthday
by performing his complete 4-hand repertoire, including his own
arrangement of the Grosse Fuge.

SUNDAY, DECEMBER 23, 2012 3PM KOERNER HALL
Canadian Brass Christmas
“Virtuosic musicianship, masterful interpretations and
flashes of humour … the world’s leading brass ensemble.”
(Washington Post) Canadian Brass has invited students
from the U of T Faculty of Music and from the Conservatory’s
Glenn Gould School to join them to play holiday favourites
at this celebration of the season.

SUNDAY, JANUARY 20, 2013 2PM MAZZOLENI CONCERT HALL
Andrés Díaz & Friends
Internationally renowned cellist
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with pianist Jeanie Chung, and the
Tani Dun with percussionists Mark
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Rudolph (percussion).

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Seasonal Sounds... By Many Other Names

SHARNA SEARLE

In December, if inclined, one has the option of attending a concert of seasonal music just about every day; and twice on some days. What’s more, each concert offers its own twist on a title (there are no repeats among them), from “Home for the Holidays” and “Joy to the World” to “Yuletide Spectacular” and “Glissandi Christmas,” with several variations on the theme in between. While I’ve chosen to focus on a few, you’ll find a longer list of them in this month’s Quick Picks at the end of the column (not including Messiah; that’s for my Early Music and Choral Scene compadres).

And once we’ve covered December’s festive fare, we’ll have a look at some wonderful concerts with which to begin 2013 in style!

Home for the Holidays: Its motto, “Music for Life!” says it all. For 14 years, La Jeunesse Youth Orchestra (LJYO) has provided an enriching and stimulating environment for young musicians to be exposed to and perform symphonic repertoire, instilling in these young people an enduring appreciation for music. This careful nurturing—through regular full and sectional rehearsals, a three-concert season, workshops, benefit concerts and educational field trips—will be readily apparent when LJYO presents its 14th annual “Home for the Holidays” concert on Sunday December 2 at 3pm in Port Hope. And, judging by the program, the group has given any number of reasons to “come home” for the holidays: one in particular is special guest, Canadian mezzo extraordinaire, Jean Stilwell, who, in a first for the orchestra, will perform “Ging heut Morgen übers Feld,” from Mahler’s Lieder eines fahrenden Gesellen (Songs of a Wayfarer). Stilwell will also sing Carol of the Drum and narrate ’Twas the Night Before Christmas.

While working with world-class musicians like Stilwell is another aspect of the LJYO experience. And having just seen Stilwell’s dazzling performance at this year’s Global Cabaret Festival (with pianist Patti Loach), I’ve no doubt these young orchestra members will remember Stilwell’s Mahler long after the last of the Christmas pudding’s been eaten.

They will also, no doubt, enjoy performing the rest of their holiday program for you, which will include, among several carols, “Carol of the Bells,” Warlock’s Capriol Suite, “Nocturne” from Mendelssohn’s A Midsummer Night’s Dream, and “two musical evocations of sleigh rides, by Mozart and Leroy Anderson,” as it was so nicely put in LJYO’s press release. LJYO music director, Michael Lyons, will conduct the orchestra for the evening as it brings it all home.

Joy and a Yuletide Spectacular: Aside from being a favourite Christmas carol, “Joy to the World” is also the title of the Greater Toronto Philharmonic Orchestra’s December 8 concert at Calvin Presbyterian Church. The evening’s program is an interesting one: curiously, the eponymous carol is not listed (though it might turn up in Canadian composer Andrew Ager’s Merry-making: an English Carol-medley—which is). Also featured are Beethoven’s Choral Fantasy Op.80, for piano, chorus and orchestra, with pianist Brett Kingsbury, Harlan’s Christmas Canticles and “Winter” from Glazunov’s music for the ballet The Seasons Op.67. Into its sixth year of innovative programming, the GTPO has invited two guest choirs to join in the joy: Ensemble TrypTych Chamber Choir and the UTSC Concert Choir, both conducted by Lenard Whiting. This eclectic evening of piano, choral and orchestral music gets underway at 8pm.

The Kitchener-Waterloo Symphony is presenting its “Yuletide Spectacular” for the fourth year in a row, becoming a newish tradition—a variation on the holiday concerts the KWS featured for many years on its Pops series. And speaking of the Pops, leading the evening is multi-talented Pops conductor Matt Catingub. Saxophonist, pianist, vocalist, arranger, conductor and composer, Catingub has also arranged all the music that will be performed at the three KWS Yuletide concerts. There’s one on December 14 at 8pm and a matinee and an evening show on the 15th; all three concerts are held at Kitchener’s Centre in the Square.

And it looks like things will indeed “pop” given the line-up of guests the KWS has assembled: drummer Steve Moretti (who toured with Catingub and the legendary Rosemary Clooney for six years and recorded two Grammy-nominated CDs with them); the Grand Philharmonic Choir and its Children’s Choir; the Classical Dance...
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Conservatory, dancing to two Christmas medleys; the KWS Youth Orchestra, playing three pieces alongside its parent KWS; and — this just in — A.J. Bridel, the talented Kitchener-born singer who placed third in CBC TV’s recent Over the Rainbow “Dorothy” search. Here’s a mere sampling of what is on the program: selections from A Charlie Brown Christmas, All I Want for Christmas is You, Angelicus... and Jingle Bell Rock. And there’s also a sing-along component which will include Joy to the World!

Snowmen: The animated film, The Snowman, which turns 30 on December 26, is a holiday classic beloved by families around the world. Howard Blake’s score, including the film’s one and only song, Walking In the Air, will be performed in two very different settings in December.

On December 9, 3pm, at Roy Thomson Hall, the Toronto Symphony Orchestra will accompany the film (which runs about 25 minutes) live, with Stuart Chafetz conducting. In addition to The Snowman, there’s a full program of seasonal music planned: Herman’s “We Need a Little Christmas,” (from Mame), Rimsky-Korsakov’s “Dance of the Tumblers” from Snegurochka (The Snow Maiden), A Charleston Christmas and Santa’s Smashing Medley are only some of the selections. The guests for the evening bringing it all to life, along with the TSO, are Joseph Pongonthara, treble, Gabriel Gilhula, treble, Michele Bridel, the talented Kitchener-born singer who placed third in CBC TV’s recent Over the Rainbow “Dorothy” search.

Both concerts begin at 7:30pm; on December 21, at Grace United Church, Fonthill; on December 22 (details below), when the Gallery Players of Niagara presents “Glissandi Christmas,” with the trio of Douglas Miller, flute, Deborah Braun, harp, and David Braun, violin, otherwise known as Glissandi! Miller told me that the Niagara-based trio has been performing together for over 18 years and that its “popular Christmas concerts on the Gallery Players series have become an annual event.” Indeed, the Gallery Players and Glissandi have been collaborating at Christmastime since 2007.

Employing the theme “angels and snowmen,” “Glissandi Christmas” 2012 offers a “delightful evening of poems and short stories intertwined with seasonal music for flute, violin and harp.” Regular Glissandi/Gallery Players guest, actor Guy Bannerman, will, once again, be participating. Harpist Braun sketches out how the evening will unfold: “We will be performing traditional carols—Angels We Have Heard On High, Angelicus ad Virginem...Hark the Herald Angels Sing, with a reading or two by Guy Bannerman, then The Snowman score, narrated by Guy, and a few more traditional carols, including a final Frosty the Snowman sing-a-long!” Braun adds that St. Catharines’ Ian Middleton, a member of Chorus Niagara Children’s Choir, will sing Walking in the Air.

Both concerts begin at 7:30pm; on December 21, at Grace United Church, Niagara-on-the-Lake; on the 22nd, at the Fonthill United Church, Fonthill.

A peak at 2013: Some common threads run through a few of the late January and early February listings. So I’ve paired them up as an interesting (and economical) way to introduce them. But first, a quick mention of the Kitchener-Waterloo Chamber Music Society. The sheer number of concerts this indefatigable group produces each month is astonishing, and January is no exception, with five concerts. On January 12th it’s trios by Mozart, Brahms and Tchaikovsky, and on the 14th, sextets by the latter two, in a concert titled “Ménage à 6”; on the 16th it’s solo piano music featuring four Haydn sonatas and three of the Etudes-Tableaux by Rachmaninoff.

The Madawaska String Quartet performs works by Dvořák, Harley and Britten on the 27th, and the Bergmann Piano Duo celebrates Schubert’s birthday on the 31st. Phew! You’ll find the details in the Beyond the GTA concert listings.

Common threads: Brilliant Canadian pianist, Louis Lortie, and a work by Liszt, are what the concerts being presented by the Perimeter Institute and the Royal Conservatory have in common. On January 29, 7:30pm, at the Institute’s Mike Lazaridis Theatre of Ideas in Waterloo, Lortie appears in solo recital. Five days later, on February 3, the Royal...
Conservatory (in association with Alliance Française de Toronto and Bureau du Québec) presents Lortie with fellow French Canadian pianist, Hélène Mercier, in a program of music for one piano/four hands, and for two pianos. Here’s where it gets interesting: Lortie performs works by Wagner, and Liszt’s Réminiscences de Don Juan in Waterloo; for the RCM et al, (in addition to works by Mozart, Schubert—the sublime Fantasy in F Minor—Ravel and Rachmaninoff), Lortie and Mercier perform Liszt’s later, two-piano version of Réminiscences. Neat, eh? The duo pianists are at Koerner Hall, 8pm.

Mooredale Concerts and the aforementioned Kitchener-Waterloo Chamber Music Society (KWCMS) have a very special common thread running through their consecutive early February concerts: the Dali String Quartet. The members of this captivating quartet—violinists Simón Gollo and Carlos Rubio, violist Adriana Linares and cellist Jesús Morales—are all graduates of Venezuela’s renowned music’s transformative powers and its use as an effective agent of social change. From its humble inception, with 11 students, the volunteer program has since delivered (and continues to deliver) free musical training (instruments included) to hundreds of thousands of impoverished children throughout Venezuela, and now overseas 125 youth orchestras and 31 symphony orchestras. El Sistema has inspired myriad programs around the world, including Sistema-Toronto.

Shining proof of the program’s unparalleled success, members of the Dali Quartet have been trained by world-renowned artists, studied at such esteemed institutions as Indiana University Bloomington, and highly respected El Sistema (referred to in past WholeNote issues), a revolutionary music education program founded in 1975 by economist and musician José Antonio Abreu; Abreu recognized music’s transformative powers and its use as an effective agent of social change. From its humble inception, with 11 students, the volunteer program has since delivered (and continues to deliver) free musical training (instruments included) to hundreds of thousands of impoverished children throughout Venezuela, and now overseas 125 youth orchestras and 31 symphony orchestras. El Sistema has inspired myriad programs around the world, including Sistema-Toronto. Like the press release says, its performances “embrace the imagination, excellence and panache of the Quartet’s namesake, the Spanish surrealist artist Salvador Dalí.”

It’s the Dali Quartet’s first time performing in Canada. Both Mooredale and KWCMS are to be commended for delivering them to Toronto and Waterloo audiences. Not surprisingly, both programs will include works by Latin American composers—Amaray, Gómez, Almarán, Villa-Lobos, Valdés—and standard quartet repertoire by Mendelssohn (Mooredale), Mozart and Haydn (KWCMS). Mooredale’s February 3 concert (for the adults) begins at 3:15pm at Walter Hall; earlier at 1:15pm, same venue, the Dali will also perform in Mooredale’s one-hour interactive program for young people ages 6 to 15, “Music & Truffles” (adults welcome). Next day, 8pm, the Dali Quartet performs in the KWCMS Music Room in Waterloo.

That should get you off to a healthy musical start in 2013! The holiday season is here. The Quick Picks are below. The riches of the listings await you. Raise a glass to good health, to the new year, and enjoy!

CHRISTMAS QUICK PICKS

▶ December 01 3:00: University of Toronto Scarborough. Sounds of the Season. Meeting Place, 1265 Military Trail, Scarborough.

▶ December 08 3:00: Onstage Productions. Sounds of Christmas. Flato Markham Theatre, 171 Town Centre Blvd., Markham. Also at 8:00; also Dec 9(2:30).

▶ December 09 3:00: Guelph Symphony Orchestra. Holiday Classics. River Run Centre, 35 Woolwich St., Guelph.

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Monday, January 21, 2013, 7:30 p.m.
Arnold Schoenberg Transfigured Night, Op. 4
Johannes Brahms String Sextet no 2 in G major Op.36

Monday, February 25, 2013, 7:30 p.m.
W. A. Mozart Flute Quartet No.1 in D major K285
Benjamin Britten Phantasy Quartet in F for oboe and string trio, Op.2
Giaccomo Puccini Crisantemi elegy for String Quartet
Gustav Holst Fugal Concerto for flute, oboe and strings, op 40, No.2, H.152
Alexander Borodin String Quartet No.2 in D major

Monday, March 4, 2013, 7:30 p.m.
Ensembles from the Toronto Symphony Youth Orchestra will present a varied program.

Monday, April 22, 2013, 7:30 p.m.
Franz Berwald Septet in B flat major
Ludwig van Beethoven Septet in E flat major for Strings and Wind Op. 20

Monday, May 13, 2013, 7:30 p.m.
W. A. Mozart String Quartet No.17 in B flat major
“The Hunt” K.458
Johannes Brahms Clarinet Quintet in B minor Op.115

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December 11 8:00: Toronto Symphony Orchestra. A Merry TSO Christmas. Roy Thomson Hall, 60 Simcoe St. Also Dec 12 (mat and eve).

December 14 7:00: Passport Duo. 'Twas the Night Before Christmas. Array Music Studio, 155 Walnut Ave.


December 15 3:30: York Symphony Orchestra. YSO Holiday Spectacular. Trinity Anglican Church, 79 Victoria St., Aurora. Also at 8:00.

December 16 1:30: Oakville Symphony Orchestra. Family Christmas Concert. Oakville Centre for the Performing Arts, 130 Navy St. Oakville. Also at 4:00.

December 16 7:00: Kitchener-Waterloo Symphony. Barenaked Ladies: Greatest Hits and Holiday Songs. Centre in the Square, 101 Queen St. N., Kitchener.


December 23 3:00: Royal Conservatory. Canadian Brass Christmas. Koerner Hall, 273 Bloor St. W.

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.
A CHORUS CHRISTMAS – DANCING DAYS
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Beat by Beat | Choral Scene

Rutter’ing Season
BENJAMIN STEIN

ASKED TO IDENTIFY the true meaning of Christmas, those of us who look to the Grinch and Ebenezer Scrooge for spiritual guidance and inspiration might come up with a list that included traffic jams, grumpy people lined up at cash registers, un-spiked eggnog, Christmas cards=writer’s cramp, Christmas presents=credit card bills, snow=slush/shovelling/chiropractor fees.

Confronted with Tiny Tim, Cindy Lou Who and a few sad puppies in Santa hats, we might grudgingly acknowledge that somewhere in the midst of the chaos there is a chance to connect with family and friends and maybe do the odd bit of singing as well.

Choral musicians would likely add favourite composers, songs, oratorios and operas to the Christmas mix. The name of English composer and arranger John Rutter would show up on a few top ten lists—or on a few “to be avoided whenever possible” lists, because Rutter can be a polarizing name, especially as pertains to Christmas music.

Rutter’s original Christmas carols and carol arrangements have been a regular part of choral concerts since at least the 1970s, when his composition and recording work at Cambridge began to attract attention. While his academic background has led to work as a fine editor of choral music, it is his compositions that have made him an instantly recognizable name in choral circles.

For many people, Rutter’s work is synonymous with Christmas singing, and works like “Candlelight Carol” and “Star Carol” are compositions fit to stand alongside other famous and familiar seasonal songs. Others deem his music saccharine and sentimental, relentlessly middle of the road like Dunstan Ramsey’s description of himself as a reliable dinner guest in Robertson Davies’ Fifth Business: classy, heavily varnished, and offensive to no one.

My own opinion of Rutter’s work probably leans closer to the latter category. I find that his over-busy arrangements of carols often obscure the strength and simplicity of the old tunes and his musical tropes and lyrical sentiments usually leave me unmoved. But any derision I might have felt for this composer disappeared after seeing his musical skills in action firsthand.

Some years ago I sang for a choir that was recording some of Rutter’s works and Rutter himself came to conduct. Towards the end...
of the sessions and after one particularly gruelling day of recording, we broke for dinner, the tired singers spilling out onto the street. As I was leaving, I noticed that Rutter was bent over the piano, scribbling intently on a piece of manuscript paper. As I left, I said a word to him about the day's endeavours, and he muttered a distracted reply.

When we returned for the evening session, he presented the singers with copies of a hymn that he had written while everyone else had been on break. While its derivations were obvious—its melodic contour and structure echoed a couple of well-known English Anglican hymns—it was a solid composition, fully realized, arranged and ready to record, written in under an hour.

Since then, any time I've heard negative comments about Rutter I've remembered that example of professionalism, technique and inspiration. Whether one responds to his aesthetic or not, no one can deny the deep craft imbedded in his music. Any composer or arranger who denigrates it might set themselves the comparable challenge of writing an appealing melody, effective vocal arrangement and straightforward, heartfelt lyrics, even without a 60-minute time limit. It's much more difficult to do well than it might appear.

**Rutter:** Here are some (but by no means all) upcoming concerts that include works by Rutter.

On December 1 the Guelph Youth Singers perform “Winter Song,” a concert that includes Rutter's *Brother Heinrich’s Christmas*. The Mississauga Festival Choir performs Rutter’s *Magnificat* on the same day.

On December 7 and 8 the Sound Investment Community Choir perform “A Christmas Gift,” a concert that includes Rutter’s *Gloria*. They are joined by the Trillium Brass Quintet. Markham’s Village Voices perform this piece on December 1, Toronto Beach Chorale performs it on December 9.


And other concerts that will provide you with a Rutter fix include:

- Vivace Vox’s “Songs of Light” and the Guelph Chamber Choir’s “Carols for Christmas” (both on December 2.)
- On December 16, Toronto’s Church of Saint Simon—the-Apostle has their familiar “Nine Lessons and Carols” service. Other carol services and concerts are going on all over the region, so please look at the listings for the many available options.

Lyrica Chamber Choir of Barrie’s December 8 concert, “Let All Mortal Flesh,” features works by Rutter and Norwegian-American composer Ola Gjeilo, whose accessible work has become popular in the USA, but is relatively new to this part of the world.

**And not:** I am happy to note concerts by two choral ensembles that had previously flown under my radar. The Kokoro Singers, founded in 2004, perform concerts in Ancaster and Guelph on December 8 and 9.


The Volunge Lithuanian Choir, founded in 2006, performs a free concert on December 8.

And...
2013 concerts to watch for: Conductor and keyboardist Philip Fournier is making a name for himself as a purveyor of early music in Toronto. A concert of music by Praetorius, Sweelinck, Couperin, Perotin (one of the earliest known composers of the European canon) and Palestrina takes place on January 12 at the elegant The Oratory of St. Philip Neri on King Street West.

The Elora Festival Singers perform the famous unfinished Mozart D Minor Requiem, K626, on January 20, for a concert and lunch event in Elora.

An opportunity to hear the Toronto Mendelssohn Choir takes place on January 26, at the Choral Conductors’ Symposium concert. This event is part of the TMC’s choral development program, in which upcoming conductors get a chance to work with a large professional ensemble. It is a terrific opportunity for young conductors who often find themselves bribing friends, family and viola players to muster enough of the requisite four sections to fill a living room. The event is free to the public, and takes place at Yorkminster Park Baptist Church in Toronto.

On February 3 the Shevchenko Musical Ensemble gives a concert that will include Serbian and Ukrainian folk songs.

On the same evening, different choral ensembles from the University of Toronto join together to perform Beethoven’s Mass In C and Brahms’ haunting Nänie.

Ben Stein is a Toronto tenor and theorist. He can be contacted at choralscene@thewholenote.com. Visit his website at benjaminstein.ca.
Messiah season is upon us again! Below is an “at a glance” guide to the Messiah listings for the year. From the long-standing traditions of Tafelmusik’s “Sing-Along Messiah” and the TSO’s large-scale performance to Pax Christi’s family-friendly “Children’s Messiah,” the choices are vast. For more detailed information, please consult our listings or visit www.thewholenote.com to read more and view our detailed online Messiah guide.

GTA

- **Dec 1**: York Chamber Ensemble. *Handel in the Snow*. Christmas concert with excerpts from Messiah.
- **Dec 1, 2, 13, 15**: Ballet Creole. *Soulful Messiah*. Toronto (Dec 1, 2), Markham (Dec 13), Mississauga (Dec 15).
- **Dec 8**: Pax Christi Chorale. *The Children’s Messiah*.
- **Dec 8, 9**: Oakville Ensemble.
- **Dec 14**: Cathedral Church of St. James. *Handel’s Messiah (Part 1)* and Vivaldi’s *Gloria*.
- **Dec 14, 15**: Oakville Choral Society.
- **Dec 15**: Grace Church on-the-Hill. Excerpts from Messiah with Cantabile Chambers Singers.

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**A CANADIAN CHRISTMAS CAROL**

Tuesday, December 18, 2012  7:30 p.m.

Eglinton St. George’s United Church, 35 Lytton Blvd.

Narrated by Albert Schultz.

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**A SEASON OF CELEBRATION 2012/13**
No doubt about it, it’s a supremely busy time of year. It means not only attending to seasonal family rituals, as many of us are, but also for a returning grad student like me it means essays, seminars presentations, assignments and yet more papers to complete—but enough about me.

The year end is not only about completion, but also about reflection. Leafing through my back pages it seems that the past year has been a thematically ambitious one in this column. Beginning with ruminations on what World Music can be and who its performers and concertgoers are, I went on to examine the many ways Torontonians celebrate Black History Month. In turn the spotlight rested on the World Music recorded music category at the Juno awards, on the annual celebration in honour of South India’s greatest composer St. Tyagaraja, and on the Lula Lounge’s 10th anniversary shows. Billy Bryans’ untimely death led me to re-consider Toronto’s pioneer generation of world music performers, producers, venues and audiences, while the wealth of programming at Luminato and Harbourfront Centre stole the limelight in the summer issues. Fall colours ushered in a meditation on John Cage’s Toronto composition for a veteran actor on this city’s concert and world music scenes: the Evergreen Club Gamelan. In the last issue I horned in on the edgy electronic-centric “avant world” universe covered by the Music Gallery’s X Avant Festival. It’s been a musically packed, theme-filled year here.

As for my picks for this season’s concerts, December for me usually means re-dipping into the history, mystery and magic of Christmas rituals. The Canadian “high energy Celtic World Beat quartet” Rant Maggie Rant puts their fans into the holiday mood with their program titled “Frost & Fire—A Celtic Christmas Celebration” staged at numerous southern Ontario halls. Best check the WholeNote listings for details. Also, the high-energy La Bottine Souriante, Quebec’s purveyor of French-Canadian music with pronounced salsa, jazz and folk influences, plays Koerner Hall on December 8.

If saudade puts you in the mood however, then perhaps Jessie Lloyd

—Adam Weinmann

Beat by Beat | World View

History
Re-Dipped

ANDREW TIMAR

NO DOUBT ABOUT IT, IT’S A SUPREMELY BUSY TIME OF YEAR. IT MEANS NOT ONLY ATTENDING TO SEASONAL FAMILY RITUALS, AS MANY OF US ARE, BUT ALSO FOR A RETURNING GRAD STUDENT LIKE ME IT MEANS ESSAYS, SEMINARS PRESENTATIONS, ASSIGNMENTS AND YET MORE PAPERS TO COMPLETE—BUT ENOUGH ABOUT ME.

THE YEAR END IS NOT ONLY ABOUT COMPLETION, BUT ALSO ABOUT REFLECTION. LEAFING THROUGH MY BACK PAGES IT SEEMS THAT THE PAST YEAR HAS BEEN A THEMATICALLY AMBITIOUS ONE IN THIS COLUMN. BEGINNING WITH RUMINATIONS ON WHAT WORLD MUSIC CAN BE AND WHO ITS PERFORMERS AND CONCERTGOERS ARE, I WENT ON TO EXAMINE THE MANY WAYS TORONTO NANS CELEBRATE BLACK HISTORY MONTH. IN TURN THE SPOTLIGHT RESTED ON THE WORLD MUSIC RECORDED MUSIC CATEGORY AT THE JUNO AWARDS, ON THE ANNUAL CELEBRATION IN HONOUR OF SOUTH INDIA’S GREATEST COMPOSER ST. TYAGARAJA, AND ON THE LULA LOUNGE’S 10TH ANNIVERSARY SHOWS. BILLY BRYANS’ UNTIMELY DEATH LED ME TO RE-CONSIDER TORONTO’S PIONEER GENERATION OF WORLD MUSIC PERFORMERS, PRODUCERS, VENUES AND AUDIENCES, WHILE THE WEALTH OF PROGRAMMING AT LUMINATO AND HARBOURFRONT CENTRE STOLE THE LIMELIGHT IN THE SUMMER ISSUES. FALL COLOURS USHERED IN A MEDITATION ON JOHN CAGE’S TORONTO COMPOSITION FOR A VETERAN ACTOR ON THIS CITY’S CONCERT AND WORLD MUSIC SCENES: THE EVERGREEN CLUB GAMELAN. IN THE LAST ISSUE I HORNED IN ON THE EDGY ELECTRONIC-CENTRIC “AVANT WORLD” UNIVERSE COVERED BY THE MUSIC GALLERY’S X AVANT FESTIVAL. IT’S BEEN A MUSICALLY PACKED, THEME-FILLED YEAR HERE.


IF SAUDADE PUTS YOU IN THE MOOD HOWEVER, THEN PERHAPS JESSIE LLOYD

—Adam Weinmann
“Drums, Strings and Ribbons.” If West Africa is where you’d rather be
Andrew Timar is a Toronto musician and music writer.
He can be contacted at worldmusic@thewholenote.com.

Jerusalem,” including music and poetry exploring the shared herit-
January 18 it is in full swing with the concert by the groups Soledad
Barrio, Noche Flamenca and the Jorge Miguel Flamenco Ensemble
at the Royal Conservatory of Music. More flamenco, this time with
a decidedly jazz-infused flavour served up by Buika, graces Koerner
Hall on January 25. Ending the month on the afternoon of the 27th
of Judaism, Christianity and Islam. Torontonian composer James
Rolfe’s as yet unnamed new work will be unveiled. On the traditional
side of the program: Sephardic songs, Arabic instrumental and vocal
works, as well as Lauda Jerusalem, by the great Italian renaissance
composer Monteverdi. I think it’s a fittingly optimistic way to greet
the New Year. May yours be peaceful and filled with music.

Andrew Timar is a Toronto musician and music writer.
He can be contacted at worldmusic@thewholenote.com.

Buika.

As much as December is about reflection, January and the New Year
means new beginnings for many of us. The month starts slowly, but by
January 18 it is in full swing with the concert by the groups Soledad
Barrio, Noche Flamenco and the Jorge Miguel Flamenco Ensemble
at the Royal Conservatory of Music. More flamenco, this time with
a decidedly jazz-infused flavour served up by Buika, graces Koerner
Hall on January 25. Ending the month on the afternoon of the 27th
is Soundstreams’ adventurous production of “The Three Faces of
Jerusalem,” including music and poetry exploring the shared herit-
ages of Judaism, Christianity and Islam. Torontonian composer James
Rolfe’s as yet unnamed new work will be unveiled. On the traditional
side of the program: Sephardic songs, Arabic instrumental and vocal
works, as well as Lauda Jerusalem, by the great Italian renaissance
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the New Year. May yours be peaceful and filled with music.

Andrew Timar is a Toronto musician and music writer.
He can be contacted at worldmusic@thewholenote.com.

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Jongwoong Yim (S. Korea)
Unsuk Chin (S. Korea)

Saturday January 19, 2013 • 8 pm

ENSEMBLE SURPLUS
Music from Germany & Canada
The Music Gallery | 197 John St.
Cornelius Schwehr (Germany)
Dieter Mack (Germany)
Claus-Steffen Mahnkopf (Germany)
Dániel Péter Biró (Hungary/Canada)

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Saturday February 3, 2013 • 8 pm

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 April 6, 2013 • 8 pm (Special Benefit Concert)

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Gallery 345 | 345 Sorauren Ave.
Music by Six Centennarians:
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Witold Lutosławski (Poland 1913-1994) Henry Brant (Canada/USA 1913-2008)

Saturday April 27, 2012 • 8 pm

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A Tribute to Gilles Tremblay
with Louise Bessette, solo piano
Gallery 345 | 345 Sorauren Ave.

music by:
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Veronique Mathieu, violin; Gould School New Music Ensemble
8:00: Emergents III: February 2, Music Gallery. Ensemble SurPlus; Wijeratene, has sold out the space for an in Poetry. January 18 Soiree; February 1 akLaff with Ian Kamau; 26 Luddite like me) of a technology known Hatzis, Alasdair MacLean, John Plant Bishop’s poetry, by composers Christos Project, essentially a series of art songs, Burge, via the miracle (to a Luddite like me) of a technology known as “Mondo Pad” listened in and watched from, I think, Kingston and participated in a conversation with the pianist and the audience.

A second example: Friday December 1, soprano Suzie LeBlanc, with pianist Dinuk Wijeratene, has sold out the space for an intimate fundraiser for something called the Elizabeth Bishop Legacy Recording Project, essentially a series of art songs, commissioned by LeBlanc, based on Bishop’s poetry, by composers Christos Hatzis, Alasdair MacLean, John Plant and Emily Doolittle. Interestingly, the recording is a project of the Nova Scotia Elizabeth Bishop Society and LeBlanc herself, not of Centrediscs, but the way the project meshes with the CMC’s mandate is at the very least serendipitous. Expect to hear a lot more about the goings on at this interesting new venue.

All Too Brief: In the tiny bit of space left to me, here is a glimpse into some of the other events relevant to this beat uncovered in my search through the listings in this double issue. (I have arranged them by theme, but if flipping back and forth to the listings is too much of a chore, use the genre search function in our online listings! It may make life easier.

Korean Festival: December 6, 7:30: Royal Conservatory. Glenn Gould School New Music Ensemble. Celebration of Korean music; December 7, 8:00: Music Gallery. Emergents II: Claudia Chan, piano + Veronique Mathieu, violin; December 9, 2:30 and 8:00: New Music Concerts. Korean Music Festival: The Korean Music Project (2pm), and Sukhi Kang and His Class (8pm).

At and by the Music Gallery: December 1, 8:00: Music Gallery/ Manifesto Arts. Jazz Avant Series: House of Spirit: Mirth – Pheeroan akLaff with Ian Kamau; January 19, 8:00: New Music Concerts. Ensemble SurPlus; February 2, 8:00: Music Gallery. Emergents III: Maylee Todd & Jesse Paterman.

Improvisers: January 3, 8:00: Arraymusic. Array Session #15; January 18, 8:00: York University Department of Music. Improv Soiree; February 1, 8:00: Kitchener-Waterloo Chamber Music Society.

Tongues of Fire

The WholeNote.com Issue 99

The WholeNote.com

December 1 – February 7, 2013

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Annual CIA Program: Composer and Improvisers; February 7, 8:00: TorQ Percussion Quartet. Off the Page.

U of T New Music Festival:
January 20, 2:30: University of Toronto Faculty of Music. Opera Student Composer Collective. Modern adaptation of Sophocles’s Antigone.

