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Janina Fialkowska

"Janina Fialkowska and the string ensemble achieve an almost perfect consensus... As always, the playing is of the highest quality."
— The Ottawa Citizen
[MOZART • CONCERTOS 11-12, ACD2 2518]
A Sunshine State of Mind

Way back when, The WholeNote was an occasional column called “Classical Heaven on $100 a Month” in a homgrown community newspaper called the Kensington Market Drum. “Everything within a 15 minute bike ride of College and Spadina is our turf” the Drum declared, thereby, by fiat, turning everything from City Hall to Walter Hall to Dixon Hall to Barbara Hall to RTH into legitimate Kensington Market news, including all the goings on at what was then generally referred to as “The Clarke,” namely the Clarke Institute of Psychiatry, just east of us on College Street.

We’re talking the late 1980s here, folks, when a Facebook was what you draped strategically over your sleeping nose to keep the summer sun off, and the good doctors at the Clarke delighted as much as all the rest of us in the simple art of coming up with clever acronyms for things. I remember, at the time, receiving one punch-drunk press release from the aforementioned Clarke Institute which managed in three paragraphs to make reference in capital letters to Seasonal Affective Disorder, Mood and Affective Disorders, and Bipolar Affective Disorder, thereby proclaiming themselves in one breath to be the answer for all that ails society’s SAD, MAD and BAD.

To their credit, it didn’t take them long to realize the error of their ways; to understand that in their line of work patients, as much as doctors, can recognize an acronym when they see it. So MAD and BAD disappeared from their PR lexicon, before too much of a fuss could be made. But Seasonal Affective Disorder has shown a remarkable tenacity. A quick Google search, right now, January 28, 2013, yields no fewer than 2,900,000 results for the phrase. Not too shabby, as pre-internet coinage goes.

Part of why SAD has stuck, here in Canada at least, is because of how completely it dovetails with the February Blues, that state of mind that dogs us all as we crawl past the turn of the year towards the spring and summer light that feel right now as if they will never return.

Well, abandon despair, all ye who enter here! In these pages are all the little signs of hope, musical candles in the dark, that you need to begin your journey back to the light: from Lunar New Year, to a Valentine-themed outbreak of Chopinesque passion, to almost weekly announcements, by various presenters, of musical seasons to come, well into 2014.

And it’s no coincidence that February and March are the months when we at The WholeNote crank up our efforts to pull together as much information as we can about what the summer offers in the way of music education. See our little house ad on page 50.

This year we are going a step beyond: putting together for March not just the summer’s musical offerings, but a directory of as much as we can gather about the individual teachers and community musical schools that offer, year round, musical solace against all the manifold despairs of the dark. We’re calling it our “Orange Pages.” Partly it’s because we’ve already assigned Green, Blue and Canary to other uses. And partly because it suggests that an active musical life can be a reliable shortcut to a sunshine state of mind.

—David Perlman, publisher@thewholenote.com
FRIDAY, FEBRUARY 15, 2013 8PM
KOERNER HALL
Royal Conservatory Orchestra conducted by Johannes Debus
Canadian Opera Company Music Director Johannes Debus will lead the RCM in a program that includes Händel's Music for the Royal Fireworks and Mahler’s Symphony No. 1.

SUNDAY, FEBRUARY 24, 2013 2PM
MAZZOLENI CONCERT HALL
An Afternoon of Brass
Christopher Gogos, Andrew McCandless, Gordon Wolfe, pianist Vanessa Lee, and the top Glenn Gould School brass students perform sonatas, trios, and brass ensemble pieces.

FRIDAY, MARCH 1, 2013 8PM
KOERNER HALL
Amici Chamber Ensemble with Isabel Bayrakdarian and Special Guests
Isabel Bayrakdarian and members of the Toronto Symphony Orchestra and The Conservatory faculty join Joaquin Valdepeñas, David Hetherington, and Serouj Kradjian to celebrate Amici’s 25th anniversary!

SUNDAY, MARCH 3, 2013 3PM
KOERNER HALL
Jan Lisiecki
“One of the most sensational young artists to emerge in Canada in the past decade.” (CBC) Lisiecki performs Chopin’s 12 Études, Opp. 10 and 25. "Remarkably poetic ... an extraordinary talent." (Manchester Evening News)

TUESDAY, MARCH 5, 2013 7:30PM
MAZZOLENI CONCERT HALL
ARC Ensemble
The twice Grammy nominated ARC Ensemble (Artists of The Royal Conservatory) performs with “passion, polish and vitality.” (The New York Times) Hear them play works by Paul Ben-Haim, Rebecca Clarke, and Mieczysław Weinberg before the Ensemble presents the same program in their debut performance at London’s prestigious Wigmore Hall.

SUNDAY, MARCH 24, 2013 3PM
KOERNER HALL
Jonathan Biss
Biss matches two of Schumann’s greatest cycles for solo piano (Fantasiestücke and Davidsbündlertänze) to 20th century works by Janáček and Berg, which are all deeply connected. Mr. Biss will also present a post-concert talk following the performance.

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273 BLOOR STREET WEST (BLOOR & AVENUE RD.) TORONTO
It's a frigid afternoon in Regent Park, but spring is in my step as I set foot in the Paintbox Bistro at 555 Dundas Street East, and not merely because it's a cool space. I'm here to interview two genuinely gifted Canadian musical icons, both alike in dignity and warmth.

Jackie Richardson is on stage at the tail end of a rehearsal, infusing Duke Ellington's “Take Love Easy” with her trademark combination of swing, soul and sincerity. She's backed by pianist Stacie McGregor, bassist Artie Roth and drummer Archie Alleyne; along with trumpeter Alexander Brown, the five will be performing in celebration of Alleyne's 80th birthday the following evening, which launches a new jazz series at the promising Paintbox.

Pianist, composer, music director, recording artist and recently appointed Member of the Order of Canada, Joe Sealy, who will play here in late April, arrives right on time. He greets the musicians warmly as they get off the bandstand, and before long Sealy, Richardson and I are seated comfortably on the colourful couches in the adjacent room. I've asked Sealy and Richardson here to discuss Africville Stories, a reworking of Sealy's JUNO-winning recording Africville Suite (1996), which will be performed as part of the Jazz Performance and Education Centre (JPEC) fourth annual gala at the Toronto Centre for the Arts on the evening of Saturday, February 23.

But before we arrive at Africville — Canada's oldest black community until it was destroyed for the sake of “urban improvement” in the 1960s — I want to know a bit about how these musicians got to where they are today. How did it all start?

"My parents decided to buy a piano because they thought I might gravitate towards it," reveals Sealy, a Montreal native whose paternal grandmother was a descendant of two of the Africville community's founders. "So when I was about six or seven, this piano showed up at the house. And I looked at this curious piece and of course started fiddling around with it. So eventually they said, 'Well, if you're gonna be playing you may as well take lessons.' Well, I hated the lessons, so I quit (laughs). So then one of our neighbours came over and said, 'Our son is taking piano lessons, would you mind if he practised on your piano?' My mother said yes, reluctantly, but then she laid down the law: 'If I'm gonna have to listen to some other kid playing on this piano, you're gonna practise on it too!' So that's how I got back to lessons... But to be honest, it wasn't until I was 20 or 21, that I really decided this is what I was going to do. I quit university because I wasn't doing well, and I joined the navy. They sent me to the east coast, and while I was out there I became secretary and treasurer of the jazz club, and one of the guys from Halifax was going to Berklee. So we had some money, and he brought up some people: Gary Burton and Butch Axsmith and Steve Marcus... so I said to Skip, 'Does everyone in Berklee play like that down there?' And he said yes! So I applied to Berklee, got accepted, and was given an honourable discharge to go to school. And that's when I decided to be a musician, when I was 21."

Richardson, who moved to Toronto from Donora, Pennsylvania, with her parents and six siblings at the age of seven, began singing in church, encouraged by her grandparents. "It was the First Baptist Church in Donora and my grandfather was a deacon. My grandmother went every day, twice on Wednesdays and three times a day on weekends. I was very attached to my grandmother and went with her whenever I could."

Inspired at first by the voices of the congregation, she made her professional singing debut at the age of 16 with a Motown group called The Tiaras. "I came in as a replacement, which was really funny because I couldn't really sing. I earned my place as a choreographer until I could stay in tune after a year or so." Anyone who has ever heard Jackie sing might find it hard to believe that she had ever missed a pitch, but there you have it.

She's shared the stage with Celine Dion, Maureen Forrester, Anne Murray, Oliver Jones, Martha Reeves, Mavis Staples and many others, but Richardson's impeccable delivery transcends song lyrics and extends to characters just as much, if not more. Acting credits include Cookin' Africville Suite achieves one of the highest artistic pinnacles possible: it brings into the light a story that many Canadians have been blind to.
February 1 – March 7, 2013

at the Cookery: The Music and Times of Alberta Hunter, for which she won a Dora Award, The Gospel According to the Blues, for which she won a Gemini, and Ain’t Misbehavin’, her first collaboration with Joe Sealy, who was the production’s music director.

“I think that was in 1980,” Richardson recalls. “We closed the Ports Dinner Theatre, which was really unfortunate, ‘cause it was a real favourite place of mine. We did nine months at the Ports and three months at the Premier Dance Theatre.”

“Was it that long?” asks Sealy. “It seemed like a month!”

The Toronto jazz scene sure was different in those days, wasn’t it?

“Ah yes, I moved to Toronto in 1976,” says Sealy. “At that time we had George’s Spaghetti House, Basin Street, Bourbon Street, the Colonial Tavern. One of the jazz clubs that opened in the late 1970s was called Yellow Fingers at Bay and Yorkville. And Meyer’s Deli in Yorkville had jazz on the weekends. Oh, and the Chick ‘n’ Deli of course!”

“An institution, that place was,” says Richardson. She pauses, and slowly adds, “But the norm being six days a week, I mean, I can’t believe that that’s gone.”

Sealy agrees, with sadness. “It was a real great training ground, I mean that’s how musicians learned to play, is doing it six nights a week. All my gigs up to that time were like that, I was totally used to playing six nights a week. Then it started to go down to weekends and then to nothing at all. Now you have private gigs and that’s it really. Back then when you got a gig it was a week or a month, but it was always six nights.”

“One of the really great gigs that we had back then was at the Bellair Cafe,” Richardson says, adding with genuine enthusiasm, “It was two years, six days a week. It was AWESOME! You’d have players coming in from across the street—there was a club across the street that had big bands, big orchestras sometimes, once in a while Gladys Knight or people like that—but when they had the dance bands, it would be 20 minutes on, ten minutes off. So the guys would walk in the door, and if we were playing, they’d start playing, walk up to the stage, do their little thing and walk out. We were a trio and we never knew how many people would be on the stage on any given night!”

“That’s why I applaud Colin and Joan,” says Sealy, referring to the Hunters, who are set to open the Jazz Bistro, formerly the Top o’ The Senator. “They are trying to bring that back and they have a great shot of doing it, because they are committed to the idea. I know I’ll get some work there, I’m not expecting six nights a week of course. I’m just glad that it will be there, so I’ll have some place to go. I mean, when the Montreal Bistro was open, and I had nothing to do, that’s where I would go. It was my second home. There’s no place like that now.”

Which bring us to JPEC—the Jazz Performance and Education Centre—set to present Africville Stories as part of their fourth annual gala. Inspired by New York City’s Jazz at Lincoln Center, JPEC is a non-profit charitable organization, the brainchild of Ray Koskie, a retired lawyer and Rochelle Koskie, a retired teacher, jazz enthusiasts and partners in crime together for over half a century.

“Our mandate includes reaching out to persons of all ages, especially children, who are our future audiences,” says Rochelle Koskie. “Our outreach program sends musicians to schools that have little or no music programming. Response has been excellent, and from the monies raised from the 2013 gala, we hope to broaden the number of schools in the program.” Find out more about JPEC and how you can get involved by visiting jazzcentre.ca.

ack to Africville: Shifting the focus back to Sealy’s Africville Stories, in preparing for this story, I was able to locate a copy of the Africville Suite album (thank you, L’Atelier Grigorian!). Thelonious Monk said it best when he pointed out that “writing about music is like dancing about architecture,” so all I can say is that
the recording cannot be recommended highly enough. Sealy’s compositions and own pianistic talents aside, credit must be given to the recording’s producer and Sealy’s right-hand man, Paul Novotny, as well as the stellar supporting talent, from the Faith Chorale featuring Sharon Lee Williams to saxophonist Phil Dwyer to narrators Don Francks and Jackie Richardson. Africville Suite achieves one of the highest artistic pinnacles possible: it brings into the light a story that many Canadians have been blind to; a story that is at once heartbreaking and eye-opening, tragic yet inspiring. A story that we as Canadians must reflect on, honour and learn from.

“That’s what I found so phenomenal about this particular project,” agrees Richardson. “You know, all these years, it’s just been in the know in eastern Canada. It wasn’t until Joe put out this CD that it came into people’s consciousness. I remember this company of landscapers approaching Joe and asking him to perform at their gala saying ‘We’ve heard your story, we want you to share it.’ It just seemed to come from unexpected places, and it still does! Without this project, the Africville story wouldn’t be out there the same way.”

“I’m really happy to say I’ve been able to tour Canada with it, and a little bit in the states, and even Europe,” says Sealy. “I remember we did a concert in Denmark and there was this little choir who asked for the choir parts for the pieces and, when we got there to perform, these volunteer choir people came up there to sing with us! The last concert on that tour was in another town called Fredericia, on our way back. And to our surprise, they all came down from up north to sing with us on the last night. And that’s in Denmark!”

Africville Suite began as a much shorter musical piece consisting of three movements and dedicated to the memory of his father, who passed away in 1992. Encouraged by concert presenters to expand the work, Sealy put it off for months but finally faced the music upon the insistence of his wife, who helped him prepare for the project. It was challenging,” he recalls. “It was when I did my research, that’s when I really got into the story and the story that really needed to be told. When I found out about what they did and when I found out how they did it, the sneaky way that they conned people into getting off their properties, and the injustice of it all. Right near the end, there was a core of people in the community that just did not want to leave, were not going to leave, that’s it. Well, they came in around midnight with a bulldozer and they bulldozed the church. And in a community like that when you kill the church, you kill the heart, and that was so demoralizing. It’s still a toughly issue for me.”

There were musical challenges, too.

“It would have been easier to write a suite about a community in Africa, because you’d have indigenous rhythms, cultural and everything else, but this place was Halifax, it was a little section of Halifax, you know, that most people didn’t go to. And you know, they listened to the radio, they listened to Motown, they listened to Hank Jones, they listened to Don Messer, they listened to everybody. So what I ended up doing was basing the suite on events, personalities and locations. So there are movements about Joe Louis (“Brown Bomber”) and Duke Ellington (“Duke’s in Town”), who both visited Africville. And about Reverend Deacon Jones planting a green fence post and having it grow into a tree (“Caterpillar Tree”) — and how this tree survived — the caterpillars would eat all of its leaves, and trees without leaves can’t live, but this tree lived and what killed it was the bulldozer coming in and knocking it down. To me that tree became a symbol for the community — being resilient, surviving for over 120 years on their own resources, with everything stacked against them. They had a burning dump, they had a hospital for infectious diseases during the First World War, a fertilization plant, a meat factory, a slaughterhouse, anything they didn’t want anywhere else. And yet, it was a close-knit family.”

Sealy’s compositions and own pianistic talents aside, credit must be given to the recording’s producer and Sealy’s right-hand man, Paul Novotny, as well as the stellar supporting talent, from the Faith Chorale featuring Sharon Lee Williams to saxophonist Phil Dwyer to narrators Don Francks and Jackie Richardson. Africville Suite achieves one of the highest artistic pinnacles possible: it brings into the light a story that many Canadians have been blind to; a story that is at once heartbreaking and eye-opening, tragic yet inspiring. A story that we as Canadians must reflect on, honour and learn from.

“Telling there all by itself by the water, you can’t even go in... you can’t even have a concert in there. I’ve been wanting to make a DVD of Africville Stories in that church, but I can’t get in there. I’m no crusader, but I just may call Marty Williams, I want to find out who’s on this committee and who’s supposed to be doing something about this museum.”

Ori Dagan is a Toronto-based jazz musician, writer and educator.
Moments after winning a Golden Globe for his score to Ang Lee’s Life of Pi, Toronto-based Mychael Danna is answering questions from journalists backstage in the Beverly Hilton Hotel. I’m watching it all on YouTube. It’s been only three days since he was nominated for two Oscars.

“Ang is the master of subtlety,” Danna is saying. “He wants emotion to be built up and held and held and then at certain very key moments, released. And that’s something that musically I’ve also worked on, that sense of holding back emotion that becomes submerged and then released at the right moment and effective that way.”

The 50-something Danna fell into his career as a film composer by accident. While studying composition at U of T he got involved in theatre where he met Atom Egoyan. Danna’s scored all of Egoyan’s films beginning with 1987’s Family Viewing. He’s worked on dozens of movies since, from Girl, Interrupted to Capote, from Little Miss Sunshine to Moneyball, from Ang Lee’s The Ice Storm and Ride with the Devil to Deepa Mehta’s Water and three films by Mira Nair.

He has an uncanny, but totally unforced, ability to combine Western and non-Western music seamlessly in his scores. And he’s someone who loves being part of the filmmaking process, who loves being a member of the team serving its master, the film. He brought a scrupulous sense of responsibility to Life of Pi.

“I read the book [by Canadian Yann Martel] years ago and loved it. I felt very obligated to bring [its] essence to life,” he answers another journalist. “I worked on this score for over a year because we had to do the wrong thing many times before we could do the right thing.”

In fact, he told Movie City News’ David Poland recently that he worked four months solid on the Twentieth Century Fox lot from morning to night with two assistants. The process was so efficient that Ang Lee was less than 100 yards away editing. They recorded the orchestra right on the lot.

Back at the Beverly Hilton the press wants to know more, about his relationship to India and about his musical background. “I’m very familiar with India,” he says. “I’ve been there many times. I’m married to an Indian. We have family there. It’s like a second home. It’s a place where anything is possible except what you expect.”

continues on page 62
Life After Singing

HANS DE GROOT

The Swiss tenor Hugues Cuénod made his name in 1937 in the pioneering recordings of the music of Monteverdi, directed by Nadia Boulanger. Subsequently he became a noted performer of French song. In 1987, in his 85th year, he made his debut at the Met in New York in the role of the Emperor Altoum in Puccini’s Turandot. He continued to perform in public until he was 90; he died in 2010, at the age of 108. Cuénod’s career was unusual but he was not the only singer who has gone on performing into old age. Placido Domingo is now 72; he began as a baritone (like Jean de Reszke, John Coates, Lauritz Melchior and Ramon Vinay) and he has now moved back to the baritone repertoire (while still singing tenor parts) and is performing some of the great Verdi baritone roles.

On the other hand, many singers have retired from public performances in middle age. I remember the sadness I felt when Elly Ameling and Janet Baker retired but, looking back, I am sure they made the right decision. It would not have been a good thing if some old codger were to say “She is good but you should have heard her 12 years ago.” Still, some singers retire very early. Norma Burrows began her career in 1970 (Glyndebourne, Royal Opera House Covent Garden). In 1971 she joined the English National Opera and later in the 70s she performed in Salzburg, Aix-en-Provence, the New York Met and the Paris Opéra. I heard her several times in London and I treasure the recording of Acis and Galatea in which she sings Galatea. She retired in 1982, when she was in her 38th year. She became a vocal coach at the University of Saskatchewan in 1992, moved to Toronto in 1994 and now teaches at York University. My colleague Ori Dagan writes: “Norma was always warm and encouraging to me, going out of her way to suggest repertoire that might suit my voice. I remember in particular the way her eyes lit up when talking about a particular song by Fauré—"It would be so perfect for you, Ori”—Her passion for teaching this music was undoubtedly infectious.”

Another singer who retired early is the versatile soprano Jennie Such. She has sung opera, oratorio, song recitals and even musical comedy. I have vivid memories of her superb Susanna in Mozart’s Marriage of Figaro for Opera Ontario in Hamilton. She now has a young child and finds combining motherhood with a full-time performing career difficult. But she remains a teacher and an adjudicator and is now exploring a new field: music therapy.

Kathy Domoney was a member of the COC Ensemble Studio and the COC chorus, gave recitals and performed with groups such as the Aldeburgh Connection and Opera in Concert, performed at Banff Hall, February 13, 15 and 16 at 8pm. On March 7 at 8pm she will perform with David Pomeroy, tenor and Sandra Horst, piano. The program includes music by Handel, Beethoven, Duparc, Quilter and de Curtis as well as three Newfoundland sea song arrangements with clarinet obligato. We last heard Pomeroy in the role of Alfred in Die Fledermaus. That role is a parody of the operatic tenor: a randy male with a high voice. But the part can only be performed properly by someone who can sing the real thing, as Pomeroy did in his superb performance as Offenbach’s Hoffmann for the COC last season.


Earlier this year soprano Erin Wall took three months off on maternity leave but she returns to the stage in the TSO performance of Beethoven’s Ninth Symphony, along with mezzo Alison McHardy, tenor Joseph Kaiser and bass-baritone Shenyang at Roy Thomson Hall, February 15 and 16 at 8pm. On March 7 at 8pm she will perform with the pianist John Hess, in a program of works by Schubert, Korngold, Strauss and Ricky Ian Gordon at the Jane Mallett Theatre. Rather surprisingly, this is part of Music Toronto’s Discovery Series—those who heard Wall’s fine performances in the COC productions of Love from Afar and The Tales of Hoffmann must feel that she no longer needs to be discovered.

A postscript: I was privileged to attend the competition for entry to the COC Ensemble Studio on November 29. First prize as well as the audience prize went to the bass-baritone Gordon Bintner, the second prize was awarded to the tenor Andrew Haji and the mezzo Charlotte Burrage won third prize. All three will be members of the Ensemble Studio for 2013/14; they will be joined by soprano Aviva Fortunata, mezzo Danielle MacMillan and baritone Clarence Frazer.

Hans de Groot is a concertgoer and active listener who also sings and plays the recorder. He can be contacted at artofsong@thewholenote.com.
In December 2012, a photo essay appeared in the New York Times showing the destruction of a piano abandoned on a New York sidewalk. A series of successive photos told a putatively moving story, accompanied by music sombre and dramatic by turns, in which the piano was stared at, played idly by passersby and ultimately destroyed and carted away.

What was more illuminating than the photos themselves were the comments posted online as the essay travelled over the internet. A number could be paraphrased as “What a sad comment on the current state of the arts, as the piano is trashed just like the culture.” The mixture of ruefulness and self-satisfaction was galling.

In art and everywhere else, the good old days were never good, folks. Culture is always in flux, and time alters our view of art that is initially considered trashy or meretricious—like Shakespeare, Delta blues or cable television—into something elevated and timeless. Anyone nostalgic for an Elysian epoch in which classical culture was ascendant throughout the West and there was a piano, a violin and a Beethoven score in every humble home, simply hasn’t read any history.

In 2009 American music historian Elijah Wald published How the Beatles Destroyed Rock ‘n’ Roll: An Alternative History of American Popular Music. Once you get past the misleadingly quarrel-picking title (good for generating a bit of buzz, anyhow), this book has many excellent insights about how we listen to music, and how our perception of it evolves over time.

Wald makes the point that the ability to record music irrevocably changed our experience of it. John Phillip Sousa coined the term “canned music,” and felt that recorded music would degrade people’s ability to create it themselves. In many ways he was correct. Wald states: “virtually all dancing is now commonly done to recordings.” Singing of lullabies at home and at religious services, two areas in which live music still functions, can easily be replaced with recorded music.

At the same time, Wald observes that we now have instant access to “the finest artists, alive or dead, who have ever been recorded anywhere in the world, and we can hear it whenever we want, wherever we go, in whatever order and whatever volume we please.” This has given modern musicians “a breadth of experience and created a wealth of fusions that would have been unimaginable” in the past. From the point of view of cross-cultural awareness and opportunity, you could argue that the good old days are right now. Let us look at the stylistic mixture of several concerts coming up in the next few weeks.

TCC on the move: Perhaps I am not especially sympathetic to pianos, abandoned or otherwise, because I regard them as such a
poor instrument on which to introduce young children to music. When asked by parents about the advisability of beginner piano lessons, I usually start ranting about the dangers of subjecting children’s formative musical experiences to the piano’s complicated key mechanism and rigid tuning system. If the parents are still listening after an hour, I finish with a diatribe about singing and movement’s centrality to the development of musical skill.

My apologies, piano teachers. But what better support can I offer for these heretical notions than the excellent Toronto Children’s Chorus, which is helping raise the next generation of singers and choral conductors. They combine music and movement as they perform “Dance All Around the World” on February 23.

