CONCERT LISTINGS for NOVEMBER 2012

Icarus Aloft
Conductor Brian Current
Baroque Orchestra and Chamber Choir
Jeanne Lamon, Music Director | Ivars Taurins, Director, Chamber Choir

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True to the spirit of the individual and organization in question, the announcement from Jeanne Lamon came first not as a press release but as a letter to Tafelmusik’s subscribers. “After more than thirty years at the helm of Tafelmusik, I feel it is time for me to move on to the next stage. You, as a member of our audience, are one of our most loyal supporters and I wanted you to be among the first to know.”

What she wanted us to know was that in 2014 she will be stepping down as full-time music director of Tafelmusik “to focus more on our artistic training programs which are at a very exciting crossroads.” And she went on to talk about a “national and international search for a successor” and ambitious plans for the next two years, including “acoustical renovations to our beloved home venue at Trinity-St. Paul’s Centre, more great recordings on our new Tafelmusik Media label, and the establishment of the Tafelmusik International Baroque Academy. The latter has been a long-standing dream of mine and it will take a lot of dedication, time and commitment to take this initiative to the next level. I feel very passionate about this undertaking and want to devote the time it fully deserves.”

So I had been all set this month to launch this opener with a paean of praise for Jeanne Lamon. But then I saw that my colleague, CD Discoveries editor David Olds, had already beaten me to the punch, in Editor’s Corner on page 61. So I think I will let it go, for now. Besides, right now I am green with envy at the thought of anyone having a succession roadmap that stretches all the way out to 2014. The only thing I know clearly about 2014, for crying out loud, is that sometime in the course of that year I will throw away my 2013 calendar.

For another thing, having followed Lamon’s, and Tafelmusik’s, fortunes for the better part of three decades, I am quite sure she’s going to remain so busy and so involved, for the foreseeable future, that premature eulogies will look ridiculous. So instead I’m going to jump the gun and talk about another pioneer who is about to step down, after 40 years of incalculable service to Canadian music, on Monday, December 31, 2012—CBC producer extraordinaire David Jaeger.

Jaeger joined the CBC in 1973, hot out of a Masters Degree in composition at University of Toronto. He worked first as a programmer for the program Sounds Classical, and a year later, moved on to produce a contemporary music program called Music of Today (hosted by Norma Beecroft). From the ten programs he produced with Glenn Gould on the music of Arnold Schoenberg, soon after arriving at the CBC, to his role in the commissioning and production of John Cage’s seminal work, A Lecture on the Weather, a radio-phonc work observing the American bicentennial, to the almost 30 years he produced the program Two New Hours, contemporary music was the backbone of his CBC career.

The numbers alone are staggering. He had a hand in commissioning more than 300 new works, and over 1,200 concert recordings. But the
facts behind the numbers are even more impressive. In 1975 he was named the English Radio Coordinator of the National Radio Compe-
tition for Young Composers, a post he held for 27 years. He represented CBC English Radio as a delegate to the International Rostrum of Com-
posers (IRC) in Paris for more than 20 years and, from 2002 to 2008, was the only non-European ever to preside over that body.

He commissioned R. Murray Schafer’s iconic String Quartet No. 3 for Two New Hours, produced Schafer’s Wolf Music at Wildcat Lake in the Haliburton Forest & Wildlife Reserve, and Schafer’s opera, The Palace of the Cinnabar Phoenix, in the woods near Pontypool, Ontario. He created the CBC partnership with the Winnipeg Symphony Orches-
tra to establish their New Music Festival and initiated live broadcasting of that event all the way up to 2006. He also created the partnership with Soundstreams Canada to establish their Encounters series in Glenn Gould Studio, a series of radio-sponsored concerts with works by high-profile international composers sharing the stage with music by significant Canadian composers.

It is not possible to overstate the importance of his role in giving presence and heft to contemporary music in Canada.

For him, as for Lamon, the kudos will undoubtedly follow. For Lamon, I predict, the highest praise will be in the extent to which Tafelmusik continues to build upon the foundation she laid.

I sure wish I could hope the same for the CBC.

— publisher@thewholenote.com
A Q&A with composer Brian Current by Paula Citron

Award-winning, Ottawa-born composer/conductor Brian Current has had his works performed and broadcast in over 35 countries. His honours include a Guggenheim Fellowship, the Barlow Prize for Orchestral Music, and Italy’s Premio Fedora Award for his chamber opera Airline Icarus. The Premio prize led to a fully staged production in Verbania, Italy in 2011.

Current is one of Canada’s busiest men of New Music, and November is a particularly rich month for his activities. As artistic director of the New Music Ensemble at the Royal Conservatory’s Glenn Gould School, he will be conducting two of his students in a concert at the Richard Bradshaw Amphitheatre on November 20. On the afternoon of November 25 at Mazzoleni Hall, Current leads an all-star cast in his opera-oratorio Airline Icarus, which will be followed that evening by a commercial recording session. Finally, on November 30, the Banff Centre’s Gruppo Montebello performs the newly minted chamber ensemble version of Current’s piano solo Sungods, titled Sungods 2012.

The WholeNote met up with the 40-year-old Current at the Royal Conservatory before a rehearsal of his New Music Ensemble.

**How did you get into New Music?**
I used to be in a rock band in suburban Ottawa. We played 70s style classic rock. It was hard for me to get the guys to do what I wanted because I didn’t know how to write down music—so I enrolled in the music program at McGill. It changed my life. I had a fantastic professor called John Rea. He tore my world apart by keeping us in the library, pouring over scores of composers like Berio, Stockhausen and Ligeti.

**Your graduate work was in conducting. Why UC Berkeley?**
My mother had family in the Bay area, and the Berkeley music program is strong. I did my MA and Ph.D. there. My thesis was scenes from Airline Icarus, so that opera has been with me since 2001. I call it “The Blast from the Past.” The doctoral written exam was three hours long and covered 50 books. After all that reading, I was the smartest I’ve ever been in my life.

**What’s your creative process like?**
I picture myself sitting in the audience and not being bored. I want to astonish the audience.

**What exactly is your role with the RCM’s New Music Ensemble?**
One of my many jobs is identifying new artists. For example, the Richard Bradshaw Amphitheatre concert features pianist Ryan McCullough performing French composer Martin Matalon’s piano concerto, and soprano Lucy FitzGibbon singing works by Korean composer Unsuk Chin. Both are wonderful young talents. The New Music Ensemble is a compulsory course for graduate students, so another of my jobs is taking them out of their comfort zone. By introducing them to New Music in a responsible way, they won’t freak out when they have to play a contemporary piece during their professional careers. I want them to get rid of their nervousness around New Music. I also want to introduce them to unfamiliar work. Part of my job is demystifying the art form.

**What is your demystifying process?**
The first question I address is, Why does New Music sound so weird? I show the students that New Music is parallel to the visual arts being regarded as weird. I then point out that composers are trying to share with us what it is to be alive in this time, just like modern art does. Just like specific composers reflected Vienna of the 1800s, or Paris of the 1900s. Contemporary composers are breaking with...
the past in the true spirit of the avant-garde—the original meaning of the French term—advance guard—so that the soldiers in the forefront get mowed down so that others can follow.

You also have many workshops with composers.
Absolutely. I want them in the classroom, because the level of playing goes up when a living composer is in the room. The students can also equate the music with a real person. I hope this carries over to their classical gigs, and they see those composers as real people as well. I also take the students through the commissioning process, like applying for grants etc. I want them to develop a passion for commissioning new work.

Let’s talk about your opera-oratorio Airline Icarus.

What was the inspiration?
It was a mention in the Globe and Mail about the shooting down of a Korean Air Lines flight by the Russians in 1983 over the Sea of Japan. They thought it was a spy plane. I was particularly struck by the description of the last moments of the plane—that it turned in spirals like a falling leaf for 12 to 15 minutes. That made me think about a 12 to 15 minute lullaby for the passengers. There was also the image of Icarus flying too close to the sun, and the space shuttle Challenger disappearing into a flash of light in 1986.

Your librettist is the famed American-Canadian playwright Anton Piatigorsky. How did that come about?
Anton is a good friend, and one time when we were hanging out in 2001, he mentioned that he had written a poem about how nuts the experience of flying is. His theme was that we’re eating processed chicken inside the plane while a freezing death is waiting just outside the window. I, in turn, mentioned the Globe article, and the excruciating image of the passengers’ slow death. We had always wanted to work together, so Anton seemed like the logical collaborator. Anton is terrified of flying, and so is the tenor, his alter ego in the opera.

What is the storyline?
Anton set certain rules. No one gets stabbed. The plane goes to an unexotic place, so we chose Cleveland. (Incidentally, the piece is about the same length as a flight to Cleveland—55 minutes.) And finally, the characters don’t talk to each other, so the opera is mostly made up of interior monologues. There are four principal characters—all very Anton-like. He always writes about the human condition, warts and all. The soprano is a successful ad executive, a lonely workaholic who counts calories. The mezzo-soprano is the flight attendant who’d rather be going to Paris than Cleveland. She wants to meet someone. The baritone is a businessman who hates himself and his job. He sells highspeed computer access. The tenor is a scholar who’s just written a paper on Icarus, so the myth is very much on his mind. And finally, a secondary baritone sings both the disgruntled baggage guy and the optimistic pilot. He’s sort of the jester role. The small chamber choir doubles as a Greek chorus and passengers on the plane. The point is, everyone is acting so normal, yet flying is a terrifying experience. The airline is Current Air—that’s Anton’s joke. My joke is writing the safety demo in accelerando.

Music TORONTO
Coming in December

GRYPHON TRIO

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Thursday, December 6 at 8 pm

Pianist GEORGE LI

Rising star George Li plays Beethoven, Chopin, and Liszt.
Tuesday December 11 at 8 pm
That’s quite a starry cast you’ve assembled for Airline Icarus. It’s the A+ team in this city. Soprano Carla Huhtanen, mezzo-soprano Krisztina Szabó, baritone Alexander Dobson. There’s 22 professional artists in all. The concert-master is Benjamin Bowman from the ballet orchestra, and the musicians are all top players from the TSO, the COC and the National Ballet. I also have rising stars in tenor Graham Thompson and baritone Geoffrey Sirett. Pianist Claudia Chan is opening the concert with the piano solo of Sungods, which is an early version of the overture of the opera. There is a very important technology component in the work.

Yes. The singers perform in front of video screens depicting a dreamlike airplane in flight. The screens change according to the point of view of the drama. Over the course of the work, the plane becomes brighter and brighter and eventually vanishes. Airline Icarus certainly seems to have a shelf life. You’ve already had excerpts performed in Toronto and New York, and that production in Italy.

And I’m very grateful. It’s going to be featured at the Fort Worth Opera’s New Frontiers Festival in 2013, and Soundstreams Canada is planning a production in 2014. There may also be a tour of France.

Your own company, Maniac Star, is a co-producer of the concert. Where did that unusual name come from? It’s the name of a bookstore café outside Kyoto, Japan, and it really caught my fancy.

You’re about to fly off to an International Society for Contemporary Music conference in Belgium as a delegate of the Canadian League of Composers. What has made you such a passionate advocate in the cause of New Music?