And more: December 2, 8:00: Robert Bruce Music. Classical Nouveau; December 7, 7:30: Canadian Opera Company. The Brothers Grimm; December 14, 7:30: Alliance Française de Toronto. LunAnimation. January 23, 7:30: Soundstreams. Salon 21: Instruments of the Middle East – Then and Now; January 27, 3:00: Soundstreams. The Three Faces of Jerusalem; January 29, 12:00 noon: Canadian Opera Company. Piano Virtuoso Series: Meditations and Miniatures; February 3, 8:00: New Music Concerts. Canadian Music: Past, Present and Future; February 5, 7:30: University of Toronto Faculty of Music. Student Composers Concert; February 7, 3:00: York University Department of Music. CageSpace. Multi-disciplinary celebration of John Cage’s 100th birthday.

David Perlman can be reached at publisher@thewholenote.com.
Beat by Beat | Art of Song

Three Faces of Jerusalem

HANS DE GROOT

Praise the Lord, O Jerusalem! Praise thy God, O Zion!
—Psalm 147

Allah, May He Be Praised, said of Jerusalem: You are my Garden of Eden, my hallowed and chosen land.
—Kaʿab al-Ahbar

I will not cease from mental fight,
Nor shall my sword sleep in my hand,
Till we have built Jerusalem
In England’s green and pleasant land.
—William Blake

And come forth from the cloud of unknowing
And kiss the cheek of the moon
The New Jerusalem glowing
—Leonard Cohen

Jerusalem is sacred to three faiths: Judaism, Christianity and Islam. On January 27 at 3pm, in Koerner Hall, Soundstreams will explore music and poetry centering on the city of Jerusalem. The singer will be Françoise Atlan, who was born in a Sephardic family in France but now lives in Morocco. She has performed and recorded several kinds of medieval music: Sephardic, Arabic and Spanish.

In the Soundstreams concert she will perform Sephardic songs as well as a new work by James Rolfe. Persian music will be represented by the setar playing of Kiya Tabassian, a musician born in Iran, who now lives in Montreal. As for the Christian tradition, there will be a performance of Claudio Monteverdi’s motet Lauda Jerusalem, Dominum, a setting of Psalm 147. There will also be poetry readings from Blake, Cohen and John Asfour as well as new poetry by André Alexis. The music is by Glinka, Borodin, Mussorgsky and Tchaikovsky. Both concerts are at Walter Hall at 2:30pm.

Around the venues: The Aldeburgh Connection will present its season’s second concert, “Madame Bizet,” December 2. The performers are Nathalie Paulin, soprano, and Brett Polegato, baritone, with readings by Fiona Reid and Mike Shara. The music is by Bizet, Debussy, Ravel and Hahn. The third concert in the series will take place January 27. Its title, “Valse des Fleurs,” is an allusion to Sacheverell Sitwell’s evocation of Imperial Russia. In this concert the singers are Leslie Ann Bradley, soprano, Anita Krause, mezzo, and Andrew Haji, tenor (with readings by Ben Carlson). The music is by Glinka, Borodin, Mussorgsky and Tchaikovsky. Both concerts are at Walter Hall at 2:30pm.

The Canadian Opera Company announces three free concerts in its Vocal Series: “GrimmFest,” arias and duets inspired by the Brothers Grimm, December 4; music by Mozart and Salieri, January 8; songs on the theme of travel and homeland, January 24. All three concerts are in the Richard Bradshaw Auditorium in the Four Seasons Centre at 12 noon.

Opera Five presents “Waking up the Senses,” with works by Hindemith, Rachmaninoff, and Granger at Gallery 345, December 4, 5 and 6 at 7:30pm.

There will be a recital of French carols and other Christmas music with singers Aurélie Cormier, mezzo, and Bruno Cormier, baritone, at freewill offering at the Newman Centre on December 7 at 7:30pm.

At the Heliconian Hall on December 8 at 7:00pm, Carla Huhtanen, soprano, and Heidi Saario, piano, will perform Finnish songs from Sibelius to Saariaho.

Also at the Heliconian Hall, on December 16 at 2:00pm Jacqueline Gelineau, contralto, and Brahm Goldhamer, piano, with John Holland, baritone, and Darlene Shura, soprano, will perform works by Brahms, Reichenauer and Handel.

Bravissimo: On December 31 at 7:00pm at Roy Thomson Hall you can hear “Bravissimo,” an anthology of opera’s greatest hits ranging from Don Giovanni to La Bohème. Two of the soloists are Canadian, the tenor Gordon Gietz and the baritone Gregory Dahl. The others are the Spanish soprano Davinia Rodriguez, the Italian mezzo Annalisa Stroppa and the Korean tenor Ho-Yoon Chung. I remember Dahl from a fine performance in Britten’s Paul Bunyan when he was still a student at the University of Toronto Opera School; Gietz made his debut at the Met in the role of the Nose in Shostakovich’s opera of that name (I suppose we can call it the title role). On New Year’s Day at 2:30pm, also at Roy Thomson Hall, there will be a performance of “A Salute to Vienna,” with soprano Elena Dediu and tenor Alexandru Badia as soloists.

Layla Claire: Every January at Roy Thomson Hall the TSO presents a mini-Mozart Festival. This year the series is titled “Mozart At 257” and will include two concerts with the soprano Layla Claire. On January 9 at 6:30pm, Claire will sing Susanna’s recitative from The Marriage of Figaro, “Giunse alfin il momento,” but she will then not go on to the aria “Deh vieni non tardar,” but will substitute the aria which Mozart wrote for the 1789 revival of the opera: “Al desio di chi t’adora.” In the January 10 concert at 2pm, she will also sing an aria from La Finta Giardiniera. The
Mad Dogs and more: On January 13 at 3pm the Talisker Players will present “Mad Dogs and Englishmen: the Noel Coward Songbook” at Trinity St. Paul’s Centre. Also on January 13, at 6:30pm, Ariel Harwood-Jones will give a recital as a Prelude to Evensong, a freewill offering at St. Thomas’s Church.

There will be a free recital by voice students at York University January 18 at 1:30pm in the Martin Family Lounge, Room 219 Accolade East Building.

Monica Whitcher, soprano, Liz Upchurch, piano, and Marie Béard, violin, will perform a program of English-language songs by British, American and Canadian composers at 8pm on January 27 in the Mazzoleni Concert Hall.

The soprano Angela Meade will be the soloist in a performance of Richard Strauss’ Four Last Songs with the Ontario Philharmonic, conducted by Marco Parisotto. The concert, in Koerner Hall at 8pm on January 20, will also include Bruckner’s Fourth Symphony. And Adrienne Pieczonka performs the same work with the Hamilton Philharmonic led by James Sommerville on December 15 at 7:30pm in Hamilton Place.

On February 2 at 7:30pm in the Mazzoleni Concert Hall, the Glenn Gould School presents a concert in which voice students at the school perform art songs and arias.

And beyond the GTA: Anne Morrone, soprano, Marianne Sasso, mezzo, Anthony Macri, tenor, and Ian Amirthanathan, baritone, will be the soloists in a Christmas Concert December 14 at 7:30pm at St. Mary’s Roman Catholic Church, Nobleton.

A postscript: I always have an eye (and two ears) open for newly emerging singers and it gave me great pleasure to attend the double bill offered by the Glenn Gould School at the Royal Conservatory on November 16. The works were the modernist Three Sisters Who Are Not Sisters by Ned Rorem (libretto by Gertrude Stein) and the romantic Le Lauréat by Joseph Vézina. The latter work was written in 1906 (it is an opéra comique with spoken dialogue but with arias and duets which reminded me of Puccini); the production was updated to the 1960s. The casts in both works were accomplished and there were especially fine performances by the soprano Lucy Fitz Gibbon and the mezzo Ekaterina Utochkina. In February the Glenn Gould School will mount its annual production of a full-length opera. This year it will be Mozart’s Don Giovanni and that will be something to look forward to.

Hans de Groot taught English Literature at the University of Toronto from 1965 until the spring of 2012, and has been a concert-goer and active listener since the early 1950s; he also sings and plays recorder. He can be contacted at artofsong@thewholenote.com.
Meet the Players

SIMONE DESILETS

We go to concerts to hear music, sometimes not aware of the interesting backgrounds of the artists there on stage, playing or singing their hearts out. In conjunction with two upcoming concerts, here are two performers with fascinating stories to tell.

Randall Rosenfeld has been a mainstay of Sine Nomine Ensemble for Medieval Music since its founding in 1991. He’s often heard playing vielle, gittern, recorder and early flute in this group which performs vocal and instrumental music of Europe from around the tenth to the fifteenth centuries. But did you know that he’s received a major award from the Royal Astronomical Society of Canada for excellence in astronomical writing and has been honoured by having a minor planet named after him? It’s all in his work as national archivist of the RASC; he’s received high praise for creating a first-class archive that provides an insight on the development of Canadian astronomy in the last century. I asked him to talk about the co-existence of music and astronomy in his life; here, distilled, is a little of what he told me:

“My formal training wasn’t as a scientist, but rather as a medievalist. One can’t go very far in the exploration of the intellectual world of say, 1,200 or 600 years ago without encountering the very close connections between music and astronomy. They were sister mathematical disciplines through which an understanding of the world could be apprehended. Those connections could be found directly in music surviving from the 11th to the 15th centuries. There’s a surprising amount of medieval music with texts unmistakably using the technical vocabulary of astronomy, or describing types of celestial events. Very convenient for someone with an interest in the history of both music and astronomy.

“I can’t say that my work in the history of post-medieval astronomy influences what I do musically, or vice versa, with one notable exception. The problems associated with restaging historical observations and those involved with recreating past musical practices are in many respects quite similar — it is as difficult to fully recover or comprehend how an experiment may have been done in the past or how the results were perceived at the time as it is to recreate a past musical performance and hear it with the ears of the past (some aspects and perceptions will never be recoverable). Much can be learned by endeavouring to do both, and each may provide an illuminating analogue to the other.”

On December 21 at St. Thomas’s Anglican Church, Sine Nomine Ensemble performs “A Christmas Court Entertainment: The Romance of Erec and Enide,” one of the most popular Arthurian romances, with music by Machaut, Binchois, Dufay and other late medieval French composers. While the concert is not directly structured around an astrological theme, there’s astrological imagery: “Some of the repertoire mentions celestial objects and is concerned with aspects of the construction of the world, and touches on questions of time and eternity.”

Katherine Hill is well known as a soprano in the early music world, and in Europe — no doubt you’ve heard her in ensembles such as the Toronto Consort, Sine Nomine and Scaramella. You may have seen her playing the medieval fiddle or the gamba too. But lately, another fascinating instrument has entered her life: The nyckelharpa is a bowed stringed instrument with keys that can be traced back to 14th-century northern Europe and is still widely used in Swedish traditional music. It got Hill’s attention when she heard it on recordings many years ago. She says: “The sound reminded me of my medieval fiddle, but I also loved the sound of the keys clicking away.

And Swedish music, with its mix of major and minor modes, crazy rhythms and haunting songs also captivated me.”

Having the good fortune to borrow one for a summer and then to buy it, she seized opportunities to do summer courses in Sweden in nyckelharpa and Swedish music. “The more I learned, the more I wanted to learn! So last year I got a Canada Council grant to study technique, repertoire and Swedish traditional dance in Sweden for nine months, which was a very rich experience. Now that I’m home, I want to keep exploring the Swedish music side of things, but also the medieval fiddle side.”

There’s a good opportunity to hear her and this instrument, in the first concert of the Toronto Early Music Centre (TEMC) 2013 season. Hill says: “I will be playing nyckelharpa in this show. The general unifying element in the repertoire is the nyckelharpa, first as a medieval fiddle (picture in Siena in 1408 in the chapel of the town hall). So we’ll be playing some music from that time and place. And second, the nyckelharpa as a Swedish traditional instrument; so there will be some Swedish songs and dance tunes. My partner will be Julia Seager-Scott, who will play a gothic harp for the medieval material and a folk (or a baroque) harp for the Swedish music. There’s a nice connection too, with the word harp also being in

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Beat by Beat | Early Music

Randall Rosenfeld in a neo-gothic space (the chair and windows are late-medieval, the flute is a copy of a ca. 1700 instrument).
Francesco Cavalli was a brilliant composer whose operatic masterpieces were the 17th-century equivalents of Rossini and Verdi. The Consort presents the Canadian premiere of Cavalli’s ironic and erotic tale of Apollo’s unrequited love for the nymph Daphne. Sung in Italian, this opera in concert features Charles Daniels as Apollo, Katherine Hill as Daphne, Laura Pudwell as Venus and Michele DeBoer as Aurora.

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Trinity-St. Paul’s Centre, 427 Bloor St. West
There were so many opera performances crammed into November that it may come as a relief to opera fans that the pace lets up a bit for the last month of 2012 and the first of 2013. The period takes on a distinctly Germanic flavour with the COC’s GrimmFest (a tribute to the 200th anniversary of the Grimm brothers’ collection of fairy tales), Toronto Operetta Theatre’s production of *The Merry Widow* and the COC’s production in January of Wagner’s *Tristan und Isolde*. The key, though, is that there is opera available to appeal to a wide range of tastes.

**GrimmFest:** December begins with the COC’s GrimmFest (coc.ca/GrimmFest) running from December 4 to December 8. The occasion is the 200th anniversary of the publication in 1812 of *Kinder- und Hausmärchen (Children’s and Household Tales)* by linguists, cultural researchers and brothers, Jacob and Wilhelm Grimm. One of the effects of the rise of Romanticism was research into folk traditions in an effort to uncover the strands of national identity. Besides that, people were aware that with the rise of industrialization, the traditions of an oral culture were gradually dying out and many scholars set out to record oral poetry and stories before they were lost. There is some dispute about the sources that the Grimm brothers used, but the result of their work gave us such famous stories as *Rapunzel,* “Hansel and Gretel,” “The Fisherman and His Wife,” “Cinderella,” “Little Red Riding Hood,” “The Bremen Town Musicians,” “Tom Thumb,” “Sleeping Beauty,” “Snow White” and “Rumpelstiltskin” among the two hundred tales collected.

The centrepiece of GrimmFest will be the 500th performance of the children’s opera *The Brothers Grimm* by Dean Burry. The anniversary performance by the COC Ensemble Studio takes place on December 7 at Daniels Spectrum in Regent Park with two more performances on December 8. The opera was commissioned by the COC in 1999 and has since become the most performed Canadian opera of all time. Wilhelm and Jacob Grimm are characters and the 45-minute opera shows how they were inspired to write “Rapunzel,” “Rumpelstiltskin” and “Little Red Riding Hood.” It has been a staple of the COC’s annual school tour since it premiered in 2001. In March 2012 it had its European premiere in Cardiff, Wales.

According to Burry, “When *The Brothers Grimm* premiered in 2001, I never expected that we would be celebrating its 500th performance 11 years later. It means so much to have been a part of this incredible journey and to have introduced so many young people to opera through the magic of these incredible fairy tales.”

**Toronto Operetta Theatre** (torontooperetta.com) will, as usual, present an operetta during the immediate pre- and post-New Year’s Eve period with a gala performance on New Year’s Eve itself. This year the work will be that ever-popular evocation of turn-of-the-century Paris, *The Merry Widow* (1905) by Franz Lehár. This will be the TO’s fourth staging of the piece after productions in 1995, 2000 and 2007, bringing it equal with Johann Strauss, Jr.’s *Die Fledermaus* as the company’s most performed operetta.

Anyone who found the COC’s recent production of *Die Fledermaus* rather too concept-heavy should know that the TO has always placed its emphasis on a work’s musical values above all else. The story involves the plan of the ambassador of Pontevedro, a bankrupt Balkan country, to find a Pontevedrian husband for Hannah Glawari, the country’s richest citizen, so that her money will remain in the country. With the current monetary crisis in the European Union, this amusing plot has acquired a strange new relevance. For the TO production Leslie Ann Bradley sings the title role; former COC Ensemble member Adam Luther is Count Danilo, the man sent to woo her; David Ludwig is the ambassador Baron Zeta; Elizabeth Beeler, a former Hannah Glawari herself, is his wife Valencienne; and Keith Klassen is Camille de Rossillon, Valencienne’s admirer. Derek Bate, assistant conductor at the COC, conducts and Guillermo Silva-Marin directs. The operetta runs from December 28, 2012, to January 6, 2013.

**Tristan:** One of the most anticipated offerings of the COC’s 2012-13 season is its production of Wagner’s *Tristan und Isolde*, the company’s first production of the masterpiece since 1987. This staging is also notable as the COC debut of renowned American director Peter Sellars. Sellars first created this vision of *Tristan* in 2005 for Opéra Bastille in Paris. Its most notable aspect is the use of a film by video artist Bill Viola that is projected on a colossal screen above the singers’
Christopher Hoile is a Toronto-based writer on opera and theatre. He can be contacted at opera@thewholenote.com.

Ben Heppner, who sang Tristan for the premiere of Sellars’ production in 2005, sings the role January 29, February 2, 14, 17 and 20, with German tenor Burkhard Fritz of the Staatsoper Berlin taking over on February 8 and 23. German soprano Melanie Diener sings Isolde on the same dates as Heppner with American Margaret Jane Wray taking over opposite Fritz. Franz Josef Selig sings King Marke, to whom Isolde is engaged. Daveda Karanas is Isolde’s maid Brangäne, who misguidedly concocts a love potion for her mistress, and Alan Held sings Kurwenal, Tristan’s loyal servant. At the podium is the world-renowned Czech conductor Jiří Bělohlávek, who has recorded widely for Chandos, Harmonia Mundi and Deutsche Grammophon among other labels.

In his program note for the original production, Sellars described the love duet in Tristan by saying, “We hear the celestial voice of compassion expounding Buddha’s four noble truths to mortals.” Given the influence of Buddhism on Wagner via the philosophy of Arthur Schopenhauer (1788-1860), this statement is not as far-fetched as it might at first appear. Sellars aims to present Tristan as an exploration of spirituality, rather than sex as past directors have done. Whatever the result, the chance to see Tristan und Isolde in Toronto after such a long absence and to see Sellars’ work in our own city — and now recreated for the COC — has the video been used for staged performances.

Using extreme slow motion, Viola’s video uses actors to portray the metaphorical action behind Wagner’s story. He views the first act as an extended ritual of purification for the two lovers, while on stage the two characters maintain a strained stance of indifference to each other. As one can see from the examples on the COC website, Viola makes much use of fire and water imagery. Viola’s video has accompanied concert performances of Tristan in Los Angeles in 2004 and in New York, Los Angeles and Rotterdam in 2007. Only at the Bastille Opera in Paris — and now recreated for the COC — has the video been used for staged performances.

Given the influence of Buddhism on Wagner via the philosophy of Arthur Schopenhauer (1788-1860), this statement is not as far-fetched as it might at first appear. Sellars aims to present Tristan as an exploration of spirituality, rather than sex as past directors have done. Whatever the result, the chance to see Tristan und Isolde in Toronto after such a long absence and to see Sellars’ work in our own city — and now recreated for the COC — has the video been used for staged performances.
Caroline McGinn, theatre critic at London’s *Time Out*, opines that Webber and Rice are “right to add [the] extra material” for “the new music is tense and atmospheric, albeit a tad cruel and campy.” In *The Guardian*, Michael Billington concurs, suggesting that the additions are “perfectly acceptable” and citing, in particular, Dorothy’s “plaintive” opening song and the “pounding intensity” of the “Red Shoes Blues,” a new number for the Wicked Witch of the West. Nevertheless, he suggests that the additional material, in its pursuit of a nebulous “full-blown musical” form, disrupts “the delicate balance” between fantasy and music that the film attains, ultimately making “an essentially simple fable about the importance of individual worth seem overblown.”

At its core, *The Wizard of Oz* is about heart—or, more accurately, its absence. While the Tin Man can openly lament his physical emptiness, other characters must reveal their heartlessness in less literal ways—unless, of course, they are downright wicked. The unmasking of the Wizard near the conclusion of the piece brings to full poignancy Baum’s parable of dashed hopes and thwarted desire in which Dorothy’s quest for a return route to Kansas stands in for her search for love and acceptance, always out of reach. What better way to fulfill her longing, and that of all the Dorothys of the world, than to make her dreams come true?

Surely, this, as well as clever marketing, influenced Lloyd Webber’s decision to cast the role of Dorothy through a national audition masked as a television show. In the UK, over 10,000 women competed for the part which, in the end, was decided by the public through phone-in votes on *Over the Rainbow*, a BBC One musical rendition of reality TV. Building an audience for the stage production in what amounted to a long-running television commercial, Lloyd Webber repeated the formula that worked so successfully for *The Sound of Music* for which, to win the coveted role of Maria, neophyte actors auditioned on BBC TV’s *How Do You Solve A Problem Like Maria?* Although the premise of these shows is obviously commercial, the dreams that fuel their participants’ ambitions—and the support of their fans—are more real than Dorothy’s. Winning the competition equals getting a job. Appearing on a popular television show secures exposure and opportunity. When Elicia Mackenzie won the role of Maria in the CBC’s version of *How Do You Solve* in 2008, she launched a career that otherwise might have eluded her. “I will never forget the feeling of that moment when they called my name!” she acknowledges. And nor should she.

In Toronto’s *Wizard*, Danielle Wade plays Dorothy Gale after winning the part through an audition process identical to the one taped by the BBC. Here, CBC-TV cooperated with David Mirvish and his co-producers to create a reality show also called *Over the Rainbow*—adding further lustre to the template that Webber can market as a success. Joining Wade, a 20-year-old student at the University of Windsor, is an all-Canadian cast of veteran performers certain to make her onstage experience real—at least for her. Cedric Smith, a Gemini-winning film and theatre performer, stars as the Wizard. Lisa Horner, featured regularly at both the Shaw and Stratford Festivals, plays the Wicked Witch. Actor and choreographer Mike Jackson takes on the Tin Man. A Dora Award winner for his play *High Life*, Lee MacDougall plays the Lion. Jamie McKnight, one of the Canadian Tenors, breathes life into the Scarecrow. And Robin Evan Willis, well-known for many Shaw Festival productions, plays Glinda.

And heart? Does the show have heart? Well, dear reader, that is for you to decide. With certainty, I promise that the production will have spectacle. Discussing the Palladium show, Billington notes that, “Not since 19th century Drury Lane melodramas can London have seen anything quite like it.” With the same design team at work in Toronto, local audiences can anticipate a similar experience. “The Kansas cyclone that whisks Dorothy into a dreamworld is evoked through vortical projections (the work of Jon Driscoll) that betoken chaos in the cosmos. The yellow brick road is a tilted revolve from inside which poppyfields and a labyrinthine forest emerge. The Emerald City is full of steeply inclined walls suggesting a drunkard’s vision of the Chrysler Building lobby. And the Wicked Witch of the West inhabits a rotating dungeon that might be a Piranesi nightmare.” Not exactly suitable for young children? Well, neither is the movie.

**Snow White:** If you’re looking for “family fare” of a less scary sort, albeit with less innovative staging, check out *Snow White*, a presentation by Ross Petty Productions that opened at the Elgin theatre on November 23 and runs through early January. The latest in a series of shows presented by this unique company every Christmas, *Snow White* follows the conventions of British pantomime that the London Palladium was built to present in the early 20th century. Almost always, pantomime is based on traditional children’s stories, especially fairy tales (*Cinderella*, *Aladdin*, *Peter Pan* etc.), performed at Christmas for family audiences. Interestingly, although *The Wizard of Oz* figures rarely as the subject of pantomime, Ross Petty used it here only last year to create his annual Elgin panto in which a skate-boarding Dorothy was deposited in a place called Oz where, as John Bemrose put it in the *National Post*, “a gyrating gesticulating crew of outback yokels, whom the Wicked Witch of the West dismisses, not too unjustly, as a bunch of ethnic stereotypes” are quickly recognized as Aussies. (“It’s worth noting in this context that in last year’s Petty pantomime production of *Oz* at the Elgin, Dorothy was played by Elicia Mackenzie, and that, by falling in love with the Tin Man, performed by Yvan Pedneault, a formidable talent that Mirvish introduced to local audiences in *We Will Rock You*, she helped him find his heart.)

British pantomime (or “panto” as it is affectionately termed “over there”), has been popular since the mid-19th century, its use of song, dance, buffooney, slapstick, crossdressing, in-jokes, topical references and audience participation appealing to people of all ages. Indeed,
The work of Andrew Lloyd Webber continues to facilitate. Jesus Christ Superstar, a Broadway production of Stratford’s Musical!” the show collapses the seven dwarfs of the original fairy tale into one character—007, a James Bond lookalike played by Stratford leading man, Graham Abbey, whose appearance fulfills the convention of a celebrity guest star. As usual, the convention of the crossdressed older woman (known as the “pantomime dame”) is addressed by Petty himself who, by performing the role of the evil Queen, adds another drag performance to the long list of comic portrayals that makes him a fan favourite. Playing the title character is Canadian Idol winner Melissa O’Neil who made her panto debut as Belle in Petty’s 2010 production of Beauty and the Beast. Fresh from appearing in the Broadway production of Stratford’s Jesus Christ Superstar, she perpetuates an unofficial connection between Petty and Mirvish that the work of Andrew Lloyd Webber continues to facilitate.

The Story: Moving further afield, geographically if not aesthetically, a third show provides a unique form of spectacle even as it depicts a narrative traditional to the season. The Story, a production by Theatre Columbus, conceived and written by Martha Ross, returns to the Evergreen Brick Works on December 4th where it plays for the remainder of the month. Now in its 29th year, Theatre Columbus has a prestigious history of innovative play creation and production, with a strong eye for visual composition, director Jennifer Brewin uses the physical approach to the material encouraging the actors to develop their characters with broad, clown-like techniques at which they excel. The three Kings are lost and disoriented; Mary is impatient and tense; King Herod is paranoid and petulant; and Gabriel, the herald, overwhelmed by the message he must deliver, has a dizzy quality reminiscent of a befuddled fairy in a panto. In fact, all the characters resemble those of a pantomime, their slapstick and buffoonery foregrounding psychological states and, ultimately, infusing their situation with a winning humanity.

The Story is short, sweet, and, at times, stunningly beautiful—the majesty of a star-lit winter sky providing a backdrop so unexpected that it hardly seems real. But it is, and so is the weather. Dress warmly and treat yourself to the hot chocolate on sale at the site—unusual directions for my hot tip of the month. —Robert Wallace

WHEN THE SWEETNESS and light of holiday offerings begin to pall (usually around mid-January in my experience), take heart; edgier fare is nigh. By January 30, we’ll be well into the new year and, as if to remind us of the fact, Acting Up Stage Company opens Do You Want What I Have Got?, a new exploration of contemporary humanity through the lens of (are you ready for it?) postings on Craigslist, the internet catchall for everything marketable. You can buy anything (or anyone) on Craigslist, or so the rumour goes, so why not use it to create a 90-minute song cycle and market it as a musical? That is exactly what the Vancouver duo of Verda Hille and Bill Richardson has done.

After selling out an extended run at Vancouver’s PuSh Festival last January, this original presentation, affectionately subtitled A Craigslist Cantata, moves to Toronto’s Factory Theatre where it is certain to elicit multiple bids from a new market of consumers, blitzed out or broke by a surfeit of good cheer. It’s too soon to elucidate the details of the Toronto debut, but mark your calendars now. You don’t want to be left out in the cold when the show closes on March 3. After all, it’s a long slog to spring.

Robert Wallace writes about theatre and performance. He can be contacted at music@thewholenote.com.
Beat by Beat | Jazz Notes

In One Year and Out the Other

JIM GALLOWAY

I HAVE BEEN WRITING a column in WholeNote for a number of years now and as 2012 heads towards the past I thought it might be interesting to look back at some of the items from the late 90s on, at changes that have taken place as well as some constants that don’t alter.

2000: For example, at end of the year 2000 I wrote: “Looking back over the past year, I realise just how much good jazz is available on a regular basis in this city. On any given week in Toronto, you can hear a wide range of music. The performers are often visiting “names,” but the majority are our own artists—and the standards are high. The concentration of good musicians in our own community is astonishing. The number of playing opportunities is regrettably small, for it is an unfortunate fact that there is a lot less work for musicians than there used to be. And Toronto is a city with more playing opportunities than most. A young player entering the profession today has a difficult path ahead. There are simply not enough jobs to go around and talent is no guarantee of success.”

And I thought it was bad then!

2003: A sense of humour is part of the makeup of most jazz musicians and I have always tried to inject some into this column almost every month. So in 2003 I made up a small list of CDs that “might have been”:

- Anita O’Day – “What A Difference O’Day Makes”
- Bill (aka Count) Basie/Bill Holman Christmas Album – “Jingle Bills”
- Mitch Miller – “Mitch’s Brew”
- Al Kay – “Kay Passa”
- Guido Basso – “Basso Profundo”
- Phil Dwyer – “Dwyer Circumstances”
- Ray Bryant and Bill Mays – “Bryant and Mays: A Perfect Match”
- Stompin’ Tom Connors – “Stompin’ At The Savoy”

(And in rehashing the topic for this month’s column with David Murley, I have to give him credit for suggesting an album with Mike Murley, Larry Cramer and a rhythm section that could be called “Murley, Larry and Co.”)

2010: The 2010 December issue contained some memories of the years when I was artistic director of the Toronto Downtown Jazz Festival including the following:

“We have at times even helped the course of true love. One time I was in one of the festival vehicles along with a visiting group on the way to a sound check when the band’s road manager saw a lovely young lady walking along the street in downtown Toronto. He called out to the driver, “Stop the van! I must meet that beautiful woman! Stop the van!!” He slid the passenger door open and jumped out into the crowd.

We never saw him again—not at the sound check or the concert. He simply disappeared. I do hope everything worked out for him.”

In 2008 I expressed some of my feelings about Christmas in a piece titled “The Ghost Of Christmas Presents”:

“It’s that time of the year when the festive season, and all that goes with it, is upon us,” I wrote. “That time when there are the rival groups of Ho! Ho! Hos! in the red corner and Bah Humbugs! in the blue.

“Please don’t misunderstand me when I admit to being drawn to the blue corner, but I’m tired of the commercialism and insincerity which has turned the season into just another big sell. School may be out, but crass isn’t dismissed! “The first Christmas card’s inscription read: “merry Christmas and a happy New Year to you.” “Merry” was then a spiritual word meaning “blessed,” as in “merry old England.” But today the great divide is between the spiritual aspect of Christmas and the secular and the secular is winning at a canter. Christmas may come but once a year but the commercial aspect of it which might well be called “giftmas” lasts for at least two months.”

Resolutions: After Christmas comes the event that used to be one
of the busiest nights of the year for musicians—New Year’s Eve. It paid at least double scale and very few musicians sat at home wondering why they didn’t have a gig. Now most players do sit at home with their memories of gigs galore in days gone by. I have one funny, if at the time a bit embarrassing, recollection of the night at the Montreal Bistro when we had the count down to midnight and everybody was ready to sing Auld Lang Syne—and I launched into Happy Birthday to You!

New year is, of course also the time for New Year’s resolutions. Personally I don’t bother with them. If I’m going to resolve to try and do something, or change certain habits, why wait until the end of December? Do whatever it is no matter what time of year it is. After all it’s just as easy to break a resolution made in the middle of July as it is at the New Year when it might be made under the influence of incohol!

But I have a couple of wishes for other people and I’m quite prepared to wait until January 2013 or even later:

I wish that jazz audiences would resolve not to talk loudly in a club while the music is being played. You are being rude and insensitive to the musicians and the people around you.

And I wish some wealthy patron would come along and donate decent pianos to several of the venues around town. My heart goes out to the talented pianists in this town who, over the years, have had to struggle with out of tune pianos, broken strings and keys. It’s a pipe dream I know, but as the song goes I Can Dream Can’t I.