Sondheim Vivace: American musical theatre icon Stephen Sondheim’s brilliant scores are a resource that more choirs should explore. Choral versions of musical theatre songs lean towards the classic composers or the mid-20th century, or the juggernaut mega-musicals of the 1980s. Sondheim’s work is searching and complex, witty and sardonic, and a good choral performance of it can be rewarding for both audience and singers. Conductor and singer Linda Eyman is responsible for a busy pocket of Toronto music making—she conducts four separate choirs and maintains a private singing studio as well. One of her ensembles, Vivace Vox performs “Sondheim! Sondheim!” on February 24, including selections from Company, Into the Woods, Follies and Sweeney Todd, among others.

Bell’Arte’s 25th: Toronto’s Bell’Arte Singers has drawn many excellent Toronto singers into its ranks. They celebrate a quarter century of work with their “25th Anniversary Concert: Memories and Reflections” on March 2.

Gesualdo Sinister: In an art form that does not lack for odd characters, Italian Renaissance composer Carlo Gesualdo is one of the oddest and most sinister figures in history. The title of the Tallis Choir’s March 2 concert, “Gesualdo: Murderer & Musician,” states the case straightforwardly. I won’t relate the shocking story here. Instead, attend the concert to find out more, and don’t cheat by resorting to an online check. Gesualdo’s music is always worth hearing live—its anarchic harmonic shifts and haunting word painting are a high point of Renaissance madrigal writing. Some of his work sounds uncannily like some of the choral compositions of 20th century Austrian composer Ernst Krenek, and many modernist composers were drawn to his madrigals.

Rossini Solene (times two):
Toronto audiences have a rare opportunity to hear Rossini’s Petite Messe Solennelle not once, but twice. The Toronto Mendelssohn Choir performs the work on February 9, and the Toronto Classical Singers sing it on March 3. The work was written in 1864, four years before the famed opera composer’s death. It is an engaging piece, first performed with a quirky piano and harmonium accompaniment. Rossini orchestrated it later on. Fans of bel canto Italian vocal style will find much to love, especially the tenor solo showstopper, “Domine Deus.”

Magdalena goes modern: Schola Magdalena is a chamber ensemble of women’s voices, conducted by choral multi-tasker Stephanie Martin. Usually focused on early music, they make a foray into modern works in a concert sponsored by NUMUS, a very good contemporary music organization based out of Waterloo. This concert takes place on February 7 in Waterloo and again at the Church of St. Mary Magdalene in Toronto.

These are only a few of the excellent concert choices available in the coming weeks—please check out the listings and find out about the many other excellent choirs around.

Ben Stein is a Toronto tenor and theorist. He can be contacted at choralscene@thewholenote.com. Visit his website at benjaminstein.ca.
As I sit here, on the coldest January day in Toronto on record since 2009, it’s almost comforting to have to turn my thoughts to the romantic, warmth-inducing, Valentine’s Day-inspired concerts that February brings. And, indeed, there is much to tempt us, an array of delightful performances to warm the “cockles of your heart” — metaphorical or otherwise, whatever they are — and, hopefully, the rest of your body, too.

Chopin, obviously: Think fast. Most romantic composer? Answer: Chopin. Yes, there are others, and he may not be your first choice (or not your choice at all), but, let’s face it: it’s not really possible to get through a column about concerts in the “season of romance” without mentioning those featuring the works of Chopin. Besides, who would want to? For so many, myself included, it’s gorgeous, seductive, romantic music.

Chopin’s oeuvre consists mostly of solo piano works — nocturnes, waltzes, prélaus, études, ballades, impromptus, polonaises and mazurkas, to name some of the most familiar and beloved. In addition, he also wrote two piano concertos, some songs set to Polish texts and a few chamber pieces. This month, we are treated to at least one ballade, waltz and polonaise, two sets of études (12 in each), his set of 24 prélaus, a sonata, two scherzos, a chamber work and a concerto. So much Chopin, so little time... or space.

So let’s get right to it; and don’t forget to check the Quick Picks at the end.

Chopin, not so obviously: Chopin is not the first composer to spring to mind when considering repertoire for a chamber choir known for its historically accurate performances of music from the Baroque and Classical periods. Then again, the Georgetown Bach Chorale is not your average chamber choir. In addition to its innovative choral programming, as part of its season it also offers concerts of orchestral, chamber and solo performances, often involving creative collaborations with guest artists, in unique venues.

Its February 10 and March 3 concerts are a case in point: the first is a 4pm house concert titled “Winter Moods,” and features guest cellist Mary-Katherine Finch and the Chorale’s artistic director/conductor, Ron Greidanus, at the piano, in chamber works by Debussy, Chopin and Prokofiev. Regarding the Chopin “mystery music” (“works by” is all we were told), it’s a safe bet to expect either—or possibly both (there are only two Chopin works for cello and piano)—the Cello Sonata in G Minor, Op.65 and/or the Grand Duo concertant in E Major B70, (written, jointly, with Chopin’s friend, cellist Auguste Franchomme). If that isn’t filling enough, for the $45 in-advance-only ticket, you also get a choice of hot stews, cheeses and homemade bread after the concert. If music—and stews—be the food of love, indeed!

“Relics of the Romantic Era,” on March 3, 8pm, in the quaint Norval United Church, will feature solo works by Chopin performed by guest pianist Matthew Pope, in addition to choral works by Reger, Brahms and Tavener. As stated in its brochure, it has always been a mission of the Chorale “to expand the musical experiences of its listeners.” Judging by these two concerts, clearly it’s “mission accomplished.”

And with that interesting detour out of the way, on to the solo piano music!

Formidable Fialkowska: Celebrated Canadian pianist Janina Fialkowska is a musical force to be reckoned with and a distinguished interpreter of Chopin’s piano works. Along the way, she received some excellent mentoring: after her prize-winning performance at the Beat by Beat | Classical & Beyond

My Sunny Valentine
Sharna Searle

February 22, 2013 | 8pm
The Breath of Life
Mozart: String Quintet in g minor, K.516
Alice Ho; Fair Malden from a Distant Land
Vaughan Williams: Phantasy Quintet

April 12, 2013 | 8pm
The Struggle Within
THE SEILER QUARTET
Schubert: String Quartet “Rosamunde
Kenins: Little Suite for Strings
Schubert: String Quartet No.14 in d minor, D.810 “Death and the Maiden”

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Sunday, March 3, 2013
7:30pm
Our Lady of Sorrows Church
3055 Bloor Street West
(1/2 block west of Royal York subway)

Admission $25
Seniors & Students $20

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Featuring André Caplet’s impressionistic Messe à trois voix, John Greer’s delightful Chante, voyageur, chante!, Sir Ernest MacMillan’s marvelous arrangement of Blanche comme la neige, and a piece written for the Scholars by Ruth Watson Henderson. Works by Cable, Champagne, Debussy, Fauré, Milhaud, Martin, Poulenc and Togni complete this fête of French choral music.

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The VICTORIA SCHOLARS
MEN’S CHORAL ENSEMBLE

February 1 – March 7, 2013
thewholenote.com
inaugural Arthur Rubinstein International Piano Master Competition, held in Tel Aviv in 1974. Rubinstein, himself, took her under his wing and helped launch her international career. The rest, as they say...

But it wasn’t all smooth sailing. In 2002, Fialkowska’s hugely successful career was sidetracked by the discovery of a cancerous tumour in her left arm. However, her heroic recovery and successful “two-handed” return to the stage in 2004—after 18 months—took her under his wing and helped launch her international career. The rest, as they say...

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That sense of life regained has transformed her music-making: her playing now has a spirit-of-the-moment freshness and spontaneity that many musicians strive for but few attain.”

That freshness and spontaneity will be on display when Fialkowska graces the stage at two concerts in February: one on Chopin’s birthday, February 22 (yes, March 1 is also often cited), at London’s Aeolian Hall, and the second a day later, on the 23rd, in Waterloo, for the Kitchener-Waterloo Chamber Music Society. Both concerts offer works by Chopin, Grieg and Schubert; the Aeolian concert, however, is another “works by” situation; the “fleshed-out” repertoire provided by the KWCMS suggests what Fialkowska might also play in London (but no guarantees); Schubert’s Four Impromptus D935, Op.posth.142, four Lyric Pieces by Grieg, and the following works by Chopin: Polonaise in E-Flat Minor, Op.26 No.2, Scherzo No.1 in B Minor Op.20, Waltz in A-Flat Major, Op.64 No.3, Mazurka in C Major, Op.56 No.2 and Mazurka in C Minor, Op.56 No.3. If I had my druthers, I’d go to both concerts!

Études vs. Préludes: One might call it an embarrassment of riches, when two extraordinary pianists are scheduled to perform in recital, on the same day, at basically the same time, with Chopin on both programs, no less. Here’s what’s happening on March 3: at 3pm, Jan Lisiecki, the prodigiously gifted, 17-year-old pianist is performing Chopin’s two sets of 12 Études, Op. 10 and Op. 25, at the Royal Conservatory’s Koerner Hall. And over at Walter Hall, at 3:15pm, the brilliant (and clearly more seasoned) Hung-Kuan Chen is making his Toronto debut in a performance of the 24 Préludes Op.28, for Mooredale Concerts; Chen’s program also includes Mozart’s A Little Gigue in G Major KV574, a fragment from his Suite in C Major KV399, and Schubert’s Sonata in C Minor D958.

Jan Lisiecki is known to, and has dazzled, Toronto audiences; he’s also been featured in the pages of The WholeNote and in video interview at Conversations@TheWholeNote.com. Hung-Kuan Chen, on the other hand, is new to The WholeNote, so a few more words are warranted.

Hung-Kuan Chen.
his right hand in 1992, that caused neurological damage, resulting, eventually, in focal dystonia, a disorder consisting of confused motor commands. In an article Chen penned, he describes the disorder: “When the brain is sending overly complex and conflicting messages, the commands are conflicting and the fingers become stiff in the process. A fitting visual analogy would be the old style telephone switchboard with tangled-up wires.” Read more about Chen’s journey at focaldystonia.co.uk/#/piano/4563030880.

Like Fialkowska’s, Chen’s return to the stage, in 1998, was met with rave reviews and he has gone on to a celebrated career. A reviewer for the Boston Globe had this to say in 2006: “Hung-Kuan Chen is back in prime technical form... This man plays music with uncommon understanding and the instrument with uncommon imagination.”

And it is our uncommon good fortune to have the choice between Lisiecki and Chen. Perhaps it will all come down to études vs. préludes.

A little more love and romance: some heart-warming quick picks

- Feb 01 8:00: Aurora Culture Centre. Great Artist Piano Series: Chu-Fang Huang, piano. Haydn, Chopin, Wanghua Chu and others.
- Feb 07 8:00: Toronto Masque Theatre. Les Roses de la Vie: A Parisian Soirée. Music by Marais, Couperin, Chopin, Fauré, Debussy, Poulenc, Aznavour and others. Also Feb 8 and 9.
- Feb 14 8:00: Hart House Orchestra. Violins and Valentine’s Day: A Perfect Match. Schumann: Second Symphony; Beethoven: King Stephen Overture; Copland: Clarinet Concerto.
- Feb 14 8:00: LUSH Cello Quartet. An Evening with LUSH Cello Quartet. Love-themed songs and classical works.
- Feb 14 8:00: Toronto Concert Orchestra. Love Notes. Tchaikovsky: Violin Concerto; Saint-Saëns: Suite in D; Gray: Introduction and Autumn Prelude. Christoph Seybold, violin; Kerry Stratton, conductor.
- Feb 16 8:00: York Symphony Orchestra. Romantic Legends. Tchaikovsky: Polonaise from Eugene Onegin; Romeo and Juliet Overture; Capriccio Italian; Chopin: Piano Concerto No.1; also Feb 17.
- Feb 18 8:00: Toronto Symphony Orchestra. Love Will Keep Us Together. Songs by Porter, Berlin, Mancini and others. Betsy Wolfe, soprano; Mike Eldred, tenor; Steven Reineke, conductor. Also Feb 20 (mat and eve).
- Feb 24 5:00: Nocturnes in the City. Anna Betka, Piano. Works by Beethoven, Bach, Schumann, Prokofiev and Smetana.

May your hearts be warmed and your senses seduced. Enjoy!

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.
Here we are just past the top of the year, and it seems to this writer to be snowing composers—so many are represented in this month’s concerts. Some are not generally well known, so here’s a bit about five of them that I hope may whet your appetite to hear their music.

**Pérotin:** A man whose life is almost totally obscured by time, Pérotin is believed to have composed for the newly constructed Notre-Dame Cathedral in the late 12th and early 13th centuries. He must have been hugely affected by the spiritual power of this magnificent edifice, for he wrote monumental works in three- and four-part polyphony the likes of which had never been heard before. One of these, the complex and luminous *Sedetant principes*, is on Schola Magdalenae’s upcoming program on February 8 at Toronto’s Church of St. Mary Magdalen, along with music by Hildegad plainchant, and newly-composed pieces. This six-voice women’s ensemble will also be performing at Waterloo’s NUMUS Concerts on February 7.

**Cavalli:** Think of a little boy with a good soprano voice, mentored by a Venetian nobleman who took him to Venice to sing in the cappella at St. Mark’s Basilica. His life was forever shaped by this early turn of events. He worked under the direction of the great Monteverdi, eventually became organist at St. Mark’s, composed sacred music and also operatic arias and cantatas. This six-voice women’s ensemble will also be performing at Waterloo’s NUMUS Concerts on February 7.

**Taverner:** Scaramella’s “Hartes Ease” (February 9) and Cantemus Singers’ “The Virgin Queen” (March 2 and 3) don’t appear at first glance to have much similarity, but they do have common elements. One of these is the 16th century composer John Taverner. Lincolnshire-born and buried, not much else is known about his life except that he held the position of organist and Master of the Choristers at Christ Church, Oxford; also he is alleged to have been an agent of Cromwell, assisting in Henry VIII’s suppression of the monasteries. But he is forever revered as the one who brought English choral polyphony of the period to its pinnacle. Viol players also regard him as a master of the renaissance poetry of the period. His singsation of cantus firmus in *Erato’s Lament* is featured on Baroque Chamber Ensemble’s recording of *A Re-Enactment of a Mediaeval Hymnal*.

**Vincenzo Galilei** was the father of the astronomer Galileo. In his own right he was an important musical figure of the late Renaissance, a lutenist, theorist and composer. He seems to have displayed an interesting mix of progressive thought and backward-looking sentiments: On the one hand, he made substantial discoveries in acoustics, reportedly involving his son in his experiments and encouraging him to approach scientific research in a practical as well as a theoretical way (who knows how the invention of the telescope would have played out without the counsel of Galileo the father?). On the other hand, Vincenzo condemned modern music and championed the revival of the monodic (single melody) singing style of ancient Greece. He is one of several composers featured in the Musicians In Ordinary’s concert “You Who Hear In These Scattered Rhymes.” Soprano Hallie Fishel and lutenist John Edwards perform baroque settings of great Italian renaissance poetry on March 2.

“The greatest composer you’ve never heard of” is the Windermere String Quartet’s description of Georges Onslow, whose string quartets they’ll be presenting. Onslow was a contemporary of Beethoven and Schubert, coming from an aristocratic British family but actually born in France. He “did not mean to become an artist, even less a composer” states a website devoted to him—but obviously he was meant to be more than one, writing operas, symphonies and much chamber music and becoming a highly regarded composer in his time. His music is extremely beautiful and full of inspiration but, alas, has virtually disappeared from modern view. On March 3 you can hear a lovely example of his work in the Windermere String Quartet’s “The Power of Five.” Played on period instruments, with guest violist Emily Eng, this is a concert of early 19th century viola quintets—a special, dark sound that only two violas can bring.

**OTHERS**

- **February 9:** The Academy Concert Series presents “Bach’s Blessings,” in the form of music for solo cello and solo harpsichord, a violin sonata, cantata arias and the complete *Wedding Cantata.*
- **February 23:** Musicians In Ordinary’s concert “Re-Enactment of a Mediaeval Hymnal” features a performance of several composers featured in the Musicians In Ordinary’s concert “You Who Hear In These Scattered Rhymes.” Soprano Hallie Fishel and lutenist John Edwards perform baroque settings of great Italian renaissance poetry on March 2.
- **February 6:** As part of TEMC’s Musically Speaking series, Masque Theatre presents “Les Roses de la Vie: A Parisian Soirée,” with music by Marais, Couperin and more recent composers, also poetry, movement and film. Among the featured performers is acclaimed corporeal mime artist Giuseppe Condello.
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.

February 15 & 16 at 8 pm

For Tickets call 416-964-6337 or order online
www.torontoconsort.org

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

The Loves of Apollo and Daphne

Emily Eng, cellist Kerri McGonigle and harpsichordist Lysiane Boulva.

February 9, 12 and 16: The Velvet Curtain Ensemble with director Douglas Rice, orchestra and guest artists presents Purcell’s opera Dido and Aeneas. Among the stated values of this group is “to believe in our potential to shape the future of our diverse cultures and civilization by bringing strength and confidence to future generations who will endeavor to define humanity through the arts.”

February 10: In Kitchener, a celebration of food—for the ear and for the palate, as Nota Bene Baroque presents “If Music Be the Food of Love...” with food-related music by Schmelzer, Legrenzi, Bernier and others, and guest soprano Stephanie Kramer.

February 12: The Musicians In Ordinary are busy people—not only do they present their regular concert series at Heliconian Hall (March 2, mentioned above) but they are also ensemble-in-residence at U of T’s St. Michael’s College. In this capacity they present “Hail Bishop Valentine!” performing love songs from the time of the wedding of Princess Elizabeth, daughter of James I, to Frederick, Elector Palatine. Guest reader is David Klausner.

February 21 to 24: “Shrouded in mystery and speculation since Mozart’s death, the Requiem is a masterpiece for all time...” begins Tafelmusik’s press release for their next concerts. Mozart’s Requiem features four wonderful soloists: soprano Nathalie Paulin, mezzo Laura Pudwell, tenor Lawrence Williford and baritone Nathaniel Watson; the Tafelmusik Orchestra and Chamber Choir are directed by Ivars Taurins.

February 22: Sine Nomine Ensemble takes you to medieval Iberia, whose musical culture was greatly influenced by that of both North Africa and neighbouring Europe. In “Musica Yspanica: Spanish music of pilgrimage and praise” you’ll hear how some of these colourful influences manifested themselves, in songs of courtly love, cantigas in praise of Mary, sacred music from the royal nunnery at Las Huelgas and songs of popular devotion from Spanish pilgrimage centres.

March 3: “Out of the depths have I called unto you, O Lord” begins Psalm 130, a stunning poem of entreaty that has inspired composers through the ages. In “Kaffeemusik,” a concert which seeks to inform and enlighten as well as entertain, the Toronto Chamber Choir presents several settings of this text by composers including Schein, Sweelinck, Schütz and Bach.

Please consult The WholeNote’s daily listings for details of all these, and others not mentioned.

Simone Desilets is a long-time contributor to The WholeNote in several capacities who plays the viola da gamba. She can be contacted at earlymusic@thewholenote.com.
On January 23 Canadian Opera Company General Director Alexander Neef announced his 2013/14 season. Neef has assembled a particularly starry line-up of singers and directors, but what is immediately striking about this season, the COC’s 64th, is that three of the seven operas have never been presented by the COC before. This is only the fourth time since 1990 (1991/92, 2008/09 and 2011/12 were the others) that this has happened. Having their COC premieres, back to back in spring 2014, will be Handel’s Hercules, Donizetti’s Roberto Devereux and Massenet’s Don Quichotte. Adding spice to the season is that Hercules is also one of three COC-commissioned new productions.

The 2013/14 season opens, in fact, with one of these new productions: Puccini’s La Bohème. The opera was last seen here in 2009 and this will be its 15th appearance making it the COC’s most often staged opera. The new production, opening October 9, will be directed by Canadian-born British director John Caird, who directed Verdi’s Don Carlos for the company in 2007, and is probably most famous for the original production of Les Misérables, which has been running in London since 1985. Italian conductor Carlo Rizzi leads the COC Orchestra and Chorus. Alternating in the role of Mimi are Italian soprano Grazia Doronzio and Canadian soprano Joyce El-Khoury.

Alternating with La Bohème will be a production of Benjamin Britten’s Peter Grimes, celebrating the centenary of the composer’s birth, and starring Ben Heppner in the title role. Last at the COC in 2003, this Grimes will be the company’s third. Australian director Neil Armfield, who directed Ariadne auf Naxos here in 2011, A Midsummer Night’s Dream in 2009 and Billy Budd in 2001, directs, and COC Music Director Johannes Debus makes his Britten debut. Three COC Ensemble Studio alumni appear—soprano Ileana Montalbetti, tenor Roger Honeywell, and baritone Peter Barrett. Alan Held, last year’s Gianni Schicchi, sings Captain Balstrode.

The winter season opens on January 18, 2014, with Mozart’s Così fan tutte running in repertory with Verdi’s Un ballo in maschera. Così will be a new COC production by Canadian film director Atom Egoyan, his third production for the COC (Salome, 1996 and Die Walküre, 2004). Debus conducts. Cast as the sisters are two Canadians—soprano Layla Claire in her COC debut as Fiordiligi and mezzo-soprano Walls Giunta returning for a second season in a row, this time as Dorabella. The sisters’ two suitors are American tenor Paul Appleby (Ferrando) and COC Ensemble graduate baritone Robert Gleadow (Guglielmo). Beloved Canadian soprano Tracy Dahl returns to the COC stage after a 19-year absence in the role of the wily serving Despina. Famed baritone Thomas Allen makes his COC debut as Don Alfonso.

For Un ballo in maschera Canadian soprano Adrianne Pieczonka and Greek-American tenor Dimitri Pittas make their role debuts as lovers Amelia and Riccardo. British baritone Roland Wood is Renato, Amelia’s husband; acclaimed Canadian mezzo-soprano Marie-Nicole Lemieux is the fortune teller Ulrica; and rising Ensemble Studio graduate, soprano Simone Osborne, is Oscar the page.

A question that always arises with Ballo is where it will be set—in 18th-century Stockholm, as Verdi intended, where King Gustav III was assassinated in 1792, or in Boston during the British colonial period, where censors forced him to move the action because of its incendiary plot. The directing duo Jossi Wieler and Sergio Morabito stir the pot again, by locating this production from the Berlin Staatsoper in the American South of the 1960s with its resonances of Kennedy-era tensions and assassinations. Spring 2014 brings the three premieres. First up on April 5 is Donizetti’s “Three Queens” trilogy. It was first presented as a trilogy in 1972, with Beverly Sills as the slighted British monarch in each production. From 2007 to 2010 Dallas Opera mounted all three directed by Stephen Lawless and using a set inspired by Shakespeare’s Globe Theatre. The COC’s Maria Stuarda was part of the Dallas Opera series and so is this Roberto Devereux. Is there an Anna Bolena in the wings?

American soprano Sondra Radvanovsky, our Aida in 2010, makes her role debut as the central character Elisabetta, in love with the courtier Devereux. Making his COC and role debut as Devereux is Italian lyric tenor Giuseppe Filianoti. Also making role debuts are Italian soprano Francesca Zambello and American mezzo-soprano Elyse Boudreau. Conducting is Canadian baritone Russell Braun and mezzo-soprano Alyson McHardy as the Duke and Duchess of Nottingham. Italian conductor Corrado Rovaris makes his COC debut.

The final presentation of the 2013/14 season is another rarity, Don Quichotte (1910), one of the last operas by French composer Jules Massenet (1842–1912). The last time the COC presented an opera by Massenet was Werther in 1992. Don Quichotte has become a showcase work for great basses with Samuel Ramey, Jose van Dam and John Relyea recently essaying the role. Italian Ferruccio Furlanetto makes his COC debut in the title role of the iconic idealistic dreamer. Metropolitan Opera star, Russian mezzo-soprano Ekaterina Gubanova, makes her COC debut as Quichotte’s beloved Dulcinée. American baritone Quinn Kelsey, acclaimed here for his Rigoletto in 2011, returns to makes his role debut as Don Quichotte’s realistic sidekick, Sancho Panza. American Linda Brovsky, who helmed this production at the Seattle Opera, makes her COC debut as director. Johannes Debus conducts. Many see this opera not only as Massenet’s loving treatment of Cervantes’ hero but as the composer’s farewell to the age of romanticism that had inspired him throughout his life and that he saw fading with the dawn of the 20th century. The opera runs May 9 to 24, 2014. Visit coc.ca to inquire about subscriptions.