The Canadian League of Composers really got galvanized under James Rolfe, and I’m part of its advocacy arm. I go to New Music conferences with a suitcase full of discs of Canadian composers. One of the big tragedies in this country is that wonderful music is being written here and nobody knows about it. I want to get the word out. We should be proud to be Canadians. In 2001, I revised my 1998 orchestral piece called This Isn’t Silence, which has become my mantra. It speaks to my desire to improve the status of New Music. When the CBC dropped Two New Hours, contemporary composers were devastated. We lost our presence on the air. On the other hand, it’s an exciting time to be a composer. We don’t have to wait for the CBC to pick up our concerts because there is YouTube and SoundCloud. We can broadcast around the world with our smartphones.

Why do you think that New Music has such a small audience?

Because people don’t understand the art form. You have to walk them through it. The mistake they make is thinking that New Music is one big constant melody. Instead they should be listening for texture, or lots of melodies, and colour, which is the sound of the different instruments. They should understand that a composer thinks very carefully about the timbre he gives to a French horn, for example. The more we can connect audiences to composers, the better.

Paula Citron is a Toronto-based arts journalist. Her areas of special interest are dance, theatre, opera and arts commentary.
There was Anton Kuerti, with his nimbus of unruly hair, in the auditorium of Walter Hall on a balmy Sunday afternoon looking for all the world like a latter-day Einstein. Except this was no theoretical physicist nor amateur musician but a man who has been called one of the truly great pianists of this century, a pianist who has been lionized in practically every one of the almost 40 countries he has played and whose name is very nearly synonymous with Beethoven’s great “Emperor” Concerto.

Surrounded by the principal players of the Toronto Symphony Orchestra as they deftly performed excerpts from Schubert’s Octet and Spohr’s Nonet, he surveyed the forest of hands that shot up in answer to his gently probing questions and fielded a volley of eager responses from young children and their families. It was quite an introduction to the first concert in Mooredale Concerts’ Music & Truffles series, one specifically designed to acquaint first-timers with classical music.

It is easy to forget, in taking a measure of the man—when that man is Anton Kuerti—that he is not simply a concert pianist par excellence. Impresario, talent scout, chief copywriter, principal website and ticketing strategist, entrepreneur: these are just some of the hats he has added to his repertoire after assuming the mantle of artistic director of Mooredale Concerts five years ago following the death of his wife, the cellist Kristine Bogyo.

The genesis of these concerts began in 1986 when their son Julian was ten years old and Bogyo was looking for a youth orchestra where the young violinist could further hone his skills. Then, as now, notes Kuerti dryly, “it’s very important and worthwhile to have as part of music education (but) there’s a scarcity of chamber music opportunities for outstanding young artists.”

By the second year, the ten children Bogyo started with when she decided to grow her own youth orchestra in the family’s living room, had trebled, prompting a move to Mooredale House. “Kristine had the knack for making young people love music and understand it,” Kuerti says, citing the letters parents and the young musicians themselves continue to write, even after they go on to professional careers.

In the intervening years, the single orchestra has blossomed into three. Clare Carberry, a fellow cellist, joined Bogyo 21 years ago and now conducts the intermediate orchestra. Bill Rowson conducts both the junior and senior orchestras while Kuerti himself leads the senior orchestra’s summer concert. Mooredale Concerts continues to provide opportunities and bursaries for those who need them.

The youth orchestras have an enviable reputation not just among the music teachers who entrust their young charges but among the young musicians themselves who, says Carberry, “experience the joy of performing but also make friends as well.” Bogyo’s sister Esther, whose own children have been a part of the orchestras, agrees: “It lets the kids see each other as very cool and that it’s okay to love music.”

continues on page 60
In November and early December, there are no less than 18 orchestras performing over 30 concerts. All, no doubt, would welcome our support (and our bums in their seats). Here, in no particular order, are a few suggestions as to where you may choose to spend your money, and you'll find several more in the Quick Picks at the end of the column.

My first piece of writing for The WholeNote appeared in the November 2010 issue, when I reviewed pianist Ian Parker’s debut CD of works by Ravel, Stravinsky and Gershwin; I thought his recording of the Ravel Piano Concerto in G just shimmered. So, those lucky enough to catch him playing the Ravel in his debut with the Hamilton Philharmonic Orchestra, November 10, are in for a treat. Conductor Marcello Lehninger will also lead the orchestra in Ravel’s Mother Goose Suite and Shostakovich’s Symphony No.5. The 7:30pm concert is at Hamilton Place.

Competing for those hard-earned dollars of yours, a week later on November 17, the Oakville Symphony Orchestra features its concertmaster, Joseph Peleg, in the glorious Brahms Violin Concerto, Op.77. The ensemble will also perform Mendelssohn’s Symphony No.3, the “Scottish,” under the baton of its music director, Roberto De Clara. The concert begins at 8pm at the Oakville Centre for the Performing Arts and will be repeated the next day, on November 18.

In its mission to “bring music to the people,” the Toronto Concert Orchestra, its website tells us, “goes beyond the geographic boundaries of the Greater Toronto Area, beyond the boundaries of age, cultures, socio-economic divides and the accepted mores of a symphony orchestra to offer classical music with edge; preludes with personality...symphony for fun.” You’ll have more than one opportunity to check out the fun when the TCO performs its program of all-Scandinavian works over a four day period, in four different locations. On November 2, 3, 4 and 5, TCO founding maestro, Kerry Stratton, conducts Grieg’s Piano Concerto in A Minor, Op.16, featuring Swedish pianist Carl Petersson, Lars-Erik Larsson’s Pastoral Suite and Dag Wirén’s Serenade, in Milton, Barrie, Orillia and Toronto, respectively.

TSO at home and on the road: Speaking of road trips, the Toronto Symphony Orchestra will be taking one right after its November 14 and 15 Roy Thomson Hall performances of Beethoven’s Concerto for Violin, Cello and Piano in C Major, Op.56, the “Triple” Concerto, Shostakovich’s Symphony No.12, “The Year 1917,” and Pierre Mercure’s Triptyque. On November 17, 18 and 19, respectively, the orchestra takes the program to Brockville, Montreal and Ottawa; in Montreal, the TSO will perform in the new Maison symphonique at Hamilton Place.
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SUNDAY, NOVEMBER 11, 2012 2PM
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“[A] risk-taking, high-octane player of the kind who grabs the listener by the ears and refuses to let go.” (The Strad) In this recital, Koh presents works by Bach, Bartók, and a world premiere Partita for Solo Violin by Phil Kline.

FRI. NOV. 16 & SAT. NOV. 17, 2012 7:30PM
MAZZOLENI CONCERT HALL

The Glenn Gould School Fall Opera Double Bill:
Three Sisters Who Are Not Sisters and
Le Lauréat

Students from The Glenn Gould School’s vocal program present a delightful evening of opera, including Three Sisters Who Are Not Sisters, Ned Rorem’s surreal, non-linear murder mystery, and Le Lauréat, François-Joseph Vézina’s story of Paul and Pauline, who are in love and want to marry but family intervenes. Peter Tiefenbach is Music Director.

Generously supported by the D&T Davis Charitable Foundation.

SUN. NOV. 25, 2012 2PM
MAZZOLENI CONCERT HALL

Brian Current’s Airline Icarus

Hear the Canadian premiere of Airline Icarus, international award-winning composer Brian Current’s new opera-oratorio about the intersecting thoughts of passengers aboard a commercial flight.

SUN. NOV. 25, 2012 3PM
KOERNER HALL

Piotr Anderszewski

The astonishing, Grammy nominated pianist will perform an all-Bach program. “The delicacy and control of Anderszewski’s pianissimo playing are sources of wonder.” (The Guardian)

FRI. NOV. 23, 2012 8PM
KOERNER HALL

Taiwan National Choir
conducted by Agnes Grossmann

Toronto welcomes back Agnes Grossmann as she leads the extraordinary voices of the Taiwan National Choir in their Koerner Hall debut. Presented in partnership with Taiwanfest.

SAT. NOV. 10, 2012 8PM
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Marc-André Hamelin and the Takács Quartet

The Takács Quartet plays by Schubert and Britten. Hamelin joins them for Shostakovich’s Piano Quintet in G Minor. “Mr. Hamelin brings both [braininess and finger power] to his work in ample measure, and he plays with heart as well.” (The New York Times)

FRI. NOV. 16, 2012 8PM
KOERNER HALL

Marc-André
Hamelin and the
Takács Quartet

The Takács Quartet plays by Schubert and Britten. Hamelin joins them for Shostakovich’s Piano Quintet in G Minor. “Mr. Hamelin brings both [braininess and finger power] to his work in ample measure, and he plays with heart as well.” (The New York Times)

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de Montréal for its first time; in Ottawa, the orchestra returns to the National Arts Centre for its annual gig.

Three of Canada’s most esteemed (and in demand) soloists have been brought together to form the “piano trio” for Beethoven’s majestic “Triple”: TSO concertmaster Jonathan Crow, pianist André Laplante and cellist Shauna Rolston — no small feat given their incredibly busy schedules! I spoke with TSO music director, Peter Oundjian, who described the Beethoven as “a sublime piece,” and reported that “all three musicians were very pleased to be asked to play it together.” Oundjian wanted a “fully Canadian cast.” And true, it’s not often that soloists are put together like this, and an existing trio could just as easily could have been asked... “or these three.” I could hear the satisfied smile in his voice.

“They will find their common thread in their own special way,” he told me. And while he can’t say exactly what to expect — after all, they’ve never done this before—he knows that what’s being created here is a “very exciting situation,” an “unpredictable meal.” For Oundjian, there’s another level of connection, making this an even more meaningful collaboration: he and Laplante were at Juilliard together, Rolston (who is at the U of T and has played quite regularly with the TSO) he’s known since she was 16; and Crow, of course, is his concertmaster. It’s indeed a “collaboration of virtuosos,” as noted in a recent TSO press release, with each performance destined to be a thrilling event.

I was also intrigued by the choice of the Shostakovich No.12 on the program given that the TSO had just performed his No.11, “The year 1905,” one late night back in June, at Luminato. “It is an immensely powerful piece,” Oundjian said of the Twelfth, “a good tour piece”; as opposed to the Eleventh (which clocks in at 62 minutes), the Twelfth is a “condensed 40 minutes,” and Oundjian felt that it, along with the Beethoven and Mercure’s “brilliantly conceived” Tryptique, just “fit in.”

It’s an impressive and diverse program, the only way Oundjian would have it: “I like to really create eclectic programming. There’s a responsibility to keep things as interesting as possible for everyone.” And, clearly, to keep us wanting to come back and hear the next exciting concert and the next.

I had the privilege and pleasure of asking Peter Oundjian a few questions. Perhaps you’ll have yours during the Q&A led by Oundjian, with the soloists on hand, following the November 14 and 15 concerts. With so much more to learn, I’m definitely staying for this one!

Oundjian on Perlman: Itzhak Perlman is back! Yes, just a little over six months since his five-day residency with the TSO at the end of April, the celebrated violinist returns to Roy Thomson Hall, this time for an afternoon recital, November 18. John Terauds calls it “one of the most significant dates of the season.” (And by the way, while it might not be an orchestra in need, the Corporation of Massey Hall and Roy Thomson Hall also depends on our support through ticket sales, even when it presents a legend like Perlman.) With pianist Rohan De Silva, Perlman will perform Mozart’s Sonata in A K526, the Sonata No.1 by Fauré and Stravinsky’s Suite Italienne.