Mind you, the latter isn’t a problem that exists only here. I remember an occasion when I was touring with that wonderful pianist, Ralph Sutton. The town was in the north of England and the piano was almost unplayable. Now Mr. Sutton for the most part was an easy-going agreeable character, but he did have a fuse which in certain circumstances was on the short side and I could see his anger rising as he did his best on this terrible apology for an instrument. We struggled through to the end whereupon Ralph, who was physically a very strong man, reached into the piano and pulled out handfuls of hammer and strings while saying with relish, “No other poor bastard will ever have to play this piece of shit!

On the subject of resolutions I’ll leave the last word to Oscar Wilde—“Good resolutions are simply cheques that men draw on a bank where they have no account.”

Have an enjoyable and safe festive season and may it continue into the new year.

Happy listening.

Jim Galloway is a saxophonist, band leader and former artistic director of Toronto Downtown Jazz. He can be contacted at jazznotes@thewholenote.com.
T’s that time of year again. As of this writing there has only been one light dusting of snow, but the merchants have been promoting their super special Christmas offerings since sunrise on the day after Halloween. Unlike some other times of the year, when we are on a quest for community ensemble news, our mail bag is filled to the brim with information on Christmas concerts and other initiatives. By the time this issue is off the presses, alas, some of these will have already passed into the history books. Having said that, whether over or just ahead, several of these offerings represent a pronounced shift in the “same old” repertoire selected for the Christmas season, and are therefore worthy of comment.

The Repertoire Bandwagon: While there are still some Christmas carols and more modern fare like Rudolf and Frosty the Snowman in these programs, there is much more depth in many, including transcriptions from the baroque and classical periods. There are also featured soloists on less likely instruments. Here are three early examples of this trend, one just over, two just ahead: the Plumbing Factory Brass Band (PFBB) from London (November 28), the Markham Concert Band (December 2) and the Wellington Winds from Waterloo (also December 2). If their offerings are any indication of things to come in the community band world, they are most welcome. Bring on the seasonal concerts.

The feature number of the Markham Band’s December 2 concert is a modern concert band arrangement of The Nutcracker, complete with Kate Kunkel as guest harpist. If you are in a band looking for new repertoire, this arrangement is worthwhile, but not for the faint of heart. If the band doesn’t have at least one competent bassoonist, don’t consider this. The Markham Band also has the brass quintet from the Navy’s HMCS York Band as guests.

Rather than produce a Christmas concert per se, The Plumbing Factory’s director, Dr. Henry Meredith, has continued with his approach of thematic programming with “Dances of Many Times and Places.” Like one of his previous offerings of marches through the ages, this November 28 program featured a broad spectrum of dances. On the fast-paced side it included Smetana’s Dance of the Comedians and Manuel de Falla’s pyrotechnical Ritual Fire Dance, along with Rossini’s tarantella, La Danza, Chopin’s “Minute” Waltz, and Bizet’s Farandole from L’Arlesienne Suite #2. For a totally different perspective on “the dance,” The Plumbers also premiered two Victorian era Canadian dances with Ontario connections: The Burlington Polka and the Cayuga Two Step, published as solo piano editions in 1851 and 1906 respectively, and heard for the first time in over 100 years as arrangements for brass band by PFBB tuba player, Dave Pearson. One of their soloists was euphonium player, Terry Neudorf who brought his well-travelled vogeJoy ensemble to accompany his variations on My Grandfather’s Clock.

For their program on December 2 at 3pm, Wellington Winds have decided on a significant component of baroque music, but have chosen selections that are still seasonal. These include the Alfred Reed arrangement of Bach’s Wachet Auf, Phillip Gordon’s version of a Corelli Concerto Grosso, a Vivaldi Concerto in D major for Guitar and a Scott Amort transcription of Weber’s Concerto in F minor for Clarinet. More contemporary seasonal works include Holst’s Christmas Day (original for brass), the Robert Smith arrangements of Holst’s In the Bleak Midwinter and Vaughan Williams’ Fantasia on Greensleeves, and James Curnow’s Christmas Fancies.

More than a concert: Although we are looking forward to a concert of excellent music, the Wellington Winds afternoon will be much more than a concert. It will be the launch of a major initiative; the first of its kind that we have heard of anywhere in Canada. The band will be previewing their DVD/YouTube channel/online teaching guide project. Ultimately they hope to have as many as 100 Canadian band works on the site, some as full video, but most as sound only clips. The intent and hope is that this project will be a resource for all band people in Canada. They hope that the whole project will be as useful as possible for high school band teachers to engage their students in the conversation about making music performance a permanent part of their lives.

This project was achieved with the aid of significant public funding from the Ontario Trillium Foundation. Hopefully, in the not too distant future, the foundation will see that not just the Wellington Winds, but all of our community bands, deserve similar funding from the foundation.

Our hats are off to the Wellington Winds for this remarkable initiative. I am looking forward to producing a comprehensive review of this project in the next issue of The WholeNote, after I have seen the presentation at the concert, watched the DVD, seen some of the YouTube content and browsed the teaching guide. In the meantime, ask Mr. Google to take you to the Wellington Winds home page, watch an interview with Howard Cable and sample some of the content already there.

Of the other concerts planned for the holiday season, that of the Festival Wind Orchestra in Toronto offers another departure from what we normally expect. Keith Reid, their conductor tells us that the theme is “Russian Christmas Music.” Again we have Tchaikovsky’s...
Variations on a Theme of Glinka
Nutcracker Suite

The Scarborough Society of Musicians.

Their commitment to these parades is strong enough that the band owns a complete set of well-insulated winter uniform jackets.

In the new year: After a recent recital by flutist Christopher Lee, I had a fascinating conversation with his accompanist, Simon Capet. In the months ahead this talented accompanist and conductor will be a globetrotting ambassador of music, conducting such groups as the Orchestra of Light and Hope in Cairo where all of the musicians are blind women, or the Calcutta Chamber Orchestra where all members are men from a single orphanage. While this certainly does not qualify as community banding per se, it definitely qualifies in the category of bringing communities and music together. Rather than attempt to do justice to this amazing venture in bringing peoples around the world together through music, I suggest a visit to Simon’s website: kick-simon.com. Learn about his plans for this year in Ghana, Egypt and Sri Lanka.

We rarely see tangible recognition of the many ways in which a local band may serve its community. I was fortunate enough recently to see tangible recognition of such service in a form one does not usually expect. At their annual Remembrance Day dinner, the Uxbridge branch of The Royal Canadian Legion did just that by inviting Steffan Brunette, conductor of the Uxbridge Community Concert Band as their guest speaker.

Back on the repertoire front again, I would like to report on my discovery of a daunting work for trumpet soloist. During a visit to America in the late 1800s, Jacques Offenbach wrote his American Eagle Waltz. Although originally written for trumpet and orchestra, there are now arrangements on the market for band as well. I wonder if Herbert L. Clarke might have performed this one. If your band is looking to shake up your trumpet section, this number should do it.

Other bands: The Brampton Concert Band will perform their concert “Christmas at The Rose” December 8. The Milton Concert Band will present their concert, “Home for the Holidays,” at the Mattamy Theatre in Milton on December 8 at 8pm (not in the listings) with a special performance of Twas the Night Before Christmas. They have also announced that their conductor Joseph Resendes is taking a leave while he assumes new duties at McMaster University for the coming year. During that period, the band’s assistant conductor, Sheena Nykolaisen will take over the baton.

Among the newer bands to appear on the scene in recent years, Resa’s Pieces is certainly prospering with over fifty regular members. However, Resa tells me that they could use another trombone and euphonium as well as some extra percussion including timpani.

Having not heard from them in a long time, it was good to hear that the Scarborough Society of Musicians have embarked on their fifth season. Formed by a small group of high school graduates who “wanted to stay involved in music and ensure an opportunity exists for new grads to continue exploring their talents,” they expect to play a number of retirement home concerts in the coming months. If interested, visit their website at www.continuingmusic.ca. Unfortunately, some of the press releases and posters sent to us by these groups were damaged and unreadable. Check the listings section for more details.

Argos: As I am writing this column, the 100th Grey Cup game and its festivities are dominating the news in Toronto. The Argonauts are in the game, but there is no official Argonaut band for the pregame or halftime shows. Few Argos are aware that the team did have its own official 48-piece professional band from 1957 to 1967. In fact, when I telephoned the Argonaut office not long ago, nobody could find any record of such a band in the team’s archives. The band played for all home games and some parades, but never got to play for a Grey Cup. How am I so sure? I played in that band for all ten years of its existence.

Clarification: On another front, my memory has recently been challenged. In the March 2010 issue of this publication I referred to an early wax cylinder recording of a conversation reputed to be between Thomas Edison and Johannes Brahms. Recently I have been taken to task by a reader who questions the existence of such a recording with the comment: “There is no evidence, apparently, that Edison and Brahms ever met.” He has thrown down the gauntlet and asked that I now substantiate my statement in that 2010 column with proof. He states: "A statement that does not stand up to inspection must not remain unchallenged." Since all of my old cylinder recordings fell damaged and unreadable. Check the listings section for more details.

Jack MacQuarrie plays several brass instruments and has performed in many community ensembles. He can be contacted at bandstand@thewholenote.com.
A Rainbow’s Worth of Musical Promise!

**BLUE PAGES**
Published every October and updated year-round at thewholenote.com, the Blue Pages is our annual guide to Southern Ontario concert presenters. This month, a warm WholeNote welcome to our two newest members, Yorkminster Park Baptist Church and Urban Flute Project.

**CANARY PAGES**
Published every May and updated year-round at thewholenote.com, the Canary Pages is your guide to choral opportunities at every age and level of skill, across Southern Ontario.

**GREEN PAGES**
Updated every spring, online, and in print every June, the Green Pages is the WholeNote guide to summer music, Ontario-wide, across Canada, and beyond.

**NEW! ORANGE IS FOR EDUCATION**
Commencing online in February and printed in March, The WholeNote surveys Music Education, summer and beyond.

Address all directory inquiries to Karen Ages at 416-323-2232, or members@thewholenote.com

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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, including, in this issue, listings for events in: Aurora, Bolton, Brampton, Brooklin, Georgetown, Markham, Milton, Mississauga, Newmarket, Nobleton, Oakville, Oshawa, Thornhill and Whitby.


C. IN THE CLUBS (MOSTLY JAZZ) is organized alphabetically by club. Starts on page 64.

D. THE ET CETERAS 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 67.

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 February 1 to March 7, 2013. All listings must be received by 6pm Tuesday January 15, 2013.

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.

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DECEMBER
02 SUN 1pm
CECILIA LEE, piano
NADINA MACKE JACKSON, bassoon, CLASSICAL $20
03 MON / 7:30pm
CHRISTMAS WITH H & LO KYRA & JIM MILLAN CABARET $30/$50
04 TUE, 05 WED, 06 THU / 7:30pm
A TASTE OF OPERA 3 ONE ACT OPERAS OPERA FIVE $30/$25
07 FRI / 8pm
TON BEAU STRING QUARTET CLASSICAL $20/$15/$10
08 SAT / 8pm
PARRICK BOYLE, trumpet JAZZ $20/$15/$10
10 MON / 7:30pm
CHRISTMAS WITH H & LO KYRA & JIM MILLAN CABARET $30/$50
11 TUE / 8pm
LYNN KISO, violin ERIN COOPER-GAY, soprano ERIKA CRINO, piano CLASSICAL $20/$15/$10
14 FRI / 8pm
THE ART OF THE PIANO: TODD YAMIKI, CLASSICAL $20
15 SAT / 8pm
UGLY BEAUTIES LINA ALLEMAND FOUR JAZZ $20/$15/$10
17 MON / 7:30pm
CHRISTMAS WITH H & LO KYRA & JIM MILLAN CABARET $30/$50
18 TUE / 8pm
ROBI BOTOS, piano HILARIO DURAN, piano JAZZ IMPROV $25
19 SAT / 7:30pm
LARA O’NEILS, piano EXILES CAFE CONTEMPORARY CLASSICAL $30/$25
24 THU / 8pm
DAVID Slotzko, percussion PEM PAUL, violin CONTEMPORARY $20

JANUARY
11 FRI / 8pm
PATRICK HENMAN TRIO RON WESTRAY, trombone JAZZ $30
19 SAT / 7:30pm
LARA O’NEILS, piano EXILES CAFE CONTEMPORARY CLASSICAL $30/$25
20 SUN / 8pm
DAVID Slotzko, percussion PEM PAUL, violin CONTEMPORARY $20
Sweet with Starlight: Classical, Choral and Jazz Christmas. Music by Chilcott and Hatfield. Ellen Meyer, piano; Peter Togni Trio. Runnymede United Church, 432 Runnymede Rd. 416-238-1522. $20. Portion of proceeds to go to “Put Up Your Dukes.”

• 7:30: Etobicoke Youth Choir. Welcome Yule! Seasonal favourites. Margaret Parsons, accompaniment; Louise Jardine, music director. The Assembly Hall, 1 Colonel Samuel Smith Park Dr., Etobicoke. 416-231-8120. $20; free (12 and under).

• 7:30: Greco-Danube Cabaret at the Lower Ossington Theatre. Fado, The Soul of Portugal. Performed by Jessie Lloyd and Louis Fado, The Soul of Green Door Cabaret at the Lower Ossington Theatre. $15 (reserved); $20 (arts worker).


• 7:30: Oakham House Choir of Ryerson University. Crows, Songs, and Toys for Christmas. Mozart: Coronation Mass, Regina Coeli; Angerer: Toy Symphony; French choral favourites. Jennifer Tung, soprano; Danielle MacMillan, mezzo; Andrew Haj, tenor; Clare Frazer, baritone; Toronto Sininfettona; Matthew Jasikiewicz, music director. Calvin Presbyterian Church, 26 Delslie Ave. 416-960-5551. $20; $15 (st). $10 (under 18).


• 7:30: Tallis Choir. Christmas at the Tudor Court. Tallis: Missa Puer Natus Est, Videte Miraculum; Byrd: This Day Christ was Born; Lullaby; also works by Sheppard, Weelkes, Fawkes, Victoria & others. Free Times Café, 320 College St. 416-536-9271. $7.

• 7:30: Toronto Symphony Orchestra. Davis Conducts Schumann and Strauss. Mendelssohn: Overture to A Midsummer Night’s Dream; Schumann: Piano Concerto; Strauss: Don Quixote. Jan Lisiecki, piano; Teng Li, viola; Joseph Johnson, cello; Andrew Davis, conductor. Roy Thomson Hall, 60 Simcoe St. 416-832-0228. $20; $14 (sr/st).

• 7:30: University of Toronto Faculty of Music. Wind Ensemble. Grainger: Green Bushes; Puckett: It Perched for Vespers Nine; Adams: Grand Piano Music. 2x10 piano duo (Midori Koga and Lydia Wong); U of T Saxophone Ensemble, Wallace Halladay, director; Gillian MacKay, conductor. MacMillan Theatre, Edward Johnson Blvd., 80 Queen’s Park. 416-408-0208. $20; $15 (st); $10 (st).

• 7:30: Village Voices. Gloria. Rutter: Gloria; other seasonal works and carol sing-along. Jean Andrews, conductor. St. Andrews Presbyterian Church, 143 Main St., Markham. 905-294-8867. $20; $15 (sr/st); free (under 12).


**A. Concerts in the GTA**

**World, Shostakovitch: Festive Overture; Rimsky-Korsakov: Polonaise from Christmas Eve Suite; Traditional Christmas music from around the world; Chinese folk songs. North 44th Ensemble chamber choir, Yeping Zhao, soprano; Howard Cable, conductor and host; guest: Geoffrey Butler, conductor. Salvation Army Scarborough Citadel, 211 Lawrence Ave. E., Scarborough. 416-429-0007. $30; $25(sr); $15(st). 7:15.**

**9:00: St. Michael’s College Student Union, Sweezy-Todd: The Damen of Fleet Street. Music and lyrics by Sondheim book by h. Wheeler. Peter Grant Mackenzie (Sweeney Todd); Victoria McEwan (Mrs. Lovett); Shelby Meany (Johanna); Joe Loreto (Anthony); Dan Tremblay (Judge Turpin); and others; Mark Wisniewski, director. Hart House Theatre, 7 Hart House Circle, 416-978-2462. $20; $15(st). Also Dec 7, 8mat and even.**

**8:00: Toronto Chinese Orchestra/Chinese Cultural Centre of Greater Toronto. Red Chamber, Mei Han, zheng and xiguan; Gallu Liu, pipa; Chinn Yi, zhongyuan and danrou; Geling Jiang, sanxian and ruan, Chinese Cultural Centre of Greater Toronto, 5183 Sheppard Ave. E. 416-588-8024. 7:30.**

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**Sunday December 2**

**11:00am: Windsor Arms Hotel, Jazz Branch. Ron Davis, piano; Mike Downes, bass. 18 St. Thomas St. 416-971-9866. 150; $35/12 and under). Branch included.**

**2:00: Angelwalk Theatre/Winnipeg Studio Theatre. Ordinary Days. See Dec 1.**

**2:00: Carolyn Hague Presents. Love, Sweet and Sassy: Songs of the Heart. Works from musical theatre and classical repertoire. Carolyn Hague, soprano; Marie-Line Ross, piano. Heliconian Hall, 35 Hazelton Ave. 416-458-7869. 7:30.**

**2:00: Flato Markham Theatre. A Seasonal Celebration. Tchaikovsky: Nutcracker Suite; other seasonal classics. HMCS York Brass Band. 171 Town Centre Blvd., Markham. 905-305-7489. $20; $17(st).**

**2:00: Markham Concert Band. A Seasonal Celebration. Tchaikovsky: Nutcracker Suite; other seasonal classics; HMCS York Brass Band; Meihua Zhao, piano. Flato Markham Theatre, 171 Town Centre Blvd., Markham. 905-305-7489. $22; $17(st).**

**2:00: Paul Mercs Concerts. Raffi. BelgradeGrads Concert. Family concert. Roy Thomson Hall, 60 Simcoe St. 416-872-4255. $27.50–$32.50; $15(55)includes post-show meet and greet.**

**2:00: York Region Community Choir. Noon at Met in Dec./Jan. Free informal concerts on Thursdays from 12:15 - 12:45**

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**Monday December 3**

**12:00: York University Department of Music. Music at Midday: Winter Masterclass in Concert. Patricia Wait, director. Tribute Communities Recital Hall, Room 112, Accolade East Bldg., 4700 Keele St. 416-736-2100 x22926. Free.**


**4:00: Cathedral Church of St. James. Advent Procession of Lessons and Carols. 106 King St. E. 416-364-7865. Free; donations accepted. Religious service.**

**6:30: Hazel Boyle Presents. Out of the Woods Trio. Educational concert inviting students from the ages of 7 to 18 to discover music from around the world. Hart House, 7 Hart House Circle, 416-973-2100 x255. $15; $10(st).**

**7:30: Gallery 345. 30 Found, Things Lost-then-found music for piano and electronics. Nadina Mackie Jackson, bassoon; Hye Won Cecila Lee, piano. 345 Dorane Avenue. 416-822-9781. 7:30(b); $15(st/arts worker).**


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**Tuesday December 4**

**12:00 noon: Canadian Opera Company. Vocal Series: GrimmFest: Happily Ever After. CDC artists perform operatic arias and duets inspired by the Brothers Grimm. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-9231. Free.**

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**The Wholenote December 1 – February 7, 2013**
• 1:00: Cathedral Church of St. James. Music at Midday. Michael Bless, organ. 65 Church Street. 416-384-7785 x231. Freewill offering.

• 7:30: Jesse Barksdale Presents. Introducing Jesse Barksdale. CD release. Poetry Jazz Cafe, 244 Augusta Ave. 416-508-5299. $15(includes CD).


• 8:00: Angelwalk Theatre/Winnipeg Studio Theatre. Ordinary Days. See Dec 1.

• 8:00: Flato Markham Theatre. Carol Wedman. Jazz vocals and piano. 71 Town Centre Blvd. Markham, 905-305-7469. Also Dec 6.

• 8:30: Richard Flohil & Tom Dertinger Present. Leon Redbone. Hugh’s Room. 2261 Dundas St. W. 416-531-6604. $55/$47.50(adv). Also Dec 5.

Wednesday December 05


• 7:00: Civic Light Opera Company. The Sound of Music. Rodgers and Hammerstein. Civic Light Opera Company. The Story. See Dec 1.

• 7:30: Markham District High School Music Department. Sounds of the Season. Holiday concert. Flato Markham Theatre, 171 Town Centre Blvd., Markham. 905-305-7469. Also Dec 5.


• 7:30: Theatre Columbus. The Story. See Dec 4.


• 8:00: Angelwalk Theatre/Winnipeg Studio Theatre. Ordinary Days. See Dec 1.

• 8:00: Civic Light Opera Company. The Sound of Music. See Dec 5.

Thursday December 06


• 7:30: Ensemble Vocal Ensemble. Welcome the Light. Rosamund Phelan, director; Emily Stamat, piano and violin; Anne Lindsay, violin and nyckelharpa. Heliconian Hall, 35 Hazelton Ave. 416-622-3618. $20.

• 7:30: Green Door Cabaret at the Lower Ossington Theatre. Denver Warrack’s New Faces. 100A Ossington Ave. 416-915-6747. $40(reserved); $25; $20(t;st; accompanying adult half price); $10(st). Also Dec 6–9.

• 7:30: Markham District High School Music Department. Sounds of the Season. Holiday concert. Flato Markham Theatre, 171 Town Centre Blvd., Markham. 905-305-7469. Also Dec 5.


Friday December 07


• 7:30: Green Door Cabaret at the Lower Ossington Theatre. Geoffrey Tyler, vocals. 100A Ossington Ave. 416-915-6747. $30(reserved); $25; $20(t;st; accompanying adult half price); $10(st). Also Dec 5.

• 8:00: Music Toronto. Quartet Series: Gryphon Trio. Rachmaninoff: Trio elegiac (1902) in g; Tchaikovsky: Piano Trio in a; new work from Student Composers’ program. Jane Mallet Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-368-7723. 150–$45; $10(t;st); accompanying adult half price); pay-your-age (ages 18–35, plus 16 family and handling fees.

• 8:00: Salt and Light Catholic Media Foundation. Veneto Adoratorum 2012 Featuring the Priests. Christmas classics and standard repertoire performed by The Priests, a classical musical group made up of three Catholic priests. Guests: Amable Youth Singers; Rosanna Rivoiro. Koerner Hall, 273 Bloor St. W. 416-408-0208. $35–$150.

• 8:00: Tafelmusik, French Baroque Christmas. See Dec. 5.

• 8:00: Toronto Symphony Orchestra. Tchaikovsky Spectacular. See Dec 5.

• 8:00: Old Angelwalk Theatre/Winnipeg Studio Theatre. Ordinary Days. See Dec 1.

• 8:00: Civic Light Opera Company. The Sounds of Music. See Dec 5.

• 8:00: Corporation of Massey Hall and Roy Thomson Hall. Do Tell It On The Mountain: The Blind Boys of Alabama Christmas Show. Roy Thomson Hall, 60 Simcoe St.
**A. Concerts in the GTA**

416-872-4255. $39.50–$69.50.

**6:00: County Town Singers. Christmas Concert.** Barbara Ouellette, music director. St. Thomas Anglican Church, 101 Winchester Rd. E., Brooklin. 416-975-1409. $20; $15(st).

**7:00: Etobicoke Philharmonic Orchestra. Winter Wonderland.** Seasonal and classical favourites. Amelia Lyon, flute; Andrew Tees, baritone; Sabatino Vacca, conductor. Humber Valley United Church, 78 Anglesey Blvd., Etobicoke. 416-239-5665. $25; $20(st); $15(sr/arts worker).

**8:00: Via Salzburg. A Warm Place.** Mauff: Concerto No.6 “Quis Hic?”. Mozart: Postcards from the Sky; Mendelssohn: Symphony No.9 in C; Vivaldi: Concerto for Violin and Cello in B-flat. Mayumi Seller, violin and leader. Rosedale United Church, 159 Roxborough Dr. 416-972-9193. $40; $25/student; $10(don).

**8:00: Windmill Theatre.** For the Season of Joy. Christmas Concert. Vaughan Williams: Christmas Fantasia; also carols and gospel music. Windmill Orchestra, Raylin Marcotte, director; Victor Cheng, piano; vocalist include Jason Halas, Heidi Cyrko, Loralie McGuirt, Heather Brissenden, and others. Great Hall, 94 South Service Rd., Mississauga. 905-339-5702. $30. Also Dec 8.

**8:30: Hughes’s Room.** Liam Ticotb: Cicada. CD release. 2261 Dundas St. W. 416-531-6804. $18/$16(adult). $13/adult.


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**Saturday December 08**

**2:00: Canadian Opera Company. The Brothers Grimm.** See Dec 7.

**2:00: Civic Light Opera Company. The Sound of Music.** See Dec 7.

**2:00: St. Michael’s College Student Union. Sweeney Todd.** See Dec 7.


**3:00: Onstage Productions. Sounds of Christmas. Seasonal favourites. 20-member orchestra.** Guest: Ovation Performing Arts Academy; Judy Scott-Jacobs, conductor. Flato Markham Theatre for the Performing Arts, 171 Town Centre Blvd., Markham. 905-305-7469. $26; $24(st); Also at 8:00; also Dec 9.


**7:00: Carla Hultmann & Heidi Saario Present. Memories and Dreams.** Works by Shulba, Köpen, Palmeegra, Rautavaara, Sallinen and Saariho. Carla Hultmann, soprano; Heidi Saario, piano. Heliconian Hall, 35 Hazelton Ave, 416-294-6895. $20; $16(adult).

**7:00: Farmer Memorial Baptist Church. A Classic Christmas Carolfest: Fun for the Whole Family.** 293 South Kingsway, 416-762-3061. Free. [tickets@gtpo.ca](mailto:tickets@gtpo.ca) $25 adults, $20 seniors, $15(students).

**7:00: Newtonbrook United Church.** In the Christmas Spirit. Stories and seasonal music. East York Brass and Woodwinds; Toronto French Montessori School Choir; Seneca Hill Public School; church choir; Paul Blitt, Steven D’Souza and Mark Cullen, hosts. 53 Cummer Ave. 416-222-5417. $10; $5(adult); $5(adult).

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**MAGNIFICAT**

December 8, 2012 at 7:30 pm

Yorkminster Park Baptist Church

1585 Yonge Street, Toronto

Celebrate the joy of the season with winning songs from the 26th annual Amadeus Seasonal Song-Writing Competition, seasonal arrangements by Howard Cable, and other festive works.

Amadeus Choir
The Bach Children’s Chorus
Lydia Adams & Linda Beaupré, conductors
Eleanor Daley & Shawn Grenke, piano and organ
True North Brass

**www.amadeuschoir.com**

416-446-0188

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**WE ARE OPENING ANOTHER SHOW:**

**JOY TO THE WORLD**

Saturday December 8, 8pm

Calvin Presbyterian Church

26 Delisle Avenue

Lenard Whiting conductor

Ensemble TrypTych & UTSC Choir

Brett Kingsbury piano

Beethoven: Choral Fantasy

Harlan: Christmas Canticles

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**WALTZES & OVERTURES**

Saturday January 26, 8pm

Columbus Centre

901 Lawrence Avenue West

David Falls Conductor

Strauss: Die Fledermaus, Eine Nacht in Venedig

Verdi: La Traviata

Donizetti: Don Pasquale

Rossini: Barber of Seville

$25 adults, $20 seniors/students

tickets@gtpto.ca | 416-478-6122
North Brass; Eleanor Daley and Shawn Greko, accompanists. Yorkminster Park Baptist Church, 1585 Yonge St. 416-446-0188. $40; $30(st); $25(under 30); $15(st).

• 7:30: Annexion Singers. December Diaries. Seasonal concert exploring warmth and generosity of spirit. Works by Parce, Lully, Britten, Stroope and others. Guests: Anne Lindsay, fiddle; Barbara Gordon and Kevin Hanchard, actors. Bloor Street United Church, 300 Bloor St. W. 416-988-7747. $20; $15(under 30; free(12 and under).

• 7:30: Canadian Opera Company. The Brothers Grimm. See Dec 7.

• 7:30: Etobicoke Centennial Choir. Sacred Traditions. Haydn: St. Nicholas Mass; Britten: Ceremony of Carols; other festive works. Brenna Conrad, soprano; Courtney V. Munias, alto; John Barber, tenor; David Yang, baritone; Carl Steinhauser, piano; Boris Treivus, organ; Henry Renglich, director. Humber Valley United Church, 76 Anglesey Blvd., Etobicoke.

• 7:30: Merry Christmas at the Rose. Intrada Brass; Patricia Wright, organ. Metropolitan United Church, 56 Queen St. E. 1-866-744-7464. $20.

• 7:30: Toronto Northern Lights Chorus. 'Tis The Season. Intrada Brass; Patricia Wright, organ. Metropolitan United Church, 56 Queen St. E. 1-866-744-7464. $20.

• 7:30: Toronto Welsh Male Voice Choir. Welsh Christmas Concert and Sing-Along. St. Aidan's Church, 70 Silver Birch Ave. 416-681-2222, 25.


• 8:00: Angelwalk Theatre/Winnipeg Studio Theatre. Ordinary Days. See Dec 1.

• 8:00: Aurora Culture Centre. Schoolhouse Concert Series: Postcard Comets. David Partridge, singer-songwriter, 22 Church St., Aurora. 905-713-1818, 15.

• 8:00: Brampton Concert Band. Christmas at the Rose. Darryl Eaton, director; guests: Mayfield Singers, Vince Gassi, conductor; Brampton Youth Concert Band, Susan Barber (director). Rose Theatre Brampton, 1 Theatre Ln., Brampton. 905-847-2300, 25; $20(st); $15(under 12).

• 8:00: Civic Light Opera Company. The Sound of Music. Also 2:00. See Dec 5.

• 8:00: Corporation of Massey Hall and Roy Thomson Hall. Canadian Songbook: Christmas. Central American influenced folk music. Winter Garden Theatre, 189 Yonge St. 416-872-4255. $29.50–39.50.


• 8:00: Greater Toronto Philharmonic Orchestra. Winter Soliloquies. Christmas Music from Canada, England and France. Ron Ka Ming Cheung, conductor. Saint Thomas’ Church, 383 Huron St. 416-519-0528. $20; $15(under 30).

• 8:00: Windmill Theatre. Christmas Concert. See Dec 7.

• 8:00: Hugh’s Room. Kim Stockwood. 2261 Dundas St. W. 416-531-6604. $22.50($20/ad).
A. Concerts in the GTA

- **2:00:** *The Ulyssian Society, 35th Anniversary Celebration*. Beethoven: Moonlight Sonata; Mozart: Fantasy in d; Schelz-Evler: Arabesques on the Blue Danube Waltz; Saint-Saëns: Introduction and Rondo Capriccio. Ricker Choi, piano; Sarah Velasco, violin. Polish Combatants Hall, 206 Beverley St. 416-410-1892.

- **2:30:** *New Music Concerts. Korean Music Festival: The Korean Music Project*. Traditional and contemporary music on Korean instruments, including works by K. Huber and I. Kapilow: Chris van Allsburg’s Polar Express; Dvorák: Cello Concerto in b. Guests: Choristers from the Canadian Children’s Opera Company; Wonderful World of Circus; Jeffrey Carl, baritone; Daniel Hass, cello; Danielle Lisboa, conductor. George Weston Recital Hall, Toronto Centre for the Arts, 5040 Yonge St. 416-467-7142 or 1-855-985-2787. $39; $34(sr); $14(under 18); 2:15: pre-concert talk, instrument petting zoo.

- **3:00:** *Riverdale Share Community Concert*. Riverdale Share Concert: Bagatelles, Shanties and Charlestons. Rosedale Presbyterian Church, 129 Mount Pleasant Rd. 647-472-4583. $20; $10(sr/artst).