Christopher Hoile is a Toronto-based writer on opera and theatre. He can be contacted at opera@thewholenote.com.
For the adventurously minded, the act of music making can be all about paving the way for the future of music to unfold. If you were to think 50 years ahead or even 25, what would your prediction be for how music will be created, experienced and listened to?

This year’s New Creations Festival presented by the Toronto Symphony Orchestra from March 2 to 9 will be an opportunity to catch a glimpse of what may be in store for the music lovers of 2050. When the TSO invited American composer and technology wizard Tod Machover to both curate the 2013 festival and compose a new work for it, Machover began dreaming big.

He started with the question—what does the city of Toronto sound like? He added to that question the vision of opening up the creative process to anyone who wanted to participate. This new symphonic work was to be a collaboration on a massive scale with the citizens of Toronto, resulting in something that could not have been done by any one individual. And with this mandate before him, Machover stepped onto the road of future music making where he envisions collaboration at the core of each piece, and professional musicians moving beyond teaching and mentoring people to the act of “making things with them.”

With such an expansive vision to live up to, the tools required for creating A Toronto Symphony: Concerto for Composer and City included both new ways of composing and the invention of new technologies. And since Machover is renowned for his technological prowess as a major player at the MIT (Massachusetts Institute of Technology) Media Lab, designing new musical technologies is at the heart of how he thinks and creates.

The collaborative activities began by inviting people to upload audio recordings of what they considered to be distinctive Toronto sounds. People responded to the call with a wide variety of sounds, harmonies and melodies that represented their experience of the city. Originally Machover thought that these exchanges would take place online, but by early July of last year, he knew that something more was needed. His answer was to get on a plane and fly north to engage directly with people by recording sounds, trading music and trying out various ideas. He met with musicians from the TSO, indie bands at Toronto Island’s All Caps Festival, cyclists attending the Toronto Bicycle Music Festival and a group called FYI Kids atop the CN Tower.

Now what to do with this array of sounds and music? For someone like Machover, the answer was obvious—develop software tools for collaborative composing. Three music apps were designed by his colleagues at MIT: Constellation, Media Scores and City Soaring. These gave people easy ways to create their own mixes and textures from the bank of sound recordings, to paint the quality of a composed melody and to contribute their own variations on music that Machover had already written. No previous skill required, just an open mind, a sense of play and inquisitive ears.

We’ll all get to hear the fruits of this groundbreaking process on March 9 at Roy Thomson Hall in the third concert of the New Creations Festival. For those of you who want to dive deeper into the various components of this undertaking, the whole story—including access to the music apps—is chronicled on Facebook: facebook.com/ComposerAndCity.

The Toronto Symphony’s New Creations Festival begins on March 2, just as this month’s WholeNote cycle ends. When looking at the entirety of this year’s landmark festival curated by Machover, it is striking to see the weaving together of visionary innovation amidst an homage to the past. Symphony audiences will be introduced to composers not that well known in this city—people such as Mason Bates, composer-in-residence with the Chicago Symphony Orchestra, and Steven Mackey. Both these American composers turn to music from other sources for their inspiration. In Bates’s work Alternative Energy, Composers not that well known in this city—people such as Mason Bates, composer-in-residence with the Chicago Symphony Orchestra, and Steven Mackey. Both these American composers turn to music from other sources for their inspiration. In Bates’s work Alternative Energy
having its Canadian premiere on March 2, the listener will experience a ride through history with a montage of sounds and harmonies from 1896 through to 2222, while in Mackey’s piece Four Iconoclastic Episodes for electric guitar and orchestra, receiving its Canadian premiere on March 9, the journey traverses a series of various styles including jazz/rock fusion, African pop and Chicago blues. Another work by Machover titled Sparkler joins this historical parade with its Canadian premiere on March 7. Interweaving themes from Beethoven to the Beatles, while Canadian Owen Pallett’s Violin Concerto, inspired by the solo violin music of Bach, receives its North American premiere March 7.

And of course, the use of technology within the orchestral context will be the other major player of the festival. In Montreal-based composer Nicole Lizée’s work Arcadia, to be heard on March 2, the instruments accompany vintage images from arcade games of the 1970s and 80s, while Andrew Staniland has chosen to “electrify” the orchestra in his new piece commissioned by the TSO and given its world premiere March 9. In Machover’s Jeux Deux, having its Canadian premiere on March 2, we’ll experience the combinations of hyperpiano (disklavier), orchestra, interactive software and live graphics.

First, February: But before we arrive at this festival in early March, there will be many other opportunities to treat your ears to both technical wonders and reflections on the past.

Continuum Contemporary Music ensemble will be experiencing their own version of electrification when they team up with New Adventures in Sound Art (NAISA) to present “Jump Start” on February 10 at the Citadel on Parliament St. There will be newly commissioned works by Rose Bolton, Scott Smallwood and Scott Wilson, all written specifically for NAISA’s unique live spatialization system designed to move sounds between loudspeakers. The space will be wired up by NAISA’s artistic director Darren Copeland who will surround the audience with 18 speakers and place a subwoofer underneath the floor. We’ll also be hearing another work from the “technological ethers” by Andrew Staniland.

Don’t let the name Cybernetic Orchestra scare you away. It’s McMaster University’s laptop orchestra, an innovative electronic music ensemble now entering its third year of activity. In the spirit of Machover’s vision of collaboration, this orchestra is open to all members of the McMaster community (students, alumni and employees) — the only requirement is a laptop and an interest in performing and listening to new, electronic forms of music. They’ll be releasing their latest album in a concert at Gallery 345 on February 9, joined by Shawn Mativetsky on tabla.

Inspirations from the past continue to play out in other new music events this month. The theme for the February 3 New Music Concerts event is “Past, Present and Future: Canadian Music Then and Now.” Compositions by the esteemed composers John Weinzweig, Murray Schafer and Brian Cherney will be complemented by world premieres commissioned by NMC from two younger and up and coming Canadians — Adam Scime and Brian Harman. Works by Weinzweig will also be featured in concerts by the Kingston Symphony on February 3 and by U of T’s Faculty of Music Wind Symphony’s concert on February 1.

Two final events to mention where the old and new co-exist are NUMUS’ concert on February 7 in Waterloo featuring Schola Magdalenae, an ensemble dedicated to the performance of music for women’s voices. They will perform new works by Canadians Meghan Bunce, Emily Walker and ensemble director Stephanie Martin, combined with the music from the 12th century abbess and mystic Hildegard von Bingen, a courageous pioneer in her own time. On February 2 at the Heliconian Hall, Toronto’s Toy Piano Composers will perform several new premieres based on re-imaginings of a range of Canadian art from the past and present, including local Toronto paintings, animations and video game art.

To finish off: I want to leave you with one other future dream for music as suggested by Tod Machover that really opens things up. Based on what we’re learning about what happens when we listen to music and how we each respond differently, it will become possible, he imagines, to create a customized version for each piece of music. This means that through some means — perhaps some sort of technical interface? — the original music source will be transformed so that we each receive the most powerful version based on who we are, our preferences and perhaps even the environment we’re in at any given time. “It’s personalized music instead of generalized music,” he says.

Wendalyn Bartley is a Toronto-based composer and electro-vocal sound artist. She can be contacted at sounddreaming@gmail.com.
Marking “BHM”

ANDREW TIMAR

February on Toronto’s cultural and educational landscape has been for years associated with Black History Month (BHM). I don’t however recall commemorating it during my student years at Clinton St. Public School—which by the way is celebrating its 125th anniversary this year—so what’s the scoop here? I decided to snoop into the history of BHM to score some answers.

The seed for what is now widely known as BHM began in the USA in 1915 through the advocacy of the African-American historian, author and journalist Carter G. Woodson (1875-1950), one of the first scholars to study African-American history. It was initially called “Negro History Week.” Designated for the second week in February, it was meant to coincide with the birthdays of Abraham Lincoln and Frederick Douglass. Woodson aimed to increase awareness and understanding of the African experience in school curricula, as well as to foster self-reliance and racial respect. By the 1960s communities, as well as various school boards, in the USA began to formally observe BHM, their primary goal being to present a more balanced and accurate history of Africans throughout history.

Toronto, far from being a place exclusively populated by Europeans, has had an African population from its earliest period as a settlement. One early record shows that in July 1843 Toronto Council refused to let a circus perform “without assurances that it would not sing songs or perform acts that would be insulting to ‘the gentlemen of colour’ of the city.” Toronto native William Hubbard (1842–1935), the city’s first elected official of African descent, cut through the raw prejudice of his day to fashion an admirable career of public service over 20 years. His official portrait hangs in the mayor’s office, a tribute to his personal courage and public achievement.

Through the efforts of many, including the Ontario Black History Society, in 1979 Toronto became the first municipality in Canada to proclaim BHM. The act recognized past and present contributions African Canadians made and make to the life of Toronto in many areas including education, medicine, human rights and business, politics, public service and the arts.

Public and private institutions here participate in observing BHM. The Toronto Public Library for example is programming ten such events this year. These include “Drumming with Muhtadi” on Tuesday February 5 at 10am at the York Woods branch where you can “hear the rhythms and learn the history of traditional Caribbean and African drums” in a live performance by the master drummer Muhtadi. The next day at the same branch you can “dance to the beat of your own drum! Make your…drum to keep and participate in an interactive story” at 4:30pm. Fittingly, the TPL’s logo for Black History Month is a hand on a drum skin, illustrating just how closely the drum is associated with African culture. Keeping with that theme, on February 9 “the king of kalimba,” Toronto’s Njacko Backo, performs at the TPL’s Morningside Branch (no time posted).

The Gladstone Hotel is also marking Black History Month with four concerts; the last on February 22 featuring a significant milestone, the release of Njacko Backo’s tenth album. It includes Mohamad Diaby’s djembe, two different banjos played by Ken Whiteley, Jane Bunnett’s soprano sax, trumpet by Larry Cramer plus support from Kalimba Kalimba.

Perhaps Toronto’s main BHM course is Harbourfront Centre’s “Kuumba Festival.” Swahili for “creativity,” Kuumba has over the years showcased leading local, national and international artists of African heritage. This year for three days, February 1 to 3, the festival offers a smorgasbord of hair fashion, storytelling, ouvre games, film, dance, food, exhibitions, children’s activities, drum circles and, of course, music concerts. Here are a few picks.

The “10th Anniversary Celebration of The Trane Studio,” the first African-Canadian-owned jazz venue in Toronto for generations, takes place February 2. Owned and managed by writer and programmer Frank Francis, and named after legendary saxophonist John Coltrane, the Bathurst Street jazz club would have turned ten years in February. Sadly for musicians and live music fans it closed last summer; the Harbourfront lineup of local and international acts showcases performers who have supported The Trane Studio including the powerful spoken word artist Ursula Rucker, trumpet player Alexander Brown, multi-instrumentalist and vocalist Waleed Abdulhamid and saxophonist Ernest Dawkins.

February 3 at 4pm one of the treasures of African-American music—gospel—will be featured at the “Kuumba Gospel Lounge.” Billed as “a gospel extravaganza,” the Mount Zion Fellowship Choir, a 30-voice choir with a four-piece band, will share the stage with smaller vocal ensembles and four soloists including singer Karen Jewels and Jermaine Shakespeare, a “recognized worship leader, songwriter and minister of the gospel.” At the same time, unfortunately, Kuumba has scheduled the interesting “Hiplife Showcase.” Kobe from Ghana and Canadian Radio Music Award winner Stevano UGO put faces and voices to hiplife music, the latter a West African fusion of highlife and hip-hop with touches of reggaeton, dancehall and reggae.

One of last year’s Kuumba highlights was Dr. Jay De Soca Prince DJing at Harbourfront’s ice skating rink, a novel Toronto combination of Trini and “skate culture.” Judging from the dense crowd on the rink last year, evidently I was not the only one who thought the idea fun, so Harbourfront is holding it again, on February 2, promising it will be “this winter’s hottest night on ice.” I won’t disagree.

And last on the BHM front, February 15 at the intimate Musideum, Kobe Aqua-Harrison presents “The Golden Tale of Jungle Bouti,” a program of storytelling and music. Video evidence found on the internet shows Aqua-Harrison to be a formidable Ghanaian dagaarti gyil

Beat by Beat | World View
(marimba) player; hopefully some of his tasty playing will be on the Musideum menu. All that the slim but enticing online notes say is that the seprewa, a Ghanaian guitar-harp, is featured. Clearly, venturing into the unknown is at the heart of the enterprise, reminding me of the apt subtitle of an 1980s world music cassette: “no risk no fun.”

Elsewhere on the cultural map: The Sony Centre for the Performing Arts re-stakes its claim as the go-to house for national and trans-national culturally themed extravaganzas for yet another year. February 9 and 10 “Bharati: The Wonder That Is India” returns for its annual visit filling the hall with spectacle armed with its large cast of acrobats, dancers, musicians and singers, all in glowing costumes. The show has been touring since 2006 doing for the subcontinent what “Riverdance” did for Ireland (and several other shows did for their own nations), managing to reduce a richly varied and perhaps unwieldily cultural landscape down to a manageable masala feast for the ears and eyes. Affirming the mega concept, “Celtic Woman: 2013 North American Tour” graces the Sony Centre stage again on February 23 and 24. This year’s headliners are Chloe Agnew, Lisa Lambe, Susan McFadden and Mairéad Nesbitt. It’s an all-female Irish musical ensemble show conceived and assembled by Sharon Browne and David Downes, a former musical director of the successful Riverdance franchise. “Celtic Woman” has proven very successful itself since 2004, spinning off 13 themed CDs and seven DVDs as well as continuous international touring. Their PBS HD television special concert taped in 2009 included a 27-member orchestra, the Discovery Gospel choir, 12-member Aontas Choir, ten-member Extreme Rhythm Drummers plus an 11-piece bagpipe ensemble, intimating that sometimes bigger may just be better.

On a much more modest scale Jorge Miguel Flamenco presents “Una Vez, Cada Mes” on February 20 at the Lula Arts Centre. Toronto-based, Spanish Canadian guitarist and composer Jorge Miguel stars in a program of traditional and contemporary flamenco instrumental and vocal music plus dance. Continuing the Latin theme, February 23 the Jubilate Singers choir collaborates with Proyecto Altiplano in a concert called “Vida, Amor y Muerte” at the Grace Church on-the-Hill. The repertoire from Latin America features Violeta Parra’s and Luis Adenis’ “Canto Para Una Semilla” made famous via the 1972 album of that name by the renowned Chilean folk band Inti-Illimani, and other songs. Isabel Bernaust and Claudio Saldívar conduct. February 28 the York University Department of Music presents a Korean program in their World at Noon series, with Jeng Yi, Korean percussion and dance, and Joo Jyungh Kim on kagum, at the Martin Family Lounge, Accolade East Bldg.

Saturday March 2, the Music Gallery co-presents with the Ashkenaz Foundation a concert by Joel Rubin and Uri Caine dubbed an exploration of “Klezmer’s outer limits and inner space.” American clarinetist Joel Rubin has long been recognized as a leader among North American Jewish klezmorim, his playing hailed by klezmer great Dave Tarras, avant garde composer John Zorn and Nobel Laureate poet Roald Hoffmann. Pianist and composer Uri Caine has played jazz with the older generation masters, as well asiggigging with a younger generation (Don Byron, John Zorn, Dave Douglas and Arto Lindsay), recording 22 CDs as a leader along the way. Their joint album “Azov Tsu Tsvey?” (2011) evokes the sort of exciting fusion spirit that’s found in the best of jazz, as they journey through a repertoire of Old and New World sacred cantorial songs, nigunim and secular klezmer tunes. Combining Jewish musical eclecticism, sheer instrumental virtuosity and elements of improvised music, this concert is sure to appeal to several audiences.

Finally, on February 24, London, Ontario world music producer Sunfest presents Ladysmith Black Mambazo at the Aeolian Hall, London. The group has recorded 40 albums and sold over six million records since being internationally launched on Paul Simon’s Graceland recording in the mid 80s. Mambazo’s album Shaka Zulu (1987) won the Grammy Award for Best Traditional Folk Album. They continue to inspire international audiences with their core message of peace and reconciliation through the power of song.

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

JIM GALLOWAY

I know I’ve written on a number of occasions about the falling off of the jazz scene in Toronto and I still feel that the glory days have come and gone—but not all is lost.

Jazz has, of course, died several times over the course of its history, but one way or another seems to survive. Writing this brought to mind an occasion when I was in high school: we were in the change room of the gymnasium and the teacher came to the door and announced “The King is dead. Long live the King.” In this case the new “king” was Queen Elizabeth, but the phrase means that the heir immediately succeeds to the throne upon the death of the preceding monarch.

Similarly one might have pronounced on sundry occasions “Jazz is dead, long live jazz.”

Since, with the exception of The Rex, jazz clubs operating six nights per week are, it would seem, a thing of the past, the focus has moved to concert halls and clubs presenting jazz one to three nights a week, and to special “one-off” or annual events.

JPEC: One such event is coming up this month. Jazz Performance and Education Centre (JPEC) will have their fourth annual Jazz Gala on Saturday February 23 at the Toronto Centre for the Arts, 5940 Yonge St. Joe Sealy will present “Africville Stories”—from his JUNO award-winning Africville Suite which was composed in memory of his father and is a homage to the history, people and activities of Africville in Nova Scotia. Canadian treasure Jackie Richardson will be featured along with bassist Paul Novotny, Mark Kelso, drums, and Nova Scotian born Mike Murley on saxophone. The second part of the concert will be “A Salute to Motown” with Roberto Occhipinti as musical director.

Ellington Society: It may seem a little early to mention an event which doesn’t take place until late April, but this is an annual concert presented by the Toronto Duke Ellington Society and it consistently sells out, so I figured it wasn’t too soon to bring it to your attention. The date is April 27 at Walter Hall in the Edward Johnson Building at U of T and this year the music will be performed by JUNO winner John MacLeod and The Rex Hotel Orchestra.

These concerts began on October 24, 1991, at Holy Trinity Church and audiences have been entertained over the years by a cross-section of Toronto’s leading jazz talents including Mark Eisenman, Barry Elmes, Al Henderson, Mike Murley, Kevin Turcotte, Ron Collier, Don Thompson, Jeff Healey’s Jazz Wizards, Brian Barlow’s Orchestra, Martin Loomer’s Orange Devils and my own Wee Big Band.

Proceeds will go to the Society’s Scholarship Fund and ticket prices are $35 if you purchase before March 1 after which they are $40.

Paintbox: One of the successes of downtown development, and Lord knows, there aren’t many of them in condominium-dominated Toronto, is the Regent Park Arts & Cultural Centre, a multi-tenant facility, is the Paintbox Art Bistro, the brain child of owner Chris Klugman. Trained as a chef, he has recruited his kitchen staff from George Brown College where he

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teaches. A regular at the restaurant is Mitchell Cohen, president of the Daniels Corporation, builders of this Regent Park complex. He and bassist Henry Heillig are old friends and out of that friendship came the idea of a jazz series at the Paintbox. Result? A series of six concerts in a people-friendly space which can comfortably accommodate an audience of 150 and deliver good food, good wine and good jazz.

The series begins on February 1 with the Heillig Manoeuvre CD launch followed at intervals by the Elizabeth Shepherd Trio, Phil Dwyer with Don Thompson, Thompson Egbo-Egbo Trio, Jane Bunnell with Hilario Duran and the Joe Scaly Trio with Paul Novotny and Daniel Barnes. Tickets are $15. For more detailed information please call 647-748-0555 or go to paintboxbistro.ca.

**Phoenix rising:**
The legendary phoenix bird obtains new life by rising from the ashes of its predecessor. Seven years ago the Toronto jazz venue Top o’ The Senator closed its doors but this year in phoenix-like fashion it will reopen with a new owner—a new name.

The new owner is Colin Hunter, founder and chairman of Sunwing Airlines. Passionately fond of music and in the business himself as a crooner, his efforts and a considerable input of financial support mean that 251 Victoria St. will once more be home to live music with the opening of the Jazz Bistro.

The general manager is Sybil Walker, carrying on the role she had at Top o’ The Senator, booking artists and managing the operation.

The club will feature live performances Tuesday through Sunday with Thursday through Saturday being jazz, Wednesday for Latin, and “Take the Stage Tuesday” which will be a community outreach program with members of the jazz community, touring artists and students programming their own evenings in conjunction with Sybil’s input.

The jazz programming will be a mix of top local musicians and visiting stars. In the works are an Oscar Peterson tribute and welcome return bookings of Kenny Barron and Lew Tabackin.

I can’t resist saying it—“The Senator is dead. Long live the Jazz Bistro.”

**Final note:** With deep regret I have to make mention of the untimely death of Del Dako. He had impressive playing credentials as a jazz saxophonist, accomplished on both baritone and alto saxes, before a serious accident while riding his mountain bike in the autumn of 2001 rendered him unable to play the saxophone. Undaunted, he set about learning to play vibraphone on which instrument he was able to continue expressing himself through music. As a saxophone player he played with several name players including Eddie “Cleanhead” Vinson, Big Nick Nicholas, Nick Brignola and Slim Gaillard, and held the baritone sax chair in my Wee Big Band for the years preceding his accident. He was dogged by ill health after the biking accident and more recently he was diagnosed with cancer. He was with fellow musicians on Friday January 18 and found at his home by a friend the next day, having taken his own life. But for those of us who knew him, he too will live on in our memories.

As usual I ask you to keep listening to jazz and do your best to make some of your listening live.

Jim Galloway is a saxophonist, band leader and former artistic director of Toronto Downtown Jazz. He can be contacted at jazznotes@thewholenote.com.
A nother year has arrived, and with it many happenings on the local musical scene. The information which has been tumbling in at an amazing rate is so diverse that this time the challenge of where to begin is more difficult than ever. Perhaps it’s best to simply pick up where I left off two months ago on the topic of programming. In the last issue I mentioned two out-of-town concerts I was looking forward to from groups with a reputation for excellent programming. I am happy to say they lived up to expectations.

The first was presented by London-based Plumbing Factory Brass Band. Skillfully crafted by its director Henry Meredith, this program, titled “Dance Music of Many Times and Places,” took us on a musical journey through ten countries spanning over four and a half centuries. We were even taken to outer space for a dance of “two heavenly bodies” to commemorate last summer’s transit of Venus, with Sousa’s march by that name. Polkas, waltzes, two steps, tarantellas and more were enhanced with demonstrations by dance historian Cathy Stephens. Even the printed program was a delight, containing a collection of photos and drawings which shed a light on the works.

The concert in Waterloo four days later by the Wellington Winds was equally imaginative, mixing traditional Christmas music, including gems like Holst’s “In the Bleak Midwinter,” with transcriptions of stellar orchestral works including a five-movement concerto grosso by Arcangelo Corelli, a concerto for clarinet by Carl Maria von Weber and a concerto for guitar by Antonio Vivaldi.

At intermission the Wellington Winds introduced their “Appassionato” initiative with presentations by local dignitaries. The centerpiece of this project is a two hour DVD “illustrating the life of a concert band.” I will have more to say about that extraordinary project in a later column. However, since our last issue, news of local band happenings has been pouring in, so it is time to move on to new topics.

**Markham:** Of great personal interest to me is the completion of the Cornell Community Centre and Library in Markham. A few years ago I had the privilege of arranging visits by members of the Markham Town Council and other interested parties to the band rehearsal facilities in Cobourg and Oshawa in the hopes of persuading local officials to incorporate musical rehearsal facilities into a community centre under consideration. That dream of the Markham Concert Band has now come to fruition. The band played their last rehearsal in their old rehearsal hall just before Christmas. The first rehearsal in January was in the spacious new hall with shadow-free lighting, storage rooms and two small practice rooms. Included in this room is a bleacher-type seating arrangement which folds out into the room to provide accommodation for a modest-sized audience when required. The official opening of the centre is tentatively scheduled for February 9.

While on the subject of the Markham Band, they will be presenting their first concert of the year on Sunday afternoon, March 3, in the Flato Markham Theatre. “Stories and Legends” will feature excerpts from Disney’s Fantasia, Prokofiev’s Peter and the Wolf and Copland’s Lincoln Portrait. One regular feature that the Markham Band includes in every concert program is a profile of a band member. Over the years these profiles have provided audience members with an insight into the diversity of the people behind the instruments. They learn of the occupations, hobbies and perhaps even eccentricities of the music makers on stage. As was pointed out to me recently, they also serve another very useful purpose. They help band members get to know each other. Most rehearsals leave little time for socializing, and these profiles help to shed a bit of light on the person behind that familiar face in a section on the far side of the band.

**Brampton:** On Saturday, February 23 at 8pm, the Brampton Concert Band under the direction of new music director, Vince Gassi, will be presenting “A World of Music” in a special tribute to retiring music director Darryl Eaton in the Rose Theatre. Darryl has been at the helm since 1999.
York University: While on the subject of workshops, York University has recently announced that they will be conducting another band workshop similar to the very successful inaugural one last year. We don’t have many details yet. However, this isn’t taking place until early May. As soon as more details are received, they will be posted in this column.