Peter Oundjian and I also spoke about his dear friend, colleague and former teacher, Itzhak Perlman. First, he confirmed something for me that I hadn’t been absolutely certain about when he and Perlman played the splendid Bach “Double” Violin Concerto, in April: it was the first time they had ever shared the stage together as violinists. The evening was an historic moment in time, and the regard and affection that each holds for the other was palpable. That this was also Oundjian’s first public appearance on the violin in 16 years, made it all the more special. As an aside, and with a quick laugh, Oundjian said that it was “probably the last time” he’ll play publicly. We’ll see.

In the meantime, he offered this of his good friend:

“Something extraordinary happens to people when Itzhak steps on stage: people respond deeply to his personality, his aura, his heart-warming, beautiful playing; the way he relates to all the musicians on stage. And by himself, in recital, there’s an even greater focus on his very special personality.”

Oundjian said that people had this type of reaction to Perlman even when he (Perlman) was a youngster. And while the two met at Juilliard in 1975, Oundjian remembers, as a youngster himself, listening to Perlman in the late 1960s. He said that the “memory still excites me and it was well over 40 years ago!”

Oundjian suggested that Perlman’s playing in recital may not be as rare an occasion as I might have thought, and he was right: for example, just prior to his arrival in Toronto, Perlman will have performed several recitals in South America, also with Rohan De Silva.; and he’s scheduled to do others in 2013 (including one here in March, in collaboration with Cantor Yitzchak Meir Helfgot; another story for another column). Clearly, the man is tireless, yielding as ever to his...
December 7, 2012
A WARM PLACE
Muffat: Concerto no.6
Mozetich: Postcards from the Sky
Vivaldi: Concerto for Violin and Cello in B-flat major
Mendelssohn: Symphony no.9 in C major

4 CONCERT SUBSCRIPTION
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I asked Oundjian about the difference in preparing for a solo recital versus a concerto. He offered that while they are “very different activities in many ways,” in the end, “you have the violin, the technique, the ability to inspire.” He then mentioned reading a novel about performing wherein the author “wrote something like, ‘a good artist expresses feelings; a great artist evokes feelings in others.’” And so it will be when the great Itzhak Perlman steps on stage November 18.

In addition to Perlman’s highly anticipated recital and the other concerts I’ve noted, there are dozens and dozens more to explore and discover in the listings. So, let’s all do our part to ensure the future of live, classical music performance, whether by a symphony, a soloist, or something in between. You know what to do: Choose. Spend. Enjoy!

**ORCHESTRAL QUICK PICKS**

- **November 04 2:30:** Orchestra Kingston. *In Concert.* Salvation Army Citadel, 816 Centennial Dr., Kingston.
- **November 04 3:00:** Toronto Symphony Youth Orchestra. *In Concert.* Centre for the Arts, St. Michael’s College School, 1515 Bathurst St.
- **November 10 8:00:** Cathedral Bluffs Symphony Orchestra. *In Concert.* Salvation Army Scarborough Citadel, 816 Centennial Dr., Kingston.
- **November 17 8:00:** York Symphony Orchestra. Mozart’s Vienna: City of Music and Dreams. Trinity Anglican Church, 79 Victoria St., Aurora. Also Nov 18 (Richmond Hill).
- **November 18 3:00:** Georgian Bay Symphony. Two Clarinets and Some Strings. Meaford Hall, 12 Nelson St. E., Meaford.
- **November 21 8:00:** Kitchener-Waterloo Symphony Orchestra. *Haydn’s Wife?* First United Church, 16 William St. W., Waterloo. Also Nov 23 (Guelph), Nov 24 (Cambridge).
- **November 24 8:00:** Mississauga Symphony. *An die Musik.* Living Arts Centre, 4141 Living Arts Dr., Mississauga.
- **November 30 8:00:** Ontario Philharmonic/Meordale Concerts. Majestic Brahms. Regent Theatre, 50 King St. E, Oshawa. Also Dec 4 (Toronto).
- **December 01 7:00:** Scarborough Philharmonic Orchestra. Festive Music from Around the World. Salvation Army Scarborough Citadel, 2021 Lawrence Ave. E., Scarborough. 7:15: Pre-concert chat.
- **December 01 8:00:** Counterpoint Community Orchestra. *In Concert.* Saint Luke’s United Church, 355 Sherbourne St.
- **December 07 8:00:** Etobicoke Philharmonic Orchestra. Winter Wonderland. Seasonal and classical favourites. Humber Valley United Church, 76 Anglesey Blvd., Etobicoke. 7:00: Silent auction.

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.
Learning Listening

DAVID PERLMAN

OF ALL THE CONCERTS I didn’t get out to last month the one I regret most missing was Continuum Contemporary Music’s October 22 program at the Music Gallery titled “Finding Voice.”

“Communication, as well as the historical lens, is at the core of a concert that presents two linked theatrical works by Dutch composer Martijn Voorvelt” read the always entertaining Continuum blurb. “[It is] based on the tangled up story of Sir Morell MacKenzie, inventor of the tracheotomy, and his treatment of the mute and dying German Emperor Friedrich III.”

Because Voorvelt is a self-taught composer, drawing at will on literature and theatre, I was looking forward to an evening of music that dipsy-doodles across the line between genres, using sound in ways that are more instinctual than intellectual. It was a quality that smacked me right between the eyes last year during Vingko Globokar’s visit last season, and I was looking forward to exploring it further: the connections between the innate musicality of voice and the inherent storytelling capacity of music.

Training the ear to listen to new music by invoking the nuances of spoken work—cadence, intonation, pitch, pace—seemed like a fine topic for a rainy day, and may well still be. But I will have to proceed without my prime example, and I’m sorry for it.

That being said, there’s no shortage of material this month for an exploration of the topic. For one thing, I could revisit our cover story’s Maniac Star/Royal Conservatory November 25 co-production of Brian Current’s Airline Icarus. (Current’s final comment on the challenge of educating the new music audience’s ear is certainly a propos). But let’s look for some other examples.

Nine days earlier, on November 16 and 17, in the selfsame venue, for example, the Royal Conservatory Opera School presents a double bill of Ned Rorem’s Three Sisters Who Are Not Sisters and Joseph Vézina’s Le Lauréat. In Rorem’s work, in particular, drama and music seem always shyly (or should that be sily?) fascinated bedfellows, without ever quite figuring out what the attraction is. Three Sisters takes for its libretto a Gertrude Stein play of the same name and it makes for an interesting match. Bernard Holland, in The New York Times, Oct 1, 1994, writes about the Stein/Rorem work, and makes the following interesting observation: “Stein’s little game of mock murder makes sense of a sort, but making sense is not its business. It is the arrangement of her simple declarative sentences that pleases. Mr. Rorem’s terse music and its skillful, imitative ensembles... successfully explain a literary art in which form is everything and matter matters little. Every musical gesture Ned Rorem has ever made has something of the human voice behind it.”

“Musical gesture with the human voice behind it” is a good description of the thing I am trying to describe, and it can be found across the musical spectrum. An example: a November 8 noonhour recital at University of Guelph College of Arts titled “Problems with Love.” It features a consummate musical raconteur, mezzo-soprano Patricia Green, wrapping her innate storytelling skills around “songs by Canadian composers, touching on
poignant and funny sides of love.” And another example: a Sunday November 18 7:30pm presentation at the Arts and Letters Club by the Toronto Chapter of the American Harp Society titled “A Score to Settle,” written by K. Gonzalez-Risso, and billed as “a musical monologue for solo harp” featuring harpist and comic actress Rita Costanzi.

In entirely different ways, these performances, informed by principles as different as comedy and cabaret, offer opportunities for the willing listener to explore how an understanding of the rituals and cadences of storytelling can inform musical choice, no matter how abstract, by composer and listener alike. **Choral common ground:** If music theatre is the most dramatic example of the interplay between different modes of listening, then choral music is the most pervasive. Indeed choirs, more than almost any other presenters, are at the forefront of commissioning new work, of mixing repertoire across generations in the same programs, and putting experiencing a work of music ahead of judging it as good or bad. With an estimated 20,000 individuals participating in choirs in The WholeNote catchment area, this is no small fact, especially given that choristers, more so than concert band members, for example, tend also to be avid concert-goers. Not a bad way of educating people to broaden their understanding of what makes music music!

Nowhere will you see this more clearly illustrated this month than in the November 11 Soundstreams Canada presentation of the Latvian Radio Choir at Koerner Hall, in a program ranging from Rachmaninoff to Cage, to young Canadian composer Nic Gotham and more.

Or take as another example the November 17 Grand Philharmonic Chamber Singers’ “Made in Canada” concert with music ranging from a new commission by Patrick Murray to works by Healey Willan and Harry Somers. And check out the November 10 Cantabile Chamber Singers concert titled “Lux” and the November 4, 8, 10, 16, 18, 22, 23 and 27; the Tranzac (November 7, 8 and 9) for the 416 Toronto Creative Improvisers Festival; and the Wychwood Barns on three consecutive Mondays (November 12, 19 and 26) for New Adventures in Sound Art (NAISA)’s SOUNDplay, featuring fine little performance venues for cutting edge music.

**Small venues:** as for the smaller venues, check out the Music Gallery (November 10, 15, 17; December 1 and 7); Gallery 345 (November 4, 8, 10, 16, 18, 22, 23 and 27); the Tranzac (November 7, 8 and 9) for the 416 Toronto Creative Improvisers Festival; and the Wychwood Barns on three consecutive Mondays (November 12, 19 and 26) for New Adventures in Sound Art (NAISA)’S SOUNDplay, featuring live video music performances.

And make a special point of checking out the newest intimate space on the map, the Array Space at 155 Walnut St. On November 19 at 7pm, it’s a concert titled “Passport Duo,” featuring works by Hatzis, Wilson, Forsythe and O’Connor. And on November 26 it’s the 14th in a series of evenings of improvised music, with Array director Rick Sacks and a roster of always interesting guests.

**Subversion:** I started by talking about how spoken language potentially provides different, sometimes less daunting and even enriching access points to new music. It’s not the only tool in the shed, though. There’s also the thoroughly mixed program (such as that promised by Scaramella on December 1, in the Victoria College Chapel, which offers “animal-themed music, from baroque to the 21st century”). Or perhaps even more to the point, consider a November 9 offering from a collective, group of twenty-seven, called “The Subversion Project” which on this occasion, at Grace Church on-the-Hill, offers works by Beethoven, Prokofiev, Zorn and Buhr in a deliberate effort to enable listeners to hear the familiar anew, and to modulate the strange through the familiar.

Sounds like a fine idea, don’t you think?

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

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**About the Author:** Ruth Watson Henderson was born in South Carolina, and received her education in Canada. She has received many awards and honours both in Canada and abroad. Henderson is a member of the Order of Canada, and has received the Canada Council’s Canada 150 Commemorative Year Award. She has been described as Canada’s premier choral composer. Henderson is the author of a new book, [A Score to Settle](https://thewholenote.com).
November is a month when many concert series have their season openers—a good chance for me to talk about some of my favourite groups.

Definitely in this category is Toronto Masque Theatre (TMT). This company is touched by magic—the magic of the masque, both ancient and contemporary, which they present in myriad entertaining productions that fuse different aspects of the performing arts; since 2003 they’ve staged close to 25 critically acclaimed multimedia productions ranging in repertoire from the late Renaissance to the modern day.