- **3:30:** *Tafelmusik. French Baroque Christmas*. See Dec 5.

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**ADVENT LESSONS AND CAROLS**

Music by Palestrina, Lloyd, Poston, Praetorius, Shepard, and Carter

John Tuttle, music director
Rachel Mahon, organ scholar
Trinity College Choir
Sunday, December 9
4:00 pm

TRINITY COLLEGE CHAPEL
6 Hoskin Avenue
416-978-3288
Free admission

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**CAROLS UNITED**

Sunday, Dec. 9 at 1:30 pm
Sing your favourite carols with the Metropolitan Silver Band and Patricia Wright, organist.

Donations support Metropolitan's Community Services programs

Metropolitan United Church
56 Queen Street E., Toronto
416-363-0331 (ext. 26)
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**CAROLS BY CANDLELIGHT**

YORKMINSTER PARK BAPTIST CHURCH
Sunday, December 9, 4:30pm

Join us for a traditional candlelight choral presentation featuring the choirs and musicians of Yorkminster Park.

Doors open at 3:30pm.

1585 Yonge St., (1 block north of St. Clair Ave.)
(416) 922-1167 or visit yorkminsterpark.com

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**Wychwood Clarinet Choir**

TORONTO’S PREMIER CLARINET ENSEMBLE

Christmas. See Dec 8 (note: for this performance, all tickets $20).

- **3:00:** *Eglinton St. George’s United Church. Christmas Carols for Outreach: The Rose of Christmas. Vaughan Williams: Fantasia on Christmas Carols; community carols and other works. Peter Andrew Barley, organ; Fred Kimball Graham, director. 35 Lytton Blvd. 416-481-1141 x250. Freewill offering to benefit Out of the Cold.*

- **3:00:** *Green Door Cabaret at the Lower Ossington Theatre. All Garrison & Mark Rainey: Songs from Peggy and Bess. 100A Ossington Ave. 416-915-6747. $30(reserved); $25;$20(arts worker).*


- **3:00:** *Oakville Ensemble. Messiah Sing-Along. Händel. St. John’s United Church, 262 Randall St., Oakville. 905-825-9740. $30; $25(sr); $15(st); $60(family). Non-perishable food items collected for Salvation Army.*

- **3:00:** *Orchestra Toronto. Polar Express. Ponchielli: Dance of the Hours; Ravel: The Enchanted Garden from Ma Mere L’Oye; Kapilow: Chris van Allsburg’s Polar Express; Dvorák: Cello Concerto in b. Guests: Choristers from the Canadian Children’s Opera Company; Wonderful World of Circus; Jeffrey Carl, baritone; Daniel Hass, cello; Danielle Lisboa, conductor. George Weston Recital Hall, Toronto Centre for the Arts, 5040 Yonge St. 416-467-7142 or 1-855-985-2787. $39; $34(sr); $14(under 18); 2:15: pre-concert talk, instrument petting zoo.*

- **3:00:** *Oriana Women’s Choir. A Canadian Christmas: A Celebration of the Season.* Seasonal music by Canadian composers and arrangers. Mitchell Pady, director. Grace Church on-the-Hill, 300 Lonsdale Rd. 416-978-8849. $25; $20(sr); $10(st).“

- **3:30:** *Toronto Symphony Orchestra. The Snowman.* Animated film with orchestral accompaniment, including the following works: Blake: The Snowman; Wandel: Santa Dwar; Stephenson: A Charleston Christmas; Rockage: Santa’s Smashing Medley; Rimsky-Korsakov: Dance of the Tumblers; traditional favourites; and others. Michele Ragusa, soprano; Cavithra Park Chamber Choir; The Holiday Dancers; Stuart Chaftaz, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828 or 416-593-0889(Chinese). $20–$45; $15.50–$43(child).*

- **3:30:** *Wychwood Clarinet Choir. Toronto’s Premier Clarinet Ensemble.*

**HOLIDAY CONCERT**

December 9th at 3:30pm

Church of St. Michael and All Angels
611 St. Clair Ave. West at Wychwood Ave.

- **3:30:** *Wychwood Clarinet Choir. Holiday Concert 2012. Holiday music and refreshments. Michele Jacot, conductor. St. Michael and All Angels Church, 611 St. Clair Ave. W, 416-923-2161. $15; $10(sr); $5(st).*
• 4:00: Cathedral Church of St. James. Twilight Recitals. Andrew Adair, organ. 65 Church St. 416-364-7865 x231. Freewill offering.


• 4:00: Trinity College Chapel. Advent Lessons and Carols. Works by Palestrina, Lloyd, Paston, Praetorius, and others. Trinity College Chapel Choir; Rachel Mahon, organ scholar; John Tuttle, director. 6 Hoskin Ave. 416-978-3280. Free, donations welcome.

• 4:00: Volunge Lithuanian Choir. Heavenly Angels Exult Him. Susa: Carols and Lullabies. Pat. Johnston, harp; Rick Summers, guitar; Richard Moore, marimba; Bill O'Meara, organ; Dalia Viskontas, director. 416-533-0621. Free, donations welcome.

• 4:30: Choral at the Holy Trinity. The Christmas Story. See Dec 7.


• 7:30: Echo Women’s Choir. / Know Moonlight. Songs of memory, mourning and hope for the darkest nights of the year. Baccal Whita and Alan Gasser, conductors; guest: David Serada, singer-songwriter. Church of the Holy Trinity, 10 Trinity Sq. 416-516-0888. $15(12+); $18(benefit underwaged).

• 7:30: Jubilee United Church. Carols by Candelight. 40 Underhill Dr. 416-447-8946. Freewill offering.


• 7:30: The Thing Is. In Concert. World-jazz fusion concert. Tova Kardonne, voice and compositions; Amy Medvick, voice and flute; Mike Wilt, flute and alto sax; Tom Richard, trombone; David Atkinson, piano; and others; guest: Richard Brown. Drink Club, 282 Brunswick Ave. 416-923-8137. $10.

• 7:30: Theatre Columbus. The Story. See Dec 4.

• 7:30: Toronto Beach Chorale. Gloria. Rutter. Choir, brass, organ and percussion. Kingston Road United Church, 975 Kingston Rd. 416-698-2103. $20; $10(st); free(fundraiser).


• 8:30: Hugh's Room. Ashley MacIsaac. 2261 Dundas St. W. 416-531-6804. $35/$32.50(adv).

Monday December 10


• 7:30: Gallery 345. Christmas with Hi and Lo. See Dec 3.


• 8:00: JazzFM91. Sound of Jazz Concert Series: Christmas Kiss. Diana Panton, jazz vocalist; Guido Basso, trumpet/flugelhorn; Don Thompson, bass; Reg Schwager, guitar. 21 Old Mill Rd. 416-236-2641. $38; $34(st).

Tuesday December 11


• 4:00: Cathedral Church of St. James. Music at Midday. Thomas Gardner, organ. 65 Church St. 416-364-7865 x231. Freewill offering.

• 7:30: Theatre Columbus. The Story. See Dec 4.

• 7:30: Toronto Choristers. An Evening of Song. Christmas Music and Seasonal Carols. Margaret Deeech, accompanist; Margaret Parsons, assistant accompanist; Ralph M. Peters, conductor. Jubilee United Church, 40 Underhill Dr. 416-447-8946. Free, donations welcome.

New Music Concerts DEC. 9 @ 2:30pm: BETTY OLIPHANT THEATRE

Robert Atkin, flute and director. Betty Oliphant Theatre, 404 Jarvis St. 416-961-9594. $35; $25(st/arts worker); $10(st). 7:15: Pre-concert chat.

• 8:00: Hannonford Street Silver Band. Yuletide Celebration. Guests: Amadeus Choir; David Briskin and Lydia Adams, conductors. Metropolitan United Church, 56 Queen St. E. 416-368-7723 or 1-800-708-6754. $45; $40(st); $10(st). See Dec 11.


• 8:00: Music Toronto. Piano Series: George Li, pianist. Underhill Dr. 416-447-8946. Freewill offering.

Wednesday December 12


• 2:00: Civic Light Opera Company. The Sound of Music. Also Dec 10. See Dec 5.

• 4:00: Toronto Symphony Orchestra. A Merry TSO Christmas. Tyabji: A Christmas Overture; Anderson: Sleigh Ride; Williams: Merry Christmas, Merry Christmas (from Home Alone II); Traditional favourites; and others. Colin Mohrnie, narrator; Etobicoke School of the Arts Chorus; Jeff Tyzik, conductor. Roy Thomson Hall, 60 Simcoe St. 416-533-4828 or 1-800-461-4828. $42-$110. Also Dec 12(mat and eve).

• 8:00: Nathan Dett Chorale. An Indigo Christmas. Canticles for Nativity, Mendelssohn: Te Deum; also works by Margtson, Dawson, James, Guillaume and Morris. St. Timothy’s Adult Choir; Edward Connell, organ. St. Timothy’s Anglican Church, 100 Old Orchard Grove N. 416-340-0550. $25.

• 8:00: Toronto Symphony Orchestra. A Merry TSO Christmas. Tyabji: A Christmas Overture; Anderson: Sleigh Ride; Williams: Merry Christmas, Merry Christmas (from Home Alone II); Traditional favourites; and others. Colin Mohrnie, narrator; Etobicoke School of the Arts Chorus; Jeff Tyzik, conductor. Roy Thomson Hall, 60 Simcoe St. 416-533-4828 or 1-800-461-4828. $42-$110. Also Dec 12(mat and eve).

• 8:30: Hugh’s Room. Micah Barnes and the Singers Playground. Guests: J.P. Saxe, Ivy James, Rebecca Codas and others. 2261 Dundas St. W. 416-531-6604. $19/$17(adv).

• 8:00: Nathan Dett Chorale. An Indigo Christmas. Canticles for Nativity, Mendelssohn: Te Deum; also works by Margtson, Dawson, James, Guillaume and Morris. St. Timothy’s Adult Choir; Edward Connell, organ. St. Timothy’s Anglican Church, 100 Old Orchard Grove N. 416-340-0550. $25.

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• 8:30: Hugh’s Room. Micah Barnes and the Singers Playground. Guests: J.P. Saxe, Ivy James, Rebecca Codas and others. 2261 Dundas St. W. 416-531-6604. $19/$17(adv).
The Nylons Christmas Show. The Civic Light Opera Company.

4:00: Toronto Mendelssohn Choir. Festival of Carols. Yorkminster Park Baptist Church. 1565 Yonge St. 416-598-0422. www.tmchoir.org

Friday, December 14


• 7:30: Church of the Holy Trinity. The Christmas Story. See Dec 7.

• 7:30: Green Door Cabaret at the Lower Ossington Theatre. Sam Broverman: A Jewish Boy’s Christmas. 100A Ossington Ave. 416-410-3509.


• 8:00: Civic Light Opera Company. The Sound of Music. See Dec 5.

• 8:00: Etobicoke Community Concert Band. Etobicoke Collegiate Institute, 86 Montgomery Rd. 416-410-1570. $20, 418(1), $5(st/sr), preschooer free.

• 8:00: Flato Markham Theatre. The Nylons Christmas Show. A cappella quartet. 171 Town Centre Blvd., Markham. 905-305-7469. $49–$54. Also at 2:00 ($28).

• 8:00: Gallery 345. The Art of the Piano: Todd Yaun. Gougeon: Piano-Soléil from Six Themes Solitaires; Ravel: sonatine; Bach: Toccata in d; Rachmaninoff: Sonata No.2 in C. 2261 Dundas St. W. 416-351-6804. $27.50/$25(adv). Also Dec 12.

• 10:00: Royal Conservatory. Glenn Gould Schola: Concert in support of Out of the Cold Program at St. Andrew’s Church. Church of the Holy Trinity. 383 Huron St. 416-978-5086. $20; $15(st/sr); $10(st/sr). Also Dec 15(mat and eve).

• 7:30: Alliance Française de Toronto. Landini. Musical improvisation set to the screening of short movies inspired by Méliès’s LunAnimation. Alliance Française de Toronto, 354 Bloor St. E. 416-517-4300. $35. Also at 2:00 ($17).


• 7:00: PianoFest. Advanced students of the piano department perform. Walter Hall, Edward Johnson Bldg., 80 Queen’s Park. 416-408-0208. Free.


• 8:00: Toronto Mendelssohn Choir. Festival of Carols. Lauridsen: O Magnum Mysterium; Sergeant: Silent Night; Rutter: There is a Flower; Halley: Go Tell It On The Mountain; Anderson: Huron Carol; and other works. Mendelssohn Singers; Elora Festival Singers; Neil Edson, conductor and narrator; Matthew Otto, associate conductor. Yorkminster Park Baptist Church, 1565 Yonge St. 416-598-0422. $48–$476; $42–$470(st); $20(VoXis 20 and under).

• 7:00: University of Toronto Faculty of Music. PianoFest. Advanced students of the piano department perform. Walter Hall, Edward Johnson Bldg., 80 Queen’s Park.

• 7:30: University of Toronto Faculty of Music. PianoFest. Advanced students of the piano department perform. Walter Hall, Edward Johnson Bldg., 80 Queen’s Park.
• 8:00: Sinfonia Toronto. Flute Magic: Chan Ka Nin: Strings Together (premiere); Burge: Forgotten Dreams; Borne: Fantasy on a Theme from Bizet’s Carmen; Moricon: Gabriel’s Oboe; Beethoven: String Quartet Op.18 No.3 (orchestral version). Marie Carbbotta, flute; Nurhan Arman, conductor. Glenn Gould Studio, 250 Front St. W. 416-872-4255. $39; $32 (sr); $12 (st).

• 8:00: Toronto Consort. Praetorius Mass for Christmas Morning. A re-creation of a Christmas morning Lutheran mass. Trinity-St. Paul’s Centre, 427 Bloor St. W. 416-694-6337. $10-$59. Also Dec 15, 16.

• 8:00: Univox Choir Toronto. Lux Aeterna. Lauridsen: Lux Aeterna; new works by N. Palej and L. Marchand; also works by Mendelssohn, Gjelio, Rachmaninoff and others. Dallas Bergen, conductor. Christ Church Deer Park, 1570 Yonge St. 416-697-9561. $20/15/adv; $15 (sr/st); free (under 18).

• 8:30: Hugh’s Room. The Arrogant Worms. 2261 Dundas St. W. 416-531-6604. $30/27.50/adv. 

Saturday December 15

• 2:00: Civic Light Opera Company. The Sound of Music. Also 8:00. See Dec 5.

• 2:00: St. Thomas’s Church/Poculi Ludique Societas. A Medieval Christmas: Go We Hence to Bethlehem’s Bower. See Dec 14.

• 2:00: Toronto Children’s Chorus. A Chorus Christmas – Dancing Days. Music by Rutter, Hamilton, and Watson Henderson. Elise Bradley, conductor; guests: Judy Loman, harp; Andy Morris, percussion; Chris Davews; organ; True North Brass quintet. Roy Thomson Hall, 60 Simcoe St. 416-872-4255. $34.50-$44.50.


• 3:30: Living Arts Centre. Mississauga Children’s Choir: Winter Song. Seasonal favourites: works by Rutter and Vaughan Williams. YSO, 4141 Living Arts Dr., Mississauga. 905-306-6000. $15; free (under 12).

• 3:30: York Symphony Orchestra. YSO Holiday Spectacular. Favourite carols, audience sing-along. Guest: York Highlands Chorus; David Bourque, guest conductor. Centre, 427 Bloor St. W. 416-410-0860. $28; $123/11; $115/1tl. Also at 8:00.

• 4:00: Mississauga Symphony Orchestra. Bella Are Ringing! Guest: Matthew Jones, conductor. Hammerson Hall, Living Arts Centre, 4141 Living Arts Dr., Mississauga. 905-306-6000. $48-$62; $43.20-$55.80/adv; $30.16-$26; $2015/16; $180 family of four. No applause; bring your own bell and jingle your approval.

• 4:30: Church of the Holy Trinity. The Christmas Story. See Dec 7; also 7:30pm.


• 7:00: Rose Theatre Brampton. A Christmas Carol: The Musical. See Dec 13.
A. Concerts in the GTA

- **7:00:** St. Thomas’s Church/Poculi Ludique Societas. A Medieval Christmas: Go We Hence to Bethlehem’s Bower. See Dec 14.
- **7:30:** Bach Children’s Chorus/Bach Chamber Youth Choir. Shine Like a Star. Eleanor Daley, accompaniment: Linda Beaulé, conductor. George Weston Recital Hall, Toronto Centre for the Arts, 5040 Yonge St. 416-431-0790 or 1-855-985-2787. $28–$22.
- **7:30:** Church of the Holy Trinity. The Christmas Story. See Dec 7; also 4:30pm.
- **7:30:** Festival Wind Orchestra. Russian Christmas Music. Reed: Russian Christmas Music; Tchaikovsky: The Nutcracker Suite; Rimsky-Korsakov: Variations on a Theme of Glinka. Katrina Libbeld, oboe; Keith Reid, conductor. Betty Oliphant Theatre, 404 Jarvis St. 647-267-6877. $20; $15(st); free(under 9); $45(family).
- **7:30:** Grace Church on-the-Hill. Messiah at Grace Church on-the-Hill. Excerpts from Messiah. Guests: Cantabile Chamber Singers. 300 Lonsdale Rd. 416-498-7884. $20; $15(sr); $10(st).
- **7:30:** Oakville Choral Society. Handel’s Messiah. With full symphony orchestra; orchestration by Mozart. Rebeca Whelan-Martin, soprano; Claudia Lemcky, mezzo; Stephan Harland, tenor; Andrew Tees, baritone; Village Voices, Joan Andrews, conductor; Kristian Alexander, conductor. Flato Markham Theatre, 171 Town Centre Blvd., Markham. 905-305-7400. $28; $18(sr/st); 0:45: Pre-concert chat.
- **7:30:** Kindred Spirits Orchestra. Handel’s Glorious Messiah. With full symphony orchestra.
Concert. See 3:00.

7:30: Theatre Columbus. The Story. See Dec 4.

7:30: VOCA Chorus of Toronto. Shining Night. Seasonal songs of light. Elizabeth Acker, accompanist; Jenny Crober, director; guests: Mary-Ellen Brown, violin; Rachel Pomodini, cello; Ray Dillard, percussion; Daniel Rubinoff, soprano sax; Charlie Royb, guitar/ bouzouki. Eastminster United Church, 310 Danforth Ave. 416-260-0740. $20; $15(st); $10(st).

8:00: Cathedral Bluffs Symphonic Orchestra. Subscription Series Concert No.2. Tchaikovsky: excerpts from Nutcracker; Waltz of the Flowers. St. Michael’s Choir School, 432 Sheppard Ave. E., Scarborough. 416-879-5568. $30–$45. $25–$40(st/ft); free under 12.

8:00: Civic Light Opera Company. The Sound of Music. Also 2:00. See Dec 5.

8:00: Coroporation of Massey Hall and Roy Thomson Hall. The Barra MacNiel’s An East Coast Christmas. With guests Alan Doyle, Jimmy Rankin, David Myles and Meaghan Smith. Roy Thomson Hall, 60 Simcoe St. 416-872-4255. $29.50–$49.50.

1:00: Hugh’s Room. Auld Sisters Celebrate the Season. A mix of holiday music, jazz and pop songs. 2201 Dufferin St. W. 416-531-6804. $22.50/$20(advt); $12/child/8(10)advt.

1:30: Oakville Symphony Orchestra. Family Christmas Concert. Robert De Clara, conductor; guest: Oakville Children’s Choir. Oakville Centre for the Performing Arts, 130 Navy St., Oakville. 905-815-2021 or 1-888-489-7784. $20; $17(t); $13(3pt). Also at 4:00.

2:00: Aurora Culture Centre. A Jacz Family Holiday Concert. Paul Neufeld, piano; Quisha Wint, vocals. 22 Church St., Aurora. 905-713-1818. $15.

2:00: Civic Light Opera Company. The Sound of Music. See Dec 5.

2:00: Jacqueline Gélineau Presents. Jacqueline Gélineau, contralto, and Brah Goldhamer, piano. Works by Brahms, Reichenauer and Handel. With John Holland, baritone; Darlene Shara, soprano; David Colpitts, violin; David Rodrigo, cello; Allan Shanzt, viola; and others. Heliconian Hall, 35 Hazelton Ave. 416-822-3618. PWYC.

2:00: Royal Conservatory. Anagnoson and Kinton. Beethoven: Piano Sonata in D for piano 4-hands; 3 Marches for Piano 4-hands; 8 Variations on a Theme by C.P.E. Bach in D major for piano 4-hands; 8 Variations on Ich denke dein in D; Grosse Fuge in B-flat. James Anagnoson and Leslie Kinton, piano. Mazzoleni Concert Hall, 273 Bloor St. W. 416-408-0208. $32.

2:00: Toronto All-Star Big Band. A Swingin Christmas. Markham Theatre, 171 Town Centre Blvd., Markham. 905-305-7649. $39.


3:00: Cabbagetown Classical Youth Choir. Amahl and the Night Visitors. Gian Carlo Menotti. With guests: Gary Relyea, bass; Alexandre Iovinescu, conductor. St. Peter’s Anglican Church, 188 Carlton St. 416-701-5033. $20. Also at 7:00.


3:00: Christmas Morning. Toronto All-Star Big Band. Asante Christmas. Swinging Christmas. 231-2263. $25; $20(st); free under 12.


3:30: All Saints Kingsway Anglican Church. Never a Brighter Star. Christmas concert with massed choir, chamber orchestra and carols. Pippa Lock, soprano; Margaret Bárdo, mezzo; Kevin Bieman, tenor; Shawn Mattas, baritone; Shawn Genike, conductor; Krista Rhodes, piano. 2850 Bloor St. W. 416-233-1125. $20.

3:30: Green Door Cabaret at the Lower Ossington Theatre. Nancy White and Friends. 100A Ossington Ave. 416-915-6747. $30(reserved); $25; $20(advt).


4:00: Cathedral of St. James. Twilight Recitals. David Briggs, organ. 65 Church St. 416-384-7865 x231. Free will offering.

Welcome yule

Ring in the Yuletide with the Victoria Scholars as they present a concert of carols from Christmas past and present by composers from Canada and around the world. Join the Scholars for a festive and spirited celebration of seasonal music.

FRIDAY, DECEMBER 21, 2012 - 8:00PM
BLESSED SACRAMENT CHURCH
24 Cheriton Avenue (at Yonge St. just south of Lawrence Ave.)

SUNDAY, DECEMBER 23, 2012 - 7:30PM
OUR LADY OF SORROWS CHURCH
3055 Bloor Street W (1/2 block west of Royal York subway)

Admission $25 Seniors & Students $20

The Victoria Scholars
Men's Choral Ensemble

2012-13

Tickets and info 416.761.7776

Thevwholenote.com

December 1 – February 7, 2013
Friday December 21

7:30: Church of the Holy Trinity. The Christmas Story. See Dec 7.
7:30: Green Door Cabaret at the Lower Ossington Theatre. Mark Cassino. 100A Ossington Ave. 416-915-6747. $30(reserved); $25(arts worker).
7:30: Living Arts Centre. Shen Yun Dancers. See Dec 20. Also 7:30.
7:30: Church of the Holy Trinity. The Christmas Story. See Dec 7.
7:30: Green Door Cabaret at the Lower Ossington Theatre. Bicycle Opera. 100A Ossington Ave. 416-915-6747. $25(reserved); $20(arts worker).
7:30: Living Arts Centre. Shen Yun Dancers. See Dec 20. Also 2pm.
7:30: Tafelmusik. Messiah. See Dec 19.
7:30: Theatre Columbus. The Story. See Dec 4.
4:00: Cathedral Church of St. James. Toronto’s Favourite Messiah. See Dec 18.
4:00: Cathedral Church of St. James. Tweedale and banjo music. Studio Theatre, Toronto Centre for the Arts. 5040 Yonge St. 416-250-4708. $18.75. Also Dec 29.

Saturday December 22

2:00: Living Arts Centre. Shen Yun Dancers. See Dec 20. Also 7:30.
4:30: Church of the Holy Trinity. The Christmas Story. See Dec 7; also 7:30pm.
7:30: Church of the Holy Trinity. The Christmas Story. See Dec 7.
8:30: Hugh’s Room. Fred Eaglesmith. 2261 Dundas St. W. 416-531-6804. $37.50/$35(adv).
8:00: That Choir. That Choir Carols.

Whitacre: Lux Aeterna; Eger; Lux Aeterna; Giacomini: A Christmas Gathering (new commission); Gjeilo: O Magnum Mysterium; also a reading of a Child’s Christmas in Wales and seasonal carols. Conrad Gold, organ; Craig Pike, conductor. St. Patrick’s Church, 141 McCaul St. 416-463-9303. $20; $15(arts worker); $5(st). Proceeds of portion to benefit the St. Patrick’s Parish Out of the Cold program.
8:00: Toronto Symphony Orchestra. Toronto’s Favourite Messiah. See Dec 18.
8:00: Victoria Scholars. Welcome Yule. Carols from Christmas past and present. Our Lady of Sorrows Church, 3055 Bloor St. 416-761-7776. $25; $20(arts worker). Also Dec 21 (Blessed Sacrament Church).

Monday December 24


Thursday December 27

7:30: Theatre Columbus. The Story. See Dec 4.

Friday December 28

7:00: Prologue for the Performing Arts. Sheesham and Lotus. Old-time, ragtime, fiddle and banjo music. Studio Theatre, Toronto Centre for the Arts, 5040 Yonge St. 416-250-4708. $18.75. Also Dec 29.
8:00: Ensemble Polaris. Definitely NOT the Nutcracker – Part Two. New arrangements of Tchaikovsky’s Russian folk tunes and other works. Marco Eira, guitarists; Kirk Elliott, various instruments; Margaret Gay, cello; Ben Grossman, hardy gurdy; Katherine Hill, voice and nyckelharpa; Alison Melville, baroque flute and recorders; Colin Savage, clarinets and recorders; Jeff Wilson, percussion. St. David’s Anglican Church, 48 Donlands Ave. 416-588-4301. $22; $15(st). Also Dec 14.
8:00: Toronto Operetta Theatre. The Merry Widow. Franz Lehár. Featuring Leslie Ann Bradley, Elizabeth Beeler, Adam Luther, Keith
A. Concerts in the GTA

Definitely NOT the Nutcracker
Part Two!
FRIDAY, DECEMBER 28 @ 8 pm
St David’s Anglican Church,
49 Donlands Avenue
$22 ($15 st/sr)
Info: 416-588-4301

Ensemble POLARIS
Marco CERA – Kirk ELLIOTT – Margaret GAY – Ben GROSSMAN
– Katherine HILL – Alison MELVILLE – Colin SAVAGE – Jeff WILSON

THE MERRY WIDOW
Franz Lehár

December 28*, 29, 30 (mat.), 31,
January 3*, 4*, 5, 6 (mat.)

*15% Savings Thursday or Fridays – for discount use code WIDOW15
30% Discount for Groups (20 or more)

www.torontooperetta.com
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NEW YEAR’S CONCERT
SALUTE TO VIENNA 2013
January 1
2:30pm
roythomson.com

NEW YEAR’S EVE
7pm
roythomson.com

The Musicians In Ordinary for the Lutes and Voices
2PM January 1 and 8PM January 2, 2013
Heliconian Hall, 35 Hazelton Avenue
Baroque music by Vivaldi, A. Scarlatti and others

Baroque music by Vivaldi, A. Scarlatti and others

Hallie Fishel soprano, John Edwards, archlute, with Christopher Verrette and Edwin Huizinga, baroque violins, and
Philip Fournier, harpsichord

Single tickets $25
Students & Seniors $20

http://www.thewholenote.com

December 1 – February 7, 2013

The Epoch Times

A. Scarlatti and others

The story of a woman’s wrestling with justice and identity in Israel and Palestine, featuring live music. Performed by Rebecca Auerbach, Jeff Irving, Sam Khalifeh, Michael Rubenstein, Maryam Tollar and others; Jennifer Brewin, director. Factory Theatre Mainspace, 125 Bathurst St. 416-966-1062. Also Jan 6, 9, 12, 13. Start times vary.

Your event could be listed here.
listings@thewholenote.com

Wednesday January 02

• 8:00: Musicians in Ordinary. A New Year’s Day Concert. See Jan 1.
• 8:30: Toronto Fringe/Total Betty Productions. Liza Live! Cabaret starring an impersonated Liza Minnelli. Written and performed by Jennifer Walls; Donovan LeNabat, piano; Jamie Bird, percussion; Byron Laviolette, director. Factory Theatre Antechamber, 125 Bathurst St. 416-966-1062. Also Jan 5, 6, 9, 12, 13. Start times vary.

Thursday January 03

• 8:00: Toronto Operetta Theatre. The Merry Widow. See Dec 28.

Tuesday January 01

• 2:30: Attilla Glatz Concert Productions/

Thursday January 03

• 8:00: Flato Markham Theatre. New Year’s Eve Celebration with Jim Witter. Hits of the 60s, 70s and 80s. 171 Town Centre Blvd., Markham. 905-305-7469. $75–$39 (17 and under).

Wednesday January 02

• 8:00: Toronto Operetta Theatre. The Merry Widow. See Dec 28.
• 2:30: Attilla Glatz Concert Productions/:

Monday December 31

• 7:00: Prologue for the Performing Arts. Sheesham and Lotus. See Dec 29.

Saturday December 29

• 7:30: Theatre Columbus. The Story. See Dec 4.
• 8:00: Toronto Operetta Theatre. The Merry Widow. See Dec 28.
• 8:30: Hugh’s Room. Susie Vinnick. 2261 Dundas St. W. 416-531-6604. 422.50(4/adv).

Sunday December 30

• 2:00: Toronto Operetta Theatre. The Merry Widow. See Dec 28.
• 4:00: Cathedral Church of St. James.
Friday January 04

- 7:00: Living Arts Centre. Shrek the Musical. Hammerson Hall, Living Arts Centre, 4141 Living Arts Dr., Mississauga. 905-308-6000, $60–$90; 448–727(tuesday 12). Also Jan 5, 6.
- 8:00: Toronto Operaletta Theatre. The Merry Widow. See Dec 28.
- 8:00: Toronto Operaletta Theatre. The Merry Widow. See Dec 28.
- 9:00pm: Toronto Fringe | Pompé Grenade Productions. The Peace Maker. See Jan 2.

Saturday January 05

- 1:00: Living Arts Centre. Shrek the Musical. See Jan 4. Also 1pm.
- 7:00: Living Arts Centre. Shrek the Musical. See Jan 4. Also 1pm.
- 8:00: I Furiosi. Favourite Classics. Year’s Concert: An East-Meets-West of Favourite Classics. Straus: Overture to Die Fledermaus, Rachmaninov: Piano Concerto No.2 in c, Bernstein: Overture to Candide, Saint-Saëns: Introduction and Rondo Capriccioso, Bassi: Fantasy on themes from “Rigatella.” Toronto Festival Orchestra; Leonard Gilbert, piano; Kerson Leong, viola; Yao Guang Zhai, clarinet; Huan Jing, conductor. George Weston Recital Hall, Toronto Centre for the Arts, 5504 Yonge St. 416-490-7962 or 416-733-9388.

Sunday January 06

- 1:00: Living Arts Centre. Shrek the Musical. See Jan 4.
- 2:00: Toronto Operaletta Theatre. The Merry Widow. See Dec 28.
- 3:00: Islington United Church. Carols for Twelfth Night. Celebration of Ephiphany. Choirs of Islington and Royal York Road United Church, John Derksen and Doug Brownlie, directors.
- 8:30: Hugh’s Room. Connie Kadour. 2261 Dundas St. W. 416-531-6804. $30($27.50 adv). Also Jan 5.