CBA Awards: We have just received word that Matthew Donnelly, 26, of New Hamburg, Ontario, has been named winner of the Canadian Band Association’s 2013 annual award for the best original score by a new Canadian composer. Donnelly, who plays clarinet, as well as acoustic and electric bass in the 60-member Kitchener Musical Society Band, was inspired by the beauty and history of the local Nith River when he started work more than a year ago on a composition titled River Valley Sketches. After trying out draft versions on fellow musicians at KMSB rehearsals, he entered his score in the competition. His composition topped a field of 27 submissions from musicians coast to coast. The first place honours also come with a $1,000 cash prize.

Resa’s Pieces: A little news item from Resa’s Pieces tells us that the band has added quite a few new members this year and is getting close to the 60 mark. They are gearing up now for their 14th gala concert, Peter Simon, president of the Royal Conservatory, named the trumpet virtuoso an Honourary Fellow of the Royal Conservatory.

While on the subject of honours, we have just learned that Christopher Lee, principal flute of the Toronto Philharmonia, has been invited to be the guest of the Los Angeles Flute Guild for their Flute Festival 2013. In addition to giving a masterclass, he will participate in a recital with other luminaries of the flute world. Congratulations Chris.

Roy Schatz: Their final performance will have passed by the time this issue is published and its not even a band event, but I would be remiss if I failed to mention the 50th anniversary season of the St. Anne’s Music and Drama Society, at the forefront of Gilbert and Sullivan productions in Toronto since its inception. My parents met in a G & S production where my mother sang the role of Buttercup in HMS Pinafore. As a child I was brought up on G & S. As an adult, I played in the St. Anne’s Orchestra for many years and got to know its director, Roy Schatz. In recent years Roy has turned the directing reins over to daughter Laura, but he will be on stage singing in his 50th consecutive year in this year’s production of The Gondoliers in the role of His Grace, The Duke of Plaza-Toro. How many performers can match that? Performing in same group’s annual presentation for 50 years without a break must be a record for Guinness to consider. Congratulations Roy.

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

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The WholeNote Listings

The WholeNote listings are arranged in four sections:

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

B. BEYOND THE GTA covers many areas of Southern Ontario outside Toronto and the GTA. In the current issue, there are listings for events in Aylmer, Barrie, Bradford, Brantford, Cambridge, Dundas, Guelph, Hamilton, Huntsville, Kingston, Kitchener, London, Peterborough, Port Hope, Southampton, St. Catharines and Waterloo. Starts on page 43.

C. IN THE CLUBS (MOSTLY WATERLOO) is organized alphabetically by club. Starts on page 46.

D. THE ETCETERAS is for galas, fundraisers, competitions, screenings, lectures, symposia, masterclasses, workshops, singalongs and other music-related events (except performances) which may be of interest to our readers. Starts on page 48.

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

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

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

A. Concerts in the GTA

IN THIS ISSUE: Aurora, Brampton, Burlington, Caledon East, Georgetown, Markham, Meadowvale, Milton, Mississauga, Newmarket, Norval, Oakville, Oshawa, Port Perry and Richmond Hill.

Friday February 01

• 7:30: Toronto Symphony Orchestra. Exposed: Beyond the Score – Tchaikovsky Symphony 4. Beyond the Score presentation includes visuals and narrations to illuminate the music. Peter Duschenes, actor; Derek Boyes, narrator; Robert Spano, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-6828 or 416-593-0888/Ext. 123; $25–$79.
• 7:30: University of Toronto Faculty of Music. Wind Symphony. Leemans: March of the Belgian Parachutists; Healey: One Midsummer’s Night; Bennett: Suite of Old American Ballads; Grainger: Shepherd’s Hey; The Merry King; Faeroe Island Dances; Weinzeig: Round Dance. Jeffrey Reynolds, conductor. MacMillan Theatre, Edward Johnson Bldg., 80 Queen’s Park. 416-408-0208. $20; $15(st); $10(st). Also Feb 2, 9, 16, 23.

2013

FEB/MAR

GALLERY 345
345 SORAUREN AVENUE
1.416.822.9781
www.gallery345.com/performances

FEBRUARY

02 SAT | 8pm
THE ART OF THE PIANO: MIU YE FOG, "MUSICAL TOYS", CONTEMP CLASSICAL $20/$15/$10

07 THU | 8pm
TORO PERCUSSION, "OFF THE PAGE" CONTEMP IMPROV $20/$15/$10

08 FRI | 8pm
THE ART OF THE PIANO: RYAN MACDONALD. CONTEMP CLASSICAL $20/$15/$10

09 SAT | 8pm
CYBERNETIC ORCHESTRA SHAWN MATIVESKY, labla EXTRA MUSIK, ELECTRO/IMPROV $20/$15/$10

10 SUN | 3pm
THIN EDGE NEW MUSIC COLLECTIVE “KEYS, WINDS AND STRINGS” CONTEMP $20/$15/$10

14 THU | 8pm
TRADITION AND INNOVATION CECILIA LEE, PIANO CLASSICAL $20/$15/$10 COUPLES

16 SAT | 8pm
IN THE CURRENT, 11 PIECE JAZZ ENSEMBLE, MIKE DOWNES JAZZ $20/$15/$10

22 FRI | 8pm
TON BEAU STRING QUARTET, EMILY RAO, PIANO CLASSICAL $20/$15/$10

24 SUN | 3pm
JACKSON-de MARGERIE DUO FRASER JACKSON, bassoon MONIQUE DE MARGERIE, PIANO CONTEMP CLASSICAL $20/$15/$10

26 TUE | 8pm
CAN CONTEMP MUSIC WORKSHOP (CMW) WALLACE HALLADAY, saxoN CONTEMP/ELECTRONICS $20/$15/$10

MARCH

01 FRI | 8pm
PAS DE DEUX, CECILIA LEE, PIANO KATHLEEN LONG, cello CONTEMP CLASSICAL $20/$15/$10

03 SUN | 3pm
ART OF THE PIANO: GREG DE DENUS, JAZZ/IMPROV $20/$15/$10
Saturday February 02

• 2:00: Canadian Opera Company. Tristan und Isolde. Wagner. Ben Heppner, tenor (Tristan, Feb 2, 14, 17, 20); Margaret Jane Wagner. Ben Heppner, tenor (Isolde, Feb 2, 14, 17, 20); Margaret Jane Wagner. Canadian Opera Company.

• 8:00: Royal Conservatory, Mewow. Meow! Performance art cabaret. Koerner Hall, 273 Bloor St. W. 416-408-0208. $28-187.50.

• 8:00: Tafelmusik. Vivaldi, Handel & Sandrine Fanerie. See Feb 1.

• 8:30: Royal Conservatory. The Art of the Piano: Glenn Gould. See Feb 1.

Sunday February 03


• 2:00: Canadian Opera Company. La clemenza di Tito. Mozart. Michael Schade, tenor (Tito); Isabel Leonard, mezzo (Sesto); Keri Alkema, soprano (Vitellia); Mireille Asselin, soprano (Serse); Walis Giunta, mezzo (Annia); Robert Gleadow, bass (Publio); Johannes Debus, conductor. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. $12-$390; $22(under 30). Also Feb 8, 14, 17, 20. Start times vary.

• 3:00: Amici Chamber Ensemble. Opera by Handel. David Trudgen, countertenor (Orlando); Virginia Hatfield, soprano (Angelica); Scott Belluz, countertenor (Medoro); Arrow Ensemble; Kevin Mallon, conductor. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-364-7723. 9:30-11:30.

• 3:30: Amici Chamber Ensemble. Silent Film and Music. Live music to accompany Keaton’s The Playhouse, Man Ray’s Emak-Bakia and Maddin’s The Heart of the World; with works by Milhaud, Poulenc, Stravinsky, Saint-Saëns, Kradjian (also arr.) and others. David Herlington, cello; Joaquin Valdépelas, clarinet; Soroj Kradjian, piano; and others. TIFF Bell Lightbox, 350 King St. W. 416-901-6279. $45; $40(st); $10(st).


Urbangeek.com
A. Concerts in the GTA

Recital. Works by Bach, Buxtehude, Franck and Willan. Robin Davis, Maurice White and Johan van’t Hof, organ. 525 Bloor St. E. 416-823-8714, Free, with collection. 4:15 Pre-concert instrument demonstration.

• 7:00: Acting Up Stage Company/Factory Theatre. Do You Want What I Have Got? A Craiglist Cantata. See Feb 1.

• 8:00: Acting Up Stage Company/Factory Theatre. Do You Want What I Have Got? A Craiglist Cantata. See Feb 1. SOLD OUT.

Monday February 04


• 8:00: Musideum. Adrea Farragia, piano, and Jim Galer, drums and vocals. Jazz concert. Suite 133 (main floor), 401 Richmond St. W. 416-589-7323. $20; $10(xst).

Tuesday February 05


• 1:00: Cathedral Church of St. James. Music at Midday. Simon Morley, organ. 65 Church St. 416-364-7865 x231. Freewill offering.


• 8:00: Acting Up Stage Company/Factory Theatre. Do You Want What I Have Got? A Craiglist Cantata. See Feb 1.

• 8:00: Acting Up Stage Company/Factory Theatre. Do You Want What I Have Got? A Craiglist Cantata. See Feb 1. SOLD OUT.

• 8:00: Musideum. Vincent Bertuccio, vocals, and Robert Jones, piano. Suite 133 (main floor), 401 Richmond St. W. 416-589-7323. $20.

Wednesday February 06


• 7:30: Canadian Opera Company. La clemenza di Tito. COC Ensemble Studio. Christopher Enns, tenor (Tito); Owen McCausland, tenor (Tito); Ambur Braid, soprano (Vittoria); Rihab Chaieb, mezzo (Sesto); Sasha Djihanian, soprano (Amnìa); Claire de Sévigné, soprano (Servillia); Neil Craighead, bass-baritone (Publio); Johannes Debuss, music director; Christopher Alden, stage director. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. $25 – $45.

Thursday February 07


• 7:30: Canadian Opera Company. La clemenza di Tito. See Feb 3.

• 8:00: Acting Up Stage Company/Factory Theatre. Do You Want What I Have Got? A Craiglist Cantata. See Feb 1. SOLD OUT.

• 8:00: Musideum. Vincent Bertuccio, vocals, and Robert Jones, piano. Suite 133 (main floor), 401 Richmond St. W. 416-589-7323. $20.


• 8:30: TorQ Percussion Quartet. Off the Page. An evening of improvisation and spontaneous music making. Gallery 345, 345 Sorauren Ave. 416-788-8272. $20; $15(arts worker); $10(xst).

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

NOON AT MET

• 11:00: Gordon Murray Presents. Piano Potpourri. See Feb 1.

• 12:30: Canadian Opera Company. Tristan und Isolde. See Feb 2.

• 7:30: Heliconian Choir and Orchestra. In the Mood for Love. Gilbert and Sullivan: Three Little Maids from School from the Mikado; Bach: selected arias; Humperdink: When at Night I go to Sleep from Hansel and Gretel; McHugh: I’m in the Mood for Love. Heliconian Hall, 35 Hazelton Ave. 416-400-7844. $15.

• 7:30: Toronto Children’s Chorus/Canadian Chamber Choir. United in Song! All-Canadian program. Works by Enns, Hatfield, Lang, Patrignin and Togni. Elise Bradley and Julia Davids, conductors. Church of the Redeemer, 162 Bloor St. W. 416-832-8666 x231. $35; $30(xst).


• 8:00: Acting Up Stage Company/Factory Theatre. Do You Want What I Have Got? A Craiglist Cantata. See Feb 1.

• 8:30: Caledon Chamber Concerts. The Da Vinci Codex. Dances, fantasies and vocal works from the time of Leonardo da Vinci. Toronto Consort. St. James’ Anglican Church, 6029 Old West Side.
Windmill Theatre • 8:00: Dion. Victoria College Chapel, 91 Charles St. W. Sullivan, director; guest: Michael Bridge, accordionist.

Front St. E. 855-872-7669. $39-$99. Also 8:00. See Feb 1.

Vic Chorus • 8:00: Bharati: The Wonder That Is India. Dance, music, fashion and folk traditions of India. 1

February 1 – March 7, 2013

Arts • 2:00: Actors Temple of Toronto. Also 8:00. See Feb 1.

Sony Centre for the Performing Arts • 2:00: Acting Up Stage Company/Factory Theatre. ■

Craigslist Cantata. Also 8:00. See Feb 1.

Craigslist Cantata • 2:00: Acting Up Stage Company/Factory Theatre. ■

Theatre • 2:00: Acting Up Stage Company/Factory Theatre. ■

Soraya Table. Also Feb 9.

Sorauren Ave., 416-822-5702. $30. Also Feb 7.

905-338-5702. $20; $15(sr/arts worker); $10(st).

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A. Concerts in the GTA

416-822-9781. $20; $15(arts worker); $10(st).

• 8:00: group of twenty-seven/Larkin Singers. Testimony & Reason. Haydn: Theresienmesse; Schubert: Mass in G. Etsuko Kimura, viola; Jennifer Taverner, soprano; Anita Aciniega, artist; Jean-Philippe Fortier-Lazure, tenor; Justin Welsh, baritone; Paula Aciniega, mezzo; Eric Paetkau and Matthiew Larkin, conductors.

Eric Paetkau and Matthew Larkin, conductors.

Sunday February 10

• 1:00: Musideum. A Winter Recital. Students from the studio of jazz vocalist Lara Solnicki. 345 Sorauren Ave. 416-822-9781. $20; $15(st).

• 3:00: Hannaford Street Silver Band. Tongues of Fire. Hatzis: Tongues of Fire; Tzean Hua: Wide, wide Ocean; Barnett: Centre of the Sun; Grahame: Windows of the World. Guest: James Gourlay, conductor; Beverley Johnston, percussion. Jane Mallet Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723 or 1-800-708-6754. $44.25; $39.82(sr); $14.16(st).

• 3:00: Musideum. Pol’s Saloon. Paul Hoffert, piano; guest to be announced. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. $20.

• 3:00: University of Toronto Faculty of Music. Choirs in Concert: In High Voice. Pergellos: Stabat Mater; and other international works. U of T Women’s Choir, Ana Alvarez, conductor; High Park Choirs, Zimfira Poloz, conductor; St. Andrew’s Presbyterian Church, Andrew Staniland (CA), Daniel Mayer (AT), Scott Smallwood (US/CA), Daniel Mayer (AT). Composers: Rose Bolton (CA); Andrew Staniland (CA); Scott Wilson (CA).

Ticket sales at the door.

416 924 4945 continuummusic.org

In collaboration with NAISA

Composers: Rose Bolton (CA)
Daniel Mayer (AT)
Scott Smallwood (US/CA)
Andrew Staniland (CA)
Scott Wilson (CA)

Sunday, February 10, 2013

7:30 pm

In collaboration with NAISA

416 924 4945 continuummusic.org

Composers: Rose Bolton (CA)
Daniel Mayer (AT)
Scott Smallwood (US/CA)
Andrew Staniland (CA)
Scott Wilson (CA)

In collaboration with NAISA

Sunday February 10, 2013

8 pm

Jump Start

The Citadel

304 Parliament Street

($30/20/10)

Sunday, February 10, 2013

8 pm

Jump Start

The Citadel

304 Parliament Street

($30/20/10)

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304 Parliament Street

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Jump Start

The Citadel

304 Parliament Street

($30/20/10)
Jump Start. February 1 – March 7, 2013


Wednesday February 13

• 12:30: Yorkminster Park Baptist Church. Noonday Organ Recitals. Erin Wall, soprano; Allyson McHardy, mezzo; Joseph Kaiser, tenor; Shenyang, bass-baritone; Toronto Mendelssohn Choir; Matthew Halls, conductor. Roy Thomson Hall, 60 Simcoe St. 416-535-4828 or 416-535-0688(Chinese). $21-$145. Also Feb 15, 16.

Thursday February 14


• 8:00: Coralation of Massey Hall and Roy Thomson Hall. Canadian Songbook: Mo Kenney, Rivoi, 33 Queen St. W. 416-872-4255. $19.50.

The Musicians In Ordinary for the Lutes and Voices

7:30PM, February 12th 2013 | Charbonnel Lounge, St. Michael's College, 81 St Mary St.

~ Hail Bishop Valentine! ~

Jacobean Love Songs for the Wedding of Princess Elizabeth Stuart

Hallie Fishel, soprano, John Edwards, lute with David Klausner reading John Donne

8PM, March 2nd 2013 | Heliconian Hall, 35 Hazelton Avenue

~ You Who Hear in these Scattered Rhymes ~

Settings of the great Italian poets:

Petrarch, Tasso, Marino, Guarini by Monteverdi, Caccini and others

Hallie Fishel, soprano, John Edwards, lute and theorbo

Single tickets $25 / $20 Students & Seniors

Monday February 11

• 7:30: Canadian Opera Company. The lament of Tito. See Feb 3.

Tuesday February 12


• 12:00 noon: Jubilee United Church. Music at Midday. Guest: Thomas Schadt, organ. 40 Underhill Dr. 416-447-6846. Free.

• 12:15: Music at Metropolitan. Noon at Mer. Patricia Wright, organ. Metropolitan United
**A. Concerts in the GTA**

Church, 56 Queen St. E. 416-363-0331 x26. Free.


**Women’s Musical Club of Toronto Music in the Afternoon**

**Thursday February 14, 1.30 p.m.**

**THE DUKE PIANO TRIO**

www.wmct.on.ca

- 8:00: Gallery 345. Tradition and Innovation. Focus on composers of the Austrian New Traditionalist School. Works by Carasathis, Hertel, Krauz, Naether, Rapoport, Track and Zemlinsky. Elena Denisova, violin; Alexei Komienko, piano. 345 Sorauren Ave. 416-822-9781. $12; $10(artists worker/student/employee); $15(couples of all descriptions).
- 8:00: Musicium. Saqiy: Funk and neo-soul singer-songwriter. Suite 133 (main floor), 401 Richmond St. W. 416-589-7233. $20; $20(15+) adv.
- 8:00: Scarborough Music Theatre. Sweeney Todd. See Feb 7.

**Friday February 15**

- 7:00 to 1:00 am: Association of Artists for a Better World. Winterfolk XI Blues & Roots Festival. An all-ages, free urban roots and blues festival, featuring over 200 artists; also includes workshops. Delta Chelsea Hotel (Monarchs Pub, Market Garden Stage, Mount Batten Room, Listening Room), 33 Gerrard St., W. 416-595-1975. Free; some ticketed events in the Listening Room. Festival runs Feb 15-17.
- 8:00: Toronto Consort. The Loves of Apollo and Daphne. Opera-in-concert performance of Cavalli’s second opera. Katherine Hill, soprano (Daphne); Michelle DeBeer, soprano (Aurora); Laura Pudwell, mezzo (Venus); Charles Daniels, tenor (Apollo). Trinity-St. Paul’s Centre, 427 Bloor St. W. 416-964-6337. $25-59; $20-52(st). Also Feb 16.
- 8:00: MOLE Productions. Heart Strings: The Musical. See Feb 12.
- 8:00: Royal Conservatory. New Year Concert. Canadian Sinfonietta. 416-964-6337. Torontoconcerts.org

**Saturday February 16, 8pm**

**CHINESE NEW YEAR CELEBRATION**

**Northern Lights, Eastern Fire**

A Chamber Opera (World Premiere)
Music by Erik Ross/Librettist by Phoebe Tsang
Xin Wang & Charlene Santoni, Sopranos
Eric Ross, Music Director and Repetiteur
D. Jeremy Smith, Director and Designer

*Additional Chinese pieces performed by Anna Guo & the Dunhuang Chamber Ensemble

**Saturday February 16**

- 1:00 pm to 1:30 am: Association of Artists for a Better World. Winterfolk XI Blues & Roots Festival. An all-ages, free urban roots and blues festival, featuring over 200 artists; also includes workshops. Delta Chelsea Hotel (Monarchs Pub, Market Garden Stage, Mount Batten Room, Listening Room), 33 Gerrard St., W. 416-595-1975. Free; some ticketed events in the Listening Room. Festival runs Feb 15-17.
- 4:30: Canadian Opera Company. La Clemenza di Tito. See Feb 3.
- 7:30: Toronto Opera Repertoire. Tales of Hoffmann. See Feb 13.
- 8:00: DanceWorkns. HomeBLABLAtus. See

**Saturday February 16, 8pm**

**THE TORONTO CONSOR TS**

Featuring: Apollo and Daphne
Friday February 15 & 16 at 8 pm

Trinity-St. Paul’s Centre
427 Bloor St. W.
416-964-6337

**HomoBLABLAtus.**

Music by Erik Ross/Libretto by Phoebe Tsang
Xin Wang & Charlene Santoni, Sopranos
Eric Ross, Music Director and Repetiteur
D. Jeremy Smith, Director and Designer

*Additional Chinese pieces performed by Anna Guo & the Dunhuang Chamber Ensemble

**Costume design: D. Jeremy Smith**
Feb 15.
• 8:00: Gallery 345. In the Current: Mike Downes’ 11-piece jazz orchestra. Kelly Jefferson, sax; Colleen Allen and Shrantha Beablage, saxes and woodwinds; Jon Challoner, trumpet; James MacDonald, French horn; Jay Burr, tuba; Mike Downes, bass and compositions; and others. 345 Sorauren Ave. 416-822-9781. $20; $15(sr); $10(st).
• 8:00: Kindred Spirits Orchestra. Beethoven, Schumann, Mendelssohn. Beethoven: Overture to Fidelio Op.72c; Schumann: Piano Concerto Op.54; Mendelssohn: Symphony No.3 Op.56. “Scottish.” Maxmilian Bernard, piano; Kristian Loucas; Elizabeth Rose Morriss; Susan Sanders. Joe Cascone; David Haines; Carol Kugler; Peter Eldred, tenor; Steven Reineke, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828 or 416-593-0688(Chinese). $29-$110. Also Feb 16 (Aurora).
• 8:00: Musideum. Nosé, Electronic music concert. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. $10.
• 8:00: Scarborough Music Theatre. Sweeney Todd. See Feb 7.
• 1:00: Toronto Consort. The Loves of Apollo and Cythere. See Feb 15.
• 8:00: York Symphony Orchestra. Romantic Legends. Tchaikovsky: Polonaise from Eugene Onegin; Romeo and Juliet Overture; Capriccio Italian; Chopin: Piano Concerto No.1. Su Jeon, piano; guest: to be announced. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. $20.
• 4:00: Choral Evensong for First Sunday in Lent followed by refreshments and concert of classical, contemporary works for flute by J. Hook and de Boismortier. St. Olave’s Choir; Tim Lent followed by refreshments…and at 5:00: Pre-concert chat. Cathedral Church of St. James. Church St. 416-364-7865 x231. Freewill offering.
• 5:00: Noonday Organ Recitals. John Paul Farahat, organ. 1585 Yonge St. 416-769-8811. $30; $25(sr); $15(st). Also Feb 16 (Aurora).
• 8:30: Musideum. Ros Kindler, Ros Kindler, jazz vocals; Mark Kieswetter, piano; Ross MacIntyre, bass, Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. $15.

Sunday February 17

• 1:00 pm to 11:00 pm: Association of Artists for a Better World. Winterfolk XI Blues & Roots Festival. An all ages, free urban roots and blues festival, featuring over 200 artists; also includes workshops. Delta Chelsea Hotel (Monarchs Pub, Market Garden Stage, Mount Batten Room, Listening Room), 33 Gerrard St., W. 416-585-1975. Free; some ticketed events in the Listening Room. Festival runs Feb 15-17.
• 2:00: Canadian Opera Company. Tristan und Isolde. See Feb 2.
• 2:00: Scarborough Music Theatre. Sweeney Todd. See Feb 7.
• 2:00: Toronto Opera Repertoire. The Barber of Seville. See Feb 15.
• 3:00: Musideum. Pol’s Salon. Paul Hoffert, piano; guest to be announced. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. $20.
• 4:00: St. Olave’s Church. City Flutes in Winter. Choral Evensong for First Sunday in Lent followed by refreshments and concert of classical, contemporary works for flute by J. Hook and de Boismortier. St. Olave’s Choir; Tim Showalter, organ; City Flutes, Lana Choi Hoyt, conductor. 360 Windermere Ave. 416-769-5668. Contributions appreciated.
• 5:00: Claire Riley and Jazz-Tonic Trio. Jazz Vespers. Valentine’s concert. Claire Riley, voice; Boris Trevis, piano; David Thiessen, bass; Augusto Santana, drums. St. Luke’s United Church, 383 Sherbourne St. 416-679-9126 or 416-924-9619. PWYC. Proceeds to St. Luke’s United Church ministry.
• 7:00: Acting Up Stage Company/Factory Theatre. Do You Want What I Have Got? A Craigslist Cantata. Also 2:00. See Feb 1.
• 7:30: York Symphony Orchestra. Romantic Legends. Tchaikovsky: Polonaise from Eugene Onegin; Romeo and Juliet Overture; Capriccio Italian; Chopin: Piano Concerto No.1. Su Jeon, piano; guest: Janez Govdevnik, conductor. Richmond Hill Centre for the Performing Arts, 10258 Yonge St., Richmond Hill. 905-787-8811. $30; $25(sr); $15(st). Also Feb 16 (Aurora).
• 8:00: Musideum. Ros Kindler, Ros Kindler, jazz vocals; Mark Kieswetter, piano; Ross MacIntyre, bass. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. $15.