Their upcoming show, “Fairest Isle,” showcases the wealth and breadth of Purcell’s genius with pieces drawn from his semi-operas: The Fairy-Queen, Dido and Aeneas, King Arthur and The Indian Queen, along with music he composed for the Church and Court. TMT’s press release promises that it will be “an exhilarating combination of dance, theatre, orchestral music and song; a chance for audiences to glimpse the baroque splendour of the work Purcell created for London’s theatre of the time.”

Henry Purcell is obviously dear to the heart of TMT. In an ambitious five-year program, they’ve produced all of Purcell’s major theatre works, culminating in performances of, and a symposium on, King Arthur in 2009 to mark the 350th anniversary of the composer’s birth. Artistic director Larry Beckwith comments enthusiastically:

“Purcell’s music is full of genius, craft, warmth and humour. He was so adept at supporting the meaning of the great—and sometimes not so great!—texts he worked with. The tunes are memorable and moving, the instrumental writing is first-rate, and the overall thrust of his work is lively and full of humanity.”

There’s a real treat in store if you go to see them! Performances are on November 16 and 17 at the Al Green Theatre. Pre-show chats featuring Beckwith and special guests take place 45 minutes before each show.

A look at the package in which Scaramella’s 2012-2013 season is wrapped will give you an idea of the artistry, ingenuity and care poured into each of their concerts. Go to the opening page of the brochure or the website, and you’re spun inside on the fronds of an exquisite spiral—actually a photograph of a staircase inside the lighthouse in Eckmuhl, Brittany (reminiscent of the scroll of a musical instrument, muses artistic director Joëlle Morton). Once landed, you’ll find your eye alighting on a set of particularly attractive images, each of which points in some way to the overall theme of this season: innovation and technology—a theme that takes on a variety of guises.

A photo of Salvador Dalí engaged in serious discussion with a rhino gives some idea of what’s in store for their first concert. It’s all about animals and the ways that have been found to depict their sounds on musical instruments. As Morton says, “Our multi-talented musicians will be called upon to conjure cows, horses, ducks, frogs, geese, pigs, chickens, dogs, doves, frogs, bees, sheep, a stag, a snake, cicadas and cats.” They’ll do this in a multitude of pieces, from composers such as Biber, Bach, Handel and Copland to Elton John, George Harrison, Loudon Wainwright and traditional tunes. And who are these multi-talented performers? They include Elyssa Lefurgey-Smith...
(baroque violin), Katherine Hill (soprano), Joëlle Morton (violas da gamba), Sara-Anne Churchill (harpischord) and Kirk Elliott (aptly dubbed “one-man-band”). “Lions and Tigers and Bears, O My!” takes place at Victoria College Chapel on December 1.

Two violinists in Toronto on the same weekend approach the performance of early music from different perspectives. November 7 to 11, one of the foremost international baroque violinists appears with Tafelmusik: Gottfried von der Goltz began his career as a “modern” player but decided to switch to the baroque style; in so doing, he found everything he needed to build an international career. Now violinist and director of the Freiburg Baroque Orchestra, he is Tafelmusik’s guest in “Mozart’s World,” as soloist in the Mozart Violin Concerto in A and as director in works by Haydn, Franz Beck and Josef Kraus.

Also on November 11, a violinist you may have heard last June in Toronto’s Luminato Festival performing the solo violin role of Einstein in Philip Glass’ opera Einstein on the Beach, appears in recital at RCM’s Mazzoleni Hall. Jennifer Koh is a consummate and very thoughtful artist who believes strongly that connections exist in all music from early to modern, since music reflects humanity’s common experiences in every society and every age.

This conviction has led to the evolution of her project “Bach and Beyond”—a set of three recitals that seeks to reveal the connections in solo violin repertoire, from Bach’s six Sonatas and Partitas through to newly commissioned works. Her recital in Toronto is the second of these. She’ll perform two solo works by Bach, plus the Bartók Solo Sonata and a world premiere: Kline’s Partita for Solo Violin, written for her.

OTHERS

► November 17 at the Kitchener-Waterloo Chamber Music Society: Canadian pianist Shoshana Telner has enjoyed a flourishing career as soloist, chamber musician and teacher and currently teaches in the music faculty of McMaster University. In this concert she performs Bach’s Six Keyboard Partitas—music (described by one listener) that puts you “within that holy moment.”

► November 17 and 18 (Toronto), November 24 (Hamilton): Capella Intima was founded in 2008 by the talented tenor and baroque guitarist, Bud Roach, expressly to present vocal chamber music of the 17th century. Roach has recently been immersed in research into the lost art of the self-accompanied singer, work that’s resulted in a beautiful recording of secular arias by Grandi. (Go to Capella Intima’s website to hear excerpts and find out more about the project.) Some of this music will be presented in the three upcoming performances: intimate arias by Grandi, Sances and Strossi, featuring soprano Emily Klassen and tenor Bud Roach, who also accompanies the songs on baroque guitar.

► November 18: Organist Philip Fournier came to Toronto from the USA in 2007, bringing with him an impressive history of scholarship and experience in the fields of organ performance and choral direction. He gives a recital, “Organ Music of the 17th Century,” on the magnificent three-manual mechanical action organ at The Oratory, Holy Family Church—music by Praetorius, Sweelinck, Scheidt, Frescobaldi, Byrd and Bach.

► November 18: The Windermere String Quartet on period instruments continue their journey through the “Golden Age” of string quartets with a performance dedicated to youthful works. In “Young Blood” they play works by Mozart, Schubert and Arriaga—musical geniuses who, by the age of 19, had already displayed their mastery of the form. Lucky for us that they were so precocious because they had not much time to develop: they all died tragically young.

► November 27 also at the Kitchener-Waterloo Chamber Music Society: Lovers of the viol should flock to this concert given by the internationally renowned bass viol duo Les Voix Humaines. Their concert titled “The Sun Queen” refers to King Louis XIV’s favourite instrument, the viola da gamba, and includes original compositions and arrangements of French chamber music of the 17th century. This is music which (in their words) “reflects the growing taste for private pleasures, making use of a language which is at once moving and discreet, evoking a world where freedom and intimacy go hand in hand.”

► Choral concerts involving early music are well represented; here are a few of them: Cantemus Singers: “Make We Merry!” (November 17 and 18); Georgetown Bach Chorale: Handel’s Messiah (November 17 in Goderich, November 18 in Brampton, November 23 and 25 in Georgetown); Melos Choir and Chamber Orchestra: “Celebrating the Diamond Jubilee of Her Majesty Queen Elizabeth II” with Handel’s Coronation Anthems (November 18 in Kingston); Larkin Singers: “Bach Motets” (November 24); Elmer Iseler Singers: Handel’s Messiah (November 30); Tafelmusik: “French Baroque Christmas” (December 5, 6, 7, 8, 9); U of T Schola Cantorum: Handel’s Coronation Anthems (December 7).

For details of all these and more, please see The WholeNote’s daily listings.

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.
Beat by Beat | Choral Scene

Repeat After Me
BEN STEIN

Paintings and sculptures occupy physical space. Da Vinci’s Mona Lisa and Michelangelo’s David reside in the Louvre in perpetuity, guarded and revered, physical manifestations of “great art” in a hallowed space, ready for us to come and venerate.

Music, by contrast, is a manipulation of sound and time and lives in our minds and ears. Music is a physical experience not a physical object. Without our minds and ears to translate, it cannot exist.

Music needs to be iterated and reiterated to continue to live. The giants of the musical canon seem inviolate and firmly rooted, but even established musical giants have been as subject to trend and fashion as any other musician. Bach needed Mendelssohn to reintroduce his work to the world. Mahler’s work was headed for obscurity when it was championed by musical lion Leonard Bernstein. Vivaldi’s inescapable Four Seasons was actually a forgotten work at the beginning of the 20th century. Its rise in popularity corresponded with the rise of recording technology and turned a relatively obscure composer into a household name.

Because of its need to be constantly renewed, music is subject to the world’s often wayward and chaotic currents of artistic fashion (as is literature, theatre and architecture). Economics, technology, trend and fashion play a greater role in shaping our tastes than we understand or will admit to.

In Canada, a young nation swamped by European and American cultural and economic influence, we are continually reminding ourselves and each other that what we create here is worthy of advocacy. Canadian musicians whose careers may not have extended past national or even regional borders need and deserve our continued interest and awareness, especially after they are no longer in a position to promote themselves.

Barnes: One such composer is Milton Barnes who had a rich and varied career centred in Southern Ontario but ranging over North America. He had fruitful associations with many musicians, ensembles and dance companies. Trained in modernist compositional techniques, he ultimately moved to a more accessible style that factored in his background as a jazz drummer, his ease with popular music and his knowledge of traditional Jewish music.

Eleven years after his death, it would be easy for Barnes’ work to pass into disuse—new composers are fighting for space in a crowded local and global market and Canadian artistic history is so young it is hard to conceive of it as a tradition to be fostered, celebrated and renewed.

So it is good to see two Toronto choirs collaborating in a concert

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BOSLEY
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in part devoted to Barnes’ music. The Jubilate Singers have consistently created unusual and inventive programs. The Jewish Folk Choir is one of Toronto’s most long-running groups and has a long, varied and fascinating history of social and political engagement. It has been a staunch advocate for Jewish-Canadian music.

The two groups’ collaboration is named “L’khayim: A Celebration of Jewish Music,” and takes place on November 25. The concert showcases works in Yiddish, Ladino (a linguistic amalgam of Hebrew, Spanish and Aramaic influences) and Hebrew. Klezmer ensemble Shtetl Shpil are the guest instrumentalists. It will feature Barnes’ lively Sefarad, a tuneful suite that he wrote in 1996 to celebrate the 3,000th anniversary of the City of Jerusalem.

Soundstreams: Contemporary composition has also needed fierce advocacy, in part because of the fierceness with which audiences have resisted it. Over the course of the 20th century, the idea of the inherent superiority of European-derived composition has broken down completely and those who desire an intellectual component to music have been able to find it in various types of world music, jazz and other areas of popular music.

To remain relevant, contemporary music groups have had to bridge gaps between the European tradition and other stylistic areas. Toronto’s Soundstreams, which celebrates its 30th anniversary this year, has never wavered from its contemporary music mandate. But it has certainly expanded both its own and its audience’s understanding of what contemporary music entails. Their programs are notably free of pretension and over-seriousness; their mandate to involve and inspire young musicians gives their season a sense of liveliness and fun.

As part of its anniversary celebrations, Soundstreams is hosting a concert with the Latvian Radio Choir, considered to be one of the world’s top choral ensembles. A truly professional outfit, they give over 60 concerts a year. Choral aficionados definitely don’t want to miss this one.

The icing on the cake: as part of its commitment to outreach and education, Soundstreams will host four choirs from Canadian universities for this concert which will allow young musicians the experience of working with the Latvian Radio Choir in a mentorship capacity. The concert includes a number of Russian and Latvian works,
a piece by John Cage and music by a nice range of contemporary Canadian composers.

**OTHER CONCERTS OF NOTE**

On November 3 the Hamilton Children’s Choir gives a fundraising concert in support of the choir’s performance at the Xinghai International Choir Championships. Please come out and support this endeavour.

On November 17 and 18 the Cantemus Singers perform an early music program that includes Charpentier’s *In Nativitatem Domini*.

The recent Wes Anderson film *Moonrise Kingdom* (now available on DVD) brilliantly utilized the music of Benjamin Britten throughout, including Britten’s wonderful and popular children’s opera *Noye’s Fludde*. On November 23 there is an opportunity to hear this work live, as the VIVA! Youth Singers take part in a staged version.