Tuesday January 08


Wednesday January 09

- 7:00: Toronto Fringe | Pompé Grenade Productions. The Peace Maker. See Jan 3.

January 10 at 8 pm

Music TORONTO
TOKYO QUARTET

Sun. 6th Jan. at 4 p.m.
Choral Evensong followed by Epiphany Tea and

DOWLAND to BRITTEN

Guitarist Doug Hibovski marks two key anniversaries with glorious music by John Dowland (1563-1626) Benjamin Britten (1913-76) including Britten’s famous Nocturnal after John Dowland

St. Olave’s Church
Bloor and Windermere 416-769-5685 stolaves.ca

December 1 – February 7, 2013

I FURIOSI baroque ensemble

January 5th, 2013
8 pm

with guest:

James Johnstone, harpsichord

SOME PEOPLE NEVER GET ENOUGH OF A GOOD THING

Eastminster United Church
310 Danforth Avenue

http://www.ifuriosi.com

Event Sponsor:

ilidelun

New Year’s Concert

January 5, 2013
8:00 p.m.
George Weston Recital Hall, Toronto Centre for the Arts
5040 Yonge Street

Conductor: Huan Jing, Winner at China Li Dejun National Conducting Competition

Pianist: Leonid Bernstein, 1st Prize winner at Canadian Chopin Competition Violinist: Kerson Leong, 1st Prize Junior winner at the Munchen Competition Clarinetist: Yao Guang Zhai, Associate Principal Clarinet of TSO

Toronto Festival Orchestra

Straus: Overture from “Die Fledermaus” Rachmaninov: Piano Concerto No. 2, mvt. 3

Saint-Saëns: Introduction and Rondo Capriccioso (Violin and Orchestra)

Luigi Bassi: Fantasy on themes from “Rigatella” (Clarinet and Orchestra)

Bernstein: Overture from “Candide”, Plus More........

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

Ticketmaster: 1-855-95t-2787

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

The Li Delun Music Foundation (404Finch) 416-469-7962

Harlin Graphic and Signs (Chinatown) 416-593-9380

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www.bloorwindermere.com

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thewholenote.com
A. Concerts in the GTA

• 8:00: Music Toronto. Quartet Series: Tokyo Quartet. Bartók: String Quartet No.4; String Quartet No.5; Haydn: String Quartet in G Op.74 No.3 “The Rider.” Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723. 450–550; $110(st), accompanying adult half price; pay-your-age (ages 18–35, plus $4 facility and handling fees).

• 8:00: Toronto Symphony Orchestra. Mozart Delights for Violin, Flute & Harp. Mozart: Overture to the Magic Flute; Concerto for Flute and Harp K297c; Violin Concerto No.4 K218; Serenade No.7 in D K248. Nora Shulman, flute; Heidi Gorton, harp; Augustin Hadelich, violin; Peter Kundjian, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828 or 416-593-0889(Chinese). $29–1145. Also Jan 12, 13,18, George Weston.


Sunday January 13


• 3:00: Toronto Symphony Orchestra. Mozart Delights for Violin, Flute & Harp. Mozart: Overture to the Magic Flute; Concerto for Flute and Harp K297c; Violin Concerto No.4 K218; Serenade No.7 in D K248. Nora Shulman, flute; Heidi Gorton, harp; Augustin Hadelich, violin; Peter Kundjian, conductor. George Weston Recital Hall, Toronto Centre for the Arts, 5040 Yonge St. 416-593-4828 or 416-593-0889(Chinese). $29–1145.


Thursday January 17


• 8:00: Tafelmusik. Baroque Lounge. Collaborative program conceived, scripted and acted by R.H. Thomson. Works by Handel, Galliard, Quantz, Sammartini, Bononcini and Pepusch. Jeanne Lamon, director. Trinity-St. Paul’s Centre, 427 Bloor St. W. 416-904-6337. $25–$49. $12–$17(st); 416–477035 and under). Also Jan 18, 19, 20(st), George Weston Recital Hall.

• 8:00: Toronto Symphony Orchestra. Mozart Symphony No.40. See Jan 16.

Friday January 18

• 1:30: York University Department of Music. Jazz at Midday: Asia with Mr. Young

Music TORONTO

KAORI
YAMAGAMI

Cellist

January 17 at 8 pm

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thewholenote.com December 1 – February 7, 2013

KAORI YAMAGAMI Cellist

January 17 at 8 pm
singers in the classical voice performance stu
dios of Stefanie Bogle, Norma Burrows,
Michael Donovan, Janet Obermeyer, and Karen
Rymal; Susan Black, piano. Martin Family
Lounge, Rm.219 Accademia East Bldg., 4700
Keele St. 416-736-2100 x22926. Free.

• 7:30: Brampton Folk Club. Friday Folk
Night: Traditional Canadian Fiddling by the
Métis Fiddle Quartet. Sanderson Hall, St. Paul’s
United Church, 30 Main St. S., Brampton. 647-233-3865. $12; $10(st).

• 8:00: Corporation of Massey Hall and Roy
Thomson Hall. Pacho Peña. Flamenco guitar.
Roy Thomson Hall, 63 Simcoe St. 416-872-
4255. $39.50–$49.50.

• 8:00: Flato Markham Theatre. Dominic
Mancuso & The Sultans of String. Multilingual
singer-songwriter and six-piece world music
ensemble. 171 Town Centre Blvd., Markham.
905-305-7469. $49–$54.

• 8:00: Royal Conservatory. Soledad Barrio
and Noche Flamenca. Koerner Hall, 273 Bloor
St. W. 416-408-0208. $45–$90. Postlude
performance by the Jorge Miguel Flamenco
Ensemble.

Friday January 18

• 8:00: Chamber Music Mississauga.
From Page to Stage: Great Authors & Great
Composers Series: Happy Birthday, Edgar
Allen Poe & Erica Goodman! Poe: The Raven
(music by A. Louie); Conte Fantastique (music
by A. Caplet); Beethoven: String Quartet
Op.131 No.14; Purcell: Chaconne. Mississauga
Symphony principal strings; Erica Goodman,
harp; Angela Fusco, narrator. Great Hall,Uni-
tanian Congregation of Mississauga, 84
South Service Rd., Mississauga. 905-848-0015. 330; $15(st); $10(family).

• 8:00: Gallery 345. Lara Downes: The Exiles
Cafe. Solo piano works of the 19th and 20th
centuries. Works by Chopin, Rachmaninoff,
Korgnold, Prokofiev, Stravinsky and others 345
Sorauren Ave. 416-822-9781. $30; $25(st).

• 8:00: Music Sunday. Foggy Hegotown Trio. 2 Norbert

• 1:00: University of Toronto Faculty of
Music. UTSO Concerto Competition Final.
Walter Hall, Edward Johnson Blvd., 90 Queen’s

• 2:00: Royal Conservatory. Andrés Díaz and
Friends. Rachmaninoff: Cello Sonata in g major
Duo; Fette; Snow in June. Mark Deggan, Morris
Palter, David Kent and John Rudolph, percus-
sion; Jeanie Chung, piano. Koerner Hall, 273 Bloor
St. W. 416-408-0208 x32.

• 2:30: University of Toronto Faculty of
Music. New Music Festival: Opera Student
Composer Collective. Modern adaptation of
Sophocles’s Antigone, composed by U of T stu-
dents with libretto by Michael Patrick Albano.
gamUT Ensemble, Sandra Horst, conductor.
Walter Hall, Edward Johnson Blvd., 90 Queen’s

• 3:00: Hart House Music Committee.
Sunday Concerts: 656th Concert: Sultans of
String. Great Hall, Hart House, 7 Hart House

• 3:30: Tafelmusik. Baroque London. See
Jan 17.

• 8:00: Hugh’s Room. Gordon Lightfoot
Tribute. See Jan 18.

Saturday January 19

• 1:30: Toronto Symphony Orchestra.
The Magic Horn. Broughton: The Magic Horn;
Greig: Morning and Arabian Dance form Peer
Gynt; Saint-Saëns: Bacchanale from Samson
and Delilah. Magic Circle Mime Company,
mimes; Peter Dundjian, conductor. Roy
Thomson Hall, 60 Simcoe St. 416-593-4828
or 416-593-0888(Chinese). $20–$32. Also
at 3:30.

• 3:30: Toronto Symphony Orchestra. The
Magic Horn. See 1:30.

Sunday January 20

• 10:15 am: St. John’s United Church. World
Music Sunday. Foggy Hegotown Trio. 2 Norbert

• 1:00: University of Toronto Faculty of
Music. UTSO Concerto Competition Final.
Walter Hall, Edward Johnson Blvd., 90 Queen’s

• 2:00: Royal Conservatory. Andrés Díaz and
Friends. Rachmaninoff: Cello Sonata in g major
Duo; Fette; Snow in June. Mark Deggan, Morris
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Walter Hall, Edward Johnson Blvd., 90 Queen’s

• 3:00: Hart House Music Committee.
Sunday Concerts: 656th Concert: Sultans of
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• 3:30: Tafelmusik. Baroque London. See
Jan 17.

• 8:00: Hugh’s Room. Garden Lightfoot
Tribute. See Jan 18.

Monday January 21

• 12:00 noon: Canadian Opera Company.
Chamber Music Series: Meditations on East
and West. Takekuma: Bryce; Rawil: Three
Poèmes de Stéphane Mallarmé, Stravinsky:
Three Japanese Lyrics. Artists of the Glenn
Gould School, Barry Shiffman, director. Richard
Bradshaw Amphitheatre, Four Seasons Centre
for the Performing Arts, 145 Queen St. W. 416-
363-8231. Free.

• 12:30: York University Department of
Martin Family Lounge, Rm.219 Accademia
East Bldg., 4700 Keele St. 416-736-2100 x22926.
Free.

• 6:00: Hot Tea and Cool Jazz. Joel Hart
Sweeps! Victoria Room, Old Mill Inn, 21 Old Mill
Rd. 416-236-2641. $29 includes refreshments.

• 7:30: Royal Conservatory. Joaquin
Fuléquez Conducts. Janáček: Capriccio for
Piano Left-Hand and Winds; Stravinsky: Concerto E-flat “Dumbarton Oaks.” Glenn
Gould School Chamber Ensemble. Mazzoleni
Concert Hall, 273 Bloor St. W. 416-408-0208
315.

• 7:30: Summers International. World
Premiere Centrediscs 2 CD Set Launch:
“Rhapsodies & Fantasies” “Cavassini:
Rhapsodies & Fantasies. Christina
Petrovska-Duclou, piano. Glenn Gould Studio,
250 Front St. W. 416-872-4255. $20; $15(st)
st. Painter’s paintings inspired by the music
projected at concert.

• 7:30: University of Toronto Faculty of
Music. Small Jazz Ensembles. Upper Jazz
Studio, 90 Wellesley St. W. 416-408-0208.
Free.

• 8:00: Music Toronto. Piano Series: Marc
André Hamelin, piano. Bach: Organ Fantasy
The Wholenote
Ubukata, piano. Walter Hall, Edward Johnson Blvd., 80 Queen’s Park. 416-735-7982. $50; $25(students, rush seats). 8:00: Opera by Request. Tosca. Puccini. Joni Henson, soprano (Tosca); Steven Sherwood, tenor (Cavaradossi); Gene Wu, baritone (Scarpia); William Shookhoff, piano and music director. College Street United Church, 452 College St. 416-455-2385. $20.

Sundays, 12:00 noon:


Toronto Symphony Orchestra.

See Jan 26.

Toronto Singing Studio.


Royal Conservatory, Monica Whicter, soprano; Liz Upchurch, piano, and Marie Béard, violin. Mazzoleni Concert Hall, 273 Bloor St. W. 416-408-0208. $32.


Toronto Symphony Orchestra.


Monteverdi: Lauda Jerusalem and Other World Premiers; Mozart: Requiem. Ontario Philharmonic. See Jan 30.

Toronto Centre for the Arts

18, 14, 17, 20, 23. Start times vary.

Canadian Opera Company.


Thursdays:

12:00 noon:


12:00 noon:


12:30 York University Department of Music. Faculty Spotlight Series. Patricia Dustman, clarinet; Mark Chambers, cello; Elizabeth Ackler, piano. Tribute Communities Recital Hall, Rm.112 Accolade East Blvd., 4700 Keele St. 416-736-2100 x22926. Free.

2:00: Flato Markham Theatre. Swing Shift Big Band: A Tribute to Sinatra. 171 Town Centre Blvd., Markham. 905-305-7469. $16.


See Jan 25.

2:00 Acting Up Stage Company/Factory Theatre.


8:00: Corporation of Massey Hall and Roy Thomson Hall. Jazz at Linear Center Orchestra with Wynton Marsalis. Massey Hall, 178 Victoria St. 416-872-4255.

Music Toronto Quartet

Thursday January 31

8:00: Rose Theatre Brampton. Taj Mahal. 1 Theatre Ln. 905-874-2380. $59+4. Free.

9:00: Tafelmusik. Vivaldi, Handel & Sandrine Piau.

Vivaldi: In furore; Handel: arias from Giulio Cesare. Sandrine Piau, soprano; Tafelmusik Baroque Orchestra, Jeanne Lamon, director. Trinity-St. Paul’s Centre, 427 Bloor St. W. 416-964-6337. $39—$95; $35—$79; $120—$175 (under 35 and under). Also Feb 1, 2, 3, 5.

Orion

1st-3rd February 2013

7:30: University of Toronto Faculty of Music. Wind Symphony. Leeman: March of the Belgian Parachutists; Healey; One Midsummer’s Night’s Dream. 1 Rm.112 Accolade East Blvd. 416-964-6337. $39—$95; $35—$79; $120—$175 (under 35 and under). Also Feb 1, 2, 3, 5.
A. Concerts in the GTA


• 8:00: Acting Up Stage Company/Factory Theatre. Do You Want What I Have Got? A Craiglist Cantata. See Jan 30.

• 8:00: Aurora Culture Centre. Great Artist Piano Series: Chu-Fang Huang, piano. Works by Haydn, Chopin, Wanghua Chu and others. 22 Church St., Aurora, 905-713-1818. $30; $25(sr/st).

• 8:00: Tafelmusik. Vivaldi, Handel & Sandrine Piau. See Jan 31.

• 8:30: Hugh’s Room, Garnet Rogers. 2261 Dundas St. W. 416-531-6604. $27.50/$25(adv).

Saturday February 02

• 2:00: Canadian Opera Company. Tristan und Isolde. See Jan 29.

• 2:00: St. Anne’s Music and Drama Society. Gilbert & Sullivan: The Gondoliers. See Jan 25.


• 7:30: Toronto Symphony Orchestra. Tchaikovsky Symphony 4. See Jan 31.

• 8:00: Acting Up Stage Company/Factory Theatre. Do You Want What I Have Got? A Craiglist Cantata. See Jan 30.

• 8:00: Aurora Culture Centre. Indie Music Series: Duffy & Ebata, Vocals and piano. 22 Church St., Aurora, 905-713-1818. $15.

• 8:00: Cathedral Bluffs Symphony Orchestra. Subscription Series Concert No.3.

• 8:00: Dali String Quartet. “Classical Roots, Latin Soul”. 3:15pm Sunday February 3 Mendelssohn, Villa-Lobos + Turina, Garдель, Amaya, Valdes, Almarán Walter Hall

Music & Truffles (Latin style)! 1:15-2:15pm $30/$20 under 30, M&T $13. 416-922-3714x103

www.mooreadlconcerts.com

Mooreadl Concerts
Anton Kuerti, Artistic Director
Dali String Quartet
“Classical Roots, Latin Soul”
3:15pm Sunday February 3
Mendelssohn, Villa-Lobos + Turina, Garдель, Amaya, Valdes, Almarán
Walter Hall
Music & Truffles (Latin style)! 1:15-2:15pm
$30/$20 under 30, M&T $13.
416-922-3714x103

www.mooreadlconcerts.com

Syrinx concerts toronto
February 3, 2013
Catherine Oordonneau, piano
Kai Gleusstein, violin
Norbert Palej: Sonatina for Violin and Piano
Beethoven: Sonata #10 for Violin and Piano
Shostakovich: Four Preludes Opus 34

3pm Heliconian Hall, 35 Hazelton Ave. www.syrinxconcerts.ca
Tickets $25 Students $20 info: 416-654-0877


• 8:00: Music Gallery. Emergents Ill: Maybe Joe by Jesse Fetterman. Singer-songwriter and electric jazz artist. 197 John St. 416-204-1080. $10.


• 8:00: Tafelmusik. Mozart for the Performing Arts. 130 Navy St. 905-815-2021 or 1-888-489-7784. $35; $20(st); $8(Feb 3 mat).

• 8:00: Royal Conservatory. Moew. Performance art and cabaret. Koerner Hall, 273 Bloor St. W. 416-408-0208. $28–$47.50.

• 8:00: Tafelmusik. Vivaldi, Handel & Sandrine Piau. See Jan 30.

• 8:30: Hugh’s Room. Farheen. 2261 Dundas St. W. 416-531-6604. 4:20(18+). Sunday February 03


• 2:00: Canadian Opera Company. La Clemenza di Tito. Mozart. Michael Schade, tenor (Tito); Isabel Leonard, mezzo (Sesto); Ken Alkema, soprano (Vitellia); Mireille Asselin, soprano (Serena); Vasilis Giannitsas, countertenor (Julius). See Jan 30.

• 3:00: Amici Chamber Ensemble. Beethoven: Symphony No.5. Walter Hall, 35 Hazelton Ave. 416-922-3714 x103.

• 3:00: Syrinx Sunday Salons. Kai Gleusstein, violin, and Catherine Oordonneau, piano. Palej: Sonata for violin and piano.

• 6:00: New Music Concerts. Canadian Music: Past, Present and Future. Weinzierl: Interplay for piccolo tuba and piano; Schaefer: Trio for Flute, Viola and Harp; Scime: New Work for soprano and ensemble; Cherny: Die klingende Zeit; Harman: Peculiar Routines; Betty Oliphant Theatre, 404 Jarvis St. 416-861-9594. 4:30; 45(min)/arts worker; $10(sat). 7:15: Pre-concert chat.

• 8:00: Royal Conservatory/Alliance Française de Toronto/Bureau du Québec. Louis Lortie and Hélène Mercier, piano. Mozart: Andante and Variations in G; Schubert: Fantasy in f; Ravel: Papillote espagnole; Rachmaninov: Symphonic Dances; Liszt: Rêveries de Don Juan. Koerner Hall, 273 Bloor St. W. 416-408-0208. 4:45–490.


Your event could be listed here. listings@thewholenote.com

King St. W. 416-901-6279. 4:50; 45(min)/arts worker; $10(sat).


• 8:00: Corporation of Massey Hall and Roy Thomson Hall/Attila Guz Hang Over Productions. The Black Watch and the Band of the Scots Guards. Roy Thomson Hall, 60 Simcoe St. 416-872-4255. $49.50–$49.75.

• 8:00: New Music Concerts. Canadian Music: Past, Present and Future. Weinzierl: Interplay for piccolo tuba and piano; Schaefer: Trio for Flute, Viola and Harp; Scime: New Work for soprano and ensemble; Cherny: Die klingende Zeit; Harman: Peculiar Routines; Betty Oliphant Theatre, 404 Jarvis St. 416-861-9594. 4:30; 45(min)/arts worker; $10(sat). 7:15: Pre-concert chat.

December 1 – February 7, 2013

thewholenote.com
**Monday February 04**

- **7:00:** University of Toronto Faculty of Music. Monday Evening Concerts: Berlioz Philharmonic Wind Quintet. Mozart: Three Fantasies for mechanical organ (arr. Hasell); Haas: Quintet Op. 10; Bartók: Three pieces braves; Milhaud: La Cheminée du roi René; Francaix: Quoitno N. 1. Walter Hall, Edward Johnson Blvd., 80 Queen’s Park. 416-408-0208. $35; $25(st); $10(1st).

**Tuesday February 05**


**Wednesday February 06**


**Thursday February 07**


**Saturday December 01**


**Sunday December 02**

- **2:00:** Garden City Productions. Nonsense. See Dec 1.

- **2:30:** Kingston Symphony. European Romance. Schumann: Piano Concerto in A; Dvořák: Symphony No. 8; Mozart: Overture to the Marriage of Figaro. Grand Theatre, 218 Princess St., Kingston. 613-530-2050. $20–$49.

**Monday December 03**

- **8:00:** Acoustic Music Concerts and The Aeolian. The Kruger Brothers. Aeolian Hall, 795 Dundas St., London. 519-887-4500. $30/$25(adv).

**Tuesday December 04**


**Thursday December 06**


**Friday December 07**

- **7:30:** Deborah Chagnon Presents. Rant Maggie Runt: Frost & Fire – A Celtic Christmas
### Saturday December 08

- **7:30**: Sound Investment Community Choir. *A Christmas Gift*; Rutter; Glorietta; also White Christmas, Christmas Song, other Christmas classics and sing-along. Trillium Brass Quintet, Brian Rae, conductor; Keiko Yoden-Kuefner, accompaniment. Trinity United Church, 140 Maple St., Collingwood. 705-293-0573. $20; free(12 and under). Also Dec 8(mat). 205-688-5550.

### Sunday December 09

- **7:30**: Chorus Niagara Messiah. Handel. With the Talisker Players on period instruments. Jacqueline Woodley, soprano; David Trudgen, countertenor; Isaiah Bell, tenor; Anthony Cleverton, baritone. Calvary Church, 89 Scott St., St. Catharines. 905-688-5550. $33; $33(sr); $15(st). 519-578-3525. 11:50 and 1:45. Pre-concert chat. Also Dec 8 (Gimbsby).
- **2:30**: Peterborough Community Carol Sing Committee. Peterborough Community Carol Sing: A Christmas Event for Everyone. An afternoon of traditional carols of the season. Guests: Barb Monaghan; Major John Murray; Graham Hart; Linda Kash; Rev Frank Patrick; Peterborough Salvation Army Band, Ron Reid, bandmaster; choirs from local churches. St. Paul’s Presbyterian Church, 120 Murray St., Peterborough. 705-745-1411. Free. Special offering will be taken with all proceeds to Peterborough Salvation Army Christmas Hamper Fund.
- **3:00**: Elora Festival. Messiah. Elora Festival Singers and Orchestra; Noel Edison, conductor. St. Joseph’s Church, 760 St. David St., Fergus. 519-846-0331. 140 + HST.

### Monday December 10

- **2:00**: Sanderson Centre for the Performing Arts. John McDermott’s Annual Christmas Concert. Choirs of Eden High School, Holy Cross Catholic Secondary School; Children's Chorus of CIBC Run for the Cure. 519-758-8090 or 1-888-265-0170. Free. offerring. All proceeds go to Christmas Community Care.

### Wednesday December 12

- **2:30**: Central United Church. Senior’s Serenade: Christmas music performed by students from Infielder Secondary School. 54 Ross St., Barrie. 705-726-1181. Free.

### Thursday December 13

- **7:30**: Centre for the Arts, Brock University. The Klezmatics. Sean O’Sullivan Theatre, 500 Glenridge Ave., St. Catharines. 905-466-5550 x2257. $5.
- **8:00**: Acoustic Muse Concert/The Aeolian. Rant Maggie Rant: Frost & Fire – A Celtic Christmas Celebration. The Pearl Company, 16 Steven St., Hamilton. 1-877-700-3130. $35/$25(adv).

### Christmas is Coming

Celtic Christmas Concert. Aeolian Hall, 795 Dundas St. London, 519-473-2089 or 519-672-7950. $30/$25(adv).

672-7950. $30/$25(adv).

With works by Verdi, Williams, Taverner, Audience Carol Sing Collier Street United Church, Barrie $20-$22 at door, $10 (17 and under)

Wednesday January 02

12:00 noon: Midday Music with Shigeru. Valentina Sadovsky, piano. Works by Liszt and Barber. Hi-Way Pentecostal Church, 50 Anne St. N., Barrie, 705-726-1181. $5, free(st).

Wednesday January 09

2:30: Senior’s Serenade. Mike Lewis, jazz piano. Central United Church, 54 Ross St., Barrie, 705-726-1181. Free.

Saturday December 1

8:00: Kitchener-Waterloo Chamber Music Society. Schiavinon Trio. Mozart: Trio in C K548; Brahms: Trio No.2 in C; Tchaikovsky: Trio in a. Marina Brankovic, violo; Miriam Stewart-Kroeker, cello; Heidi Wall, piano. KWCMS Music Room, 57 Young St. W., Waterlo. 519-886-1673. $20, 15(s); $10(st).

Monday January 14


Wednesday January 16

12:00 noon: Music at St. Andrew’s. Matthew Whitefield, organ; Jessika Monea, soprano. St. Andrew’s Presbyterian Church, 47 Owen St., Barrie, 705-726-1181. $5; free(st).


Thursday January 17


Saturday January 19


Sunday January 20


3:00: Elora Festival. Soup Concert. Mozart: Requiem K626. Elora Festival Singers; Noel Edison, conductor. St. John’s Church, 36 Henderson St., Elora. 519-846-0331. $35 (concert and lunch); $25 (concert only).

3:00: Metropolitan United Church of London. A Service of Lessons and Carols for the season of Epiphany. Metropolitan United Church, 468 Wellington St. London, 519-432-7189 x27. $20 suggested donation.

3:00: St. Paul’s United Church. Community Hymn Sing with Choir and Instrumentalists. Stephanie Burgoyne, director. 48 Broadway St. W., Paris. 519-752-0865. Freewill offering.

8:00: Kitchener-Waterloo Chamber Music Society.
B. Concerts Beyond the GTA


Wednesday January 23


Thursday January 24

• 12:00 noon: University of Guelph College of Arts. Thursday At Noon Concert Series: Faculty Showcase. Goldschmidt Room 107, MacKinnon Bldg., University of Guelph, 50 Stone Rd. E., Guelph. 519-824-4120 x25991. Free.

Friday January 25

• 8:00: Kingston Symphony. La Diva. Opera, • 8:00: Linares, viola; Jesús Morales, cello. KWCMS Music Room, 57 Young St. W., Waterloo. 519-886-1873. $30; $25(or); $20(st).

Sunday January 27


Monday January 28

• 7:30: Cuckoo’s Nest Folk Club, Haines & Leighton. 122 Carling St., London. 519-473-2099. $18(15adv). 

Tuesday January 29


Thursday January 31


Friday February 01

• 8:00: Kitchener-Waterloo Chamber Music Society. Bergmann Piano Duo: Schubert’s Birthday. Schubert: Grand Duo in C; Fantasia in I, other works. Elizabeth and Marcel Bergmann, piano four-hands. KW CMS Music Room, 57 Young St. W., Waterloo. 519-886-1872. 415; $15(or); $10(st).

Saturday February 02

• 8:00: Port Hope Friends of Music. Toronto Consort. Camerata Capitol Arts Centre, 20 Queen St., Port Hope. 305-787-3225. $15; $10(under 20).

Sunday February 03


Monday February 04


Thursday February 07


• 8:00: NUMUS Concerts. Schola Megadakine. Works for women’s voices by Hildgard, Pérotin and Dunstall; new works by M. Bunce, E. Walker and S. Martin. Guest: Ben Grossman, hurdy gurdy. The Jazz Room, 59 King St. N., Waterloo. 519-896-3682, 430; $25(or); $10(under 18).

C. In the Clubs (Mostly Jazz)

DEAR READER: Below you will find listings for December only. Please visit our website in 2013 to find January’s listings at thewholenote.com/jazzlistings

Alleycatz
2409 Yonge St. 416-481-8885 alleycatz.ca
Every Mon 6pm Sala Night w/ Frank Blachon and free lessons. Every Tue 8:30pm Carlo Gerardinucci Band. No Cover. Every Wed 9:30pm City-Soul Swingin Blues & Vintage R&B. No Cover. Every Thu Tygm Jammage R&B and R&B bands alternate weekly; Collateral Jammage first Thursday of every month. Every Fri/Sat 9:30pm Funk, Soul, R&B. Top 40. $10 after 8:30pm. Dec 1 Ascension. Dec 6, 7, 8 Lady Kane. Dec 13 Mark Joseph Band. Dec 14 James King. Dec 15 Souler. Dec 20, 21, 22 Lady Kane. Dec 27 Mark Joseph Band. Dec 28, 29 Lady Kane. Jan 1 New Year’s Eve Party w/ Ascension.

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

Bon Vivant Restaurant
1924 Avenue Rd. 416-630-5153 bonvivantdining.com
Every Thu 6-9pm Bill Naphan Solo Guitar. Every Fri 6-9pm Margaret Stowe Solo Guitar.

Castro’s Lounge
2116 Queen St. E. 646-899-8272 castrolounge.com No Cover/PWYC
Every Sun 4pm Live jazz. Every Mon 9pm Rockabilly Night w/ the Cosmonotes. Every Tue 8pm Smokey Folk; 10:30pm blue/ Vanessa. Every Wed 8pm Mediterranean Stare. Every Thu 8pm Jerry Legere & the Situation. Every Fri 9pm Ronnie Heyward. Every Sat 4:30pm Big Rude Jake.

Chalkers Pub, Billiards & Bistro
247Marlave Ave. 416-789-2531 chalkerspub.com
All weekend events: $10 cover; free/under 16. Every Wed 9pm midnight Girls Night Out Jazz w/ host Lisa Particelli. PWYC. Dec 1 6-9pm

“QUOTES ABOUT QUOTES”

For the first time in years, our In the Clubs (Mostly Jazz) listings are empty under the letter Q, as Quotes Bar & Grill, the cozy jazz venue below Baroques Restaurant, is closing this month. Reminiscent of a 1940s New York City jazz club, Quotes will be missed by many folks who attended the Canadian Jazz Quartet’s fantastic “Fridays at Five” series, featuring Gary Benson on guitar, Frank Wright on bass and Duncan Hopkins on drums in the usual line-up. Without quotes and free lessons, it’s outlined in this quote about Quotes:

“All this ceased, not because of waning interest, but because the building was sold. The old adage ‘All things must come to an end’ somehow doesn’t fit here. Not yet. I find it hard to believe that all this life and vitality won’t find another home for ‘Fridays at Five.’”

—Gary Benson, leader of the Canadian Jazz Quartet.

Event and project manager Fay Olson is very hopeful about the future. “All this ceased, not because of waning interest, but because the building was sold. The old adage ‘All things must come to an end’ somehow doesn’t fit here. Not yet. I find it hard to believe that all this life and vitality won’t find another home for ‘Fridays at Five.’”

—Gary Benson, leader of the Canadian Jazz Quartet.”

Beau by Beat | In the Clubs

Search listings by genre online at thewholenote.com

December 1 – February 7, 2013

Ori Dagan
Dovercourt House
805 Dovercourt Rd. 416-537-3337
odd-socks.org (full schedule)


EDO Sushi
484 Eglington Ave. W. 416-322-3033
All shows: Thursday 7:30-10:30 pm. No Cover. Dec 6 Debbie Fleming (vocals); Tony Quarrington (guitar); Jack MacFadden (bass). Dec 13 Rita @ Ghent (vocals); Tony Quarrington (guitar); Neil Swanson (bass). Dec 20 Zoey Adams (vocals); Tony Quarrington (guitar); San Murata (violin).

Ellington’s Music and Café
805 St. Clair Ave. W. 416-862-9111
Every Mon, Every Wed 5pm and Every Sat 2pm Sunny Choi (vocals); Debbie Fleming (vocals).

Flying Beaver Pubaret, The
488 Parliament St. 647-347-6567
pubaret.com (full schedule)
Dec 7, 8 7pm Broadway: Heather Bambrick, Julie Michels & Diane Leah $25(210adv). Dec 15 7pm Fern Lindzon & George Keller $15(110). Dec 20 7pm Guy Moreau $15(110). Dec 27 7:30pm Vexed: Julie Michels, Sofia Pearlman & Terra Hazelton $20(115).