Monday February 18


Tuesday February 19

• 12:00 noon: Canadian Opera Company.

Sun. 17th Feb at 4 p.m.
Choral Evensong for First Sunday in Lent followed by refreshments… and at 5:00:
City flutes
Add a touch of shimmer to your winter afternoon with glorious works for flute by English composer and organist James Hook (1746-1827); and French baroque composer (of instrumental music, cantatas, opera-ballets and vocal music) Joseph Bodin de Boismortier (1689-1755), all directed by Lana Choi Hoyt.

St. Olave’s Church.
Bloor and Windermere 416-769-5686 stolaves.ca

Feb 15 – March 7, 2013
thewholenote.com 35
A. Concerts in the GTA

W. 416-755-1717. $28. Also Feb 21-24, 27, 28, Mar 1, 2; start times vary. SOLD OUT.

• 7:30: Toronto Opera Repertoires. The Barber of Seville. See Feb 15.
• 8:00: Acting Up Stage Company/Factory Theatre. Do You Want What I Have Got? A Craigslist Cantata. See Feb 7.
• 8:00: Jorge Miguel Flamenco/Lula Arts Centre. Une Vez, Cada Miez. Original, traditional and contemporary flamenco music and dance. Jorge Miguel, flamenco guitar. Lula Lounge, 1585 Dundas St. W. 416-598-0307. $10; free(child).
• 8:00: Toronto Symphony Orchestra. Love Will Keep Us Together. Also 2:00. See Feb 19.

2013 Edition

January 31 – February 2, 2013

• 7:30: Syrinx Concerts Toronto. Fundraising Gala: Dave Young Trio & the Music of Oscar Peterson. Robi Botos, piano; Dave Young, bass; Terry Clarke, drums. Heliconian Hall, 35 Hazelton Ave. 416-854-0877. $60. Includes silent auction, reception and wine bar.
• 8:00: Acting Up Stage Company/Factory Theatre. Do You Want What I Have Got? A Craigslist Cantata. See Feb 1.
• 8:00: Civic Light Opera Company. A Day in Hollywood, A Night in the Ukraine – The MGM Revue. See Feb 20.
• 8:00: Corporation of Massey Hall and Roy Thomson Hall. Diana Krall: Glad Rag Doll Tour. Massey Hall, 178 Victoria St. 416-872-4255. $75–$130. Also Feb 21.
• 8:00: Joe Nadurata and Linda Shumas Present: Dox: Mechant. Works by Bach, Beethoven, Rachmaninoff and Coultard. Joe Nadurata, viola; Linda Shumas, piano. St. Patrick’s Church, 131 McCaul St. 416-465-4465. $15.
• 8:00: Music Gallery/Barbara Lindenborg. Another Thousand Mountains: Music and dance collaboration, performed by Jennifer Helland.
• 8:00: Scarborough Music Theatre. Sweeney Todd. See Feb 7.
• 8:00: Tafelmusik. Mozart: Requiem. Mozart: Requiem; Ave verum corpus; and selection of 17th and 18th century motets. Nathalie Paulin, soprano; Laura Padwell, mezzo; Lawrence Wilford, tenor; Nathanial Watson, baritone; Tafelmusik Baroque Orchestra and Choir, Ivars Taurins, conductor. Koerner Hall, 273 Bloor St. W. 416-408-0208. 445-499; $35-499(st); $25-899(st and under). Also Feb 22, 23, 24(mat).

Thursday February 21

• 7:30: Alliance Francaise de Toronto. Jazzmen sans frontiers. Eric St. Laurent, guitar; Michel DeQuevedo, percussion. 24 Spadina Rd. 416-922-3165. $25; $20(st); $10(st and under).
• 7:30: Canadian Opera Company. La clemenza di Tito. See Feb 3.
• 8:00: Tafelmusik. Mozart Requiem. See Feb 21.

Friday February 22

• 8:00: Music Gallery/Barbara Lindenborg. Do You Want What I Have Got? A Craigslist Cantata. See Feb 1.
• 8:00: Art of Time Ensemble. Gabriel Prokofiev: From Chamber to Electronicus. Works by G. Prokofiev, Byiars and J. Goldsmith. Andrew Burashko, piano; Benjamin Bowman, violin; Robert Carl, saxophone and clarinet; Steven Dann, viola; Gabriel Prokofiev, DJ/turntable; and others. Enwave Theatre, 231 Queens Dr. 416-872-4255. 35-45. Also Feb 23.
• 8:00: Civic Light Opera Company. A Day in Hollywood, A Night in the Ukraine – The MGM Revue. See Feb 20.
• 8:00: Corporation of Massey Hall and Roy Thomson Hall. Diana Krall: Glad Rag Doll Tour. See Feb 21.
• 8:00: Artistic Directors of Rising Stars Concerto Competition for Young Rising Stars. Gala concert of winners and finalists of TS Concerto Competition for Young. Toronto Sinfonietta. See Feb 2.

Saturday February 23

• 2:00: Acting Up Stage Company/Factory Theatre. Do You Want What I Have Got? A Craigslist Cantata. Also 8:00. See Feb 1.
• 2:00: Scarborough Music Theatre. Sweeney Todd. See Feb 7.
• 3:30: Toronto Symphony Orchestra. Family Concert: Pictures at an Exhibition. See 1:30.
• 6:30: Canadian Opera Company. Tristan und Isolde. See Feb 2.
• 7:30: Mariposa In The Schools/Echo Women’s Choir. Songs and Stories to Lift your Spirit and warm your Heart: Benefit Concert. Songs, stories and music from India, Jamaica, Canada and elsewhere. See listings section D, “The ET&Central,” under Galas & Fundraisers.


• 7:30: Music at Islington. Oscar Goes to Church: Hymns on the Red Carpet. Celebrating hymns that have appeared in Oscar-winning films, with video clips and commentary. John Derksen, organ; Ted Wilson, commentator. 25 Burnhamthorpe Rd. 416-239-1131. $20; $10(st); free(under 12). Food bank donations welcome.

• 8:00: Acting Up Stage Company/Factory Theatre. Do You Want What I Have Got? A Craigslist Cantata. Also 2:00. See Feb 1.

• 8:00: Art of Time Ensemble. Gabriel Prokofiev: From Chamber to Electronica. See Feb 22.

• 8:00: Civic Light Opera Company. A Day in Hollywood, A Night in the Ukraine – The MGM Revue.

• 8:00: Jazz Performance and Education Centre (JPEC). Fourth Annual Jazz Gala: Celebrating Black History Month. Joe Sealy’s Africville Stories: Joe Sealy, piano; Jackie Richardson, vocals and narration; Paul Novotny, bass; Mike Murley, sax; also a salute to Motown with Soul Stew: Roberto Occhipinti, bass, Michael Dunston and Alana Bridgewater, vocals, John Johnson, sax, and others. George Weston Recital Hall, Toronto Centre for the Arts, 5010 Yonge St. 1-855-872-2808. $100(includes pre-concert reception; $250 VIP with pre and post-concert reception; $20 with ID).


• 8:00: Music at Yorkville. Irish Festival. Songs and stories from Ireland and Scotland. See listings section D, “The ET&Central,” under Galas & Fundraisers.


• 8:00: Royal Conservatory. Bluebird North. Popular and inspirational music and dance. Guest: Paula Griffith, voice. Living Arts Centre, 4141 Living Arts Dr., Mississauga. 905-668-0000. $22-$35; $10(under 18).

• 8:00: Tafelmusik. Mozart Requiem. See Feb 21.
Sunday February 24

- 2:00: Civic Light Opera Company. A Day in Hollywood: A Night in the Ukraine – The MGM Revue. See Feb 20. SOLD OUT.

- 2:00: Corporation of Massey Hall and Roy Thomson Hall. Canadian Voices: David Pomeroy, tenor. Glenn Gould Studio, 250 Front St. W. 416-872-4255. $29.50-$49.50.

- 2:00: Royal Conservatory. Mozart: Symphony No.36 in C K425 “Linz”; Kontretanz in G; Handel: Gavotte from Il Pastor Fido; Masque Suite for Strings.

Monday February 25


- 7:00: University of Toronto Faculty of Music. Monday Evening Concerts: Fête of Music. See Feb 13. FREE.

Monday, March 4, 2013, 7:30 p.m

Ensembles from the Toronto Symphony Orchestra

Ensembles from the Toronto Symphony Orchestra will present a varied program. This inspiring concert demonstrates the exciting musicianship of talented young performers who are the solo artists and orchestral musicians of the future.

The concert will feature a string quartet, a clarinet quintet, a percussion ensemble and a brass ensemble.

Trinity-St. Paul’s Centre, 427 Bloor St. W. Box Office 416-282-6636 www.associates-oso.org

offering.

Tuesday February 26


- 12:30: York University Department of Music. Music at Midday: New Music by Young Composers. Original compositions by students from the studies of Mike Cadó. Tribute Communities Recital Hall, 112 Accolade East Bldg., 4700 Keele St., 416-736-2100 x22926. Free.

- 1:00: Cathedral of St. James. Music at Midday. Simon Morley, organ. 65 Church St. 416-364-7865 x231. Freewill offering.


- 8:00: Gallery 345. Canadian Contemporary Music Workshop. Premiers for saxophone and electronics by Canadian composers; also works by Staniland and Leblanc. Wallace Halladay, saxophone; Veda Hille, singer-songwriter; Barry Mirochnick, drums; and others. Music Gallery, 197 John St. 416-204-1800. $20.

Wednesday February 27

- 12:30: York University Department of Music. Music at Midday: New Music by Young Composers. Original compositions by students from the studies of Mike Cadó. Tribute Communities Recital Hall, 112 Accolade East Bldg., 4700 Keele St., 416-736-2100 x22926. Free.

• 8:00: Acting Up Stage Company/Factorie Theatre. Do You Want What I Have Got? A Craigslist Cantata. See Feb 1.
• 8:00: Civic Light Opera Company. A Day in Hollywood, A Night in the Ukraine – The MGM Revue. Also at 2:00. See Feb 20.
• 8:00: Corporation of Massey Hall and Roy Thomson Hall. Vienna Philharmonic Orchestra. Schubert: Symphony No.6; Widmann: Lied; R. Strauss: Till Eulenspiegel. Roy Thomson Hall, 60 Simcoe St. 416-872-4255. $39.50-$189.50.
• 8:00: Koffler Centre of the Arts/Ashkenaz Foundation. Simjia Dujov & Friends. Fusion of Latin rhythms with electro-Klezmer, Balkan, Gypsy-punk and other genres. Simjia Dujov, vocals/multi instruments/compositions; Chris Weatherstone, saxophone; Jessica Han Deutsch, violin; Demetri Petsalakis, guitar/strings; Max Sorini, drums; Sam McEllan, bass. Lula Lounge, 1585 Dundas St. W. 416-588-0307. 415/121adv.

Thursday February 28

• 9:00 am to 4:30: MusicFest Canada. Ontario Christian MusicFest: Evening Concert/Drum Clinic. Eastview (Dave Espet, vocals/keyboards/sax); Sam Campbell, guitar/synth/vocals; John Wakaku, bass/vocals; Dennis Ullman, drums/percussion); guest: Chester Thompson, drums. Durham Christian Academy, 2038 Nash Rd., Courtice. 905-718-8123. Free. Also Mar 1.
• 12:10: University of Toronto Faculty of Music. Thursdays at Noon: Spotlight on Opera. Preview of Opera Division’s production of Britten’s The Turn of the Screw, with excerpts performed by the cast. Walter Hall, Edward Johnson Bldg., 80 Queen’s Park. 416-408-0208. Free.
• 8:00: Acting Up Stage Company/Factorie Theatre. Do You Want What I Have Got? A Craigslist Cantata. See Feb 1.
• 8:00: Civic Light Opera Company. A Day in Hollywood, A Night in the Ukraine – The MGM Revue. See Feb 20.
• 8:00: MusicFest Canada. Faculty Concert Series: Barry Elmes. Barry Elmes, drums; Kevin Turcotte, trumpet and flugelhorn; Mike Murley, sax; Reg Schwager, guitar; Steve Wallace, bass. Tribute Communities Recital Hall, 112 Accolade East Bldg., 4700 Keele St., 416-736-2100 x22926. $54-$64.
• 8:00: Opera York. The Merry Widow. Thursday February 28, 2013, 8:00 pm
Richmond Hill Centre for the Performing Arts
10268 Yonge Street, Richmond Hill, ON L4C 3B7

Tickets: $40 - $50 ~ Students: $25
Call 905.787.8811 or visit http://rhcentre.ca

Franz Lehár's

With orchestra, chorus and superitles
Geoffrey Butler, Artistic Director

Thursday, February 28, 2013, 8:00 pm
Saturday, March 2, 2013, 8:00 pm

Tickets: $40 - $50 ~ Students: $25
Call 905.787.8811 or visit http://rhcentre.ca

Frank Lehár’s

Opera York presents
The Merry Widow

With orchestra, chorus and superitles
Geoffrey Butler, Artistic Director

Thursday, February 28, 2013, 8:00 pm
Saturday, March 2, 2013, 8:00 pm

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Franz Lehár’s

Opera York presents
The Merry Widow
A. Concerts in the GTA

Lehár. Main Stage, Richmond Centre for the Performing Arts, 10268 Yonge St., Richmond Hill. 905-787-8811. $40-$50; $25(st). Also Mar 2.

• 8:00: Rose Theatre Brampton. Voca People. A capella vocal group performing music from Mozart to pop. 1 Theatre Ln., Brampton. 905-874-2800. $59-$69. Also Mar 1.

Friday March 01

• 9:00 am to 3:30: MusicFest Canada.

Saturday March 02

Tour of a Lifetime. Ron Klusmeier, piano, plays and leads his own music, shares his stories and performs folk songs of the 60s. Leaside United Church, 822 Millwood Rd. 416-425-1253. $20; $15 (under). 25% of proceeds goes to the Foodgrains Bank.

Laurence Tan, tenor; Ray Hanson, tenor; Michael Berkvossky, piano; Anjelica Scannara, dancer. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. $20 (includes champagne and mai-tais).


Flato Markam Theatre. Voca People. See 2:00.

Cantemus Singers. The Virgin Queen. Works by Tallis, Byrd, Mundy and Tomkins. Church of the Holy Trinity, 10 Trinity Sq. 416-578-6602. $20; $15 (st). Also Mar 3(mat, St. Aidan’s Anglican Church).


12 | 13 SEASON

An evening of Mozart

Saturday March 2, 2013 8:00 pm

Overture to La Clemenza di Tito

Arias and vocal ensembles featuring winners of the 2012 NYCO Vocal Competition Kristin Hoff, mezzo soprano Karianne Pasma, soprano Geoffrey Sirett, baritone

Allegro from Divertimento in D major K.136

Allegro from Serenade in C minor K.388

Symphony No. 31 in D major K.297, “Paris”

Pre-concert chat begins at 7:30

Adults $25 Seniors $20 Students $10

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

(416) 628-9195 nyco.on.ca

This concert will take place at Centre for the Arts St. Michael’s College School 1513 Bathurst Street, Toronto

nyc o
to Canadian Foodgrains Bank.

7:30: Tallas Choir. Gesualdo: Murderer & Musician. Gesualdo: Responses for Tenebrae; Marenzio: Magnificat; Palestina: Lamentations; Gabriel: O Quam Suavis; Dering: Factum Est Silentium. Peter Mahon, conductor. St. Patrick’s Church, 141 McCaul St. 416-286-6796. $30; $25(sr); $10(st).


8:00: Bell’Arte Singers. 25th Anniversary Concert: Memories and Reflections. Brenda Uchimaru, conductor; guests: Lee Willingham, founding artistic director; Gerard Yen, past artistic director; Ben Bolden, alumnus Victor Mio, alumnus Ian Sadlier, organ; massed choir with alumni. St. Simon the Apostle Church, 525 Bloor St. E. 416-923-8714. $25; $20(st/sr).

8:00: Counterpoint Community Orchestra. Kiev to St. Petersburg. Rachmaninoff: Symphony No.2; Tchaikovsky: Symphony No.5; Violin Concerto in D. Erica Ushimaru, viol in; Terry Kowalczuk, conductor. Saint Luke’s United Church, 353 Sherbourne St. 416-762-9257. $20; $15(st).

8:00: Music Gallery. Joel Rubin: Uri Caine: Klezmer’s Outer Limits and Inner Space. 191 John St. 416-204-1080. $30/25(adv).


8:00: NYCOS Symphony Orchestra. An Evening of Mozart. Mozart: Overture to La Clemenza di Tito; Allegro from Divertimento in D K138; Allegro from Serenade in c D388; Symphony No.31 in D K297 “Paris”; and arias and other vocal selections with winners of 2012 NYCO Mozart Vocal Competition. Kristin Hoffman, mezzo; Karianne Pasma, soprano; Geoffrey Srett, baritone; David Bowser, conductor. Centre for the Arts, St. Michael’s College School, 1515 Bathurst St. 416-628-9195. $25; $20(st/sr); $10(st).

8:00: Ontario Philharmonic. Masters Series 2: Barber’s Adagio - Greatest Hits from the 20th Century. Jenkins: Palladio; Barber: Adagio for Strings; Copland: Hoe Down from Rodeo; Clarinet Concerto; Prévost: Scherzo for Orchestra; and other works. Guests: Kornel Wolak, clarinet; Alessandro Crudale, conductor. Town Hall 1873 Centre for the Performing Arts, 302 Queen St., Port Perry. 905-867-3083. $39; $29(st). Also Mar 2 (Oshawa).

9:00: Cantemus Singers. The Virgin Queen. Works by Tallis, Byrd, Mundy and Tomkins. St. Aidan’s Anglican Church, 70 Silver Birch Ave. 416-578-6802. $20; $15(st/st).

9:00: Gallery 345. The Art of the Piano: Greg de Denus. Jazz piano works by Corea, Ellington, Monk and original compositions. 345 Sorauren Ave. 416-822-9781. $20; $15(st); $10(st).

Sunday March 03


2:00: Markham Concert Band. Stories and Legends. Prokofiev: Peter and the Wolf; Copland: Lincoln Portrait; music from Disney’s Fantasia. Doug Manning, conductor. Flato Markham Theatre, 171 Town Centre Blvd., Markham. 905-305-7469. $22; $17(st/sr).

2:00: Toronto Opera Repertoire. The Barber of Seville. See Feb 15.


3:30: Allegro for Strings. Prokofiev: Peter and the Wolf; Copland: Lincoln Portrait; music from Disney’s Fantasia. Doug Manning, conductor. Flato Markham Theatre, 171 Town Centre Blvd., Markham. 905-305-7469. $22; $17(st/sr).

4:20: Cunningham Dance Company. Series 2: Barber’s Adagio - Greatest Hits from the 20th Century. Jenkins: Palladio; Barber: Adagio for Strings; Copland: Hoe Down from Rodeo; Clarinet Concerto; Prévost: Scherzo for Orchestra; and other works. Guests: Kornel Wolak, clarinet; Alessandro Crudale, conductor. Town Hall 1873 Centre for the Performing Arts, 302 Queen St., Port Perry. 905-867-3083. $39; $29(st). Also Mar 2 (Oshawa).

5:30: Toni’s Tales of Our Heritage. The Virgin Queen. Works by Tallis, Byrd, Mundy and Tomkins. St. Aidan’s Anglican Church, 70 Silver Birch Ave. 416-578-6802. $20; $15(st/st).


7:00: Opera York. The Merry Widow. See Feb 25.


8:00: Royal Conservatory, World Music Series: Milton Nascimento, Koerner Hall, 273 Bloor St. W. 416-408-0208. $49 and up.


9:00: Toronto Symphony Orchestra. New Creations Festival: Arcadac. Licha: Arcadac; Mac hver: Jeux Deux for HyperPiano and Orchestra (Canadian premiere); Bates: Alternative Energy (Canadian premiere). Michael Chertock, hyperpiano; Mason Bates, electronics; Carolyn Kuan, conductor; Peter Oundjian, conductor and host. Roy Thomson Hall, 60 Simcoe St. 416-593-4828 or 416-593-0688(Chinese). $29-$99.


11:00: Toronto Symphony Orchestra. The Virgin Queen. Works by Tallis, Byrd, Mundy and Tomkins. St. Aidan’s Anglican Church, 70 Silver Birch Ave. 416-578-6802. $20; $15(st/st).

12:00: Toronto Symphony Orchestra. New Creations Festival: Arcadac. Licha: Arcadac; Mac hver: Jeux Deux for HyperPiano and Orchestra (Canadian premiere); Bates: Alternative Energy (Canadian premiere). Michael Chertock, hyperpiano; Mason Bates, electronics; Carolyn Kuan, conductor; Peter Oundjian, conductor and host. Roy Thomson Hall, 60 Simcoe St. 416-593-4828 or 416-593-0688(Chinese). $29-$99.

1:00: Toronto Symphony Orchestra. New Creations Festival: Arcadac. Licha: Arcadac; Mac hver: Jeux Deux for HyperPiano and Orchestra (Canadian premiere); Bates: Alternative Energy (Canadian premiere). Michael Chertock, hyperpiano; Mason Bates, electronics; Carolyn Kuan, conductor; Peter Oundjian, conductor and host. Roy Thomson Hall, 60 Simcoe St. 416-593-4828 or 416-593-0688(Chinese). $29-$99.
A. Concerts in the GTA

• 3:00: Musideum. Pol’s Salon. Paul Hoffert, piano; guest to be announced. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. $20.

• 3:00: Oakville Ensemble. Bach & Byrd. Bach: Jesu, meine Freude BWV227; Byrd: Mass for Five voices. Mary Mother of God Church, 2745 North Ridge Trail, Oakville.


• 4:00: Cathedral Church of St. James. Twilight Recital. David Briggs, organ. 65 Church St. 416-364-7865 x231. Freewill offering.

• 4:00: Toronto Classical Singers. Rossini’s Petite Messe Solennelle. Sheila Dietrich, soprano; Leigh-Anne Martin, mezzo; Stephen McClare, tenor; Peter McGillivray, baritone; Linda Roedl, piano; Ian Grundy, organ; Jurgen Petrenko, conductor. Christ Church Deer Park, 1570 Yonge St. 416-443-1490. $30; $25(sr/st).


• 7:30: Symphony Orchestra. Power of Five. Boccherini: Quintet; TSYO percussion ensemble; and a brass ensemble. Featuring works for string quartet, string quintet, percussion ensemble and brass ensemble. TSYO String Quartet; TSYO Clarinet Quintet; TSYO percussion ensemble; and a brass ensemble. Trinity-St. Paul’s Centre, 427 Bloor St. W. 416-282-8636. $20; $17(sr/st).


WINDERMERE STRING QUARTET on period instruments

With Emily Eng, viola

To the Power of Five

Quintets by Mozart, Onslow and Boccherini

Sunday March 3, 3:00

Berna

Bla

Blaha/

Kevin

Fitz-Gerald

Piano Duo

Sunday March 3, 2013
2:00 pm

BERNADINE BLAHA/KEVIN FITZ-GERALD PIANO DUO

Sunday March 3, 2013
2:00 pm

T O R O N T O C L A S S I C A L S I N G E R S p r e s e n t s

Unlikely its title suggests, this work is not really petite, is not really a mass, and is most certainly not solemn … sparkling fun from the master of comic spirit.

Rossini’s Petite Messe Solennelle

Soloists:
Sheila Dietrich, soprano
Leigh-Anne Martin, mezzo-soprano
Stephen McClare, tenor
Linda Roedl, piano
Ian Grundy, organ
Jurgen Petrenko, conductor

Peter McGillivray, baritone

Sunday March 3, 2013 at 4 pm
Christ Church Deer Park
1570 Yonge Street, at Heath St. W.
Tickets $30 Adult; $25 Senior/Student

905-825-9740. $30; $25(slr); $15(st). Also Mar 2(eve, Grace Lutheran Church, Oakville).