In a similar vein, the Elora Festival Singers perform Menotti’s festive *Amahl and the Night Visitors* on November 25. This opera is a touching and humorous work and an excellent introduction to opera for children.

As we head into the Christmas season, many choirs gear up for seasonal concerts. Next month, there is an astonishing number of concerts taking place on December 1, too many to list effectively. Please have a look at the listings to see how many varied and interesting choices there are on that Saturday evening.

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**Ben Stein is a Toronto tenor and theorist.**

*He can be contacted at choralscene@thewholenote.com.*

*Visit his website at benjaminstein.ca.*
Beat by Beat | Art of Song

On Singers and Their Teachers

HANS DE GROOT

As the Latin epigram has it, Poeta nascitur, non fit: “a poet is born, not made.” Is that also true of singers? Up to a point, yes. When one hears outstanding artists like Karina Gauvin or Colin Ainsworth, one senses that there is an innate musicality which would simply have come out. Yet a young raw talent will not be ready for a solo career, not even Ainsworth (who studied with Darryl Edwards) or Gauvin (who while still a teenager studied with Catherine Robbin, later with Marie Davely in Montreal and Pamela Bowden in Glasgow).

There are several institutions in Toronto and elsewhere in Ontario that offer training to young singers. In the Faculty of Music at the University of Toronto, Darryl Edwards is the head of voice studies and Lorna MacDonald holds the Lois Marshall chair. The university directory lists another ten voice instructors; they include a very senior figure in Mary Morrison along with well-known musicians such as Jean MacPhail and Nathalie Paulin. There are also teachers of diction and pianists who provide vocal coaching. One will be able to get a sense of what the university offers in the Tuesday performance classes for singers in the Edward Johnson Building on November 6, 20, 27 and December 4 at Walter Hall from 12:10pm to 1pm and also in the masterclasses with Edith Wiens in the Macmillan Theatre November 5 from 4pm to 6pm and Adrienne Pieczonka in Walter Hall (art songs November 14 at 7pm; operatic arias on November 15 at noon).

York University also has an extensive teaching program for singers. Catherine Robbin is the director of the classical voice studies program and other teachers include Stephanie Bogle, Norma Burrowes and Janet Obermeyer. On November 20 baritone Peter McGillivray will give a masterclass from 11:30am to 2:30pm and he will be followed by soprano Wendy Nielsen on November 23 from 11:30am to 4pm. Both events will be at the Tribute Communities Recital Hall, Accolade East Building.

Other strong music faculties in Ontario are those of Wilfrid Laurier University in Waterloo (Kimberley Barber, Leslie Fagan, Brandon Leis, Daniel Lichti) and the University of Western Ontario in London (Gwenyth Little, Anita Krause, Frédérique Vézina and many others). In London there will be workshops for singers and vocal masterclasses on November 2, 9, 16, 23 and 30 in Talbot College, Room 100 at 1:30pm, a voice studio recital by Gloria Gassi on November 9 at 6pm and a masterclass with Adrienne Pieczonka on December 1 from noon to 2pm, both events in von Kuster Hall, UWO Music Building.

Not all singers go through a university degree in music. Isabel Bayrakdarian, who has a degree in engineering, studied with MacPhail, her first and only teacher. MacPhail has a very impressive teaching record: Wallis Giunta was another of her students and it was MacPhail who turned Giunta, an aspiring soprano, into a mezzo. She also taught Miriam Khalil and, among the most recent generation of singers, Erin Bardua, Beste Kalender, Sara Schabas and Taylor Strande.

A complaint I have heard from voice students is that academic programs are often so dominated by the requirements of the curriculum that there is not enough time for vocal technique or points of interpretation. Clearly there is a lot to be said for the sustained pupil-teacher relationship that Gauvin enjoyed with Robbin or Bayrakdarian with MacPhail. An alternative to study in a university program (or possibly a supplement) is offered by the Glenn Gould School at the Royal Conservatory. Here teachers include MacPhail (of course) and many other distinguished artists such as Ann Monoyios, Roxolana Roshak and Monica Whicher. Vocal coaching is provided by Rachel Andrist and Brahms Goldhamer. Some indication of the quality of advanced students will be given this month by an evening of opera on November 16 and 17 in Mazzoleni Concert Hall at 7:30pm. (Later this season there will be a concert of opera arias and songs on February 2 in Mazzoleni Concert Hall as well as the annual staged opera in Koerner Hall on March 20 and 22).

What happens after a music degree or a conservatory diploma? Toronto Summer Music and the Toronto Summer Opera Lyric Theatre and Research Centre offer further training as does the graduate diploma program offered by the Opera School at the University of Toronto. Some of the best young singers will be able to enter the Ensemble Studio of the Canadian Opera Company. The Aldeburgh Connection and Opera in Concert will always be looking for emerging talents; amateur choirs will need soloists. Yet the road towards a full-time professional career is not always easy, even for the most talented singers. One hopes that newly emerging singers will not have to go to Europe to have a career as has happened in the past with Lilian Sukis, James McLean and (until recently) Adrienne Pieczonka.

Some Other Events

On November 8 at 2pm Annamaria Eisler will perform a free concert of songs by Marlene Dietrich at the Toronto Public Library, 40 Orchard Blvd.

On November 16 artists of the U of T Faculty of Music with guest Adrienne Pieczonka, soprano, will present “An Evening of Song,” a free concert at 7:30pm in Walter Hall.

At the Glenn Gould Studio on November 18 Off Centre Music Salon presents “American Salon: Syncopated City – The Magic of New York,” with works by Sondheim, Gershwin, Bernstein and others, with soloists Sarah Halmanson and Ilana Zarankin, sopranos, and Vasil Garvanlive, baritone.

There will be a free concert at Walter Hall at 12:10pm on November 22. Lorna MacDonald soprano, with Susan Hoeppner, flute, Stephen Philcox, piano, and Peter Stoll, clarinet, will perform music by Gaveux, Roussel, Beckwith, Hoiby, Corigliano and Cook.

On November 25 at 2pm in Mazzoleni Concert Hall, Carla Hultanen will be one of the soloists in a concert performance of Brian Current’s opera-oratorio Airline Icarus. (See cover story.)

Also on November 25 Danielle Dudycha, soprano, and Martin Dubé, piano, will perform works by Rachmaninoff, Poulenc, Dvorak, de Falla and Duparc at Gallery 345 at 8pm.

On November 28 John Holland, baritone, and William Shokhoff,
piano, will perform works by Ravel, Donizetti, Dvorak, Mozart and others at 7:30pm in the Heliconian Hall.

On November 29 from 6pm to 8pm the Canadian Opera Company will hold its second Annual Ensemble Studio Competition in the Richard Bradshaw Amphitheatre.

The Messiah season will be upon us in December but the Elmer Iseler Singers are anticipating the annual flood by presenting their performance on November 30 in the Metropolitan United Church at 8pm. The soloists will be Leslie Fagan, Lynne McMurtry, Colin Ainsworth and Geoffrey Strett.

In Walter Hall on December 2 at 2:30pm the Aldeburgh Connection will be giving its second concert of the season with “Madame Bizet: from Carmen to Proust.” The singers are Nathalie Paulin and Brett Polegato.

On December 2 Carolyn Hague, soprano, and Marie-Line Ross, piano, will perform songs from musical theatre and from the classical repertoire in the Heliconian Hall at 2pm.

On December 4 the Canadian Opera Company, in its free vocal series, will present arias and duets inspired by the Brothers Grimm in the Richard Bradshaw Amphitheatre at 12 noon.

On December 7 at 7:30pm Aurelie Cormier, soprano, and Bruno Cormier, baritone, will offer a free recital of French carols and other Christmas music at the Newman Centre.

AND BEYOND THE GTA

On November 8 at noon Patricia Green, mezzo-soprano, will be the soloist in a free program of love songs by Canadian composers in the Goldschmidt Room, 107 MacKinnon Building, University of Guelph.

On November 25 Monica Whitcher, soprano, and Judy Loman, harp, will give a concert at Trinity United Church in Huntsville at 2pm.  

Hans de Groot is a concert-goer and active listener, who also sings and plays the recorder. He can be contacted at artofsong@thewholenote.com.

Beat by Beat | On Opera

More to the Mix Than Mainstage

CHRISTOPHER HOILE

November sees the continuation of the large scale operas that opened in October from the Canadian Opera Company and Opera Atelier and adds to the mix fully staged operas from smaller companies and opera schools. Enriching the month still further is the impressive number and variety of operas in concert—some with orchestra, some with piano.

The operas continuing from October are Johann Strauss’s Die Fledermaus and Opera Atelier’s period instrument production of Carl Maria von Weber’s Der Freischütz, both of which conclude on November 3. For a fully staged professional opera production the next option is Opera York’s staging of Verdi’s La Traviata on November 1 and 3 at the Richmond Hill Centre for the Performing Arts (operayork.com). Mirela Tafaj is Violetta, Ricardo Iannello is Alfredo and Jeffrey Carl is Germont. Sabatino Vaccà conducts and Penny Cookson directs. The wood-lined auditorium of the Richmond Hill Centre seats only 600 and makes an ideal venue for opera.

Opera Schools: For other fully staged opera performances one has to look to the various opera schools busy preparing the stars of tomorrow. The University of Toronto Faculty of Music Opera Division (music.utoronto.ca) is presenting Gaetano Donizetti’s L’Elisir d’amore from November 22 to 25. The work, one of the most popular of all comic operas, hasn’t been seen fully staged in Toronto since 1999. It tells of...
the naïve peasant Nemorino, who attempts to woo a wealthy young woman with the help of a love potion (only alcohol) bought from a visiting charlatan. Sandra Horst, best known as the chorus master for the COC, is the conductor; Michael Patrick Albano directs.

Over at the Royal Conservatory, the Glenn Gould School’s performance of Armida (1868), staged by Opera Atelier earlier this year and in 2005. The plot of Rossini’s Armida is inspired by the same sections of Torquato Tasso’s epic poem Gerusalemme Liberata as Lully’s Armide. It should be fascinating to see how Rossini approaches the material. The work fell into neglect until 1952 when Maria Callas appeared in its first modern production. Since then June Anderson and Renée Fleming have sung the title role. The performance in German and English takes place at the Bloor Street United Church. Kristine Dandavino sings the title role, Jason Lamont is Florestan and Michael Robert-Broder is the villainous Don Pizarro. Nichole Bellamy is the pianist and conductor. Robert Cooper directs the chorus.

While Opera In Concert has been around since 1974, Toronto Opera Collective (torontooperacollaborative.com) will embark on its first season with a performance of Beethoven’s Fidelio on November 10 at the Bloor Street United Church. Kristine Dandavino sings the title role, Jason Lamont is Florestan and Michael Robert-Broder is the villainous Don Pizarro. Nichole Bellamy is the pianist and conductor.

For quite a different style of German opera, Essential Opera (essentialopera.com) begins its third season on November 7 with The Threepenny Opera by Kurt Weill and Bertolt Brecht. Jeremy Ludwig sings Mackie, Maureen Batt is Polly, Erin Bardua is Lucy, David Roth is Peachum, Heather Jewson is Mrs. Peachum and James Levesque is the Narrator. Cathy Nosaty is the music director, pianist and accordionist. The performance in German and English takes place at Helliconian Hall in Yorkville.