Gate 403
403 Roncesvalles Ave. 416-588-2930
gate403.com (full schedule) All shows: 9pm. PWYC.

Gladstone Hotel
1214 Queen St. W. 416-531-4635
gladstonehotel.com (full schedule)
First Every Thu 9:15-10:30pm. Toronto Blues Society’s Blues Series. Free.

Grossman’s Tavern
“The Toronto’s Home of the Blues” 379 Spadina Ave. 416-517-1210
grossmantavern.com (full schedule) All shows: No Cover/PWYC.
Dec 1 4pm The Happy Pals; 9:30pm Robin Hawkwin. Dec 2 4:30pm New Orleans Connection All-Stars: 9:30pm The Natalie w/ Brian Cober. Dec 3 9:30pm “No Band Required.” Dec 5 9:30pm Bruce Domoney. Dec 7 9pm Sandy Marie: 9:30pm Combo Royale. Dec 8 4pm The Happy Pals; 9:30pm Chloé Watkinson and the Crossroad. Dec 9 4:30pm New Orleans Connection All-Stars: 9:30pm The Nationals w/ Brian Cober. Dec 10 9:30pm “No Band Required.” Dec 12 9:30pm Bruce Domoney. Dec 14 9:30pm Swingin Black Jacks. Dec 15 4pm The Happy Pals; 9:30pm Porch Dogs. Dec 16 4:30pm New Orleans Connection All-Stars: 9:30pm The Nationals w/ Brian Cober. Dec 17 9:30pm “No Band Required.” Dec 19 9:30pm Bruce Domoney. Dec 22 4pm The Happy Pals; 9:30pm Porch Dogs. Dec 23 4:30pm New Orleans Connection All-Stars: 9:30pm The Nationals w/ Brian Cober. Dec 24 9:30pm “No Band Required.” Dec 26 9:30pm Bruce Domoney. Dec 29 9:30pm Laura Hubert. Dec 29 4pm The Happy Pals; 9:30pm Caution Jam. Dec 30 4:30pm New Orleans Connection All-Stars: 9:30pm The Nationals w/ Brian Cober. Dec 31 9:30pm “No Band Required.”

Harlem Restaurant
67 Richmond St. E. 416-348-1920
harlemrestaurant.com (full schedule)
All shows: No Cover/PWYC.

Harlem Underground Restaurant/Bar
745 Queen St. W. 416-366-4743
harlemrestaurant.com/underground


Hirut Restaurant
2050 Danforth Ave. 416-551-7500
Every Wed 8pm Open Mic with Gary 17. Every Sun 2:30pm Open Jam.

Home Smith Bar – See Old Mill, The
2261 Dundas St. W. 416-531-6604
hughoroom.com (full schedule) All shows: 8:30pm (unless otherwise noted).

Inter Steer
357 Roncesvalles Ave. 416-588-8054
All shows: No Cover/PWYC
Every Wed 8-11pm Fraser Daley. Every Thu 8-11pm Ronnie Hayward Trio. Dec 1, 8 4-7pm Laura Hubert.

Jazz Room, The
Located in the Hugel Hotel, 59 King St. N., Waterlo. 228-476-1565

Joe Mama’s
317 King St. W. 416-340-6469
Live music every night; All shows: No Cover. Every Sun 6-10pm Organic Victorian. Every Mon 7:30-1:30pm Soul Mondays. Every Tue An Angel Blues. Every Wed 8pm-12am Blackbourn. Every Thu 8:30pm-12:30am Blackbourn. Every Fri 10pm-2am The Grind. Every Sat 10pm-2am Shugga.

Lula Lounge
1585 Dundas St. W. 416-588-0307
lulalu.ca (full schedule)

Dec 1 10:30pm Sala’s Saturday w/ Lady Son y Articulo Veinte $15. Dec 4 8pm Whitney Ross-Barris CD Release $20. Dec 7 8pm TGIF Friday Jazz Series: Gabriel Palacechi Trio $10; 10:30pm Sala’s Party w/ Son de Canela $15. Dec 8 10:30pm Sala’s Saturday w/Jorge Maza & La Típica Toronto $15. Dec 9 9pm David O’Donoghue and Shine On: The Universe of John Lennon $25(20 adv). Dec 10 10:30pm Sala’s Saturday w/ Bilal & Andrew D’Occhipiento and Shine On: The Universe of John Lennon $25(20 adv)/$15(adv). Dec 12 8pm Brass Transit: The Music of Chicago $20. Dec 14 8pm TGIF Friday Jazz Series: Andy De Campos $15. Dec 14 10:30pm Sala’s Dance Party w/ Yann Boirel $15. Dec 15 10:30pm Sala’s Saturday w/ Confeito Lacai & DJ Suave. Dec 19 8pm Flamenco Mundo Series.

December 1 – February 7, 2013
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C. In the Clubs (Mostly Jazz)

Jorge Miguel; 10pm Bracatam (10 both shows). Dec 21 7pm TGIF: Friday Jazz Series: Inoko 115. Dec 22 10:30pm Sala Saturday w/ Orquesta Fantasia 115. Dec 28 6pm Yoko 115. Dec 28 10:30pm Sala Dance Party w/ Cafe Cebano & DJ Swave. Dec 29 10:30pm Sala Saturday w/ Salostikia & DJ Kuz 115. Dec 31 New Year’s Eve w/ Lady Son 115dinner & show! $40(dancing only).

Mezzetta Restaurant
681 St. Clair Ave. W. 416-656-5687
mezzzetarestaurant.com
Every Wed Sets at 9pm and 10:15pm, Jazz Series. Cover $7–10.
Dec 5 Robi Botos Trio: Robi Botos (keyboard/melodica); Louis Botos (bass); Jazref Botos (guitar). Dec 12 David Mott (baritone sax); Rob Clorton (bass).

Monarchs Pub
At the Delta Chelsea Hotel
33 Gerrard St. W. 416-585-4352
monarchspub.ca
Every Wed Live Jazz: Every Thu Live Blues.

Navilins Jazz Bar & Dining
299 King St. W. 416-595-1958
navilins.ca
Every Tue Stacie McGregor; Every Wed Jim Heineman Trio. Every Thu Blues Night w/ Guest Vocalists. Every Fri/Sat All Star Bourbon St. Band; Every Sun Brookie Blackburn.

Nice Bistro, The
117 Brock St. N., Whitby. 905-669-8839
nicebistro.com
Dec 12 Harry Ellis $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: 7:30–10pm. Every Thu Thursday Night Jazz Party. Every Fri Something to Sing About Series. Every Sat Jazz Masters Series. Dec 1 Richard Whitman (piano); Kurt Nilsen (bass), Morgan Childs (drums). Dec 6 Jazz Party w/ Laura Fernandez (host/vocals); Dan Lawes (trumpet/vocals); Dan Naiduriak (piano). Dec 7 Ilana Waldston (vocals); Mark Kiesswetter (piano); Ross Machtyr (bass). Dec 8 Brian Dickinson (piano); Jim Vivian (bass); Ethan Arditi (drums). Dec 13 Jazz Party w/ Shannon Butcher (host/vocals); Colleen Allen (sax) (mask); Mark Kiesswetter (piano); Ross Machtyr (bass). Dec 14 Vincent Wolfe (vocals); Mark Kiesswetter (piano); Ross Machtyr (bass). Dec 15 Mark Kiesswetter (piano); Ross Machtyr (bass); Morgan Childs (drums). Dec 20 Jazz Party w/ Bingham Phillips (piano/trombone/trumpet); Lorraine Laweson (vocals); Bob DeAngelis (clarinet/sax). Dec 21 Harri Walker (vocals); Graham Howes (piano); Pat Collins (bass). Dec 22 Mark Eisenman (piano); Steve Wallace (bass); John Summer (drums). Dec 31 New Year’s Eve w/ Heather Bambrick (vocals); Mark Kiesswetter (piano); Duncan Hopkins (bass); Russ Little (trombone).

Pantages Martini Bar & Lounge
200 Victoria St. 416-362-1777
Pantages.ca
Dec 1 Every Fri/Sat 9:30pm–12:30am Solo Piano. No Cover/PWYC.
Dec 1 Steve Koven. Dec 7, 8 Adrain Farragia. Dec 14, 16 Ron Davis. Dec 21, 22 Steve Koven.

Pilot Tavern, The
22 Cumberland Ave. 416-923-5176
thepilot.ca
All shows: 3:30–6:30pm. No Cover.

Reposado Bar & Lounge
136 Ossington Ave. 416-522-6744
reposadobar.com All shows: PWYC.
Every Wed 9:30pm Spy vs Spy vs Spy. Every Thu, Fri 10pm The Reposadists Quartet.

Reservoir Lounge, The
52 Wellington St. E. 416-955-0878
reservoirlounge.com (full schedule; call for more information).
Every Tue 9:45pm Tyler Yaremko and his Rhythm. Every Wed 9:45pm Big Rude Jake. Every Thu 9:45pm TBA. Every Fri 9:45pm Dee Dev and the Dirty Martinis. Every Sat 9:45pm Tyler Yaremko and his Rhythm.”April Work” Set. Every Tuesday, Wednesday, Thursdays 7–9pm. Dec 6 Alex Pangman & Her Alkycats. Dec 18 Beverly Taft & Her Swell Felts.

Restaurant Prague
450 Scarborough Golf Course Rd. 416-289-0283
restaurantprague.com
Jan 20 5pm Nocturnes in the City: The Music of Sydney Bechet & Jasrod Jeezak 420, reservations required.

Rex Hotel Jazz & Blues Bar, The
194 Queen St. W. 416-598-2475
therec.ca (call for cover charge info).
Dec 11 12pm Danny Marks & Friends; 3:30pm Chris Hunt Tentet + 2; 7pm Marcel Aucelin Trio: Aucelin (piano); Chris Banks (bass); Nick Fraser (drums); 9:45pm Elana Cuevas (vocals); Gurd Sheard (piano); Roberto Occhipinti (bass); Mark Kelso (drums); Maninho Costa (percussion); Dec 12 12pm Excelsior Dixieland Jazz; 3:30pm Club Janga; 7pm Allison Au Quartet; 9:30pm Random Access: Kelly Jeffery (guitar); Geoff Young (guitar); Rich Brown (bass); Barry Romberg (drums). Dec 3 6:30pm U of T Student Jazz Ensembles; 9:30pm Toronto Jazz Orchestra: Dance Party. Dec 4 8:30pm Terra Hazelton Trio: Hazelton (vocals); Nathan Mintz (guitar); Jordan O’Connor (drums). Dec 10 Classic Rex Jazz Jam w/ December’s host Derek Gray. Dec 6 6:30pm private event; 9:30pm The Kandinsky Effect: Warren Walker (sax/effect); Gael Petina (piano); Caleb Dolister (drums). Dec 6 6:30pm Richard Whitman Quartet: Whitman (bass); Reg Schwager (guitar); Amanda Tosoff (piano); Morgan Childs (piano); 9:30pm The Kandinsky Effect: Dec 7 4pm Hogtown Syncopators: Terra Hazelton (vocals/percussion); Jurecic (vocals/guitar); Doan Dalgic (drums); 6:30pm All Star Bourbon Street & DJ Suave. Dec 12 12pm Danny Marks & Friends; 3:30pm Socialist Night School led by Chelsea McBride; 7pm Marcel Aucelin Trio (see Dec 1); 9:45pm Toronto Indo-Jazz Festival: Monsoon w/ Ted Quinn; Rayus Weilw; David Mott. Dec. 9 12pm Hart House Jazz FM/M1 Youth Big Band; 3:30pm Red Hot Rambal; 7pm Ravi Noopali; 9:45pm Toronto Indo-Jazz Festival (see Dec 8). Dec 10 6:30pm U of T Student Jazz Ensembles; 9:30pm Kirk MacDonald Quartet: Dec 11 6:30pm Terra Hazelton Trio (see Dec 4); 9:30pm Classic Rex Jazz Jam. Dec 15 6:30pm The Cookers (see Dec 12); 9:45pm Tyson Lee Wight (vocals); Nancy Walker (pianist); Ken Forrestan (vocalist); Steve Koven; Dave Yaroma; Scott Marshall (sax); Dave Restivo (piano); Wes Neal (bassist); Nick Fraser (drums). Dec 21 4pm Hogtown Syncopaters (see Dec 7); 6:30pm Sara Della; 9:45pm Catamay: Jeff King (vocal), Luis Deniz (vocal), David Bridal (piano), Rich Brown (bass); Mark Kelso (drums). Dec 22 12pm Danny Marks & Friends; 3:30pm Jerome Godbo: Winter Solstice Blues; 7pm James Brown Duo w/ Jim Vivian (bass); 9:45pm Roberto Occhipinti (piano); Mark Kelso (drums); Luis Deniz (vocal); Hilario Duran (piano). Dec 23 12pm Nate Davis (piano); 3:30pm NYU Alumni’s Mateldown w/ Abbey Shedberg (bass); 7pm Allison Au Quartet: 9:30pm Andrew Bonwell (piano); Mark Cashion (bassist); Mike McClelland (drums). Dec 26 6:30pm The Cookers (see Dec 12); 9:30pm TBA. Dec 27 6:30pm Richard Whitman Quartet (see Dec 6); 9:30pm Leyland Glover (piano); Kerrie Williams (guitar); Dave Restivo (vocals); Victor Bateman (bassist); Kevin Dempsey (drums). Dec 28 4pm Hogtown Syncopaters (see Dec 7); 6:30pm Sara Della; 9:45pm Sean Bray’s Peach Trio: Sean Bray (pianist); Dave Dunn (bass); Dave MacDuggal (drums). Dec 29 12pm Danny Marks & Friends; 3:30pm Tom Macdonald Band; 7pm James Brown Duo; 9:45pm Gia & the Unpredictable Update; 12:45pm Rich Brown’s Rhythm+Art. Dec 30 12pm Excelsior Dixieland Jazz: 3:30pm Freeway Dixieland; 7pm Allison Au Quartet; 9:30pm Robin Bors Tric Boars (drums); Mike Freedman (guitar); Kevin McKloskey (bass).
Clarinet Panic.

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Every Wed 8pm

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December 1 – February 7, 2013

• Fairmont 10pm-1:30am Every Sat Kendall Partington.

Donovan LeNabat & Jamie Bird.

Wed Every

Every Tue Donovan LeNabat & Jamie Bird.

Musical Theatre Open Mic w/ Jennifer Walls, 9:30pm-1am

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• Dec 10 8pm Johnston 1

Residency: Michael Kaler NOW Series.

$10 Cover or PWYC. All shows: 8pm (unless otherwise indicated).

somewherethere.org (full schedule)

Victory Café, The

581 Markham St. 416-516-5787

Every Wed 9:30pm-12am Hot Jazz String Quartet: Drew Jurecka (violin); Jesse Barksdale (guitar); Chris Beanzit (guitar); Chris Banks (bass). Every Sun 8pm Open Mic.

Windsor Arms Hotel, The

18 St. Thomas St. 416-971-6666

Every Sun 11am-2pm Jazz Brunch. $15; $35(12 and under). Includes brunch. Dec 2 Ron Davis (keys); Mike Downes (bass).

Zemra Bar & Lounge

778 St. Clair Ave. W. 416-651-3123

Every Wed Open Mic and Jam w/ All Nighters & Irene Torres. Every Thu 8pm Brownman Acoustic Trio $10.

Zipperz

72 Carlton St. 416-921-0066

Every Mon 10pm-12am & Every Fri 7-9pm Roxie Terrain w/ Adam Weinmann. No Cover! PWYC.

by Feb 25 candidates must upload an audition video of themselves playing a Chopin Etude (Op.20 or 25), a Prelude and Fugue from Bach’s Well-Tempered Clavier and a piece of his/her choice. More details: orchestra@toronto.ca. Online application at orchestra@toronto.ca

LECTURES & SYMPOSIAS

• Dec 02 2:00: Music Gallery, The #BAM Summit featuring Pheeroan akLaff + Ian Kamau. Discussing the accuracy, usefulness and relevance of the recently coined hashtag #BAM, standing for Black American Music. 416-204-1080, Manifesto Space, 37 Bulwer St. Free.

• Dec 06 7:00 – 8:00: Canadian Opera Company, Opera Talks: The Brothers Grimm. Composer Dean Burry discusses how his opera became the most-performed Canadian opera of all time. North York Central Library Auditorium, 5120 Yonge St. 416-395-5639. Free.

• Dec 07 7:45am–10:00am: Mississauga Arts Council. Balancing Your Art, Balancing Your Life: A Cranberry Breakfast. Singer-songwriter, media personality, realtor and mother Laura Fernandez gives tips on balancing one’s art and life; followed by an intimate performance. Living Arts Centre, 4141 Living Arts Dr., Mississauga. 905 615-4278. $30.

• Jan 11 7:30: Brock University Department of Music. Hammering the Klavier. Lecture-recital by Robert Silverman on the Beethoven sonata. Sean O’Sullivan Theatre, 500 Glenridge Ave., St. Catharines. 905-688-5550 x4765. $15; free(Brock students).

Statler’s Lounge

487 Church St. 416-922-0487

All Shows: No Cover/PWYC

Every Mon 9:30pm-1am SINGular Sensation: Musical Theatre Open Mic w/ Jennifer Walls, Donovan LeNabat & Jamie Bird. Every Tue 10pm Top Ten Tuesday: Talent Night. Every Wed 6–10pm Kendall Partington. Every Thu 9:30pm Donovan LeNabat & Jamie Bird. Every Sat 10pm-1:30am Kendall Partington.

Tranzac

292 Brunswick Ave. 416-823-8137

tranzac.org (full schedule)

3-4 shows daily, various styles. Mostly PWYC. Every Mon 7pm This is Awesome: 10pm Open Mic, Every Fri 8pm The Foolish Things. Every Sat 3pm Jamzac. Dec 2 5pm Monk’s Music. Dec 4 10pm Peripheral Vision w/ Run, Stop, Run. Dec 7 10pm Clutton/Michelli West Trio Vinyl LP Release. Dec 5 7:30pm The Thing Is: 10pm Lina Allemano Four. Dec 11 10pm Harley Card & Michael Davidson. Dec 12 10pm See Through Trio. Dec 13 10pm Thom Gill & Friends. Dec 15 8pm Christine Bougie CD Release. Dec 18 10pm Ken McDonald Quartet. Dec 28 10pm Ryan Driver. Dec 30 10pm Steve Ward Presents.

D. The ETCeteras

• Dec 02 12:00: Toronto Children’s Chorus. Sing Loud! A Free sing-a-long concert. Fairmont Royal York Hotel Lobby, 100 Front St. W. 416-932-8666. PWYC. torontochildrencchorus.com

• Dec 15 7:00: Against the Grain Theatre. Christmas Party Fundraiser. Featuring the Mississauga Festival Chamber Choir, plus an invitation to “bring your own music and belt it.” 6IX20SEVEN, 627 Queen St. W. $25.+ info@againstthegraintheatre.com

• Dec 15 7:30: Hamilton Philharmonic Orchestra. Special Gala Benefit Performance with Adrienne Pieczonka. Hamilton Place,

1 Summers Ln., Hamilton. 905-528-7756. $225(includes performance and gala reception).


COMPETITIONS

• Applications accepted: Orchestra Toronto. The 2013 Marta Hidy Prize for Piano Concerto Competition. For Canadian virtuosos aged 23 and younger. Online applications due Feb 4;
D. The ET Ceteras

• Dec 09 2:00–5:00: Singing Studio of Deborah Staiman. Masterclass. Musical theatre audition preparation using textual analysis and other interpretative tools for the sung monologue. Yonge & Eglington area, call for exact location. 416-483-9532. singingstudio.ca
• Feb 04 11:00: University of Toronto Faculty of Music. Master Class with the Composer. New Canadian art songs from the Plangere Canadian catalogue, performed in a master class setting led by the composers themselves. Walter Hall, Edward Johnson Bldg., 80 Queen’s Park. Auditors welcome. 416-408-0208. Free.

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NYCO SYMPHONY is looking for the following to play in 4 subscription concert season: all strings, horn, trombone, tuba, harp & flute. Rehearsals are Wednesday nights at York Mills CI, Don Mills. For contact info visit NYCO.on.ca

SILVERTHORN SYMPHONIC WINDS, a high level, auditioned wind ensemble, seeks instrumentalists for 2013-2014, with openings for tuba, euphonium, percussion and french horn. Rehearsals Tuesdays, Dufferin/Steeles, membership@silvertorhnsymphonicwinds.ca for more information

ANNOUNCEMENTS

Nominations close Dec 15: Glenn Gould foundation. Tenth Glenn Gould Prize Laureate. Call to the public for nominations honouring a leading figure in the arts; leading candidates of any nationality are eligible. glenn Gould.ca

ETCETERA: MISCELLANEOUS

Dec 01 to Dec 30: Casa Loma/Opera Atelier. Mozart’s Magicat Castle. The sights and sounds of Mozart’s The Magic Flute, including performances, workshops, interactions, scavenger hunts, tours, bake sales and other activities. Some events require pre-registration. 416-729-4700, casa.loma@utoronto.ca

Dec 07: Canadian Opera Company. The Brothers Grimm 500th Performance Party. Party to celebrate Dean Burry’s opera, including light refreshments and an exhibition chronicling the opera’s travels across Canada and abroad. Regent Park Arts & Cultural Centre, 955 Dundas St. E. 416-563-8231. Free with ticket to Dec 7 performance.


Dec 07: University of Toronto Faculty of Music: Open Rehearsal: Steven Mackey’s Death of a Musician. Rehearsal with the University of Toronto contemporary orch. and a work by the new conductor of the University of Toronto Contemporary Orch., conducted by Brian Current, workshop Steven Mackey’s work for chamber orchestra and improving electric guitar with the composer as soloist. Walter Hall, Edward Johnson Blvd., 80 Queen’s Park. Auditors welcome. 416-828-3050.

DEC 20 – FEB 17: Toronto Classical Music Society presents: An Evening Celebrating the Life of Glenn Gould, Fri 4 & 6:00, Sat 2:00. St. George’s Church, 114 Prince Arthur. Tickets: 416-967-4743, tickets@torontoclassicalmusic.org

MUSICIAN WANTED: Looking for a talented musician for our Christmas Concert, December 22. Contact: Lisa Palarczyk, 250-768-1114, Lisa91114@hotmail.com

STUDY SAXOPHONE with Bruce Redstone. M.M. in Performance, B.A. in Education, 25+ years experience, 6 years university instructor, reasonable rates, convenient location, all levels and styles. bredstone@rogers.com or 416-708-8161


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VENUES

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Your ad could be here...
December's Child Molly Johnson

M J B U E L L

People either know who Molly Johnson is, or they don’t, and the latter may come to a surprise to some of her fans.

A funny thing often happens if someone asks “so who is Molly Johnson?” There’s this thunderstruck pause, followed by: “Well! She’s a (pause) singer! She’s a fabulous (pause) singer!” Then without stopping for breath they’re likely to say: “But she’s also...” and they will go on to tell you something else about her. “Mother—singer-songwriter-artist—philanthropist—radio broadcaster” proposes her official online biography, and pretty much everyone who knows Johnson’s work knows from one area knows about another as well.

The little girl with the trademark grin in last month’s rocking horse photo has rocked and smiled her way into the hearts, minds and musical hungering of audiences in little intimate bars, grand and elegant nightclubs, great big concert halls and packed music festivals across Canada and France. Her career already embraces five decades, starting with a debut at the age of four in a Mirvish production of Porgy and Bess, and includes running wild in Kensington Market and on Queen Street, simultaneously sort of punk and glam, exploring and making musical scenes. On a trajectory that shows no sign of stopping, Johnson’s music is animated by everything from ballet, music theatre and cabaret repertoire, to disco, punky art rock, pop-jazz, singer-songwriter collaborations, and the several bands in her experience. The music she sings today is significantly blues and jazz-smoky and emotionally informed in ways that only come from living broadly. But while her stories and music by and about ordinary and extraordinary Canadians, Molly Johnson seems to have both those bases covered herself.

CONGRATULATIONS TO OUR WINNERS! HERE’S WHAT THEY WON

Molly Johnson launched the 2012/2013 Jazz @ Massey Hall concert series on November 30, joined by Denzel Sinclaire, Elizabeth Shepherd, Andrew Craig and the Regent Park Children’s Choir. The series will feature the Jazz at Lincoln Center Orchestra with Wynton Marsalis (Jan 30), Esperanza Spalding (Apr 5) and Michael Kaeshammer (May 25). Lucky Rosemarie Fischer was the “early bird” winner of a pair of Massey Hall tickets! ● Flato Markham Theatre’s Jazz Divas concert series kicks off with a concert by Carol Welsman (Dec 4.). The next concert features “Canada’s Great Lady of Song” Molly Johnson (Jan 26 at 8pm), followed by Laila Biali (March 21) and Hiromi (April 29). A pair of Molly Johnson tickets each for Ruth Crosby and John Brooker. ● The brand new Molly Johnson Songbook (A440 Entertainment/Universal Music Canada 252789037) includes favourite recordings from her catalogue: 14 studio recordings and 2 previously unreleased tracks. Already had enough of “Jingle Bell Rock” and the Messiah? Don’t worry, lucky Margaret Keech and Dean Hedman! Molly’s wonderful CD will get your heart and soul tuned up and ready to swing into 2013!

Music’s Children gratefully acknowledges Meaghen, Victoria, Thom, and John and Suzanne, and ALL of Music’s Children’s mums and dads.

December 1 – February 7, 2013
CONTEST! MUSIC’S CHILDREN IN 2012

The artists featured in Music’s Children in 2012 are all anticipating wonderful music as the year turns to 2013. Name them and match the numbers beside their photos to the purple words contained in the 10 clues below.

Send your best guess to music@thewholenote.com by January 21, 2013.

We’ll enter the names of readers who match at least eight correctly in a draw for prizes, to be announced in the February issue.

Win concert tickets and recordings!

1. Very excited about a new song cycle I asked Derek Holman to write for me called “A Play of Passion.” Looking forward to presenting it sometime really soon. Also, I’ll be singing Tamino in Opera Atelier’s production of the Magic Flute, Apr 6–13...

2. Toronto Jazz Orchestra Dance Party at The Rex Hotel (Dec 3): dance music ranging from swing classics to contemporary pop. Great guest artists joining us including two singers, a tap dancer and a rapper!...Richmond Hill Performing Arts Centre (Mar 7), and Milton Performing Arts Centre (Mar 15).

3. In December the Amadeus Choir’s: “Magnificat—Joy of the Season”, at Yorkminster Park Baptist Church (Dec 8), with The Bach Children’s Chorus. Then, the Elmer Iseler Singers and the Amadeus Choir’s Bach Mass in B Minor at Metropolitan United (Mar 29).

4. Performing Mozart’s Sinfonia Concertante with Teng Li and the Toronto Symphony Orchestra (Jan 16 and 17). And Amici celebrates 25 years! Great program including Beethoven’s Septet (Mar 1) at Koerner Hall...

5. “Dublin Messiah” at the Glenn Gould Studio (Dec 22). Establishing this Toronto alternative to the other Titan Messiah in town! Also excited about Handel’s Orlando (Aradia/Opera in Concert) at the St. Lawrence Centre Feb 3, and my next CD release—3-CD set of Handel opus 6 concerti grossi...

6. Concert at Koerner Hall (Jan 31), which highlights the 30th anniversary of Claude Vivier’s death, the 100th anniversary of the premiere of Stravinsky’s The Rite of Spring and the 30th anniversary of the founding of the Esprit Orchestra. Then “30 and Counting!” (Mar 31).

Vancouver (Dec), and a Western Canada tour of Ana Sokolovic’s Svadba with Queen of Puddings (Jan)... At the Richard Bradshaw Amphitheatre (Apr 16) with Canadian Art Song Project, Derek Holman’s song cycle Ash Roses (originally written for Karina Gauvin, one of my idols).

7. Toronto Jazz Orchestra Dance Party at The Rex Hotel (Dec 3): dance music ranging from swing classics to contemporary pop. Great guest artists joining us including two singers, a tap dancer and a rapper!...Richmond Hill Performing Arts Centre (Mar 7), and Milton Performing Arts Centre (Mar 15).

8. I Furiosi’s concert “Addicted To Love” at Eastminster United Church (Jan 5). Also, a Tafelmusik concert with star soprano Sandrine Piau at Trinity St. Paul’s (Jan 31–Feb 3)... New Year’s Eve at Hugh’s Room! February and beyond, working on the distribution of a new film by Elisa Paloschi “Embracing Voices” that deals with making a Juno-winning CD, struggles with depression, and final triumph (screenings with performances)...

9. Performing Mozart’s Sinfonia Concertante with Teng Li and the Toronto Symphony Orchestra (Jan 16 and 17). And Amici celebrates 25 years! Great program including Beethoven’s Septet (Mar 1) at Koerner Hall...

10. “Dublin Messiah” at the Glenn Gould Studio (Dec 22). Establishing this Toronto alternative to the other Titan Messiah in town! Also excited about Handel’s Orlando (Aradia/Opera in Concert) at the St. Lawrence Centre Feb 3, and my next CD release—3-CD set of Handel opus 6 concerti grossi...

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The Glenn Gould booster club seldom sleeps. Toronto music journalist Colin Eatock has gathered together many of the familiar names who were part of the Gould constellation at one time or another—Andrew Kazdin, Verne Edquist, Walter Homburger, Margaret Pacsu, Ray Roberts, Robert Fulford, etc.—asked them each a few intelligent questions, then just hit the record button to let them speak at length. Et voilà, a conversational-flavoured biography of the famous Canadian pianist.

One may well ask, why do this? Eatock asks it himself in an introductory essay—his opening sentence is “Why another book about Glenn Gould?”—yet he seems unable to answer his own question. I’ll venture an answer for him. Because there are still plenty of Gouldites out there, like me, who for silly or obsessive reasons devour a book like this, in our bid to further mythologize an oddball deceased Toronto classical musician who for a time captivated the world through his concerts and records. So yes, this book has a market, especially in English Canada. Penumbra is an Ontario publisher that celebrates Canadian culture, and this paperback is handsomely produced, on beautiful paper, well bound, with a graciously type font. (Stan Bevington designed the book, and deserves an ovation for the old-fashioned art of bookmanship.)

Though Gould fans have encountered most of these reminiscences before from the same cast, Eatock poses gentle questions to 20 articulate people and adds his own short preludes and postludes. Here and there, insightful sentences tap a reader on the shoulder. Vincent Tovell, the CBC TV producer, muses: “[Gould] was ahead of his time. But he was also before his time, reaching back to a simpler world, before the modern age, in a search for serenity.” William Littler, distinguished Canadian music critic, observes of Gould the would-be philosopher: “He didn’t want a dialogue—he wanted an audience.” American violinist Jaime Laredo states: “I’ve never, ever, in my life worked with anyone who played the piano better than he did.”

Eatock snared an interview with Cornelia Foss, an American visual artist who first came out of the shadows back in 2007 to speak of her four years living in Toronto as Gould’s semi-secret lover/companion. She tells us that she found his much-admired Bach playing entirely wrongheaded, and explains why.

The longest interview is accorded to CBC Radio’s John Roberts, an abiding friend of Gould’s and major keeper of the Gould flame. “I always found Glenn to be very kind, very thoughtful, extremely loyal—and he was the best friend I ever had,” Roberts says fondly.

Canadian pianist Anton Kuerti and Canadian composer John Beckwith express serious reservations in their interviews, both about Glenn Gould the stylistically mannered musician and the posthumous fan industry he spawned. They probably won’t be buying copies of this book to give as gifts. But I will. Newcomers to the Gould saga will enjoy it, at $20 it’s a bargain, and its keyboard hero remains a cipher.