905-859-7323. $20.

905-825-9740. $30; $25(slr); $15(st). Also Mar 2(eve, Grace Lutheran Church, Oakville).

905-825-9740. $30; $25(slr); $15(st). Also Mar 2(eve, Grace Lutheran Church, Oakville).

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905-825-9740. $30; $25(slr); $15(st). Also Mar 2(eve, Grace Lutheran Church, Oakville).


8:00: Soundstreams. Fujiy Percussion and Voices. Ishii: Hirin Seido II; Sugiyoshi: Mirage; Miyoshi: Letters to God; Yamagara Diary; Takenmitu: Seasons; Vivier: Pulau Dewata; Oesterle: new work (world premiere). Fuji Trio; Gregory Oh, piano; Ryan Scott, percussion; Toronto Children’s Chorus. Koerner Hall, 273 Bloor St. W. 416-408-0208. $20.

For more information, please visit www.associates-tso.org

THE NATHANIEL DETT CHORALE presents

Ensembles from the Toronto Symphony Youth Orchestra

March 4 at 7:30 p.m

The concert will feature a string quartet, a clarinet quintet, a percussion ensemble and a brass ensemble – by talented young performers who are musicians of the future.

Trinity-St. Paul’s Centre
427 Bloor St. West
www.associates-tso.org

nathanieldetchorale.org

8:00: Music at Midday: Classical Instrumental Recital. Featuring student soloists. Tribute Communities Recital Hall, 112 Accolade East Bldg., 4700 Keele St., 416-738-2100 x22926. Free.

Monday March 04

• 12:00: York University Department of Music. Music at Midday: Classical Instrumental Recital. Featuring student soloists. Tribute Communities Recital Hall, 112 Accolade East Bldg., 4700 Keele St., 416-738-2100 x22926. Free.

Tuesday March 05


• 1:00: Cathedral Church of St. James. Music at Midday. Thomas van der Luit, organ. 65 Church St. 416-364-7865 x231. Freewill offering.


**March 5 at 8:00 pm soundstreams.ca**

**Holland, conductor; Mélisande Sinsoulier, February 1 – March 7, 2013**

- **12:15:** Noonday Organ Recitals
  - *Yorkminster Park Baptist Church.*
    - **12:00 noon:** F. P. J. Bobbink, organ.
- **8:00:** Talisker Players. *Time & Tide.* See Mar 5.

**Thursday March 07**

- **12:00 noon: Jubilee United Church. Music at Midday: A Bach Serenade. Arthur Wenk, organ. 40 Underhill Dr. 416-447-8846. Free.**
- **12:30:** Nine Sparrows/Christ Church Deer Park. *Lunchtime Chamber Music Series.* Graham Tibbert, trumpet; Cecilia Lee, piano.
- **7:30:** University of Toronto Faculty of Music. *Monday Classics: Piano Showcase.* Students from the studio of Christina Petrovska Qulic.

**February 2013**

**Friday February 01**

- **8:00:** **Kitchener-Waterloo Chamber Music Society. Annual CIA Program: Composer and Improvisors. Students of WLU Faculty of Music play original compositions.**
  - *KWCMS Music Room, 57 Young St. W., Waterloo. 519-886-1873. $15; $10(st); 48(st).**
- **8:00:** **Kitchener-Waterloo Symphony. Dance Party. Mozart: contradances and minuets; Vivaldi: Concerto for Strings in C; Respighi: Ancient Airs and Dances, Suite No.3; Montovon: Sonata No.4; Sibelius: Valse Triste from Kuolema; Handel: Selections from Ariodante.**
- **8:00:** **Kitchener-Waterloo Symphony. Kinderconcert Series: Buzzing with the Bees!**
  - *KWCMS Music Room, 57 Young St. W., Waterloo. 519-886-4717, 432. Also Feb 2 (Cambridge).**

**Saturday February 02**

- **10:30 am:** **Kitchener-Waterloo Symphony. Kinderconcert Series: Buzzing with the Bees!**

**Sunday February 03**

- **8:00:** **Kitchener-Waterloo Symphony. Kinderconcert Series: Buzzing with the Bees!**
- **8:00:** **Kitchener-Waterloo Symphony. Kinderconcert Series: Buzzing with the Bees!**

**Wednesday March 06**

- **12:00 noon:** **Kitchener-Waterloo Symphony. Lunchtime Chamber Music Series.**

**March 7 at 8 pm**

- **8:00:** **Music Toronto. Discovery Series: Erin Wall, soprano, and John Hess, piano. Works by Schubert, Schumann, Strauss, Poulenc and Gordon. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723 or 1-800-708-6754. $21.50; $10(st).**
- **8:00:** **Toronto Symphony Orchestra. New Creations Festival: Sparkler. Madowch. Sparkler: (Canadian premiere); Pallett: Violin Concerto (North American premiere); Maratika: Väbni (North American premiere).**

**Music at Metropolitan**

- **March 5 at 8:00 pm soundstreams.ca**

**Music at Metropolitan presents Baroque and Beyond: Music from the French Baroque Saturday, March 9 7:30 pm**

**Metropolitan United Church**

**March 5 at 8:00 pm soundstreams.ca**

**Friday February 01**

- **8:00:** **Kitchener-Waterloo Chamber Music Society. Annual CIA Program: Composer and Improvisors. Students of WLU Faculty of Music play original compositions.**
  - *KWCMS Music Room, 57 Young St. W., Waterloo. 519-886-1873. $15; $10(st); 48(st).**
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  - *KWCMS Music Room, 57 Young St. W., Waterloo. 519-886-4717, 432. Also Feb 2 (Cambridge).**

**March 7 at 8 pm**

- **8:00:** **Music Toronto. Discovery Series: Erin Wall, soprano, and John Hess, piano. Works by Schubert, Schumann, Strauss, Poulenc and Gordon. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723 or 1-800-708-6754. $21.50; $10(st).**
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**baroque and beyond: music from the french baroque saturday, march 9 7:30 pm**

**cnटhe wholenote.com 43**
**B. Concerts Beyond the GTA**

Linares, viola; Jesus Morales, cello. KWCMS Music Room, 57 Young St. W., Waterloo. 519-886-1673. $30; $25(st); $20(st).

**Tuesday February 05**
- **12:00 noon:** Brock University Department of Music. Music@Noon: Faculty Recital. Tim White, trumpet; Karin Di Bella, piano. Concordia Seminary Chapel, 500 Glenridge Ave., St. Catharines. 905-688-5550 x3817. Free.

**Wednesday February 06**

**Thursday February 07**
- **12:00 noon:** University of Guelph College of Arts. Thursday at Noon Concert Series. Chris Coole, clawhammer banjo; Max Heineman, string bass; John Showman, fiddle. Goldschmidt Room, 107 MacKinnon Bldg., 50 St. Rd. E., Guelph. 519-824-4120 x52891. Free.

**Friday February 08**
- **7:30:** Kitchener-Waterloo Symphony. Bob Budock, conductor and icons of Indian Musical. Trichy Sankaran, mridangam; Suba Sankaran, voice; Edwin Outwater, conductor. Conrad Centre for the Performing Arts, 36 King St. E., Kitchener. 519-745-4711 or 1-888-745-4717. $34. Also Feb 8.

**Saturday February 09**
- **10:00 am:** Kitchener-Waterloo Symphony. Brass Quintet. Kindercorner Concerts: Buzzy Brass. Children’s concert featuring brass instruments. Conrad Centre for the Performing Arts, 36 King St. W., Kitchener. 519-745-4711 or 1-888-745-4717. $13; $11 under 12. $90 free (student). Also at 10:30am.

**Sunday February 10**
- **7:30:** Hamilton Philharmonic Orchestra. Pop Series: Diana Panton, Diana Panton, jazz vocals; Don Thompson, bass and piano; Reg Schwager, guitar; Guido Basso, trumpet and flugelhorn; Craig Duncan, cornet; and host. Hamilton Plaza, 1 Sunnies Ln., Hamilton. 905-526-7765, 221-465; $20; 18(25; $12 under 15).

**Monday February 11**
- **7:30:** A Beno Brachon. If Music is the Food of Love, works by Bach, Schubert and Chopin. Kyle Geary, keyboard, Daniel Pendarvis, organ. Central Presbyterian Church, 50 St. Catharines St. W., 705-579-3079. $15; $10(st). Also Feb 3 (Kitchener).

**Tuesday February 12**
- **12:00 noon:** Brock University Department of Music. Music@Noon: Piano, voice and instrumental students. Concordia Seminary Chapel, 500 Glenridge Ave., St. Catharines. 905-688-5550 x3817. Free.

**Wednesday February 13**

**Thursday February 14**
- **12:00 noon:** University of Guelph College of Arts. Thursday at Noon Concert Series. Romance on the Road. Benjamin Covey, baritone; Anna Ronai, piano. Goldschmidt Room, 107 MacKinnon Bldg., 50 St. Rd. E., Guelph. 519-824-4120 x52891. Free.

**Friday February 15**
- **8:00:** Aeolian Hall. Life is a Cabaret. Fundraiser featuring cabaret songs from France, Germany, Spain, Russia, England and America. Students of the voice studio of Christiane Riel. 795 Dundas St. E., London. 519-672-7950. By donation; proceeds to Aeolian Hall.

**Saturday February 16**

**Sunday February 17**
- **8:00:** Kitchener-Waterloo Symphony. Tchaikovsky Festival Part 1: Epic Tchaikovsky. Tchaikovsky: Piano Concerto No.2 in G; Symphony No.5 in e. Yakov Kasman, piano; Edwin Outwater, conductor. Centre in the Square, 101 Queen St. N., Kitchener. 519-886-7471 or 1-888-745-4717. $40. Also Feb 23.

**Monday February 18**
- **7:30:** A Beno Brachon. If Music is the Food of Love, works by Bach, Schubert and Chopin. Kyle Geary, keyboard, Daniel Pendarvis, organ. Central Presbyterian Church, 50 St. Catharines St. W., 705-579-3079. $15; $10(st). Also Feb 3 (Kitchener).

**Tuesday February 19**
- **12:00 noon:** Music at St. Andrews. Jessica Moniea, soprano; Matthew Whittfield, organist. St. Andrew’s Presbyterian Church, 47 Owen St., Barrie. 705-726-1181. Free.

**Wednesday February 20**
- **7:30:** Centre for the Arts, Brock University. Nathaniel Dett Choral and Elmer Iseler Singers: Amazing Grace. Selection of North American spirituals. Sean O’Sullivan Theatre, 500 Glenridge Ave., St. Catharines. 905-688-5550 x257 and 1-888-661-3257, $52; $20(st); 54(eyeGo).

**Thursday February 21**

**Friday February 22**
- **4:30:** Brock Elgar Choir. Coronation Anthems. Music to mark the diamond anniversary of Her Majesty Queen Elizabeth II’s coronation. Alex Cann, conductor; Angus Sinclair, organist. Central Presbyterian Church, 55 Charlton Ave. W., Hamilton. 905-527-5995. $35.

**Saturday February 23**
- **4:30:** Hamilton Philharmonic Orchestra. Tchaikovsky Festival Part 1: Epic Tchaikovsky. Tchaikovsky: Piano Concerto No.2 in G; Symphony No.5 in e. Yakov Kasman, piano; Edwin Outwater, conductor. Centre in the Square, 101 Queen St. N., Kitchener. 519- 886-7471 or 1-888-745-4717. $40. Also Feb 23.

**Sunday February 24**
- **2:30:** Kitchener-Waterloo Symphony. Tchaikovsky Festival Part 2: Intimate Tchaikovsky. Tchaikovsky: Symphony No.1 in g; Piano Concerto No.1; cello sonata; Five Songs In Outwater, conductor. Centre in the Square, 101 Queen St. N., Kitchener. 519-745-4711 or 1-888-745-4717. $19-40. Also Feb 14.
from Rodeo. Amy Di Nino; piano; Judith Yan; conductor; guest: Gueeph Youth Symphony Orchestra, Chris Cigleia, conductor. River Run Centre, 35 Woolwich St., Guelph. 519-763-3000. $35; $17(under 30); $10(under 12); $5(high school).

**3/30: John Laing Singers, Celebrate the Passion! 30th Anniversary Concert and Gala.** Pärt: te deum Bergh: 30 Short Pieces for Chamber Choir; and works by Mozart, Handel, Fauré. Guest: John Laing. Scottish Rite Club of Hamilton, 4 Queen Street S., Hamilton. 905-628-5223. $30; $15(s). **Wednesday March 06**

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<td><strong>Friday March 01</strong></td>
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<td>8:00: Anoan Hall, Scott Szyryk, Guest: Robbie Antone, 795 Dundas St. E., London. $25($20 with adv.); $15(s).</td>
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<td>8:00: Kitchener-Waterloo Chamber Music Society, Great Russian String Sextets. Rimsky-Korsakov: String Sextet in A, Rubinstein: String Sextet in D Op.97; Webern: Langsamer Satz; Mozart: Magic Flute. $69-1673. $35; $30(s); $20(st).</td>
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<td><strong>Saturday March 02</strong></td>
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<td><strong>Saturday March 03</strong></td>
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<td>2:00: Gallery Players of Niagara. Let’s Tango! Works by Villa-Lobos, Piazzolla and Jobim. Douglas Miller, flute; Timothy Pfeilen, guitar; Margaret Gay, cello. St. Barnabas Church, 3 Queenston St., St. Catharines. 905-408-1625. $28-431.</td>
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<tr>
<td>3:00: Da Capo Chamber Choir. Path of Miracles. Knox Presbyterian, 50 Erb St. W., Waterloo. 519-725-7549. $20; $15(s); 45(eyeGO); $12(under). Also Mar 3mat, Waterloo.</td>
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**Sunday March 03**

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| 7:30: The JLS gratefully acknowledges the support of: Hamilton’s Community Partnership Program for Culture. Keeping so much music! so little time! simplify your search with our online concert and event listings searchable by musical genre or by geographic zone thewholenote.com
Harbury At Hugh’s Turns Nine

ORN in the United Kingdom’s county of Sussex, Jane Harbury came to Canada in 1966, thinking it would be for just a year. “I had no goal or clear path when I came here, it just seemed like a good idea at the time,” she recalls. “Actually, my debating partner in the Young Conservatives in the UK, Janice Hunt, had been living and working in San Diego and said, ‘you should go, there’s ten men for each girl!’” So I said okay, but it was easier to get to Canada in those days; so I just arrived, knew no one, stayed at the YWCA for a couple weeks and then found a room and began my life in Canada.

In the late 1960s, Harbury started working as a dishwasher at the famous Riverboat coffee house in Yorkville. As fate would have it, within a few years she ended up being the club’s manager, becoming known affectionately as “Riverboat Jane.” Harbury’s next chapter was as personal assistant to record producer Brian Ahern (Anne Murray, Emmylou Harris, Johnny Cash, to name a few) and in 1988 she founded her own publicity company, passionately promoting numerous Canadian artists across a wide spectrum of musical genres. Her clients have included artists such as Lhasa, Ian Tyson and Ben Heppner, and she has also publicized many events, from the North By Northeast festival to the JUNO Awards. Nine years ago, Harbury began presenting a successful series at Hugh’s Room called “Discoveries.”

The idea came about?

“This series began as me repeatedly asking Hugh’s Room’s booker, Alistair Christl, to book five artists—at 25 minutes each. It turned out to be one artist too many, so fairly quickly I adapted and refined it to four per show with 30 minutes each. Each artist is expected to bring at least twenty people, but the more the merrier, of course.”

Discoveries has been presented three times annually, and as one can imagine, there have been a lot of highlights over the years.

“We’ve had some amazing nights,” she recalls. “Bora Kim on violin at 1:45 playing Paganini. Eric Tan amazing the audience with his talent, playing classical on the old electric keyboard! Jazz vocalist Barbra Lica and Jordana Talsky, both shone.”

What has Jane Harbury discovered by presenting Discoveries?

“So much, but perhaps one of the most wonderful aspects is that you bring four diverse types of music into one show; the audience members are wonderfully open to appreciating this and are so supportive of all four. It is nerve-wracking for the artists, most of whom have always wanted to play a venue like Hugh’s Room where they are treated with so much respect… it might sound as though it’s a kind of Ed Sullivan variety show, but it’s so much more. Most of the artists are those who find me and not usually clients of mine. Something magical seems to happen at every Discoveries. I want to stress that it’s nothing like an open stage event. The artists support each other. I love it!”

The next edition of Discoveries takes place on Tuesday, February 5, featuring country/bluegrass/folk duo The Schotts, recent Etobicoke School of the Arts graduate Jessica Chase, Vancouver-based singer-songwriter Tom Taylor and Ottawa-based jazz vocalist Renée Yoxon. Being already familiar with the gorgeous voice of Yoxon, I am looking forward to discovering the other three acts. Hope to see you there!

Ori Dagan is a Toronto-based jazz musician, writer and educator who can be reached at oridagan.com.

In the Clubs

Alleycatz
2409 Yonge St. 416-461-8685 alleycatz.ca Every Mon 5pm Salma Night w/ Frank Bischof and free lessons. Every Tue 8:30pm Carlo Serardinnucci Band, No Cover. Every Wed 8:30pm City Soul Swingin’ Blues & Vintage R&B. No Cover. Every Thu 9pm Soul and R&B (bands alternate weekly). Every Fri/Sat 9:30pm Funk, Soul, R&B, Top 40. $10 after 8:30pm. Feb 1, 2; Graffiti Park. Feb 7 Riff Raff. Feb 8 & Graffiti Park. Feb 9 Soular. Feb 14, 15, 16 Lady Kane. Feb 21, 22; Ascension. Feb 23 Soular. Feb 28 9:15 Night w/ Firesound.

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 Stowes Solo Guitar.

Castro’s Lounge
2116 Queen St. E. 416-699-8272 castroslounge.ca No Cover/PWYC. Every Sun 4pm Live Jazz. Every Mon 9pm Rockabilly Night w/ the Cosmonotes. Every Tue 8pm Smokey Folk; 10:30pm blue/ves. Every Wed 8pm Mediterranean Stars. Every Thu 9pm Every Legere & the Situation. Every Fri, Sat 9pm Ronnie Hayward. Every Sat 4:30pm Big Rude Jake.

Chalkers Pub, Billiards & Bistro

Cherry Street Restaurant, The
275 Cherry St. 416-461-5111 cherryrst.ca All shows: 7:30-9:30pm, $10 cover. Feb 7 Terra Haitzelton & Her Easy Answers. Feb 14 Alex Pargman & Her Alleycats. Feb 21 Sarah Jerrom Quartet. Feb 28 Will Fisher Quartet.

Classico Pizza & Pasta
2457 Bloor St. W. 416-763-1313 classico.ca Every Thu 7pm Nate Renner. No Cover.

Communist’s Daughter, The
1149 Dundas St. W. 647-435-0103 every Thu 4-7pm Gypsy Jazz w/Michael Johnson & Red Rhythm. PWYC.

DoSetos
1073 St. Clair Ave. W. 416-651-2108 Every Thu 8pm-midnight Open Mic Jazz Jam, hosted by Double A Jazz.

Dominion on Queen
500 Queen St. E. 416-388-6893 dominiononqueen.com (full schedule) Every Sat 4-7:30pm Ronnie Hayward. Every Sun 11am-3pm Rockabilly Brunch w/Alastair Christl. Every Tue 8:30pm Hot Club of Cocktown Django Jam w/host Wayne Ratkaunas. PWYC. Every Wed 8pm Cocktown Ukulele Jam 45. Feb 1 9pm Havana to Toronto, $10. Feb 2 4pm Ronnie Hayward; 9pm Mood Swing. Feb 3 11pm Rockabilly Brunch; 3:30pm Nancy Detra, Kristin Jones & David Newland 2/10. Feb 5 7:30-10:30pm Good Neighbors: Open Mic Night. PWYC. Feb 7 7pm Wee Folk Club. Feb 8 9pm Feed Your Head 19. Feb 15 8pm Big City Big Band 15. Feb 21 7pm Wee Folk Club. Feb 23 4pm Ronnie Hayward; 9pm Sonic Blues; Jerome Gadbois 110.

Dovercourt House

Emmet Ray, The
924 College St. 416-792-4487 themetamay.ca (full schedule) All shows: PWYC.


Epic Lounge, The
1355 St. Clair Ave. W. 416-689-8891 epiclounge.ca Every Thu 7-10pm Claire Riley & The Jazz Tonic Trio: Claire Riley (vocals); Boris Trevius (piano); David Thessens (bass); Augusto Santanna (drums). $15.

Flying Beaver Pubaret, The

Gate 403
403 Roncesvalles Ave. 416-588-2930 gate403.com All shows: PWYC unless otherwise noted.

Feb 1 5pm Roberta Hunt; 9pm Jason Raso. Feb 2 7pm Bill Heffernan & Friends; 9pm Danny Roberts. Feb 3 5pm Maxine Willan; 9pm Carol Oya. Feb 4 5pm Yoko Hase; 9pm Richard Whiteman. Feb 5 5pm Bruce Chapman; 9pm Julian Fauth. Feb 6 5pm Aline Page; 9pm Danny B & Brian Guerci.
February 1 – March 7, 2013
thewholenote.com
Music director of the Canadian Opera Company and conductor of Tristan und Isolde, Johannes Debus, pictured above, will discuss the musical aspects of the opera on February 11. Priority will be given to Toronto Wagner Society members. Reservations are required for non-members. See Lectures & Symposia.

GALAS & FUNDRAISERS

- Feb 06 6:00: Soundstreams. Annual Fundraising Gala. Dinner, silent auction and a performance featuring the theme of musical variations. First Canadian Place, 100 King St. W. 6th floor. 416-504-1282. $300 or $2100 for table of 8. christinan@soundstreams.ca
- Feb 08 6:00: Motionball/Air Miles. Winter Wonderland Gala. In support of the Special Wonderland Gala. for table of 8. christinan@soundstreams.ca
- Feb 10 6:00: University of Toronto Faculty of Music/Jackman Humanities Institute. Wagner and Adaptation Symposium. Walter Hall, Edward Johnson Bldg., 80 Queen’s Park. 416-408-0208. Free.
- Feb 17 10:00: London Opera Guild. Meeting and Lecture. Howard Dyck lectures on Tristan und Isolde. Aeolian Hall, 795 Dundas St., London, 519-673-5189. 41BA.
- Feb 18 6:00: Toronto Wagner Society. Conducting the Music of Tristan and Isolde. Discussion by Johannes Debus. Arts and Letters Club, 14 Elm St. 416-745-5274. Reservations required: torontowagner@yahoo.com

MASTERCLASSES

- Feb 04 11:00am: University of Toronto Faculty of Music. Master Class with the Berlin Philharmonic Wind Quartet. Walter Hall, Edward Johnson Bldg., 80 Queen’s Park. Auditors welcome. 416-408-0208. Free.
- Feb 10 and Feb 24 2:00–5:00: Singing Studio of Deborah Staiman. Masterclass. Musical theatre/audition preparation usual text-analysis and other interpretative tools for the sung monologue. Yonge & Eglington area, call
Exultate Chamber Singers, an auditioned, 24-voice choir in Toronto, is now seeking an experienced conductor/artistic director for the 2013/14 season.

Application guidelines are available by emailing exultate@exultate.net or visiting www.exultate.net

Click on Conductor Search under the Contact tab

Applications due: February 28, 2013

Choral Conductor Search

Exultate Chamber Singers
Are you looking to find the right music teacher, community school or summer music program?

Are you looking to expand your studio or music program?

Look to The WholeNote's Orange Pages Music Education Directory! The first part will appear in our March issue (and remain on our website year-round), presenting profiles of Summer Music Education Programs, Community Music Schools and Private Instructors throughout Southern Ontario.

A second part of this directory, featuring full time music educational institutions, will appear in our September issue.

To find out more on joining our Orange Pages, please contact education@thewholenote.com or 416-323-2232 x24

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To register: gdmansell@sympatico.ca

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Saturday, Feb. 23: Workshops, singing, worship.
$50 reg/$45 students/$42.50 SOCHA members + HST incl. lunch
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in the United States and Canada

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Introducing Psals for All Seasons
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Friday, Feb. 22: Free evening lecture with singing (RSVP)
Saturday, Feb. 23: Workshops, singing, worship.
$50 reg/$45 students/$42.50 SOCHA members + HST incl. lunch
Register by Feb 16th at http://bit.ly/VQ0EyF
betsiah.anderson@utoronto.ca | 416 813 4996 | info@socha.org

ETCETERA: MISCELLANEOUS

• Feb 07 3:00: York University Department of Music, CAGESPACE. Multi-disciplinary celebration of the 100th birthday of John Cage, directed by Casey Sokol at various locations at the Accolade East Building, 4700 Keele St. 416-736-2100 x22926. Free.