Finally, Opera by Request (opera@koalacz.com), where the singers choose the repertory, has a wide range of operas in concert on offer. On November 3 it presents Donizetti’s L’Elisir d’amore, on November 9 Mozart’s Don Giovanni, on November 16 and 25 Tchaikovsky’s Eugene Onegin and on November 17 Bizet’s Les Pêcheurs des perles. All performances, except Onegin on the 16th, take place at the College Street United Church and are conducted by the indefatigable William Shookhoff from the piano.

Christopher Hoile is a Toronto-based writer on opera and theatre. He can be contacted at opera@thewholenote.com.
with just three seasons under its belt, Toronto’s Angelwalk Theatre has built a record of success that makes it a company to watch. Dedicated to producing “off-Broadway” musical theatre that integrates established Canadian professionals with emerging artists, the resident company of the Studio Theatre at the Toronto Centre for the Arts has accumulated 11 Dora Mavor Moore nominations and garnered accolades from audiences and critics alike—most recently, two Dora nominations for I Love You Because, a musical I discussed in this column last April. Producing just two shows per season, the not-for-profit enterprise commits its modest resources to small scale, character-driven shows whose minimal instrumentation and spare staging work to maximum effect. The company’s production of Ordinary Days that opens on November 29 for a two-week run provides a perfect example, with one important caveat: the show is co-produced with the Winnipeg Studio Theatre (WST), a signal that Angelwalk is branching out.

Ordinary Days, a one-act musical by American writer and composer Adam Gwon, premiered to mixed reviews in a production by New York’s Roundabout Theatre in 2009 where it caught the attention of Brian Goldenberg, artistic producer of Angelwalk, and Kayla Gordon, artistic director of WST, a company whose mandate resembles Angelwalk’s except that it includes plays as well as musicals. The two first connected via Altar Boyz, a musical comedy by Gary Adler and Michael Patrick Walker about a fictitious Christian boy band, that their companies produced separately. By the time they discovered Ordinary Days, “We had come to a decision that we wanted to produce something together,” Goldenberg tells me. “It was just a question of what.” Gordon adds, “We’ve been trying to find just the right project for a while.”

With a cast of four, a contemporary urban setting, an innovative score, and an emphasis on character, Ordinary Days fits the aesthetic of both companies to a T. For Gordon, the show “takes us somewhere new mainly because so much of the story is told through songs.... It has a very contemporary feel to it, much like the work of Jason Robert Brown....” Goldenberg agrees with her comparison and he should know: he produced Brown’s The Last Five Years in Angelwalk’s inaugural season and staged the American composer’s Songs for a New World in March 2011. (Toronto audiences also may remember Brown’s Parade that Acting Up Stage Company co-produced with Studio 180 Theatre in January 2011. “The music is stunning,” Goldenberg says of Ordinary Days, before admitting that it was Gwon’s lyrics that really sold him on the show. “Gwon creates characters through songs with some of his lyrics working like dialogue. He’s not afraid to push the boundaries of musical theatre—but gently, without flash.” The same might be said of Angelwalk itself.

Ordinary Days tells two stories simultaneously, using a pair of trajectories that have two separate couples affecting each other without crossing paths. For Charles Isherwood, a critic at the New York Times, the result is “a sad-sweet comment on the anonymity of life in the city, where it is possible to change other people’s fates without actually getting to meet them.” The older couple, Claire (Clara Scott) and Jason (Jay Davis), struggle to maintain their relationship after moving in together and discovering that each has more baggage than they realized. More interesting is the odd couple bonding of Warren (Justin Bott), a gay would-be artist, and Deb (Connie Manfreddi), a graduate student writing a dissertation on the novels of Virginia Woolf. After Warren finds (and reads) Deb’s lost notebook, he arranges to return it to her at the Metropolitan Museum of Art. Repeatedly, Gwon places his quartet of lost souls inside the Met where, in “song after song, [they] struggle to pull their way into rapturous melody, paralleling their struggles to cement a place in the cement jungle.” as Bob Verini writes in Variety. Viewing painting after painting, the characters reveal the particularities of their ordinary lives like so many pointillist dots on an impressionist canvas. “What am I doing here?” one of them asks. The question haunts the show.

For Kayla Gordon, who directs as well as co-produces the piece, the charm of Ordinary Days lies in the characters’ search for space within intimacy, calm within disorder. “It’s a universal subject in our busy lives,” she says, “taking the time to look at the little joyous things in life, and to appreciate them more.” Her challenge as director is “to create the stillness of those special moments of discovery — the feeling of a person standing and admiring a piece of art while the whole world is erupting around them ...to find that special moment of introspection.” This requires that the cast “keep all the stories as honest as possible,” and that she connect “all the many facets of the characters’ lives in a fluid way, so as not to stop the momentum....”

Ordinary Days is a genuine co-production. Rather than merely combine their budgets and place one company in charge, the two small theatres have amalgamated creative resources to achieve an equitable split of time and talent. The production premieres in Winnipeg on November 21 in the Tom Hendry Warehouse Space of the
Manitoba Theatre Centre (MTC) where Winnipeg native Paul DeGurse, as musical director, will use orchestrations by Joseph Aragon, whose musical Bloodless: The Trial of Burke and Hare I discussed in my column last month. Instrumentation includes piano, cello and violin. The set and costumes for the show are designed by Torontonian Scott Penner who, like lighting designer Siobhan Sleath, created the imaginative set of I Love You Because for Angelwalk last season. Unlike that set, this one will be built professionally in the shop of MTC then shipped from Winnipeg after the show’s brief run there in time for the Toronto opening.

Gordon acknowledges the challenge of “mounting the show in a space in Winnipeg and then taking it to a smaller venue in Toronto,” but she considers that “it will keep the show fresh, which is great for the actors.” Gordon sees other benefits of a co-production that is “artistically-driven.” Noting that “cost savings are incidental,” he suggests that “the primary benefit to both companies is the exposure that our artists gain in a different city,” and he muses about how it might “open doors” to opportunities for all of them. But perhaps the biggest winners in this undertaking are the audiences in Winnipeg and Toronto for each of whom the show will introduce a new company, as well as a new musical. By expanding horizons and combining resources, Angelwalk and WST are helping to widen Canada’s musical theatre community in both size and vision.

**Fundraisers:** One of the methods that small companies such as Angelwalk use to build funding and raise awareness for their work is touring. Earlier this year, Angelwalk produced Dianne and Me, a solo show that was a hit at the 2011 Vancouver Fringe Festival. A portrait of mothers, daughters and the sacrifices they make, it has performed since then to sold-out houses in Vancouver and an encore run in Toronto. This month, Acting Up Stage Company mounts a similar one–night only fundraiser on November 26 in Koerner Hall at the Texus Centre for Performing and Learning. “Tapestries: The Music of Carole King and James Taylor” continues the tradition of compilation concerts that Acting Up introduced several years ago, a hit series that includes such sold-out concerts such as “Both Sides Now,” a celebration of the songs of Joni Mitchell and “Long and Winding Road,” a tribute to the music of Lennon and McCartney. Under the stellar music direction of Reza Jacobs, these one-off evenings showcase some of the best performers currently working in Canadian musical theatre. “Tapestries,” for example, will present performances by Bruce Dow, Cynthia Dale, Arlene Duncan, Jake Epstein, Sara Farb, Kelly Holiff, Sterling Jarvis, Amanda LeBlanc, Eden Richmond, and Josh Young, among others. Blurring distinctions between cabaret, musical theatre and pop concerts, these evenings feature original orchestrations and new vocal arrangements (also by Reza Jacobs) that foreground the performers’ voices and talents in a format that appeals to a wide audience. To add panache to the proceedings, Elena Mosof oversees continuity and staging. While the affair is informal, it is by no means casual in its approach. Consider it my hot tip for the month.

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

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**Unexpectedly**

**Andrew Timar**

**Perhaps one of the most unexpected venues for regular world music performance in our town is the Richard Bradshaw Amphitheatre at the Four Seasons Centre for the Performing Arts. As a performance space it is both casually chic and spatially flexible. This month, with two concerts scheduled, I thought it would be an opportune time to examine both the institutional framework and artistic talent which serves up this perennially bountiful world music smorgasbord.**

The COC has hosted a noon hour World Music concert series since its inaugural season in 2006, an integral component of their larger series of free concerts. Its ambition as noted in a COC press communiqué is to “reflect in its programming the richness of Toronto’s cultural fabric and create an opportunity for people to experience the artistic excellence and cultural diversity of the city.” Over the past seven years it has become a dependable showcase for international music, very often performed by top musicians who make their home in the GTA.

If success can be measured by audience attendance then the World Music concert series is a runaway hit; whenever I’ve attended there has appeared to be a full house. COC stats show that some 15,000 people annually enjoy the various free concerts on offer from September to June. This is no mere fluke. Obvious care has been put into the curation of the series, reflecting both what our performing artists are producing today and what will convince audiences to make the trek at noon to witness in person. If success can be measured by community engagement then a compelling case can readily be made for the concerts’ collective breadth and depth. It’s personally satisfying to see that Nina Draganic, the programming director of the free World Music concert series, has not forgotten the often neglected “c” word—challenge—in the rush to maximize patron numbers.

This season the series encompasses nine diverse concerts embracing music blanketing the earth. I counted music from South Asia, East Asia, Western Europe, the Caucasus, North Africa, South America and the Caribbean.

On November 6 under the rubric “Many Strings Attached: Spotlight on Sarangi” Aruna Narayan, a pioneering sarangi virtuosa, headlines at the Richard Bradshaw Amphitheatre. The sarangi is a North Indian bowed 39-string instrument of considerable vintage, its playing technique challenging to tackle and supremely difficult to master. Ms. Narayan, the only woman to play this instrument professionally, is the daughter of the renowned sarangi master Pandit Ram Narayan. She single-handedly established the sarangi, formerly exclusively used to accompany vocalists, as a soloist in Hindustani classical music. She will perform in the classical kh jul manner a concert of ragas selected from those appropriate to the time of day, accompanied by the drummed metric framework provided by the tabla and by the tambura, the plucked string instrument that establishes the indispensable drone throughout the performance.

What is she doing when not performing at the COC? Narayan maintains an active sarangi teaching atelier at her home just north of the city and teaches it at regional schools. She also keeps up an international concert career, having appeared in recent years with her father at the BBC Proms, Royal Albert Hall and on India’s Doordarshan TV, as well as premiering the sarangi part in Nolan Ira Gasser’s World Cello for Cello and Orchestra with the Oakland East Bay Symphony. Nor has Narayan neglected home town audiences in her globetrotting. She’s appeared in the Music Gallery’s World Avant series, and crossed yet more musical borders in her 2007 performance with Toronto’s Tafelmusik Baroque Orchestra in a novel intercultural interpretation of Villa’dì’s Four Seasons.

**Darbazi:** November 13 the COC’s World Music concert series presents the Darbaz Georgian Choir directed by the charismatic tenor Shalva Makharashvili. The title of the concert, “Gideli,” means a grape har-
vest container. It’s not an unlikely thematic basket given that in Georgia fall is grape harvest season and the time to make the country’s favourite beverage from its juice. Many Georgian songs praise the vineyard, the grape and wine as divine gifts. Such songs are also characteristic of the supra—more of that later. The Darbazi choir’s appearance in the COC series is a sharp counterpoint to the solo virtuoso concert tradition exemplified by Aruna Narayan, reflecting instead a kind of music making which is community based and polyphonic.