—Peter Kristian Mose

It wasn’t until he walked into the Founder’s Day concert in the middle of October, when he heard the boys singing the descants from Monsignor John Ronan’s timeless compositions, that he thought to himself, “I’m in heaven. The hair was standing at the back of my neck, listening to those 300 voices, so poignant and profound.”

(Rowan, who founded the St. Michael’s Choir School in 1937 and was its principal until his death in 1962, was also a composer of sacred music. While his work has continued to be sung as part of the repertoire of the choir, Ronan’s accomplishment as a composer has been sadly overlooked, Handrigan says, pointing to the fact that many of Ronan’s 400 compositions sat in the school’s archives, unpublished for 50 years. As part of a busy year ahead, Handrigan will be discussing with doctoral candidate Robin Williams, who is cataloguing Ronan’s work, how to bring this sacred music to a wider audience.)

For the choir school, things are already busy! First up, and continuing its Christmas tradition, in its 73rd annual concert, the St. Michael’s Choir School will be featured in two performances, on Saturday, December 15, 2012 and Sunday, December 16, 2012 at Massey Hall. Conducted by Dr. Jerzy Cichocki, the 270-strong choir will be joined by Teri Dunn, Charissa Bagan and Jakub Martinec, and special guests the True North Brass quintet.

Then, on January 2, 2013, to mark its 75th year, the St. Michael’s Choir School will perform a benefit concert, called simply, “A Gift of Music,” at Roy Thomson Hall. The proceeds from the benefit concert will be used to support bursaries and scholarships so that no student has to be turned away solely for financial reasons.

Directed by alumnus Andrew Craig, “A Gift of Music” will feature a dazzling cast of alumni that includes, among others, jazz vocalist Matt Dusk, Kevin Hearn of the Barenaked Ladies, bass harpist Stephen Hagedus, Celtic musician James McKie and operatic superstar Michael Schade. The two co-hosts that evening will be actor Charissa Bagan and Jakub Martinec, and special guests the True North Brass quintet.

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

David Olds

Through my association with New Music Concerts I had the pleasure and privilege of meeting the iconic American composer Elliott Carter on a number of occasions, most recently in May 2006 when we presented two concerts under the banner "Elliott Carter, Double Portrait." It was therefore with personal sadness that I noted Mr. Carter's death last month, just weeks before his 104th birthday. While of course his passing was inevitable, we had somehow come to think that he just might go on composing forever—he was active right up until the last month of his life.

I'm sure it was a coincidence, but nevertheless it came as some consolation to receive a new recording of Carter's 2000 Cello Concerto just days after the sad news. Elgar, Carter: Cello Concertos marks the Decca debut for Alisa Weilerstein, recorded here with the Staatskapelle Berlin under Daniel Barenboim (B0017592-02). Weilerstein was one of the recipients of the so-called "Genius" award, worth $250,000 over five years, from the MacArthur Foundation in 2011, one of very few musicians to have ever been so honoured. The extensive liner notes by Helen Wallace draw on Weilerstein's personal impressions of the pieces and her relationship with them, which in the case of the Elgar stretches back to the age of seven or eight when she first heard Jacqueline du Pré's historic recording. Her performance is wonderfully robust and in some ways charmingly old-fashioned with an occasional swooping portamento and large romantic sound. Barenboim initiated this project and we can only wonder about his mixed feelings as we realize that this young woman may well have inherited the mantle of the late du Pré who was her wife for the last 20 years of her life.

Weilerstein's approach to the Carter Concerto is thoroughly modern, with spot-on intonation and crisp attacks. Evidently she "played and discussed with the vivacious 104- (sic) year-old composer" and I believe it shows in her interpretation. The piece was commissioned by the Chicago Symphony for cellist Yo-Yo Ma who premiered the work in 2001 but has yet to record it. There is one previous recording featuring frequent Carter collaborator Fred Sherry on the Bridge label (9184) but it is great to have this new performance in a more mainstream context that will bring the work much well-deserved attention. Carter shows his brilliance as an orchestrator throughout with a transparency that never overshadows the cello, dynamic tutti interjections notwithstanding. Of particular note are passages with the bass clarinet and (contra?) bassoon accompanying the cello in its singing upper register. In a day and age when some composers request the soloist be amplified to better hold their own against the forces of the modern symphony orchestra, Carter shows there is no need for this when the balance is skillfully managed. The disc is rounded out by a very moving performance of Max Bruch's Kol Nidrei.

In recent months I have mentioned a number of recordings of music by Elliott Carter's coeval Olivier Messiaen (born one day before Carter on December 10, 1908) and I'm pleased to say there is a new local release that is a welcome addition to the catalogue. For the End of Time (Analekta AN 2 9861) features the Gryphon Trio and clarinettist James Campbell performing, as might be expected, Messiaen's famous Quatuor pour la fin du temps. What is surprising is the context in which it is presented. The disc opens with Echoes of Time, a ten-minute work by Alexina Louie inspired by Messiaen which she calls "the greatest piece for chamber ensemble that's possibly ever been written." It is intended as an introduction to an evening's entertainment that will include a 40-minute play about Messiaen's creation of the work as a German prisoner of war (it was first performed in a prison camp in Silesia in 1941) by London-based playwright Mieczyslaw Wazacz with incidental music by Louie and will culminate with a performance of the Quatuor. Evidently the production will eventually become part of the trio's touring repertoire. I hope that Toronto audiences will have an opportunity to experience what promises to be an enlightening and moving performance in the near future.

But back to the recording at hand. Louie's piece does indeed include echoes from its progenitor, but not in an inimitative way. There are textures and timbres that are reminiscent of the original, but Louie has obviously absorbed the music thoroughly and it re-emerges in her own voice. Here and throughout the Messiaen, from the quietest entries to the ebullient birdcalls, Campbell's clarinet melds seamlessly with Anna Lee Patipatanaakoon's sweet violin, Roman Borys' rich cello and the tintinnabulations of Jamie Parker's piano.

There is no shortage of great recordings of the Quatuor for the fin du temps, including another fabulous local contender on the Naxos label (8.554824) featuring the Amici Ensemble and Scott St. John, but as far as I'm concerned, the more the merrier. To paraphrase Daniel Foley from his "Too Much Mahler? article further on in these pages, there can never be enough Messiaen for me.

Another thing that I can't seem to get enough of is good cello discs. Full Spectrum (CMCCD 18112) is one of a recent spate of new recordings on the Centrediscs label and it features cellist Vernon Regehr. The Winnipeg native did his undergraduate work in Toronto at the Royal Conservatory, went on to obtain masters and doctoral degrees at Stony Brook and now teaches at Memorial University. He has obviously cultivated an interest in contemporary and specifically Canadian repertoire and this solo disc is a real gem. Beginning with Larysa Kuzmenko's extended Fantasy for Solo Cello from 2009 we are immediately drawn in to a lush and emotionally charged landscape with soaring lines and rich bass passages. As the work unfolds...
over the next quarter hour we are transported through intense drama and moments of quiet introspection. The final movement bursts forth with toccata-like precision and keeps it up with only momentary respite along the way to a wonderfully executed bravura ending.

The delicate opening of Matthew Whittall’s *From the Edge of Mist* with its use of harmonics quickly heralds us into another kind of soundworld, with ethereal passages and drones. Different again is the angular and abrasive opening of *Stigmata* by Vincent Ho. This gradually gives way to more contemplative “moments of loneliness and desolation” but always with a hard edge. Clark Winslow Ross’ *Lamentations* lives up to its name and we hear the cantorial voice of the cello alternating with high wailing lines and wonderfully warm pizzicato passages. *Interlude I* by François-Hughes Leclair explores the deep and resonant range of the cello in its opening passage and then overlays a high melody upon the drone of the lower strings. *Interlude II* centres around an ostinato bass line with occasional melodic interruptions. Kati Agócs’ *Versprechen*, composed when she was studying with Milton Babbitt, applies 12-note techniques to Bach’s harmonization of the Lutheran chorale *God is my shield and helper*. What begins in the realm of academe gradually sheds its serial trappings and in the end we are left with a simple and beautiful rendition of Bach’s original.

As the title suggests, through his choice of repertoire Regehr presents us with a full spectrum of the cello’s natural sound capabilities. Admittedly there are no extra-musical extended techniques employed (bowing on the tail piece or scraping the body of the instrument for instance) and no microtonal playing involved, but within the traditional range of the instrument we are taken to its outer limits, with Regehr a very able guide.

There is a *Naxos* recording that dates from 2006 that I’d like to mention. New Music Concerts’ first event back in January 1972 featured the music of Luciano Berio and for months in advance there were cryptic announcements in the press simply stating “Berio is coming.” Elsewhere in these pages you will find an article by Paula Citron about a marathon performance coming up in January at the Faculty of Music at U of T featuring the complete *Sequenzas* by that seminal Italian composer. This cycle of solo works spans more than four decades of Berio’s output beginning in 1958 with *Sequenza I* for flute (to be performed by Robert Aitken) and ending in 2002, the year before the composer’s death, with *Sequenza XIV* for cello (to be performed by David Hethington). The in-between works will be performed by a host of Toronto’s finest musicians including Joseph Petric (accordion), Guy Few (trumpet), Wallace Halladay (saxophone), Xin Wang (soprano), Sanya Eng (harp) and Adam Sherkin (piano). The *Naxos* recording (8.557661–63) features some of these same players (Petric, Few and Halladay) and other local notables (Nora Shulman, Erlica Goodman, Steven Dann, Jasper Wood and Joaquin Valdepeñas to name a few).

While all of these works were written for specific performers (Severino Gazzelloni, Cathy Berberian, Heinz Holliger, Rohan de Saram, etc.) and many have been recorded individually by the dedicatees, this is a comprehensive collection of all 14 (and includes variants of number seven and number nine as well) in very convincing performances. Listening to this set would be a good way to prepare for the upcoming marathon.

We welcome your feedback and invite submissions. CDs and comments should be sent to: *The WholeNote*, 503–720 Bathurst St., Toronto ON M5S 2R4. We also encourage you to visit *thewholenote.com* where you can find added features including direct links to performers, composers and record labels, “buy buttons” for on-line shopping and additional, expanded and archival reviews.

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**Editor’s Corner continues with more Elliott Carter on the website.**

**VOCAL**

**TUCCO VERDI**

2013 is rapidly approaching and with it the 200th birthday of Giuseppe Verdi. To celebrate, the C Major label and the Orchestra e Coro del Teatro Regio di Parma have put together a worthy birthday present, DVDs of all his 26 operas plus the *Requiem* performed to perfection on Italian stages, by Italian singers, conductors and designers. According to critics: “this is how Verdi should be played.” So far from what I’ve seen and heard I definitely agree.

*Un Giorno di Regno* (C Major 720208) the 26-year-old Verdi’s second opera for La Scala was a total unremitting failure. He not only failed miserably trying to write a comic opera, but at the same time lost his wife and two children and was near suicide. He decided never to compose again and the piece was almost ignored until recent years. Seeing this production from Teatro Regio di Parma, a regional theatre of architectural splendour, one is immediately taken by the wealth of catchy melodies, all original, no repeats, the irresistible upbeat rhythms and hilarious comedy at its best. A connoisseur however would find the influences of Rossini and Donizetti, but at the same time hear premonitions of the master to come (e.g. echoes of the *Su vendetta di Rigoletto*). Conducted by Donato Renzetti, the production was designed by famous Italian Pier Luigi Pizzi with an elegant, symmetrical renaissance set with ingenious lighting changes following the progress of the day (giorno). Six major voices (four male, two female) mainly all young singers in top form carry the action that never for a moment stands still. It’s unfair to pick a favourite, but I was partial to the lead mezzo Anna Caterina Antonacci whose vocal power in all registers, beautiful intonation, feeling for nuances and a comic talent could put any mezzo currently basking in glory to shame. The protagonist Guido Locansolo is a radiant baritone, looks the part, elegant, regal but relaxed and charming, a worthy foil for Antonacci.

The legend goes that Verdi, driven to near suicide, found a new libretto smuggled into his furnished room but in desperation threw it on the floor. The new libretto, Solera’s masterwork, fell open with the words “Va pensiero, sull’ali dorate” (Fly thought on golden wings) and the rest is history. His new opera *Nabucco* (C Major 720408) became a tremendous overnight success and firmly established his reputation. The opera is conducted with excitement and enthusiasm, beautifully pointed, with soaring melodies and upbeat tempi by a young Italian named Michele Mariotti and sung by youthful, strong voices so that even the lowest chorister could be a soloist at any world stage. In addition there are two veterans in the principal roles. Leo Nucci as Nabucco is easily the world’s top Verdi baritone (succeeding the legendary Renato Bruson) who is larger than life, with a voice of immense power and touching lyricism. Dimitra Theodossiou takes one of the most murderous dramatic soprano roles in the entire opera repertoire, that of Abigaille, a role usually reserved for the Callases in the past, and simply astounds the audience to a thunderous ovation. A third principal, a stentorian basso with exceptional power even in the deepest registers, is Riccardo Zanellato as Zaccaria, the high priest of Israel. This is a production to cherish. It’s as good as can be and this bodes well for the rest of the series. I can hardly wait!

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Find Janos Gardonyi’s review of Arias for Marietta Marcolini (Rossini’s First Muse) with Ann Hallenberg at *thewholenote.com*. 
Wagner – Der Ring Des Nibelungen; Wagner’s Dream, a documentary Robert Lepage; Metropolitan Opera Deutsche Grammophon 073 4770 (8 DVD) 073 4771 (4 Blu-ray)

This set is derived from the Live from the Met broadcasts from the 2010/11/12 seasons and is the second Ring cycle from the Met for the home screen. The first was the Otto Schenk/Gunther Schneider-Siems cycle that was seen on PBS in the early 1990s. While watching these new discs I thought about this earlier set and had a peek. The peek turned into a marathon. Every aspect of that cycle pleases me; the mise-en-scène, the cast and Levine’s direction. It remains the perfect document exemplifying the traditional productions of the last 100 years (DG 073043-9, 7 DVDs).

Dutifully returning to the Lepage Ring, as it is now referred to, was an utterly different experience, drawing undue attention to and it is now referred to, was an utterly different one, but the viewer would never guess it, so “to the manner born” are their performances. I see and hear them as ideally cast. Morris was born and raised in Paris, Texas and in conversation has not lost his charming Texas drawl. The many interviews with each tell their stories.

Jonas Kaufmann appears only in Die Walküre where he opens the box. The many interviews with each tell their stories.

The Met orchestra has been honed to perfection over the years and their enthusiasm and sensitivity can be movingly gentle or strongly dramatic with enormous horsepower where called for.

This unique set will be irresistible for many Ring fans, and diehard traditionalists may be pleasantly surprised.

—Bruce Surtees

Ligeti – Le Grand Macabre
Chris Merritt; Ines Moraleda; Ana Puche; Werner Van Mechelen; Barbara Hannigan; Frode Olsen; Symphony Orchestra and Chorus of the Gran Teatre del Liceu; Michael Boder
ArtHaus Musik 101 043

Ligeti owes some of the popularity of his music to futuristic images: the hypnotic passages in Stanley Kubrick’s 2001: A Space Odyssey were incredible background to Ligeti’s music. It is then little wonder that a combination of his difficult, relentless and entrancing music, with fascinating and at times shocking staging by La Fura dels Baus, results in such an explosive combination. The La Fura ensemble is Europe’s answer to the theatrical wizardry of Robert Lepage’s Ex Machina. After a visually stunning production of Weill’s Mahagonny on the same label, Le Grand Macabre has the bar even higher. The stage, dominated by a female shape, vaguely reminiscent of Picasso’s large-boned nudes, is transformed by tricks of light and projections into a phantasmagoria of nightmarish images, truly a “Grand Macabre.”

The tale of a false prophet of an impending apocalypse was written by Ligeti between 1974 and 1977, but he completely reworked it in 1996. Opera as a genre forces Ligeti to accommodate the most difficult of instruments, the human voice. Hence the presence of both melody and tonality in this intense work. The striking visuals will transfix even the most reluctant modern opera followers, but this is not to say that the singing is not amazing. Werner Van Mechelen inhabits the role of Nekrotzar, the prophet of doom, with ease and class, while Barbara Hannigan as Gepopo and Brian Asawa as Prince Go-Go shine in their respective roles.

This is certainly not a production that leaves the listener toe-tapping or humming a familiar aria. Instead, one will be forced to think, reflect and then put the DVD back on. Such is the power of Ligeti’s music and futuristic imagery.

—Robert Tomas

Find out why Robert Tomas is head over heels for Marie-Josée Lord atthewholenote.com.

Navidad
Toronto Consort; David Fallis
Marquis MAR 81435

The Toronto Consort’s Christmas offering this year features villancicos and dances from 16th and 17th century Latin America and Spain. More earthy and fun than the more formal church music, the villancico traditionally mimicked ethnic speech patterns and was accompanied by folk instruments. So, true to form (and similar to the Toronto Consort’s treatment of early popular English music), some of the stresses and pronunciation you hear in selections such as Riu, riu, chiu may at first sound a little rough around the edges, but serve well to portray the joyful, lusty nature of the peasant class. In fact, as pointed out in David Fallis’ detailed liner notes, people actually got up in Church and often danced to these, “much to the consternation of church authorities.”

Other songs on this disc, such as the sweet and tender lullaby Xicochí and the mystic Ay, luna que refuxes provide a lovely contrast to soothe and inspire. The players have picked up some less familiar instruments suited to the repertoire, with Terry McKenna and Lucas Harris on vihuela (shaped like a guitar, tuned like a lute), Julia Seager-Scott on baroque harp and Dominic Teresi on bajon (an instrument similar to the bassoon). With lively notes as well as lovely voices and good-humoured too, this is an excellent recording to liven up the Christmas season.

The Toronto Consort performs Michael Praetorius’s Mass for Christmas Morning at Trinity–St. Paul’s Centre on December 14, 15 and 16.

—Dianne Wells

Dianne Wells has some good things to say about These Old Walls, a new release from the Choir of MCC Toronto atthewholenote.com.
The Guerra Manuscript Volume 2: 
17th Century Secular Spanish Vocal Music
Juan Sancho; Ars Atlántica; Manuel Vilas
Naxos 8.572876

The University of Santiago de Compostella’s libraries are an indispensable source of information regarding Spanish music. Many tonos humanos (secular songs) were copied by José Miguel Guerra; his name is given to the Guerra Manuscript. It is Ars Atlántica’s aim to record all 100 of these tonos humanos.

In this recording the instruments accompanying tenor Juan Sancho comprise a two-course Spanish harp based on a 1704 original—a highly contemporary touch—and a four- and five-course pair of guitars based on originals even older than the manuscript!

From the start Juan Sancho’s clear Spanish tenor voice brings the songs to life. Juan Hidalgo’s Ay de mi dolor, despite its sorrowful title, places varied demands on Sancho’s vocal range. This is comforted by what immediately follows, Dicho so yo que adoro, in turn benefitting from the guitar accompaniment. It was rare for instruments to be specified but harp and guitar are known to have been used frequently. As an example, Hidalgo exploited the range of both tenor and baroque harp in his La noche tenebrosa.

Many of the songs on this particular recording are of anonymous composition. Frecos airecillos with its beautiful guitar embellishments is one such example; what a shame that we do not know who composed this beautiful and expressive piece.

Among the composers who can be identified (sometimes by similar songs appearing in other manuscripts where they are attributed) are Hidalgo and José Marin. The latter exploited his talents as a tenor, composer and guitarist to write Amante, Ausente Y Triste, although the notes in this recording indicate he did not have too much time for composing, having been sentenced to exile and the galleys!

All of the songs in the Guerra manuscript will be recorded in this series—they will form a joyful and informative contribution to our knowledge of the Spanish Baroque.

—Michael Schwartz

Handel — Messiah
Karina Gauvin; Robin Blaze; Rufus Müller; Brett Polegato; Tafelmusik Baroque Orchestra and Chamber Choir; Ivars Taurins
Tafelmusik TMK1016CD2

Handel’s death, performances grew larger in scale, culminating in the Crystal Palace performance of 1857 with its 2,500 musicians. Something of that big band effect can be heard in the performances conducted by Sir Malcolm Sargent. In his 1959 recording his tempi are ponderous with huge rallentandos at the end of movements. He also re-orchestrated a great deal of the work.

A major event in the recording history of Messiah was the performance conducted by Charles Mackerras in 1966. Mackerras used modern instruments but nevertheless communicated his understanding of baroque performance practice. Soloists were encouraged to decorate their parts, something heard to especially fine effect in Janet Baker’s handling of the da capo in He was despised.

Since then there have been many historically informed performances: my own preference is for the one conducted by William Christie. Just listen to the buoyancy of For unto us a Child is born or to the radiance which Barbara Schlick brings to I know that my Redeemer liveth.

The new Tafelmusik recording holds up well. The orchestra and choir are excellent. As for the soloists, tenor Rufus Müller is very good, baritone Brett Polegato is outstanding and soprano Karina Gauvin is out of this world. I am of two minds, however, about the countertenor: he is good in O thou that bringest good tidings, but He was despised drags and other arias need greater evenness than Robin Blaze brings to them.

Over the years Tafelmusik has made a number of recordings for Sony. Many of these have been deleted but some of them have been brought back by Arkivmusic and now by Tafelmusik’s own label. This recording is new, however, and it is also the first live recording of the orchestra. I hope that there will be many more. The achievements of Tafelmusik have been immense and further recordings should bring them to the attention of a wider audience.

Tafelmusik’s annual Messiah performances take place at Koerner Hall December 19 through 23.

—Hans de Groot

Bach — Brandenburg Concertos;
Shostakovich — Preludes (arr. Maute)
Ensemble Caprice; Matthias Maute
Analekta AN 2 9996-7

The Montreal-based recorder/flute player, composer and conductor Matthias Maute has established himself as one of the country’s finest baroque musicians and his Ensemble Caprice maintains a busy annual touring and recording schedule. The oft-recorded Brandenburg Concertos are given lively performances by Maute and his excellent Montreal colleagues, with stellar work from violonist (and violist in the sixth concerto) Olivier Brault, oboist Matthew Jennejohn, trumpeter Josh Cohen and, perhaps especially, harpsichordist Erin Helyard, who handles the challenging solo part in the fifth concerto with elegance and style.

There is a certain hyper-energetic quality to the playing that is at first attractive, but can become exhausting. Maute’s approach, even in the slow movements, is aggressive and rustic, with extreme dynamic contrasts, accents and abrupt endings to phases and—sometimes—whole movements. This is certainly not easy listening, but it gives a fresh, honest and immediate feel to the music making, emphasizing the improvisatory nature of Bach’s music.

Maute’s liner notes are fanciful and entertaining, as he analyzes each concerto in terms of instrument hierarchy, trying to prove that Bach was making subversive political statements with these pieces.

Each concerto is preceded by a short work by Shostakovich, originally for piano, but orchestrated by Maute especially for the Bach forces. These preludes (and one fugue) were apparently inspired by Shostakovich’s adjudication of the 1950 International Bach Competition and his admiration of the Well-Tempered Clavier. The performances are tremendously successful and their inclusion lends a special flavour to the whole program.

—Larry Beckwith

Devienne — Six Trios, Op.17
Mathieu Lussier; Pascale Giguère; Bénédicte Loiselle
Atma ACDB 2583

Although François Devienne (1759–1803) was quite well known in France in the late 18th century, he has received little attention in recent times. Devienne was a very prominent bassoonist and flutist in the royal court of France prior to the French Revolution. For five years he was a member of Cardinal de Rohan’s household orchestra, a group popular with Queen Marie-Antoinette. During the period of the revolution, bands and orchestras changed names many times and Devienne seems to have spent that time in military bands only to emerge as a professor at what is now the Paris Conservatory.

This series of Six Trios Op.17, for bassoon, violin and cello, has never been recorded before. So we owe a debt of gratitude to Montreal bassoonist and conductor Mathieu
Lussier for bringing these delightful works to our attention. At all times Mathieu Lussier's bassoon playing is flawless. His articulation is crisp, clear and dazzling in the fast passages and his tone is full and rich with a lyrical quality rarely heard on bassoon.

While this CD definitely highlights the bassoon, Pascale Gigueré on violin and Benoît Loiselle on cello certainly don’t take a back seat here. There is an almost seamless transition between the performers as each takes centre stage with the melody. It’s a unified ensemble. Throughout, the strings make limited use of vibrato as befits the genre. With eyes closed, one is easily transported back to the household of Cardinal de Rohan or the Queen before the violence of the revolution.

In addition to the six trios, the CD contains transcriptions of three airs from Devienne’s opéra comique Les Visitatînmes. For these selections, the trio is augmented with a viola in the capable hands of Jean-Louis Blouin. These provide a pleasant contrast, yet remain in the spirit of the musical times when they were written and performed.

As one who has, in the past, struggled with the diabolical fingering system of the bassoon, I will enjoy this CD of delightful happy music. Advertisement for sale? In the meantime, I have two very mixed reactions. Is the virtuosity displayed by Mathieu Lussier a case? Do I get my bassoon out of its case and practice diligently as I once did, or do I advertise a bassoon for sale? In the meantime, I will enjoy this CD of delightful happy music performed by true virtuoso musicians.

—Jack MacQuarrie

Debussy
Angela Hewitt
Hyperion CDA67898

Angela Hewitt first achieved international recognition for her interpretations of the music of Bach—was that really 27 years ago? Since then, the Ottawa-born pianist has proven to the world that her talents are truly eclectic, with a repertoire ranging from Handel to Messiaen. And how appropriate now that we’ve come to the end of 2012—the 150th anniversary of the birth of Claude Debussy—that she should return once again to France for music by the musicien from Saint-Germaine-en-Laye.

This latest CD on the Hyperion label comprises many of Debussy’s major piano works, including the Suite bergamasque, Children’s Corner, Pour le piano, Masques, L’isle joyeuse and Deux Arabesques. Nevertheless, in recording such well-known repertoire, Hewitt has a tall order to fill. What amateur pianist with some degree of proficiency hasn’t tried his or her hand at least a few of these chestnuts? The challenge was thus a question of breathing new life into these oft-performed pieces. Not surprisingly, she succeeds admirably. Opening with the familiar Children’s Corner suite from 1908, Hewitt brings a particular freshness and vitality to the music, from the tongue-in-cheek Doctor Gradus ad Parnassum to the good-humoured Golliwog’s Cake-walk. Similarly, with the Suite bergamasque, each miniature demonstrates a wonderful sense of tonal colour, particularly in the famous Clair de lune. In contrast is L’isle joyeuse, music of gregarious buoyancy, inspired in part by Watteau’s painting L’Embarquement pour Cythère.

My only quibble—and it’s a minor one—are the tempos, at times slightly brisker than we’re accustomed to. Yet this is not always the case. La Plus que lente is all sensuousness, performed with just the right degree of hesitancy and tempo rubato, thus rounding out a fine recording of much-loved repertoire.

—Richard Haskell


Rachmaninov – Symphony No.2; Dances from Aleko
Royal Liverpool Philharmonic Orchestra; Vasily Petrenko
EMI Classics 9154732

Early in his career Rachmaninov was regarded as a gifted pianist, an occupation that supported the unrecognized composer. By his last decade, living in the United States, he was recognized both as a composer and an extraordinary concert pianist. I was told by a friend who was a member of the New York Philharmonic during the Toscanini era that the maestro asserted that Rachmaninov’s performance in Beethoven’s “Emperor” Concerto in 1933 remained peerless. The Second Symphony was written during 1906 and 1907, half a dozen years after the now signature Piano Concerto No.2 and is solidly of the romantic era, full of great tunes in the recognizable Russian tradition. Performances were often truncated in order not to burden audiences with a 60-minute symphony. Into the LP era, too, shortened versions were recorded. Under an unsympathetic baton, the first movement can seem endless and tiresome, an impression put to rest by some fine recorded performances, none more convincing than this one.

Here Petrenko’s penetration into the score produces a reading of unusual empathy that quickly draws the listener’s attention to the composer’s sensitivity and yearning, tension and release. There is Russian hushiness aplenty from musicians who clearly love what they are playing.

The second movement, marked Allegro Molto in the opening, is given a perceptibly broader tempo than is favoured by others but, to my ears, it has panache.

The third movement, Adagio, is quite exquisite as Petrenko preserves the tranquility and nostalgia implicit in the score with wistful memories of the first movement. The triumphant rush of the last movement brings this superb recording to a rousing finale. If you are up for some orchestral thrills and a startlingly real recording with dramatic dynamics and astonishing body from the very quietest passages to ravishing tuttis then this recording is a must, even if it duplicates other performances in your collection.

—Bruce Surtees

Lugano Concertos
Martha Argerich and Friends
Deutsche Grammophon 477 9884

Martha Argerich! For lovers of piano music such as myself, the very name conjures up feelings of near reverence for a veritable icon in the world of classical music. Ever since she wandered into an EMI recording studio in London in 1965, aged 24, to record her first major album, she has rightfully enjoyed an international reputation as a charismatic pianist and recording artist. Since 2002, Argerich has also assumed the role of impresario, annually gathering musicians for the Martha Argerich Project, part of the Lugano Festival held every June—and it’s from this event that her latest offering is based, a fine four-disc set of live recordings on the Deutsche Grammophon label titled Martha Argerich Lugano Concertos.

This is a beautifully packaged collection, with extensive notes and photographs in book-in-sleeve format. Drawn from past festivals, the music was recorded over seven summers, with repertoire spanning a period of 150 years. Not all the other artists taking part are well known but included in the group are pianists Paul Gulda and Gabriela Montero, the Lugano Percussion Group and the Orchestra della Svizzeria Italiana under a number of different conductors including Gabriel Chmura, Ion Marin and her one-time husband, Charles Dutoit.

At first impression, the listener is immediately struck by the set’s eclecticism.
Yes, they all involve ensembles of various sizes, but the music comprises a myriad of styles and periods, with works by such diverse composers as Beethoven, Schumann, Bartok, Brahms, Milhaud and Stravinsky. The set opens with the classically refined Piano Concerto No.1 by Beethoven, music from around 1800. Here, Argerich demonstrates her typically flawless technique and a certain robust quality that seems particularly suitable for the music of a young composer on the verge of fame. In complete contrast is the Concerto for Two Pianos by Francis Poulenc, where she and her pianist partner Alexander Gurning along with the Swiss-Italian Orchestra conducted by Ermeso Capilla easily capture the cheeky and exuberant spirit of this music written in 1932.

Not all the pieces involve large ensembles.

For example, the Divertissement à la Hongroise by Schubert finds Argerich on stage with pianist Alexander Mogilevsky in a thoughtful interpretation of Schubert’s homage to the Hungarian folk idiom. For a delightful 2005 performance of the Brahms Liebeslieder Waltzes, she’s joined by pianist Gabriela Montiño and the Swiss Radio Television Chorus directed by Diego Fasolis. Martha Argerich Lugano Concertos is indeed a fine testimony not only to Argerich’s talents as a performer, but also to her skill at gathering and showcasing talent, both well known and less familiar. All have come together for the purpose of making music on a very high level—and what a perfect holiday gift the set would make for the music lover on your list!

—Richard Haskell

StringsAttached

TERRY ROBBINS

Violinist Jacques Israelievitch has been active with a solo and chamber career since stepping down from his 20-year stint as concertmaster of the Toronto Symphony Orchestra in 2008. He has compiled a fascinating CD catalogue on the Fleur de Son Classics label over the past 12 years, and two new issues were received this month. Well, one new issue and one not quite so new, by the look of it.