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EAST YORK CONCERT BAND OPENINGS: We are looking for talented amateur musicians to join our band. We need bassoon, french horn, euphonium, clarinet, oboe, tuba, percussion and trumpets. Practices are Monday evenings September to June. If you play one of these instruments and are interested in joining a great band, please call 416-251-4957 or visit us at www.eastyorkconcertband.ca or www.facebook.com/eastyorkconcertband

MUSIC DIRECTOR POSITION: The Church of the Holy Trinity, an Anglican Parish in downtown Toronto, seeks a new music director to head the development of its Music Ministry. Details about the Parish and the position, including a job description can be found at www.holytrinitytoronto.org. Applications may be sent to: hr@holytrinitytoronto.org. The deadline for applications is February 28th, 2013

ORGAN INTERNSHIP DESIRED at St Matthew’s Independent Anglican Cathedral (Queen and Logan). Inquiries 416-465-2980. Email stmatthish1934@gmail.com

SPRING OPERA WORKSHOP for young singers, aged 14-24, exploring the Da Ponte Operas: Cosi fan tutte (in English) La Nozze di Figaro (in English) Don Giovanni (in English and Italian) set to music by W. A. Mozart. Scene study, recitals and performances, from May 15 to June 15, 2013, all voice types are required. Sponsored by Maestro Enterprises International Inc. and the Classical Youth Choir of Toronto. To audition please call 407-701-5033

PIANO LESSONS: personalized instruction by experienced teacher, concert pianist EVE EGOYAN (M. Mus., L.R.A.M., F.R.S.C.). All ages and levels. Downtown location. eve.egoyan@bell.net or 416-603-6460

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. bredfstone@rogers.com or 416-708-8161

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FREE MUSIC THEATRE WORKSHOP and OPEN HOUSE: Sunday March 3 – ages 12-21. Sing! Act! Dance! Featuring choirs from No Strings Theatre’s upcoming summer show. For more information, email directors@nostringstheatre.com or visit www.nostringstheatre.com

FLUTE, PIANO, THEORY LESSONS: RCM exam preparation. Samantha Chang, Royal Academy of Music PG Dip, L.R.A.M, ARCT. 416-293-1302, samantha.studio@gmail.com www.sannahflute.com

MAKING MUSIC WITH THE RECORDER After 30 years at The Royal Conservatory, Scott Paterson has opened his own studio: all ages; private lessons and ensembles. Central location. Mus. Bac. Perf. (U of T), ARCT, member ORMTA. 416-759-6342 (cell 416-246-1474) wsparson@gmail.com


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Who Is March’s Child?

Forever young and comfortably just one of the guys, his quintet plays at The Rex (Feb 12), where he just launched an octet debut CD. His trio honours Oscar Peterson at the Heliconian Hall (Feb 21).

Winnipeg Boys’ Choir circa 1952: already an upstanding musician but not yet an upright bass.

Know our Mystery Child’s name?

Send your best guess to musicchildren@thewholenote.com by February 21. Win concert tickets and recordings!

Music’s Children gratefully acknowledges Dorothy and William, Lesley, Barbara, Felix, Kevin and Chris.

ANNOUNCEMENT

A NEW STATE-OF-THE-ART RECITAL HALL WELCOMES THE KINDRED SPIRITS ORCHESTRA

The Kindred Spirits Orchestra has performed for 2 seasons at Toronto’s renowned Glenn Gould Studio to great acclaim, sold-out audiences, and standing ovations. Since 2011 their season has included a 6-concert subscription series at Flato Markham Theatre for the Performing Arts, 3 community outreach concerts and 2 educational concerts. Led by the charismatic Maestro Kristian Alexander the KSO enjoys enormous popularity and continues to attract avid audiences across the Greater Toronto Area.

The KSO has recently moved their rehearsals to the Cornell Community Centre Rehearsal Hall in east Markham. This 5,000 sq. ft. state-of-the-art facility with superb acoustics will allow the KSO to continue growing. “We simply fell in love with the new hall,” said Jobert Sevilleno, General Manager of the Kindred Spirits Orchestra. “There is a lot of excitement and we can’t wait to start the rehearsals for one of the most beautiful pieces in the orchestral repertoire, Mahler’s Das Lied von der Erde.”

Because this piece requires a larger orchestra the KSO is inviting musicians who play the following instruments to join the orchestra: flute, oboe, clarinet, bass clarinet, bassoon, contrabassoon, horn, trumpet, trombone, mandolin, violin, viola, cello, contrabass, and percussion.

Rehearsals are every Tuesday from 7:15 p.m. to 10:00 p.m.

For more information please e-mail info@KSOrchestra.ca or visit www.KSOrchestra.ca

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Editor’s Corner

DAVID OLDS

The National Youth Orchestra of Canada has released a 2-CD set documenting its 2012 adventure under the baton of Alain Trudel. British Masters – Canadian Creations (nyoc) includes sterling performances of selections from Prokofiev’s Romeo and Juliet, Tchaikovsky’s 1812 Overture and Shostakovich’s Symphony No.10 in E Minor alongside new works from young(ish) Canadian composers Nicolas Gilbert and Adam Sherkin. If the playing on this disc is any indication, the future of orchestral music in this country is in good hands. The playing is dynamic and nuanced with strong attention to detail and line. Trudel is to be commended for his work bringing these young musicians from across the country into a cohesive and convincing whole. My only complaint is with the lack of musicological information. There is a booklet with extensive details about the organization — mission statement, audition process, training and touring programs — and a biography of Trudel, a complete list of the musicians and even the recording personnel, but not a word about the composers or the music. Perhaps the “British Masters” need no introduction, but this is a real disservice to the Canadians. I assumed that they were commissioned to write these works specifically for the NYOC and a visit to the website confirms this was the case for Gilbert’s Résistance but that is the only information I can find there. Sherkin’s Terra Incognita remains “unknown” with no mention of its origin or context. (A Google search turned up the information that this work was developed at an orchestral workshop of the Buffalo Philharmonic and a revised version was performed in 2005 at the Royal Conservatory in Toronto under Trudel’s direction.) Both works make full use of the orchestra’s resources skillfully although neither breaks any particularly new ground.

Montreal’s Nicolas Gilbert’s chamber music has been heard in Toronto in several contexts, performed by the Ensemble contemporain de Montréal, New Music Concerts and Continuum, and in recent years he has served as host on the ECM’s cross-country “Generation” tours. Sherkin is a Toronto-based composer and pianist with a burgeoning international career whose new Centrediscs release of solo piano compositions is reviewed by Nic Gotham further on in these pages. It is great to have the opportunity to hear large scale orchestral compositions by these two; I only wish we were given some background information.

There is no shortage of information on the CD Sharp Edges featuring music of Toronto composer Robert A. Baker (robertabaker.net) who completed his doctorate at McGill University in 2009 and now makes his home in Maryland. The notes start with an Artistic Statement which states in part “At the heart of my musical imagination is a fundamental contradiction. On the one hand I want to hear music of the distant past, maintain a sense of connection to my musical heritage, and in this way feel a part of human-kind. On the other hand, I feel an irresistible curiosity; a need to consider sound in as objective a manner possible, embrace any sonic option that is relevant and practical, no matter how unconventional, and attempt to hear what I have not yet heard, and say what I have not yet said.” In addition to his activities as a composer, pianist, conductor and teacher, Baker is an active researcher on contemporary music analysis and philosophies on the perception of musical time. These concerns are exemplified in the seven compositions showcased on this excellent recording. A series of four works titled Valence, ranging from solo piano to an ensemble of six instruments, are interspersed with independent pieces including the title track for four strings and percussion, another piano solo and a string quartet. This last which “evokes an array of references ranging from the distant to the recent past in Western musical history” was premiered at the Canadian Contemporary Music Workshop in Toronto in 2004. This recording of the two part ethereal then angular piece features Toronto’s Elgin Quartet. The Valence series was composed between 2008 and 2011 and is presented here in reverse chronology. The disc begins with the final instalment, scored for clarinet, trumpet, piano, percussion, violin and cello, and ends with the solo piano precursor. It is intriguing to hear how the treatment of the material changes from incarnation to incarnation. Sharp Edges is not only the title of a 2009 composition for violin, viola, cello, double bass and percussion, but also an apt description of Baker’s uncompromising music which encompasses the past while embracing the future.

In March 2012 the Toronto Symphony Orchestra’s New Creations Festival was curated by Hungarian conductor and composer Peter Eötvös. During the week Toronto audiences had the opportunity to hear a number of his works thanks to both the TSO and New Music Concerts. One of the highlights was the Canadian premiere of the Eötvös’ violin concerto Seven, a memorial to the astronauts of the Space Shuttle Columbia. The number seven provides the shape of not only the musical materials of the piece, but also the layout of the orchestra into seven mixed instrumental groups and the placement of the six tutti violins (seven violins counting the soloist) throughout the hall, distant from the stage, “in space” as it were. A new recording of this stunning work appears on Bartók/Eötvös/ Ligeti featuring violinist Patricia Kopatchinskaja, the Frankfurt Radio Symphony Orchestra and Ensemble Modern under Eötvös’ direction (Naive V 25853). The 2-CD set also includes Bartók’s Violin Concerto No.2 dating from 1939 and the five-movement version of Ligeti’s Violin Concerto from 1992, the premiere of which was conducted by Peter Eötvös in Cologne. Spanning roughly 70 years, this recording effectively brings together works by the most important Hungarian composers of the 20th century in sparkling performances by the young Moldovan violinist.

The Bartók concerto has of course become a classic of the repertoire and this recording reminds us why. The Ligeti, scored for a chamber orchestra of 23 players including natural horns and four wind duos sounding on ocarinas, is an extremely challenging work first heard in Toronto with Fujiko Imajishi as the soloist with New Music Concerts in 1999. (She later reprised the work with Esprit Orchestra.) Described in the notes as “a characteristic example of Ligeti’s late work...Elements of music from the Middle Ages to the Baroque, Bulgarian and Hungarian folksong, polyrhythmic superimpositions as in the piano rolls of Conlon Nancarrow and an exorbitantly difficult solo part are forcibly yoked into complex constructs that liberate undreamt-of sonic energies and make listening into an adventure.” It is all that and more.

My final selection for the month also has a (perhaps tenuous) Toronto connection. Chinese born American composer Tan Dun was selected by Glenn Gould Prize laureate Toru Takemitsu for the City of Toronto Protégé Prize in 1996. A recent Naxos release, Tan Dun – Concerto for Orchestra (8.570608) includes two compositions from 2012, the title work and the Symphonic Poem on Three Notes, juxtaposed with 1990’s Orchestral Theatre performed by the Hong Kong Philharmonic Orchestra under the composer’s direction. This disc provides a welcome entrée into the concert music of the composer who came to international atten-

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Haydn – The Creation
Amanda Forsythe; Keith Jameson; Kevin Deas; Boston Baroque; Martin Pearlman
Linn Records CKD 401

—Although The Creation was a great success when it was first performed, it was almost forgotten by the end of the 19th century, outside Vienna at least. The first recording dates from 1949; now there are about 70 recordings available. They divide into two groups: those with modern instruments and symphony orchestras and, on the other hand, performances with period instruments that are attentive to late 18th-century performance style such as this CD. Tafelmusik recorded the work in 1993. I like the soloists on that recording (especially the soprano, Ann Monoyios) but the conducting by Bruno Weil is unimaginative.

By contrast, Martin Pearlman’s conducting has the right momentum. The soloists are very good. The tenor, Keith Jameson, has the right lyricism. The soprano, Amanda Forsythe, sings with lightness; her voice is full and warm. The bass-baritone, Kevin Deas, sings with a great deal of vibrato in a manner that might seem more appropriate for Porgy and Bess or the Brahms Requiem, both of which are in his repertoire, but that is less important than the power and the sonority that he brings to the part. Just listen to his account of the dangerous creeping worm in Part II, a premonition of what will destroy the bliss achieved at the end of the work. If you are looking for a historically informed performance with period instruments which also shows passion and drama, I would recommend this version.

—Hans de Groot

In Dreams
Philippe Sly; Michael McMahon
Analekta AN 2 9836

—This is bass-baritone Philippe Sly’s first recording for Analekta. It’s a well-chosen program and presents him with several stylistic challenges that he handles impressively.

Every young singer needs to conquer the repertoire standards, so it’s no surprise to find Sly singing the Schumann Dichterliebe, Op.48. Here Sly captures the essence of Heine’s poems so well that we understand why they inspired Schumann and others to song writing. Wonderfully supported by accompanist Michael McMahon, Sly is free to engage his vocal line with the piano to create the kind of partnership the composer intended. The happy product of this is what every lieder performing duo seeks—those moments of indescribable oneness where separate parts cease to exist. Sly and McMahon achieve this many times throughout this 16-song cycle, but no more convincingly than in “Allnächtlich in Träume.”

The Guy Ropartz settings of six Heine poems call for a very different approach reflecting almost a century of art song evolution. Sly is very comfortable moving from Schumann into the more modern French style and honours the same poet’s music with a new musical and textual language. Never demanding much of the chesty operatic voice, the Ropartz songs show the lighter, truly lovely mid and upper range of Sly’s voice.

The disc’s most interesting tracks are the Three Tennyson Songs by British composer Jonathan Dove. Written for Sly after their first meeting in Banff in 2009, Dove’s songs seem perfectly suited for Sly’s voice, which sounds more at home in these contemporary works than anywhere else on the disc. They are, among other things, a reminder of how wonderfully suitable the English language can be for art song.

—Alex Baran

Handel – Giulio Cesare in Egitto
Marie-Nicole Lemieux; Karina Gauvin; Romina Basso; Emoke Barath; Il Complesso Barocco; Alan Curtis
Naïve OP30536

—Still remembering the brilliant pairing of soprano Karina Gauvin and contralto Marie-Nicole Lemieux with “Il Complesso Barocco” on the CD of Handel duets Streams of Pleasure, one is overjoyed at the prospect of hearing them together as the main characters of a full (over three hours) Handel opera. This is one of Handel’s best and the performance is nothing short of glorious! Lemieux is superb at portraying Julius Caesar’s commanding presence as is Gauvin with Cleopatra’s seductive wit and bravado. The two handle the characters’ romantic moments equally well. For example, Lemieux is a veritable cyclone spewing Caesar’s fierce vengeance in “Quel tormento,” but demonstrates such playful tenerness in “Se in fiorito,” where the composer provides a delightful interplay between the singer and the violin (as a little bird). Gauvin captures Cleopatra’s sensual nature beautifully in “Tutto puo donna” and “Venere bella” while her controlled and softly sustained tones characterize a sense of resignation in “Piangero.”

There is some marvellous casting of the second leads, notably contralto Romina Basso who evokes the depth and regal bearing perfect for a noblewoman in mourning who is, nonetheless, pursued by no fewer than three suitors in her time of grief. Countertenor Filippo Minicchia displays an impishly evil tone in his portrayal of the murderous Ptolemy. The orchestra has some great moments, with sinfonias enhancing the sensuality of Cleopatra’s staged appearance in Act II as well as the triumphal entrance during the finale.

—Dianne Wells

VOCAL

—David Olds, DISCoveries Editor
discoveries@thewholenote.com

—Find Hans de Groot’s take on Leonardo Vinci’s Artaserse with a five countertenor cast at thewholenote.com.
ticular staging is worth seeing not just for the fine singing, but also superb acting by the principals. Tomasz Konieczny as Mandryka is every director’s dream of a singing actor and Emily Magee as Arabella successfully defies stereotypes of youth and beauty — no suspension of disbelief is needed. Genia Kuehmeier is particularly touching as the younger sister Zdenka, forced to appear dressed as a man. For the writing duo, with Arabella the Viennese magic was back. As Strauss wrote in his condolences to Hofmannsthal’s widow, “No one will ever replace him for me or for the world of music!”

—Robert Tomas

“Shivers of pleasure” says Janos Gardonyi of a DVD of the young Verdi’s fourth opera, I Lombardi. And “An early contender for best of 2013” says Robert Tomas of this Teatro Real Madrid Tchaikovsky!

EARLY & PERIOD PERFORMANCE

All in a Garden Green – A Renaissance Collection
Toronto Consort; David Falls
Marquis MAR 81515

This CD comprises a double re-release. Mariniers and Milkmaids is a tribute to some of the stock characters of 17th century English ballads and dances. Its breakdown of 11 anonymous pieces and eight from the seminal English Dancing Master by John and Henry Playford bears this out.

Toronto Consort is highly imaginative in its selection and very few of the tracks are those old favourites often encountered in early music compilations. Come Ashore Jolly Tar is a spirited interpretation which would grace any Celtic celebration with its exuberant violin playing and percussion, as would The Sailor Ladde. More thoughtful but no less intense is Gilderoy: one singles out Laura Pudwell’s solo mezzo-soprano. One also notes the confident way in which Toronto Consort’s artistic director David Falls defeats the Spanish Armada in In Eighty Eight — and Queen Anne’s enemies in the Recruiting Officer!

The Toronto Consort finds time to showcase its soloists. Katherine Hill (soprano) sings of being The Country Lasse, accompanied only by Terry McKenna’s lute. Alison Melville’s recorder and flute playing excel in An Italian Rant and Waltham Abbey, which reminds us of the complex techniques she draws on for the virtuosic English Nightingale by Jacob van Eyck.

The latter is found on the second CD, O Lusty May. This is more a celebration of renaissance music as a whole, dipping into the continental European repertoire, and less dependent on anonymous popular pieces.

There is a real sophistication to Allons au Vert Bocage by Guillaume Costeley, each of the four singers enjoying their own prominent part. The pure exuberance of Thoinot Arbeau’s Louissance immediately follows — could there have been a more appropriate title for this tune? The continental pieces make their mark — Laura Pudwell in La terre n’agueres glacee, Giovanni Bassano’s Frais et Gaillard with Alison Melville rising to the challenge of some intricate baroque recorder fingering, and Meredith Hall’s solo Quand ce beau printemps je voy.

William Byrd’s All in a Garden Green is the most courtly English piece, its divisions bearing little resemblance to the plaintive tune set to words for lovers and, later, English Civil War activists. Meredith Hall breathes (bird) life into This Merry, Pleasant Spring, while an animated quintet urges us to see, the shepherds’ queen.

Buy these CDs for anyone new to early music — and for your own sheer delight!

—Michael Schwartz

CLASSICAL & BEYOND

Medtner; Mussorgsky; Prokofiev
Georgy Tchaidze
Honens
honens.com

Laureates of the Honens International Piano Competition are fascinating to follow as they begin to make their way in the world. The competition is a prestigious career launcher and offers wide public exposure as well as the promise of a performance recording on which to build a growing discography.

It’s easy to understand why Russian Georgy Tchaidze emerged victorious from the 2009 crop of gifted competitors. On this, his first major recording, he plays with articulate clarity and an extraordinarily expressive technique, and considering his youth, his interpretive maturity is truly surprising.

Recorded at the Banff Centre in May 2012, Tchaidze plays Prokofiev, Mussorgsky and the somewhat lesser known Nicolai Medtner. The four Medtner Fairy Tales, Op.34 are a diverse and well-crafted collection of programmatic works. They demand much of their performer, especially the final one of the set where Tchaidze succeeds in making Medtner sound more of a modernist than even he may have realized.

Moving from the poetry of Medtner to the intellectual discipline of his contemporaries Prokofiev, Tchaidze is fully at ease in the Sonata No.4 In C Minor, Op.29. He seems, in some way, to understand the music better than the composer himself and to convey this youthful confidence quite convincingly, never pushing this understated composition beyond credibility — even in the brief but highly charged final movement.

Mussorgsky’s Pictures are so well known and frequently recorded that including them on a first CD is a courageous choice. Tchaidze truly makes “Pictures” an exhibition.

For a closer look at this amazing young pianist, watch his several YouTube interviews and performances.

—Alex Baran

MODERN & CONTEMPORARY

American Mavericks
San Francisco Symphony; Michael Tilson Thomas
SFSMedia SFS 0056

The lion’s share of this captivating disc of American music is devoted to two major works by the innovative Henry Cowell (1897–1965), an early proponent of what came to be known as
Strings Attached

TERRY ROBBINS

Canada’s Jasper Wood has long been one of my favourite violinists, ever since he used to come into the music store where I was working some ten years ago to promote his terrific CDs of the Eckhardt-Gramatte and Gary Kulesha solo Caprices and Saint-Saëns’ Music for Violin and Piano. Since then he has built a wide-ranging discography, including CDs of music by Ives, Stravinsky, Bartók and Morawetz. His latest CD on the American Max Frank Music label (MF009) is titled Chartreuse, and features Wood and his long-time accompanist David Riley in beautifully judged performances of sonatas by Mozart, Debussy and Richard Strauss.

The Mozart is the Sonata in B-Flat Major K454, and the playing here—as it is throughout the CD—is Wood at his usual best: clean; accurate; tasteful; sweet-toned; stylish; intelligent and thoughtful. The Debussy sonata is given an impassioned reading; and in the Strauss Sonata in E-Flat Major, Op.18 Wood and Riley handle the virtuosic demands with sensitive subtlety, invoking Brahms rather than providing a mere display of fireworks. The sound throughout is resonant and warm, and the instrumental balance just right. The CD digipak comes without booklet notes, but none are really necessary; listening to this CD is like being at a memorable live recital.

Cellist Simon Fryer teams up with pianist Leslie De’Ath on a fascinating CD of Victorian Cello Sonatas on the independent American label Centaur Records (CRC 3216). The composers Algernon Ashton and Samuel Liddle are probably new to you—they certainly were to me—but they are representative of that generation of late 19th century English composers whose style went out of fashion in the years before the Great War, and whose works virtually disappeared from the repertoire. Not surprisingly, their works here—Ashton’s Sonata No.2 in G Major from 1882 and Liddle’s Sonata in E-Flat Major and his Elegy from 1889 and 1900 respectively—are world premiere recordings; the Sonata No.2 in D Minor, Op.39 by Sir Charles Villiers Stanford completes the recital.

The previously unknown Liddle sonata was discovered by De’Ath in the course of his hobby of collecting musical documents and ephemera. The predominant influence seems to be German, especially the music of Mendelssohn and Brahms, but that’s hardly surprising, given the musical connections between the two countries in Victorian times.

Barbara Pentland – Toccata
Barbara Pritchard
Centrediscs CMCCD 18312

I am very happy that Centrediscs, a label on which I also record, has released this CD of the solo piano music of Barbara Pentland. She was one of Canada’s leading composers who also had a place in the international avant-garde. Although she favoured serial techniques she did not let the rules restrict her. Her music sings and flows with imagination and colour. These are not the dry ascetic pieces you might expect from a serialist.

The first piece on the CD, Toccata (1958), is modelled on the toccatas of Frescobaldi...
and reflects the baroque virtuoso style of fast trills, arpeggios and hand crossings. Barbara Pritchard played this piece for the composer and gives an exemplary performance. Ephemeris (1974–78) is made up of several short pieces named Angelus, Spectre, Whales, Coral Reef and Persiflage. This is an extraordinary set of works and Pritchard’s sensitive tone and attention to detail make this impressionistic-sounding music a mesmerizing experience. The humour that Pentland injects into two of these pieces is charming. A hint of Reveille in Persiflage is quirky and fun.

Tenebrae (1976) is full of brooding shadows lovingly played by Pritchard. Dirge from 1948 and From Long Ago from 1946 illustrate Pentland’s early style and you can hear the influence of Copland, Stravinsky and Bartók on her work. Vita Brevis (1973) and Horizons (1985) complete this excellent CD which should encourage pianists of all levels and musicians of any taste to discover the marvelous, musical world of Barbara Pentland.

—Christina Petrowska Quilico

Adam Sherkin – As At First
Adam Sherkin
Centrediscs CMCCD 18212

This new recording finds Adam Sherkin at a fascinating early point in his career as a composer. Sherkin trained first as a pianist, and the works on this CD of his solo piano compositions show him processing this experience. Having engaged the piano repertoire as broadly and comprehensively as one could ask of an artist of 29 years, classical piano music remains his central point of reference. Clearly evident are the influences of an entire gallery of European piano keyboard composers from the Baroque through the late 18th, 19th and 20th centuries. Mozart and Haydn are overtly acknowledged in this recording (in the pieces called Amadeus A.D. and Daycurrents, respectively), but the presence of Bach, Liszt and Shostakovich are no less clearly felt at various points in the proceedings.