Founded 17 years ago in Toronto, the Darbazi ensemble passionately and exclusively focuses on performing the traditional polyphonic music of the various regions of Georgia, a mountainous country at the crossroads of Europe and Asia. Darbazi’s concerts typically mine rich repertoire which ranges from meditative sacred Orthodox ecclesiastical chants to exuberant songs meant for horse riding, field working, drinking, dancing and general partying. An exciting new feature of their recent Toronto performances has been the addition of the Georgian dance group, Kakheti, with their elegant couple dances and hyper-extended male leaps and spins fuelled by sheer machismo.

When not performing at the COC, Darbazi—the core of which is composed of three women and seven men—does its share of gigs which include Toronto’s Fête de la Musique and First Night, Montreal’s World Music Festival, concerts in St. John’s, Newfoundland and New York City. Yet over the years, no matter the gigs on the table, the choir has been on a quest for an ever deeper understanding of the place of music in Georgian heritage and identity. Furthering this key mission, Darbazi returned last month from its latest visit to the Georgian motherland where they learned new song repertoire from legendary Georgian cantors. They were also featured performers at the Recital Hall of the Conservatoire in the country’s capital, Tbilisi, appeared on the Georgian TV channel, Lmedi, and were feted at several supers—that most Georgian of feasts—a key site for social and cultural interactions. Back in Toronto Darbazi also does weddings, baby showers and funerals. I’ve attended a number of Darbazi-powered Toronto supers. In fact an impromptu supra-like moment sprang up at one of my recent birthday parties. I always felt it was at these community events—after the staged concert—that these songs came to vivid, palatable life.

**Other Concert Picks:** At the top of the month is the Day of the Dead Festival, Mexico’s celebration of all that has passed, especially one’s ancestors—our Halloween, Harbourfront Centre is marking it with a wide range of daytime cultural events on November 3 and 4. Musical performers at the York Quay Centre include the guitarist Pedro Montejo, the Café Con Pan group, Jorge Salazar, Viva Mexico Mariachi and Jorge Lopez.

Also on November 3, Small World Music presents the well-known Cuban singer and guitarist Eliades Ochoa at the Danforth Music Hall Theatre. First propelled to international attention as a member of the unlikely chart-topping Buena Vista Social Club, Ochoa is considered one of Cuba’s top soneros. Proudly displaying his guajiro roots, his folksy music exemplifies one of the streams which feed into the powerful current of Cuban music. His repertoire includes songs in the son, Afro-Cuban, bolero, changüí and guaracha genres.

Staying with Cuban music, on November 9 Alex Cuba performs at Koerner Hall. The Cuban-Canadian singer, songwriter and multi-instrumentalist is launching his latest album *Ruída en el Sistema* (Static in the System), combining tasty elements of rock, pop, soul and Latin funk. In 2010, Alex Cuba was awarded a Latin Grammy for Best New Artist in addition to a nomination for Best Male Pop Vocal Album, so we know he has studio and vocal chops galore. In his new CD, four tracks in English demonstrate that he is settling nicely into his adopted land—yes, really, in Smithers, B.C.

November 7 at St. Stephen-in-the-Fields Anglican Church, Concerts at Midday presents Viktor Kotov on the haunting sounding duduk, an Armenian double reed instrument, accompanied by Raisa Orshansky on *tsimbal*, a trapezoidal hammer dulcimer from Belarus and Ukraine. Kotov’s arrangements of European classical instrumentals, jazz standards, blues, Broadway and film music serve as a basis for his improvisatory style of playing the duduk.

November 10 and 11 we move musically to an island at the other end of the globe, Japan. Toronto group Nagata Shachu, led by Kiyoshi Nagata, performs “Work Songs” at their 14th annual live show at the Enwave Theatre. Artistic director Kiyoshi Nagata, whose career spans 30 years, explains: “In Japan there is a saying, ‘Where there is work, there is song’...often cheerful and uplifting.” The concert, featuring many types of Japanese taiko, gongs, bells, wooden clappers, shakers, bamboo flutes and voice, is a tribute to labourers, farmers and fishermen.

The Métis Fiddler Quartet plays at the Alliance Française de Toronto on November 24. This young bilingual French-English group specialises in fresh and energetic interpretations of Canadian Métis and Native old style fiddle music passed down by elder masters from across Canada. This under-represented music chock full of wit, spirit and joy is worth searching out.

Touching on a few concerts early in December, on December 1 the Royal Conservatory presents Amanda Martinez at Koerner Hall. What more can I add to Metro’s assessment of Martinez’s Canadian-Latin singer-songwriter music, “reminiscent of the Latin songstress of days of old...strong and defiant while soft and vulnerable.” In this concert, featuring influences of flamenco and Afro-Cuban rhythms, bossa nova and Mexican folk music, she collaborates with Spanish producer Javier Limón.

December 6 the University of Toronto Faculty of Music stages its annual free “World Music Ensembles Concert” at the MacMillan Theatre, Edward Johnson Building. This year’s student ensembles include African Drumming and Dancing directed by Ghanaian master drummer Kwasi Dunyo, Klezmer by “klezpert” Brian Katz, and Japanese Taiko Drumming by sensi Kiyoshi Nagata. I used to attend this annual world music roundup eagerly when younger. Just two examples of my early discoveries were Balinese gamelan *Seman Pegulingan* and Southwest Iranian coastal folk music. What in the world will you discover?

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


There have been so many books about jazz it is difficult to know what to buy—histories, biographies, essays, criticisms and some by superior writers such as Ralph Ellison, Gary Giddins, Nat Hentoff, Albert McCarthy, Albert Murray and Scott Yanow.

But very few are as entertaining as Jake Hanna, The Rhythm And Wit Of A Swinging Jazz Drummer, a new addition to the ranks.

Jake Hanna was one of the great drummers but just as well known for his wit. He had an irrepressible sense of humour which endeared him to audiences and fellow musicians. In the band room he was always a centre of attention and wherever he was there was always laughter.

It was surely just a matter of time before somebody decided that there had to be a book about him and, to borrow the name of a jazz standard, “Now’s The Time.” The author is Maria S. Judge and she knew the Hanna family very well—she is, in fact, Hanna’s niece and a published writer of several books.

The early part of the book deals with the Hanna family and no other writer could have gone into more detail or have given a better insight into the environment that produced a man destined to become one of the legends of jazz.

The bulk of the work consists of anecdotes, remembrances by members of Hanna’s jazz community and contributions from friends and acquaintances. Together they convey a colourful picture of the drummer/raconteur who has left an indelible mark on the lives of so many of us.

He was the master of the one-liner on stage and off: “So many drummers, so little time.” Not all of them were original but somehow Hanna took ownership of them. If he liked you it was for life; if he didn’t it was also a pretty permanent arrangement. He was straight ahead in the way he played drums and straight as a die in the way he lived life.

Hanna could have been a great stand-up comedian, but was occasionally, in a friendly way, on the receiving end as when drummer Danny D’Imperio saw him come into the club and acknowledged him as “not just any old Tom-Tom Dick Dick or Harry Harry!” For once Hanna had no comeback.

It won’t spoil the book for you if I drop in a couple of stories from it like the time when Hanna was playing the Merv Griffin show and a famous singer agreed to an impromptu performance and said to him, “Give me four bars.” Hanna called out the names of four of the New York City bars where musicians hung out: “Charlie’s, Junior’s, Joe Harbors and Jim and Andy’s!”

Or the time when Mel Brooks and Carl Reiner were guests and people were panicking because Reiner was late. When he got there he was berated by Brooks. Reiner explained that he had just been to the doctor and was told he had arrhythmia, to which Hanna promptly responded “Who could ask for anything more…”

This is also a great “loo” book; in fact you should maybe buy two copies, one for your bookshelf and another for visitors who have to “spend a penny,” to coin, literally, a saying from my youth.

If you ever met Jake Hanna you will want to have this book. If he is only a name to you please buy it and enjoy getting to know him.


MR. ED: Jake Hanna was a huge fan of Ed Bickert, which will come as no surprise to anyone who heard Ed play. After the death of his wife Madeline, Ed retired from playing. I remember the evening very well. I was giving a concert of Ellington’s sacred music that night and at intermission we heard about Madeline’s passing. After that Ed simply stopped playing: a few years earlier he had had a fall on ice and suffered severe injuries to both arms from which he never completely recovered and with his wife’s death he simply didn’t have the will to keep on playing. No amount of coaxing could make him change his mind although he still shows up to hear musicians he likes.

I have a lasting memory of a recording session with Ed. The British trumpet player/bandleader Humphrey Lyttelton was in town and John Norris decided to make an album with him for Sackville Records.

The rest of the band included Neil Swainson on bass, Terry Clarke, drums, myself and Bickert. The music consisted of all originals by Humph, who showed up with no music! He would sing the various themes and we would go from there. Ed worked his magic and turned every number into music that was beautifully structured harmonically.

Like a lot of musicians I rarely listen to my own recordings, but when I do hear a track from that session it sounds like it had been all done in one afternoon.

Well, on November 6 at the Glenn Gould Studio, you are invited to “Ed Bickert at 80: A Jazz Celebration,” with a line-up that includes Don Thompson, Neil Swainson, Reg Schwager, Terry Clarke, Oliver Gannon and others. Tickets are $45. Proceeds go to the Madeline and Ed Bickert Jazz Guitar Scholarship Fund.

Happy listening and, as Ted O’Reilly used to say when he signed off, “Think nice thoughts.”

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

He can be contacted at jazznotes@thewholenote.com.

Beat by Beat | Jazz Notes

St. Philip’s Anglican Church

- Sunday, Nov 11, 4pm
  ZimZum Jazz Vespers
- Sunday, Nov 25, 4pm
  Peter Toggi Trio Jazz Vespers
- Sunday, Dec 2, 4pm
  Pat Murray Quartet Mostly Beatles
- Sunday, Dec 16, 4pm
  Beverly Taft Quartet Christmas Jazz

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November 1 – December 7, 2012

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www.thereslifehere.org

Admission is free; donations are welcome.
Talk about the element of surprise! In November of 2008, I was given the task of reviewing Lina Allemano’s third recording, Gridjam. Truth be told, I accepted the assignment wearily and wasn’t expecting to enjoy the CD nearly as much as I did, if only because at that time I thought I did not like avant-garde jazz. Isn’t it funny how we think we don’t like a certain genre, be it early music or hip hop, thereby prejudging a whole category of music based on its style, as opposed to its substance? Inevitably this brings one to Duke Ellington’s famous quote: “There are only two kinds of music: good and bad.” The Lina Allemano Four, pictured above, just might make a fan out of folks who don’t believe they “like” cutting edge, contemporary jazz. This month they release Live at the Tranzac, recorded at one of Toronto’s most essential spaces for creative music.

The record is the band’s fourth CD and has already received some nice reviews in Europe according to Allemano. “It’s our first live recording, mixed, and mastered it. We had great audiences all of those November nights and their enthusiasm is on the recording. Fedge has done a brilliant job of capturing the live sound of the band. It’s released on Lumo Records, which is my own label. (Fedge also is responsible for our YouTube videos of the band’s performances at the Tranzac.) The music is all my original music which was workshopped during our various performances at the Tranzac.”