French Violin Sonatas (FDS 58005), in which Israelievitch is ably accompanied by the outstanding pianist Kanae Matsumoto, is certainly new—it’s scheduled for release on November 13 and at the time of writing is not even listed on the label’s website—but it was recorded more than two years ago at the Chautauqua Institution in New York state. Israelievitch is, not surprisingly, very comfortable with these four works from his native country. He has a quite distinctive style, with a gentleness and a sweet softness to his playing that makes the violin very much a feminine instrument in his hands. That’s not to say that it lacks intensity or strength, though, as the spiky opening of the lovely Poulenc sonata proves.

The rarely-heard sonata by Gabriel Pierné is a cyclical, post-Franck work from 1900 that apparently did much to establish the violin sonata as a serious chamber music form in a French music world that was dominated by opera.

Israelievitch in 1999.

Their 30th Anniversary Recital is available on New Arts Trio at Chautauqua (FDS 58000), just released but apparently issued in 2010. There are solid if not spectacular performances of Dvořák’s “Dumky” Piano Trio and Astor Piazzolla’s Primavera Porteña, along with two works written for the Trio in 2008—Michael Collina’s Idoru and Ella Milhaud-Sheriff’s Credo. The Dumky is by far the major work here, though, both in content and in length.

The Brahms Clarinet Quintet has long been one of my favourite works, and you can usually tell within the first few bars what sort of performance it’s going to be. The greatest praise I can give the performance by the

Tokyo String Quartet with clarinettist Jon Manasse on the new harmonia mundi CD Brahms Quintets Op.34 & Op.115 (HMU 807558) is that after the opening bars I wrote “Glorious opening—wistful, warm, autumnal—clarinet tone just right—strings beautifully judged” and then spent the next 38 minutes basking in its engrossing and satisfying performance of this wonderful work as I can remember.

The same high standard continues with the Piano Quintet, Op.34 where the Tokyo Quartet is joined by Jon Nakamatsu in another perfectly-judged performance. Again one to cherish.

Sometimes, as a reviewer, you just stop listening critically and simply get lost in the performances. That’s what happened here, and what can possibly top that?

The excellent Hyperion series The Romantic Violin Concerto reaches Volume 13 with another outstanding CD, this time featuring Anthony Marwood and the BBC Scottish Symphony Orchestra under Douglas Boyd in the Schumann Violin Concertos in D Minor and A Minor—the latter a direct transcription by the composer of his Cello Concerto—and the Phantasia in C Major (CD46784). There seems to be renewed interest in these works, which for many years—until 1937 for the D Minor and 1987 for the A Minor—remained unplayed and unheard; this is the second set I’ve received in just over a year, following Ulf Wallin’s meticulously researched performances on the BIS label, reviewed in September 2011.

Marwood, as usual, is simply outstanding in this, his third contribution to the highly acclaimed series.

There is more Schumann with the Fine Arts Quartet and pianist Xiaoying Wang and Haydn performed by Toronto’s Eybler String Quartet in the continuation of Strings Attached at thewholenote.com.

MODERN & CONTEMPORARY

Find Tiina Kilik’s review of an impressive release of new music for accordion with Matti Rantanen at thewholenote.com.

JAZZ & IMPROVISED

Alive at Musikium
Sophia Perlman; Adrean Farrugia
Independent #AS1012
www.sophiaperlman.com

This latest CD project from lumin—
ous vocalist Sophia Perlman and gifted pianist Adrean Farrugia was recorded “Live” at an intimate, evocative venue boasting one of Toronto’s finest pianos—the ideal spot for capturing this intimate, eclectic and thoroughly splendid performance. Perlman and Farrugia have a profound chemistry and sensitivity to their individual creative modalities, and the collection of tunes is diverse, to say the least.

The duo explores compositions from such far-flung artists as David Bowie, Gershwin, Thelonious Monk and Geri Allen. These are bold, original choices in repertoire—rendered with an intuitive, high musicality and purity of intent that is reminiscent of the work of Alan Broadbent and the late Irene Kral.

Standouts include a clever, contemporized reworking of Gershwin’s But Not For Me, featuring a rhythmic piano part and Perlman’s horn-like scat singing. Also, her rich, sensual, alto voice caresses the melody of a rarely performed Ellington composition, All Too Soon. Certainly one of the most interesting tracks is the duo’s interpretation of David Bowie’s anthem against the mundane, Life on Mars. Also gorgeous—albeit deliciously melancholy—is a legato take on the Tin Pan Alley classic After You’ve Gone, and Farrugia’s dynamic solo piano performance on Geri Allen’s Feed the Fire clearly establishes his position as one of the finest and most technically gifted pianists on the scene today.

Kudos must go to Donald Quan and Roger Sader for their superb job of onsite recording. Every lovely, melodic and complex nuance has been beautifully captured.

—Lesley Mitchell-Clarke

Christmas Kiss
Diana Panton
Independent DIA-CD-5605
www.dianapanton.com

► If the post isn’t already taken, I’d like to nominate Diana Panton as Canada’s jazz sweetheart. With this, her first CD in about as many years, Panton firmly establishes herself as a steadfast source for pretty and accessible song collections. Though she works in the jazz realm and collaborates with some of the most respected jazz players in the industry—Don Thompson on bass and piano, Reg Schwager on guitar and Guido Basso on flugelhorn and trumpet—Panton takes quite a straightforward approach in her singing. She picks finely written pieces, usually from a few decades ago, and delivers them in an honest and endearing way. With Christmas Kiss, winter and holiday tunes get the velvet glove treatment. Although most will be familiar such as Winter Wonderland and Have Yourself a Merry Little Christmas, there are a few lesser known selections such as C’est Noel Cheri and the title tune, written by Panton and Thompson. Dave Fishberg’s Snowbound epitomizes cool yet cozy comfort, especially with the addition of Thompson’s tasteful work on vibes. And for that perennial duet, Baby it’s Could Outside, R & B legend and fellow Hamiltonian, Harrison Kennedy, plays the role of the persuader. The CD release date is December 10 at the Old Mill Inn.

—Cathy Riches

1619 Broadway—The Brill Building Project
Kurt Elling
Concord Jazz CJA-33959-02

► When I first heard that Kurt Elling was turning his cerebral musical sights on songs from the Brill Building era for his next album, I couldn’t imagine how the two very different styles would come together. The Brill Building was a musical factory known for churning out teen-oriented pop hits in the late 50s and early 60s from resident songwriters such as Jerry Goffin and Carole King, Barry Mann and Cynthia Weil and Neil Sedaka.

Kurt Elling is a true jazz singer; a hep cat who takes a serious and sometimes ponderous approach to music, often with stunning results. So hearing his take on fluffy tunes like You Send Me and Pleasant Valley Sunday is an exercise in open-mindedness for listeners familiar with the original versions.

1619 Broadway: The Brill Building Project is no trip down memory lane—these songs have, for the most part, been completely and successfully re-imagined. Working with his longtime collaborator, pianist Laurence Hobgood, guitarist John McLean, bassist Clark Sommers and drummer Kendrick Scott, Elling plays with tempos and enriches harmonies at every turn. The most effective arrangements are those that stay true or add additional depth to the original meaning of the song, despite musical wanderings, like the taut, striving On Broadway and I’m Satisfied with its swingy groove. Best, though, are the more straightforward and expressive approaches such as I Only Have Eyes for You, So Far Away and American Tune. Nobody can touch Elling when it comes to delivering a beautiful ballad.

Kurt Elling and his quintet play the Living Arts Centre in Mississauga, March 22, 2013.

—Cathy Riches

Red Hot Ramble
Red Hot Ramble
Independent RHR001
www.redhotramble.ca

► Recorded at The Canterbury Music Company, Toronto, March 30, 2012 with Roberta Hunt, lead vocals, piano, Alison Young, baritone and alto sax, Glenn Anderson, drums, percussion and Jack Zorawski, bass. All three also sing background vocals. They are joined by Andrej Saradin, trumpet and Jamie Stager, trombone on some of the numbers. Roberta Hunt and Red Hot Ramble have established a following in Toronto with their New Orleans influenced brand of jazz and this CD is a good representation of their entertaining approach to the music.

The music is infectious and I particularly enjoyed the soloing of Alison Young. The music is a mix of material ranging from Doctor Jazz by Joe “King” Oliver to Horace Silver’s The Preacher and all of it with a contemporary New Orleans feel. Purists might raise an eyebrow or two at the chord changes of Lonesome Road, the 1927 song by Nathaniel Shilkret and Gene Austin, but with repeated listening I got accustomed to this version.

The band is propelled along nicely by Glenn Anderson and Jack Zorawski. Anderson’s playing, for example, on the Eddie Harris number Cold Duck Time shows a real understanding of the idiom. Roberta herself lends her own distinctive styling to the proceedings and the overall result is like party night in a friendly bar.

—Jim Galloway

Dream Gypsy
Bruce Harvey; Tom Hazlitt; Kevin Coady
Audubon Music Productions

► Bruce Harvey is an exceptionally talented pianist, a fact well-known by other musicians but under-recognized as far as the general listening public is concerned. This is partly because he has a busy career playing shows and accompanying singers, and he spends much less time featuring himself as a soloist or building a high profile outside the immediate musical community.

This recording will go some way to changing that perception. There is a persuasive quality to much of the music throughout this CD which is made up of well-known standards, like Laura and Falling In Love With Love, some lesser-known pieces such as You’re My Everything, Old Portrait by Charles Mingus, J. J. Johnson’s Lament and one original by Bruce called Claire De Soleil. There is also a tantalisingly short, (just over one minute), take on Ray Noble’s Cherokee which is given the name Odd Fragment.

Throughout the album Harvey’s imaginative playing amply demonstrates why
he is highly regarded by his peers and his fellow musicians. Tom Hazlitt and Kevin Coady provide a sympathetic and taste-ful accompaniment.

Like many CDs today this is an independent production so if you are interested in purchasing it please contact harvemuse@yahoo.ca.

—Jim Galloway

The Golden Years Trapist Staubgold Digital 19 www.staubgold.com

> Although no one would ever confuse the improvisations on this CD with ecclesiastical plainsong, the fact that this Canadian/German/Austrian trio’s name suggests the Trappist order, implies the deferential skill it brings to the music. Not only do the three players cunningly negotiate the boundaries between jazz improvisation, rock beats and electronic interface, but like monks in that order which discourages speech, this compelling program encourages silence. A similar resonance was heard on the first track, bringing the program full circle.

Additionally this CD confirms how wide a musical palette the Trapist band has. From acoustic string instruments, plus piano riffs or vibraphone reverb when needed.

Filtering out extraneous timbres throughout, Trapist reaches a climax of sorts on The Spoke and the Horse when perfectly timed twanging guitar licks, a juddering bass line and emphasized drum rolls blend with the crackling and grinding voltage undercurrent for a satisfying rhythmic exposition. Meanwhile, bass and drums harmony is expanded with sensitive vibe colouration and dense, signal-processed buzzing. Finally, after folky guitar strums and metronomic bass stops are paired with processed sequences that could be telephone dial tones or avairy twitters, the final track incorporates the intimation of waves lapping against the seashore. A similar resonance was heard on the first track, bringing the program full circle.

Additionally this CD confirms how wide a sonic spectrum can result when electronics are put in the service of intelligent intermingling of a minimum of instrumental textures.

—Ken Waxman

David Virelles arrived in Toronto in 2001 at 17, the protégé of Jane Bunnett who has helped in so many ways to take Cuban music to the world. Virelles received the first Oscar Peterson Prize at Humber College from Peterson himself, then won the Grand Prix de Jazz award at the 2006 Montreal Jazz Festival. Since moving to New York in 2009, he’s been studying and working with adventurous musicians like Steve Coleman and Henry Threadgill. Virelles’ first American release as a leader, Continuum (Pi Recordings 46 www.pirecordings.com), is a brilliant step forward—an exploration of Afro-Cuban ritual elements in which his sometimes pensive, sometimes explosive improvisations are framed by poet and percussionist Román Díaz, whose poems are in Spanish and African-derived ritual languages. The music is rooted by bassist Ben Street and given further dimension and sonic potency by the great drummer Andrew Cyrille, who brings both Haitian ancestry and jazz lineage to the sessions. In a world where mere piano chops are common, Virelles’ Continuum demonstrates real depth and vision.

Al Henderson rarely pushes his bass out front but it’s hard to overlook his presence as a bandleader and a composer, creating music with independent harmonic structures, a keen sense of voicings, memorable lines and real passion. His latest CD Taiga (Cornerstone CRST CD 138 www.cornerstonerecordscinc.com), named for the Northern boreal forest, is steeped in the traditions of Mingus and Monk (Martian Jump is pure Monk) whether it’s hard-driving or weirdly atmospheric—like Croaking Raven which comes with Newfoundland birch tapes, eerie bass clarinet and a recitation of Poe. Henderson is armed with A-list saxophonists—Pat LaBarbera on tenor and Alex Dean on alto, tenor and bass clarinet, and there are appearances on some tracks by baritone specialist David Mott—and the three players make up a superb Ellingtonian reed choir on Henderson’s Portrait of Billy Strayhorn.

Brandi Disterheft is another standout bassist, with a deep resonant sound of her own and a deft hand at constructing supportive lines and emotionally direct solos. She also has a knack for creating good group chemistry and well-crafted CDs, beginning with the Juno-winning Debut in 2006. On Gratitude (Justin-Time Just 247), she’s assembled a first-rate New York band that she uses to excellent effect. It’s a group with soulful depths, with transplanted Canadian pianist Renee Rosnes coming to the forefront on Disterheft’s Blues for Nelson Mandela and the horns—alto saxophonist Vincent Herring and trumpeter Sean Jones—sounding terrific on Rosnes’ anthemic postbop Mizmahta.

Disterheft also sings on a couple of tracks, including the soul classic Compared to What, in a light, musical way that’s a fine complement to her instrumental abilities.

First formed as a sextet in 1998 and now an octet, the Peggy Lee Band has an almost magical capacity for musical synthesis, moving seamlessly between the cellist-leader’s compositions, jazz improvisation and freely improvised solos that often explore alternative techniques. On their fifth CD Invitation (Drip Audio DAA0853 www.dripaudio.com) the title track has the clear harmonies of a folk song, while other tracks will pick up the moods of hymns, 1930s swing and the elegies and landscapes of Samuel Barber or Aaron Copland, with frequent introductions and interludes of almost interior monologue—the cello sings in whistling, tumbling harmonics, a trombone solo by Jeremy Berkman in which several trombones seem to mutter together, or a passage by guitarist Tony Wilson that might spring from African strings.
Kate Hammett-Vaughan can be Canada’s most adventurous jazz singer—she’s turned the writer Jane Bowles’ post-stroke notebooks into art song (on Conspiracy from 2006)—but she’s also explored more conventional repertoires, revealing at every turn a talent that’s as inspired and skillful as it is daring. Whatever the material, Hammett-Vaughan is one of our best singers, with a rich contralto, an ability to sing with the clarity of speech and a host of subtle, expressive techniques from altering pitch to shifting vibrato. A sense of conversational ease permeates Sanzaru (S/R www.katehv.com), a live recording devoted to standards. She’s joined by Bill Coon, a guitarist who plays very few notes, just the best ones, and bassist Adam Thomas who sings as well, with such ebullience and musicality that he recalls Louis Prima. Come Rain or Come Shine and ’S Wonderful are highlights.

Vancouver saxophonist Coat Cooke may be best known as the leader of the NOW Orchestra, a brilliant aggregation of 16 Vancouver improvisers that set a national standard for such ensembles. He’s heard on a very different scale on two new releases, each featuring a duo. Cooke’s free-jazz side comes through on Conversations with drummer Joe Poole (Now Orchestra CLNOW006) with Cooke working through the saxophone family in a series of dialogues ranging from the intensity of Feeling Feint to the puckishly vocal Dancing the Night Away, all of it enhanced by Poole’s subtly complex drumming. There’s a very different side of Cooke to be heard on the free improvisation of High Wire with Montreal guitarist Rainer Wiens (Now Orchestra CLNOW007). The emphasis is on texture and timbre, eerie whistling saxophone tones moving through layers of bowed and scratched guitar strings. There’s something uncannily involving about these fragile, evolving drones, a kind of tensile strength and focus that rewards sustained attention.

Find Stuart Broomer’s take on the year’s Best Jazz Box Sets featuring Coleman Hawkins, Charles Mingus, Bill Evans, Keith Jarrett and Wadada Leo Smith as well as a “perfect collection” from Sony on at thewholenote.com.

Something in the Air

Multiple Disc Sets for the Adventurous

KEN WAXMAN

Defying doomsayers who predicted the death of the LP, the CD’s disappearance appears oversold. True music collectors prefer the physical presence and superior fidelity of a well-designed CD package and important material continues to be released. Partisans of advanced music, for instance, can choose any one of these sets.

The only saxophonist to be part of saxophonist John Coltrane’s working group, tenorist Pharoah Sanders is celebrated for his own highly rhythmic Energy Music. In the Beginning 1963-64 (ESP-Disk ESP-4069 www.espdisk.com), a four-CD package, highlights his steady growth. Besides Sanders’ first album as leader, very much in the free-bop tradition and as part of a quintet of now obscure players, the other previously released sounds capture Sanders’ recordings in the Sun Ra Arkestra. More valuable is a CD of unissued tracks where Sanders asserts himself in quartets led by cornetist Don Cherry or Canadian pianist Paul Bley. The set is completed by short interviews with all of the leaders. Oddly enough, although they preceede his solo debut, Sanders’ playing is most impressive with Bley and Cherry. With more of a regularized beat via bassist David Izenzon and drummer J.C. Moses, Cherry’s tracks advance melody juxtaposition and parallel improvisations with Sanders’ harshly obbligato in contrast with the cornetist’s feisty flourishes; plus the darting lines and quick jabs of pianist Joe Scianni provide an unheralded pleasure. Bley’s economical comping and discursive patterning lead the saxophonist into solos filled with harsh tongue twisting lines and jagged interval leaps. With Izenzon’s screeching assent and drummer Paul Motian’s press rolls, the quartet plays super fast without losing the melodic thread. Sun Ra is a different matter. Recorded in concert, the sets include helpings of space chants such as Rocket #9 and Next Stop Mars; a feature for Black Harold’s talking log drums; showcases for blaring trombones, growing trumpets; plus the leader’s propulsive half-down-home and half-outer-space keyboard. Sharing honking and double tonguing interludes with Arkestra saxists Pat Patrick and Marshall Allen, Sanders exhibits his characteristic stridency. Enjoyable for Sun Ra’s vision which is spectacular and jocular, these tracks suggest why the taciturn Sanders soon went on his own.

Partially in reaction to vociferous American players like Sanders, by the 1970s European innovators developed a spacious and subdued take on improvisation. This can be sampled via the solo work of Swiss percussionist Pierre Favre, a model of taste and restraint on Drums and Dreams (Intakt CD 197 www.intaktrec.ch). Overall it’s 1972’s Abanaba which is the defining masterwork, with 1970’s Drum Conversation and 1978’s Mountain Wind, the buildup and elaboration of maturity. Favre has such command of the sonorous properties of his expanded kit that he can use approximations of tones from unusual sources such as guiro, conches, unlathed cymbals and thunder sheets plus a regular kit without bombast or showiness. A track such as Kyoto is a fascinating duet between kettle drum and tuned gongs, expanded by theremin-like resonations; while Gerunonius is an essay in abrasion, as textures created by sawing with a bow on drum rims are integrated with shakes, pops and pulls. Roro fastens on triple sticking at supersonic speeds, producing ringing tones from log drums, cymbals and gongs, while the final track demonstrates how aggression can be paced as bell trees ping and snare sizzle. CD1 establishes a framework for juxtapositions, with silences integrated with kinetic paradoxes and ruffs. Sounding at times like multiple players, Favre’s distinctive sounds are as likely to arise by twisting mallets on aluminum bars as from blunt whacks on oversized gongs. By 1978, his rhythmic palette had expanded so that he could replicate the sound of a telephone bell ring or Chinese temple bell with equal facility and without any loss in power. This mixture of delicacy and strength is expanded to its pianistic limits on Spontaneous Suite for Two Pianos (Rogueart RO-037 www.roguart.com). These four CDs capture an entire recording session beginning with the evocative acceleration from feathery chording to anvil-like kinetic pressure on CD1, track one, and conclude with key-clipping near-player piano continuum on CD4, track seven. Anyone who follows dual key pianists like Radu Lupu and Murray Perahia or Albert Ammons and Pete Johnson will be staggered by the work here. Completely improvised, the nine interlocking suites expose almost all variations of what can be extracted from 176 keys. Technical wizardry plus jazz inflections are apparent in the playing of Connie Crothers and David Arner, yet focussed reductionism as well as spontaneity is also on tap.

See the continuation of this column at thewholenote.com for reviews of other extended CD collections.
The difficulty for this reviewer with any of the many different omnibus collections that have appeared in cubes of various sizes over the last while is where to start, what to sample first? Sometimes it is easier…in any Beethoven Symphonies to start, what to sample first? Sometimes yet to come! The church music, the Requiem only the first 23 discs out of 55, and the best is Funeral Music quartets, the six Haydn Quartets (Hagen); (Levine/VPO), Serenata Notturna K320, “Eine Kleine Nachtmusik” K525 Chamber); Serenades: K361; wind serenades K314, bassoon K191, horn 1, 2, 3, 4 (Orpheus harp K299, Andante for flute K315, oboe K314, bassoon K191, horn 1, 2, 3, 4 (Orpheus Chamber); Serenades: K361; wind serenades K375, K388 (Orpheus Chamber), “Posthorn” K320, “Eine Kleine Nachtmusik” K525 (Levine/VPO), Serenata Notturna K239, Divertimento K334 (Karaian/BPO); String quartets, the six Haydn Quartets (Hagen); Miscellany, Divertimento K334, Masonic Funeral Music K477 (Böhm/VPO). And that’s only the first 23 discs out of 55, and the best is yet to come! The church music, the Requiem (Abbaye/VPO), more chamber music, many recitals and complete operas: Idomeneo, Die Entführung aus dem Serail, Le Nozze di Figaro, Don Giovanni, Cosi fan tutte and Die Zauberflöte. For many decades the DG sound has been ideal for Mozart and with these acknowledged masters of the repertoire, it really wasn’t that hard to get into the collection; getting out was hard. “Nobody that I have ever heard played the piano any better than Alexis Weissenberg.” This pronouncement was made by Glenn Gould on August 24, 1977 on a CBC radio program devoted to Weissenberg. The evidence to support this statement can be certainly heard on a new collection devoted to the artistry of the young Alexis Weissenberg, recorded between 1949 and 1955 (The Sigi Recordings DOREMI DHR-7987/8, 2 CDs). Until his mid-20s he went by the name Sigi Weissenberg and his first three LPs are credited to that name. Every bar on these recordings made by Columbia and the French label Lumen confirms an innate pianistic and artistic talent of immense stature. One could now easily argue that he never played better than he is heard here. He recorded much of this repertoire again for EMI but not nearly at the same level of bravura, freshness and excitement. I went directly to a particularly favourite work, the Liszt Sonata and was literally astounded by the towering performance and the true-to-life sound. Incomparable on any level! Similarly, the other works portray the same pianistic achievement, from Bach–Liszt, Haydn, Soler, Czerny, Prokofiev, Scriabin and more Liszt. An unexpected and important release. You must hear that Liszt Sonata! Before he came to Hollywood in 1934, Erich Wolfgang Korngold (1897–1957) was lauded as a child prodigy and then as a prodigious composer. One of his more renowned operas was Die Tote Stadt, first performed in 1924 in Berlin with Lotte Lehmann and Richard Tauber in the leads. Korngold’s movie scores are today accepted as classics, Anthony Adverse, King’s Row, The Sea Hawk, Robin Hood and many more, but his operas are rarely mounted. Die Tote Stadt is full of great romantic tunes and falls comfortably on the ear. However, the plot is quite macabre and more than somewhat difficult to grasp. Some of it is real and the rest is in the skewed and haunted mind of Paul, the central figure who, it seems, killed his wife earlier. This 1983 production by the Deutsche Oper Berlin (Arthaus Musik 101656) staged by Gotz Friedrich stars his wife, Karan Armstrong and James King as Paul. The set and costumes are perfect for the 1920s and, at last, the plot is clear…I think. The conductor is Heinrich Hollreiser and there is a bonus track with Friedrich introducing the opera and clarifying the plot. Readers with an awareness of historic performers may be wish to spend an hour or so with Benjamin Britten conducting the English Chamber Orchestra on a new DVD from ICA (ICAD 5083). These are live performances from Fairfield Halls in Croydon on December 20, 1964 as telecast in black and white by the BBC. The concert begins with a nifty performance of the Mozart Symphony No.40, quite straightforward but beautifully played with sustained lines. To end the concert Peter Pears joins Britten for a magnificent performance of Britten’s Nocturne Op.60 for tenor, seven obbligato instruments and strings. I have been listening to this work for decades but the intensity of this performance touched me, revealing its true quality. Britten admirers owe it to themselves to hear and see this outstanding performance. There are two bonus tracks in full colour from a concert at The Maltings on June 5, 1970, in which they play the Adagio and Scherzo from Mendelssohn’s Scottish Symphony. One of the most pleasant CDs to come my way recently is Ofra Harnoy and Friends (DOREMI DHR 6609). The selections were recorded during the 1980s and 1990s but most are new to her discography. Repertoire ranges from Vivaldi to Gershwin via Mozart, Beethoven, Rimsky-Korsakov, de Falla and several lesser known names. She impresses by her versatility in adapting to the various styles, projecting the joy of music making in whatever the repertoire. It is also evident that her enthusiasm is shared by her colleagues. Harnoy was popular with young audiences and with her special appeal had drawn them into classical music. She was, as they say, a natural! Before her retirement from the concert stage to raise a family, the cellist had close natural! Before her retirement from the concert stage to raise a family, the cellist had close.
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This year, Ontario’s Messiah season lasts 24 days—precisely the time it took Handel to complete the original score’s 259 pages—and our listings include 26 ensembles presenting more than 50 performances in all manner of styles, in venues from Kingston to Waterford. On the WholeNote blog, our very own staffer, Toronto-based musician Adam Weinmann writes about the many variables to consider when searching for a version of Messiah that inspires. Here is an excerpt from that article.

Larger scale productions with a bigger chorus, such as the Toronto Symphony with the Toronto Mendelssohn Choir (December 18, 19 and 21), promise exhilarating moments of grandeur and a spine-tingling “Hallelujah Chorus.” Certainly groups such as the Royal Choral Society and the Mormon Tabernacle Choir have created a tradition of mammoth productions of the piece and composers following Handel have re-orchestrated the Messiah to include a larger orchestra and beefier choir. Perhaps the most extravagant example of this tradition was the performance of the Messiah held at the former Crystal Palace in London, featuring a choir of 2,000 and an orchestra of 500! And why not? Handel himself stated “he saw all heaven before him” while composing the “Hallelujah Chorus.”

It is important to point out, however, that the Messiah was first performed under more modest circumstances. The first performance employed a choir of only 32 men and boys from two church choirs in Dublin. In the past few decades, there has been increased interest in smaller, more authentic productions of the work. The perfect example is the “Dublin Messiah,” the Aradia ensemble’s presentation of Handel’s original score (December 22) with a chamber choir and period instrument orchestra. Tafelmusik (December 19 to 22, with its “Sing-Along Messiah” December 23), Guelph Chamber Choir (December 22) and Arcady (various dates and locations) also employ a much smaller ensemble and period instruments for their Messiah performances, and more intimate Messiahs will also be presented by the Oakville Ensemble, Elora Festival Singers and Bach Elgar Choir.

—Adam Weinmann

The full version of this story can be found at thewholenote.com/blog.

Hallelujah! Are you ready? Can you handle this?

As you may have noticed, we have devoted a lot of ink to the Messiah and the 26 ensembles presenting more than 50 performances of this beloved oratorio. Be sure to go back to page 23 to find out the details of those performances. We are very excited to announce that we will be giving away pairs of tickets to Messiah productions being presented by Arcady, Aradia Ensemble, Bach Elgar Choir, Elora Festival, Guelph Chamber Choir, Kindred Spirits Orchestra, Ontario Philharmonic, Peterborough Singers, Tafelmusik and Toronto Symphony Orchestra. We will be revealing the details of the contest via social media. To increase your chances of winning, register at thewholenote.com, like us on Facebook, and follow us on Twitter!

MUSIC & THE MOVIES | Paul Ennis

Alexander Neef Introduces “The Death of Maria Malibran”

On November 25, The WholeNote’s Associate Editor and “Music & the Movies” blogger Paul Ennis attended the TIFF Bell Lightbox screening of “The Death of Maria Malibran,” part of their Werner Schroeter retrospective. The screening was introduced by the general director of the Canadian Opera Company, Alexander Neef. Here’s an excerpt from the blog, which can be found in its entirety at thewholenote.com/blog:

...The evening began promisingly as Lightbox artistic director Noah Cowan spun the conversation in the direction of Schroeter’s operatic career with the telling observation that Neef (a year before coming to the COC) had been a part of the Paris Opera in 2007 when that company staged Schroeter’s production of Tosca.

“Schroeter was more of a presence [than a director],” Neef recalled. “He seemed quite far removed from earthly proceedings.” Most of the staging was done by his assistants, although Neef added that Schroeter was a little less abstract than in his films because he had to follow the narrative structure Puccini had put in place. Neef observed: “It’s really fascinating how Schroeter uses music,” specifically the Brahms Alto Rhapsody that supports the first 15 minutes of the 1972 film we were about to see.

“I’ve never seen any director find such compelling imagery,” he continued. “He really succeeds in translating music into images. The fascination really comes from the emotional content of music.” He went on to point out that Schroeter’s focus was not to make the narration the focus of his operas, resulting in “what North Americans call Euro trash.” When Cowan credited TIFF Cinematheque guru James Quandt for noting that when the characters in Maria Malibran weren’t lip-synching but rather engaging in “starving contests,” Neef jumped right in, calling Quandt’s observation quite perceptive, “as if they were thinking the music.”

Full story at thewholenote.com/blog.
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Mozart: Piano Concerto No. 21, K. 467
Mozart: “Guinse alfin – Al desio” from The Marriage of Figaro
Mozart: Exsultate, jubilate: “Alleluja”
Mozart: Symphony No. 35, K. 385 “Haffner”

Voice, Piano, Orchestra

THU, JANUARY 10 AT 2:00PM
Johannes Debus, conductor
Layla Claire, soprano
Jeremy Denk, piano
Mozart: Overture to The Marriage of Figaro
Mozart: Piano Concerto No. 21, K. 467
Mozart: “Guinse alfin – Al desio” from The Marriage of Figaro
Mozart: “Crudeli, fermate!” from La finta giardiniera
Mozart: Exsultate, jubilate: “Alleluja”
Mozart: Symphony No. 35, K. 385 “Haffner”

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SAT, JANUARY 12 AT 8:00PM
SUN, JANUARY 13 AT 3:00PM*
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Nora Shulman, flute
Heidi Van Hoesen Gorton, harp
Augustin Hadelich, violin
Mozart: Overture to The Magic Flute
Mozart: Concerto for Flute and Harp, K. 297c
Mozart: Violin Concerto No. 4, K. 218
Mozart: Rondo for Violin and Orchestra, K. 248b “Haffner”

Symphony 40

WED, JANUARY 16 AT 8:00PM
THU, JANUARY 17 AT 8:00PM
Peter Oundjian, conductor & host
Jonathan Crow, violin
Teng Li, violin
Mozart: Serenade No. 12 for Winds, K. 384a
Mozart: Sinfonia concertante for Violin and Viola, K. 320d
Mozart: Symphony No. 40, K. 550

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