Influences aside, what do we perceive of Sherkin himself? Is it a fair question in this case, because his compositions must accommodate the performer’s own fullsome expressivity: the dynamic range of his playing is wide, tending to the forte; his articulation is crisp with a fondness for jabbing accents; his phrasing often features a late-Romantic emotionalism in its rubato, but can also—albeit less frequently—settle into a calmer metric momentum. And here is what is interesting about this portrait: as a composer, he is dealing with the conflicting attractions of self-expression on one hand, as in the solo piano music of Schoenberg or Scriabin for example, and a less subjective, more outward and “American” approach on the other, as in the music of John Adams, with whose solo piano music Sherkin is well acquainted. It is a typically 21st century creative quandary, and Adam Sherkin has taken up the struggle with energy and panache.

—Nic Gotham

Levant

Amici Chamber Ensemble

ATMA Classique ACD 2 2655

► Clarinetist Joaquin Valdepeñas, cellist David Hetherington and pianist Soroj Kradjian are joined by first-rate guests (Benjamin Bowman and Stephen Sitarski, violins, Steven Dann, viola) to perform a wide range of pieces which make up the passionately played program of this superb recording. The music of familiar composers such as Glazunov and Prokofiev sits alongside that of little-known Gayané Chebotaryan, Solhi Al-Wadi, Marko Taječević and other artists inspired by the “sounds and colours of the Middle East,” as explained in Kradjian’s informative liner notes.

Highlights include Prokofiev’s Overture on Hebrew Themes, involving all the musicians and featuring Valdepeñas’ gorgeous clarinet solo, and the Seven Balkan Dances by Taječević, a 20th century Yugoslav composer. The performance of these dances is highly spirited and showcases the artistry and virtuosity of the core ensemble.

The program is punctuated by chants by the spiritual teacher George Gurdjieff, arranged for solo piano by Thomas de Hartmann. These contemplative pieces, sensitively played by Kradjian, act as a welcome foil to the larger, longer and more intense ensemble pieces.

The disc ends with a sensational solo piano work—Levante, by Osvaldo Golijov—brilliantly rendered by Kradjian.

The string playing by Hetherington and guests is rhapsodic and committed and the whole disc exudes polish and thoughtful musicianship. Special mention should be made of Carlos Prieto’s engineering.

—Larry Beckwith

Concert notes: Amici provides live music to accompany classic silent (and neo-silent) films by Buster Keaton, Man Ray and Guy Maddin at the Bell Lightbox on February 3 at 3:00. They will be joined by soprano Isabel Aybakardarian and other guests in music of Beethoven, Chausson, Poulenc and Montsalvatge at Koerner Hall on March 1 at 8:00.

JAZZ & IMPROVISED

Stealing Genius

Amy McConnell; William Sperandei

Femme Cache Productions FCP0001 mcconnellsperandei.com

► The debut record from singer Amy McConnell and trumpeter William Sperandei, with producer Feisal Patel, is a stylish romp through 21st century music originating from a range of genres and eras. The title, Stealing Genius, is a reference to Oscar Wilde’s quip “talent borrows; genius steals.” But since covering other songwriters’ work is standard practice in the world of jazz, the quip could be reworked as “talent borrows; jazz artists assume ownership.” In this case, the victims of the thefts are varied and sometimes unexpected such as Elvis Presley (Suspicious Minds), Led Zeppelin (Thank You) and James Bond (From Russia With Love).

McConnell’s background in theatre shows in her vocal phrasing and approach—she has a big sound and emotions are expressed in broad strokes that play to the back of the house. Her accent is beautiful and convincing on the few French offerings including, of course, Piaf’s La Vie en Rose. Sperandei’s nice, bright sound blends well with McConnell’s and his soloing is confident and concise. Singer/stride pianist Michael Kaeshammer’s guest turn on the Ink Spots’ I Don’t Want to Set the World on Fire is inspired. But the real genius is in having Larnell Lewis and Rob Pilitch play drums and guitar on this record. Lewis’ exuberant precision and Pilitch’s subtle musicality elevate many of the songs from stylish to artful.

—Cathy Riches

The Speakeasy Quartet – Vintage Style Hot Jazz, Swing and Pop

Speakeasy Quartet

Independent WJS004 hughleal.com

► Hugh Leal may not be well known in Toronto but he has been a significant force for jazz in the Windsor area since the late 70s. He has been a real catalyst for the music as a guitarist/promoter/producer/recording artist; between 1983 and 2000 his Parkwood Records label recorded such veteran musicians as Doc Cheatham, J.C. Heard, Art Hodes, Franz Jackson and Sammy Price.

On this latest CD he features the Speakeasy Quartet in a program of jazz standards from the 20s and 30s including a couple of Bechet compositions, Egyptian Fantasy and the rarely heard Premier Bal, East St. Louis Toodle-oo and The Mooche by Ellington, Jubilee, Willie The Weeper, two trio numbers where the cello lays out, Wrap Your Troubles In Dreams and Indian Summer plus three originals by saxophonist Ray Manzerolle whose impressive playing is fea-
POT POURRI

**When I Arrived You Were Already There**  
Aivia Chernick  
Independent AVGC-002  
avivachernick.bandcamp.com

> This is the solo CD debut for Aivia Chernick, who also performs as lead singer of the JUNO-nominated group Jaffa Road. Jaffa Road, like many of the other groups she performs with, explores a wide variety of world music. This recording reflects her work leading devotional music in the Jewish community, including at a number of Toronto’s temples and synagogues.

Her melodies on English and Hebrew texts are presented in a lovely, simple and accessible chant-like style. They transport the listener with a meditative and transcendent character, while the accompanying musicians on a number of exotic instruments provide more intricate and varied textures elegantly lending elements of rock, jazz and world fusion. One of the songs, Chadesh yameinu, borrows its melody with a tip of the hat to the Indian-Persian duo Ghazal.

Aivia maintains a forthright manner and purity of tone in her vocal style, as do her many notable guest singers. The relationships of breath/spirit, creativity/divinity, nature/renewal, family and community are explored on many levels in this deeply heartfelt and personal offering. The title When I Arrived You Were Already There is an invitation to the listener to look deeply within and return to peace.

—Dianne Wells

Andrew Timar looks at **Life Death Tears Dream**, the latest from Vancouver-based world music trio, Orchid Ensemble. Online at thewholenote.com.

Always find more reviews online at thewholenote.com

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**NEW CDS WILL garner the immediate interest of Test of Time**  
(Cornerstone Records CRST CD 140, cornerstonecord-sinc.com), previously unreleased material recorded in 1999 by the trio of saxophonist Mike Murley, guitarist Ed Bickert and bassist Steve Wallace. The trio’s only previous CD won the 2002 Juno Award for best mainstream jazz album, shortly after Bickert’s 2001 decision to retire from playing. Bickert may be Canada’s most distinguished jazz guitarist (his tenure with Paul Desmond might be enough to establish that) but all his gifts are in evidence here, the gentle propulsion of his chording, the perfect voicings when he’s comping and the brilliant linear flow of his improvised lines. There’s likely no better forum to showcase his gifts than this trio without drums, his every nuance clearly audible and Murley and Wallace ideal associates to bring out his best as both soloist and accompanist. East of the Sun stands out.

**Myriad 3** is a group of young Toronto musicians in the traditional jazz piano trio format, with Chris Donnelly on piano, Dan Fortin on bass and Ernesto Cervini on drums. Tell (ALMA ACD13112, almarecords.com), however, doesn’t strongly suggest any traditional trio approaches. Instead the group’s affinities are with more recent paradigms, like Sweden’s EST or the American trio Bad Plus. Myriad 3’s style is distinctly spare and strongly rhythmic, with elements of classical and pop music frequently appearing. The opening Myriad may suggest Satie in its modal grace, while Drifters emphasizes forceful, broken rhythms and dramatically unexpected piano chords. There’s a sense here of an equality of parts, each member playing in a sparse, assertively gestural style. When older jazz elements appear, they’re equally lean and specific, whether it’s Duke Ellington’s almost monotone C Jam Blues or the bluesy Horace Silver-style bop of Donnell’s Mr. Aukward.

The **Lina Allemano Four** has achieved remarkably consistent form, maintaining the same personnel for their fourth consecutive CD (beginning with Pinkeye in 2006). Trumpeter Allemano is joined by Brodie West on alto saxophone, Andrew Downing on bass and Nick Fraser on drums on Live at the Tranzac (Lumo Records, linallemano.com), the Toronto bar providing a comfortable setting for these close-knit, highly conversational dialogues on the leader’s compositions. The style is free jazz, the band reminiscent of Ornette Coleman’s original quartet, but the music couldn’t be more disciplined, the band working hand-in-glove to realize the most from each of Allemano’s tunes.

Tenor saxophonist Michael Blake has long been established in New York, where he’s best known for his decade-long membership in John Lurie’s high-profile Lounge Lizards. He still maintains strong ties to Vancouver, however, and he has just released In the Grand Scheme of Things (Songlines SGL159-2, songlines.com) featuring a quartet with Vancouver musicians. It’s a heady musical blend that delights in contrasting sounds, from Blake’s own, often straight-ahead tenor in lyrical ballad or forceful up-tempo mode to passages of eerie, electronically altered trumpet from JP Carter, techno and ambient electronic sound from Chris Geistrin on Fender Rhodes electric piano and a Moog Micromog synthesizer and percussion that ranges from traditional trap drumming to the metallic grit of scraped cymbals from Dylan van der Schyff. It’s evocative work, but it’s Blake’s warm, keening tenor on the soulful Treat Her Right that leaves the strongest impression.

The American composer and bandleader Sun Ra died in 1993, but his influence persists in new recordings from Montreal and Toronto. Bassist Nick Caloia has been building the **Ratchet Orchestra** since the early 90s. At times it’s been as small as a quartet, but the current personnel numbers around 30. While the band has performed and recorded Sun Ra compositions in the past, here the influence is apparent in Caloia’s own writing. It’s a mad explosion of sound that layers Caloia’s ceremonial melodies over processional rhythms and a thick undergrowth of improvising percussion. As heard on Hemlock (Drip Audio DAA00820, dripaudio.com), the band has also assembled
the strongest core of soloists you’re ever likely to hear in a Canadian free-jazz band, including the reeds of Jean Derome, Lori Freedman, Christopher Cutley and Damian Nisensen, trombonists Tom Walsh and Scott Thomson and guitarist Sam Shalabi. The vitality and high spirits are palpable and they sometimes explode, as in the eruption of Beat poet Brion Gysin’s permutational Kick that Habit Man.

Toronto guitarist Ken Aldcroft’s Convergence Ensemble has released a 2-CD set of the leader’s compositions called Sneaky Pete/Slugs’ (Trio Records try 015, kenaldcroft.com). Disc one is a collection of pieces that emphasizes sub-groups and solo improvisations; Disc two, by the full sextet, presents Slugs’: Suite for Sun Ra, named for the New York club where Sun Ra once played regularly. It’s animated at once by Aldcroft’s melodies and swaying rhythms, but it’s elevated by the focused improvisations of the ensemble, from Aldcroft’s own divergent approaches (sometimes a lyrical minimalism, at other times bustling, rapid flurries of notes) to the extended techniques of trumpeter Nicole Rampersaud, playing multiple tones at once, and trombonist Scott Thomson (yes, he manages to appear in both these bands) who explores seemingly contradictory low-pitched whistles. The final piece, combining themes from both Sneaky Pete and Slugs’, goes through numerous textures, highlighted by the intensity of saxophonist Evan Shaw.

More Aldcroft? Tiina Kiik’s review of two new Ken Aldcroft “free improv” releases, one with Joel Le Blanc and one with Andy Haas, can be found at thewholenote.com.

**Something in the Air**

**Peter Brötzmann’s Triumphant Seventh Decade**

**KEN WAXMAN**

**Although** the witticism that “free jazz keeps you young” has been repeated so often that it’s taken on cliché status, there’s enough evidence to give the statement veracity. Many improvisers in their eighties and seventies are still playing with the fire of performers in their twenties. Take German saxophonist Peter Brötzmann, who celebrated his 70th birthday and nearly 50 years of recording a couple of years ago. Case in point is Solo + Trio Roma (Victo CD 122/123, victo.qc.ca), recorded at 2011’s Festival International de Musique Actuelle de Victoriaville (FIMAV) in Quebec. Not only does Brötzmann play with unabated intensity for almost 75 minutes, while fronting a bassist and a drummer about half his age on one CD; but on the other inventively plays unaccompanied, without a break, for another hour or so. The multi-reedist still blows with the same caterwauling intensity that characterized Machine Gun, 1968’s free jazz classic, but now a balladic sensitivity spells his go-for-broke expositions. On Solo, his overview is relentlessly linear mixing extended staccato cadenzas with passages of sweet romance that momentarily slow the narrative. Climactically the nearly 25-minute Frames of Motion is a pitch-sliding explosion of irregular textures and harsh glissandi that seems thick as stone, yet is malleable enough to squeeze the slightest nuance out of every tune. Slyly, Brötzmann concludes the piece with gargling split tones that gradually amalgamate into I Surrender Dear. Backed by Norwegian percussion Paal Nilssen-Love and Italian electric bassist Massimo Pupillo, Brötzmann adds lip-curling intensity and multiphonic glissandi to the other program. Centrepiece is Music Marries Room to Room that continues for more than 69 minutes. Besides wounded bull-like cries tempered with splitting glissandi from the saxophonist, the piece includes jet-engine-like drones from Pupillo as well as shattering ruffs and pounding shuffles from the drummer. Several times, just as it seems the playing can’t get any more ardent, it kicks up another notch. Ineluctably, the saxophonist spins out staccato screams and emphatic abdominal snorts in equal measures, with his stentorian output encompassing tongue slaps, tongue stops and flutter tonguing. Brief solos showcase Pupillo crunching shards of electronic friction with buzz-saw intensity; while Nilssen-Love exposes drags, paradiddles, rebounds and smacks, without slowing the beat. There are even lyrical interludes among the over-blowing as Brötzmann occasionally brings the proceedings to a halt for a capella sequences, which suggest everything from Taps to Better Git It in Your Soul. Finally the broken-octave narrative reaches a point of no return to wrap up in a circular fashion with yelping reed cries, blunt percussion smacks and dense electronic buzzes. Rapturous applause from the audience spurs the three to go at it again at the same elevated concentration for an additional five minutes.

For reviews of other discs by Brötzmann, with trumpeter Toshinori Kondo; pianist Masakiko Sato; and drummer Takeo Mori; please see the continuation of this column at thewholenote.com.

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BRUCE SURTEES

Many of us have attended or heard performances of the Brahms First Symphony that for the most part have slipped from memory. As important as it is, this symphony has fallen into the war-horse, crowd-pleaser category and a performance whether heard live or via recordings can appear to be just another work on the program, or a revelation! Granted any first hearing will be a unique experience but one would need to be quite familiar with a few different versions to recognize that a particular new performance is exceptional. Case in point is a new release of a concert performance by the Vienna Symphony Orchestra conducted by Sergiu Celibidache (Vienna Symphony CD, WS002 mono).

Celibidache refused to make commercial recordings, stating that such documents would only reveal how he conducted the work at that time of day, on that date, in that venue...etc., etc. On the evening of October 30, 1952, in the Konzerthaus, this is how they played! It remains a truly memorable event. The playing is articulate, no slurring, clean winds and brass and no pregnant pauses. The music seems to drive itself. This is a passionate performance directed by a young firebrand and is no way akin to later settled-in and concomitant performance directed by a seasoned master. This is a passionate performance. It seems to drive itself. This is a passionate performance directed by a young firebrand and is no way akin to his later developed performance style. The performance remains not a monument to Brahms but a celebration. The mono sound is full bodied and dynamic, typical of the best engineering of the day.

Although there were others, for the second half of the 20th century and beyond, when one considered performances of Schubert lieder, the late Dietrich Fischer-Dieskau enjoyed his well-deserved prime reputation. Of course, he was also known for his Mozart, Beethoven, Schumann, Hugo Wolf, Mahler and Richard Strauss and others from Bach to Berg and Britten. And he loved to make recordings.

He recorded the three Schubert cycles many times, because, unlike instrumentalists and some conductors, he wanted a wide audience to know how he sang it that day with that accompanist. He talks about this in a charming interview/conversation dating from the 1985 Schubertiade, part of a DVD release from Arthaus Musik of Schubert (Arthaus 10752, 2 DVDs). Die Schöne Mäulerin was recorded live in 1991 at the Montforthaus in Feldkirch with Andres Schiff including, as a bonus, the conversation with Franz Ziegler. Winterreise was filmed a dozen years earlier in Siemens Villa, Berlin in 1979 and includes almost an hour of rehearsal for the recital with Alfred Brendel. So why would this singer require a rehearsal of what was his basic repertoire? As he says on the other disc, different accompanists can elicit different variations in his interpretation and together they work it out. Together, the two DVDs provide a most satisfying evening.

I must remind readers of what I consider to be the most satisfying recording ever of Das Lied von der Erde: Fischer-Dieskau conducting the Stuttgart Radio Symphony Orchestra with alto, Yve Janicke and tenor Christian Elsner (Orfeo C49.001 B). Not surprisingly, the orchestral playing is unusually expressive and much more sublimely lyrical than other versions particularly, but not only in the winds. The overwhelming loneliness and resignation of Der Abschied is heart-breaking. Recorded in concert on June 22 at the 1996 Schubertiade in the medieval town of Feldkirch, this would be one of my ten Desert Island discs.

Alfred Cortot was one of the most respected musicians and pianists of the early 1900s and into the 1950s. His recordings were once the cornerstones in the libraries of Chopin and Schumann aficionados around the world. Cortot was born in 1877 in the Suisse Romande and studied and was awarded in 1901 and was responsible for the mounting of Götterdämmerung in Paris in 1902 which he also conducted. The Cortot, Casals and Jacques Thibaud Trio had a well-deserved reputation and was in part responsible for elevation of the trio form from the salon to the concert stage. Cortot was a sensitive accompanist for singers and string players alike. He also conducted notable recordings.

Today, perfect technique has become the norm and the prime concern of audiences who, to paraphrase Professor Higgins, don't care about what instrumentalists play as long as they play all the right notes. Cortot was one of the last musicians from the times when personal and intuitive interpretations overrode minor concern for technical perfection.

The motherlode of his recordings, Alfred Cortot An Anniversary Edition, contains every EMI recording from 1919 to 1959 including unreleased items (EMI 5099970.94075.CD). As of this writing, a complete list of the some 275 works can only be seen at Arkivmusic: arkivmusic.com/classical/album.jsp?album_id=817326.

Chatting about this totally new, all newly remastered set recently, I was asked “Did they leave in all the wrong notes?” Yes, they did. ICA Classics continues to release DVDs of concert performances featuring Benjamin Britten conducting the English Chamber Orchestra in The Maltings Concert Hall in Aldeburgh as they were recorded for broadcast by the BBC. From June 16, 1968 (ICAD 5025) Mstislav Rostropovich is the soloist in Tchaikovsky’s Rococo Variations Op. 33 and the Pezzo capriccioso Op. 62. The orchestra plays the Romeo and Juliet Fantasy Overture. Also on this DVD, the orchestra is joined by the Aldeburgh Festival Singers on June 5, 1970, from a performance of a suite from Britten’s Gloriana: The Tournament, The Lute Song (with Peter Pears) and Apotheosis. As this is the only recording of Britten conducting anything from Gloriana it will be of particular interest to collectors.
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In the 25 years Danna has been doing this highly specialized work, did he ever dream he would be nominated for two Academy Awards? That question isn’t asked at the Beverly Hilton. His music for Life of Pi is nominated for Best Original Score and “Pi’s Lullaby” which he wrote with Bombay Jayashri (she penned the lyrics in Tamil and sings it on the movie’s soundtrack) is nominated for Best Original Song. Jayashri wrote recently on her website that Ang Lee’s words—“A child sleeps not because he is sleepy, but because he feels safe”—were the catalysts for her lyrics.

Danna’s mini-press conference concludes with some personal history: “My biggest musical influences were not so much filmic. I grew up with progressive rock and classical training, in choirs and leading choirs but also with a huge interest in non-western music from all different countries of the world.”

It’s now mid-January and Life of Pi has grossed almost $100 million in North America and more than $350 million in the rest of the world. Anything is possible except what you expect. What accounts for the surprising appeal of this spiritual adventure about a teenage boy who survives for more than 200 days on a lifeboat in the Pacific with a Bengal tiger as his companion? In his Hot Button interview with David Poland, Danna spoke about the film in terms of tragedy and loss, crisis of faith, God vs. gods and universal ideas. “If the music portrayed those big ideas too directly it was difficult to watch,” he said. “The music had to address emotions but be simple.”

Balinese gamelan, all kinds of Indian instruments, choirboys and a Tibetan men’s choir were all components of the score. “The challenge was to make it effortless and simple sounding.”

He certainly succeeded in conveying its effortlessness. To me, the score’s overriding effect was one of serenity; of a calm centre at the core of what is essentially a harrowing experience. Right from the beginning of the film, the tranquility of “Pi’s Lullaby” sets the tone for what follows without overstating the scope of it. It’s a perfect example of Danna’s expressed aim to serve the film, and despite the song’s high melodic quotient, it does just that. As the music unfurls, it’s clearly in support of the action of the screen rather than a comment on it.

When the scene moves to Paris an accordion subtly underlines the change even as an Indian flute reminds us of Pi’s origin. As the film progresses the Indian flute takes on a substantial role, the leader as it were of the eastern musical forces Danna employs (orchestral strings represent the western tradition). Whether it’s the innocent appeal of a children’s choir or the insistent push of Indian drums, it’s the non-intrusiveness of the score that is as much the key to its success as is the music’s intrinsic beauty.

One of the few times the music swells occurs when the ship passes through the Mariana Trench, while the massive storm that sinks the vessel is accompanied by sound effects only. A later storm when Pi is on the lifeboat is set to music but its swells don’t mimic nature but instead match Pi’s sense of the storm’s majesty. Similarly, Pi’s walking through the meerkats on the mysterious island is unexpectedly set to an electronic tune, while the magical night that follows is supported by an equally wondrous celestial track. Even when Pi finally reaches the Mexican shore, Danna’s score makes no overt comment but only serves as a floor beneath the images.

The music had to address emotions but be simple

“The music had to address emotions but be simple”

The remaining Oscar nominees for Best Original Score this year are a mix of veterans and relative newcomers, all representing the pinnacle of their profession. The music they’ve written for the four other nominated films falls broadly into the category of that which makes an overtly emotional statement on the action on the screen.

Skyfall is Thomas Newman’s 11th Oscar nomination; he has never won. A signpost for music that comments on the action, it’s a big old-style score in keeping with the 50th anniversary of the James Bond franchise. Right from its Istanbul opening it screams action, moves on to a blousy theme for the latest “Bond girl” and continues to ramp up the energy level in concert with what’s on the screen, even managing a slight reference to the original Bond theme before the finale in Scotland.

Lincoln is the 48th nomination for John Williams, whose 80th birthday last summer sparked rumours of retirement. He’s won five Oscars, the last for Schindler’s List 20 years ago, also a Steven Spielberg film that, like Lincoln, coincidentally had 12 nominations overall. Williams’ scores invariably comment on the action, pumping it up and emoting right along with it, many times with memorable results. Lincoln finds him relatively restrained; the allusions to Aaron Copland sit comfortably beside Spielberg’s subtle, understated but powerful direction, something the Chicago Symphony Orchestra’s sensitive playing and gorgeous sound reinforces.

Alexandre Desplat might be the most prolific film composer working today. Seven films he scored were released in 2012, from the delightful Moonrise Kingdom to Zero Dark Thirty’s taut suspense. But it is his resourceful work for movie industry darling Argo that the 232 members of the music branch of the Academy chose to nominate. His fifth nomination, he’s yet to win.

For Anna Karenina, Dario Marianelli builds on a snippet of the fourth movement of Tchaikovsky’s Symphony No.4 as well as Russian folk songs and dance (the waltz and mazurka). His sui generis 19th-century theatre music supports screenwriter Tom Stoppard’s and director Joe Wright’s brilliant conception of Tolstoy’s massive novel as a piece of stagecraft. This is Marianelli’s third nomination; he won for Atonement, which Wright also directed.

The 85th Academy Awards ceremony takes place on Sunday, February 24, at the Kodak Theater in Hollywood. The race for original score appears to be between Lincoln and Life of Pi. Lovely as “Pi’s Lullaby” may be, Adele’s “Skyfall” has the heft to win best song despite hardcore support for “Suddenly” from Les Misérables. Will Mychael Danna be facing another gaggle of journalists that night? Anything is possible except what you expect.

Paul Ennis is a Toronto-based, classically trained musician who has spent many years programming and writing about movies.
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