Allemano’s devilish, deliciously dissonant compositions are just the tip of the cool iceberg: her musical choices are unquestionably exceptional and she could not ask for a more formidable supporting cast: Brodie West on alto sax, Andrew Downing on bass and Nick Fraser on drums. The group has been playing the Tranzac’s Southern Cross room once a month since about 2006.

“What do we love about the Tranzac? So many things!!!” writes Allemano. “The Southern Cross room sounds amazing acoustically, which is perfect for us as an acoustic avant-garde jazz band. The audiences are always great—they listen and they give back their energy to the musicians. The Tranzac has a very comfortable atmosphere that allows us and the music to breathe and to grow. We can take musical chances there. There is a real community feeling there...amazing and supportive and welcoming. It’s a nonprofit mentality and the programming supports all types of music that is generally alternative and non-mainstream—such an important place for musicians in Toronto, for artistic music to thrive and grow and to push the boundaries. It is just enough off the beaten path that it has kept a slightly underground feel to it, which I think keeps things real. It’s my favourite place to play in Toronto, and has been for years—it’s a special place and it has been really important for me personally to develop all three of my bands there over the years. Thank you, Tranzac!!”

The Lina Allemano Four’s Live at the Tranzac CD release takes place right where it was recorded on November 11 at 9:30pm.

Meanwhile, a brand new group, the Ken McDonald Quartet, led by bassist Ken McDonald, is starting a monthly residence at the Tranzac’s Southern Cross room November 20.

Sound Advice continues on page 54

In last month’s column I solicited responses on selecting band repertoire and programming. While I would still love to hear from more readers on these topics, the responses received to date were very welcome.

On the subject of who should have a say in these matters, most people indicated that they would like to have a greater voice, but had reservations on how to establish a decision making system. Fred Cassano from the Columbus Centre Concert Band pointed out that, in addition to other considerations, their library is influenced by their main sponsor and tailored to their main audiences. Since the Columbus Centre Centre bills itself as “the heart of Toronto’s Italian community,” it is only natural that this band has a greater percentage of Italian music than other bands might have. In fact the band has already built a program for next year around the theme of the 150th anniversary of the unification of Italy, and another to honour the 200th anniversary of Verdi’s birth. As for additions to our list, they suggest Neapolitan Overture, Verdi’s Nabucco and Grand March from Aida, Count Basie Salute, Souza marches, Dixieland Band selections (featuring soloists) and music from The Lion King.

Last month I also asked for some suggestions to add to a list of “hackneyed or over-performed works.” From responses to date, Harold Walters’ Instant Concert is a front-runner followed closely by his Hootenanny. However, as Fred Cassano also mentions, Instant Concert is a “crowd pleaser.” It’s a matter of reconciling the different preferences between performers and audiences. Personally, having had to play each of these works many times per year for the past 45
Three works which fall into that category have come to my attention in recent months. Commissioned by the Kobe Symphonic Band in Japan, \textit{Tanczi} (2006) is a set of three Russian dances by Belgian composer Jan Van der Roost. Not for the faint of heart, this is an ideal selection to provide rehearsal challenges to all sections of the band. Once mastered, it is a very rewarding number for the audience. Another good contemporary choice is \textit{Concerto d’Amore} (1995) by Dutch composer Jacob de Haan. It provides challenges and entertainment. Another is \textit{Transformations} by American composer Robert Longfield (2003). Commissioned for a school music festival in Dade county Florida, this work develops a wide series of variations based on the musical notes DADE in honour of the county where it was first performed. While a good reading exercise, it is less entertaining for an audience than the other two.

As was mentioned in the September issue, the last weekend in September was designated as the third annual Culture Days weekend. My only foray was to accept the invitation of the Hannaford Street Silver Band to sit in and join them for an afternoon of music making. With a prior morning rehearsal elsewhere on trombone, I had a choice to make. Should I take the trombone and switch from bass clef to treble clef, or should I try something bolder. There was an instrument lurking in one of my closets which hadn’t seen the light of day for over 25 years; an E-flat horn.

Some call this E-flat horn an alto horn and some call it a tenor horn. By either name it is normally never seen anywhere but in a brass band. Here was my chance. So, in the space of a couple of hours, it was a switch from a B-flat slide in bass clef to a three-valve horn in treble clef. “Never fear” thought I, “the Hannaford folks will have simple music for us visitors.” The first couple of numbers were just fine. Hymns are always a good way to get the tuning settled. Then it happened. In rapid succession, we went through the two suites for military band by Gustav Holst followed by Mozart’s \textit{Marriage of Figaro Overture}. The parts for my newly adopted instrument were more challenging than I expected. The “peck horn,” as it is sometimes referred to with some derision, gained new respect from me. If the hospitable hosts of this worthwhile event do it again next year, I’ll be there.

While on the subject of the Hannaford Street Silver Band, they have a very special treat for lovers of brass band music. Their first concert of the season, “Trumpets of the Angels,” on Saturday November 3 at 8pm in the Metropolitan United Church, will feature the renowned British composer and conductor, Edward Gregson, leading the HSSB in performances of his brass band masterworks, \textit{Trumpets of the Angels} and \textit{Rococo Variations}. The HSSB will also premiere John Burge’s \textit{Cathedral Architecture}, commissioned by the HSSB, with organ virtuoso William O’Meara, and the beloved overture, \textit{Fall Fair}, by Godfrey Ridout in a newly authorized transcription by Stephen Bulla.

As for what is happening on the community band scene, I am happy to report that the new Brampton Youth Concert Band is now in full swing under the direction of their new music director, Susan Barber Kahro. If you live in the area and have a young musician in the family, here’s a great opportunity. For additional information, including how to join and membership fees, visit their website at brampton-concertband.com. Also on the youth band scene, the 2013 National Youth Band of Canada will be meeting in New Brunswick and Nova Scotia from April 27 to May 5, 2013. Musicians 16 to 21 years of age are encouraged to audition by December 1, 2012. For more information visit their website at canadiantuba.ca.

Over the past few weeks we have received far more information on community band activities than can be included in this month’s column. On the New Horizons front, there are now six bands at three levels with over 100 regular members. This year, the Canadian Band Association (Ontario) held its Community Band Weekend in Richmond Hill on October 13 and 14, with host band, the Silverthorn Symphonic Winds. On the first day as many as 50 band members from various community bands across the province, along with the Silverthorn Symphonic Winds, rehearsed seven selections, each with a different conductor. The second day featured a concert at the Richmond Hill Centre for the Performing Arts.

It may be rushing things a bit, but we are already getting information on Christmas concerts. The Markham Concert Band is presenting “A Seasonal Celebration” on Sunday, December 2, 2012. It will include Tchaikovsky’s \textit{Nutcracker Suite} with guest harpist Kate Kunkel, as well as the Brass Quintet from the band of HMCS York, Toronto’s Naval Reserve Division.

\textbf{DEFINITION DEPARTMENT}

This month’s lesser known musical term is Articulosis, to be unable to play staccato. We invite submissions from readers. Let’s hear your daffynitions.

\textit{Jack MacQuarrie plays several brass instruments and has performed in many community ensembles. He can be contacted at bandstand@thewholenote.com.}
October’s magazine contained our annual BLUE PAGES DIRECTORY of concert presenters. The following presenters’ profiles “missed the mag” so instead we welcome them here and online at thewholenote.com:

**LARKIN SINGERS**
The Larkin Singers, a 16-voice chamber choir, has quickly established itself as one of the finest examples of Canada’s strong choral heritage, dedicating itself primarily to renaissance and baroque repertoire. Founded in 2008 under the direction of Matthew Larkin, the choir is formed of professional choral scholars from the Toronto area. The Larkin Singers has had successful tours to Bristol, UK (as resident choir at Bristol Cathedral) and to New York City, and has also presented concerts in Ottawa, London and Kingston. In 2008, the Larkin Singers released its first recording, A New Work Is Come on Hand, featuring music of the Christmas season by Bach, Vaughan Williams, Howells, Ord and others.

Now in its fifth season, the Larkin Singers presents a three concert subscription series as well as outreach and collaborative performances throughout Ontario.

Robin McLean, general manager
info@larkinsingers.com
www.larkinsingers.com

**OAKVILLE CHILDREN’S CHOIR**
Internationally renowned OCC consists of six choirs, ranging from the Little Notes Preparatory Choir Program to the SATB choir for boys with changed voices, A Few Good Men. The OCC provides a comprehensive music education program for 150 auditioned choral scholars from the Toronto area. The OCC participates in weekend excursions involving festivals, retreats, competitions and workshops. The OCC is a high profile community ambassador and is proud to perform at many public functions and private events in the Oakville area. Educational programs emphasize music theory, stage comportment, choral movement and dance and its Young Leaders Program teaches mentorship skills. The OCC’s 2012/13 season’s concerts are “Go Tell It on the Mountain” (December 8), “Community Carols” (December 15) and “Singing Our Stories” (May 11).

The OCC has released several CDs and has won numerous awards, most recently two gold medals at the 2012 World Choir Games and the Cogeco Stars Among Us Arts Organization of the Year in Oakville. At its artistic helm is music director Sarah Morrison, recipient of the Leslie Bell Award for Conducting.

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www.oakvillechildrenschoir.org

continues on page 59
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 Barrie, Brantford, Cambridge, Collingwood, Dundas, Elora, Goderich, Guelph, Hamilton, Huntsville, Kingston, Kitchener, London, Meaford, Midland, Orillia, Peterborough, Port Hope, St. Catharines, Waterloo and Welland. Starts on page 51.

C. IN THE CLUBS (MOSTLY JAZZ) is organized alphabetically by club. Starts on page 54.

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 56.

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 We are now accepting listings for the period covering December 1 2012 to February 7 2013. All listings must be received by 6pm Thursday November 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

MUSICAL THEATRE

The following musicals appear only once in our daily concert listings on the date of the first performance falling within the date range covered in this issue; first performance dates and times are noted below:

• November 01
  • 8:00: Mirvish Productions. La Cage aux Folles. Runs to Nov 18 (GTA)
  • 8:00: Mirvish Productions. Sister Act. Runs to Nov 4 (GTA)

• November 14
  • 8:00: Tarragon Theatre. Miss Caledonia. Runs to Nov 22 (GTA)

• November 23
  • 7:00: Ross Petty Productions. Snow White: The Deliciously Dopey Family Musical!
  Runs to Jan 5, 2013 (GTA)

Thursday November 01


• 12:10: Nine Sparrows Arts Foundation/Christ Church Deer Park, Lunchtime Chamber Music. Matthew Ross, trompet; Florence Mak, piano, Christ Church Deer Park, 1570 Yonge St. 416-241-1298. Free, donations welcome.


• 12:30: Canadian Opera Company. Die Fledermaus. Johann Strauss II. Matthew Stevens, tenor (Gabriel von Eisenstein); Tamara Wilson, soprano (Rosalinde); Laura Tucker, mezzo (Prince Orlofsky); Ambur Braid, soprano (Adèle, Nov 1); Mireille Asselin, soprano (Adèle, Nov 3); and others; CBC Orchestra and Chorus; Johannes Debus, conductor; Christopher Alden, director. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. $12–$43; $22(under 30). Also Nov 3 (mat).

• 7:00: Opera by Request. Evening of Arias and Duets. Deena Nickleford, soprano; Andrew Saucier, tenor; and others; COC Orchestra and Chorus; Angela Meade, soprano (Adele, Nov 12); Mireille Asselin, soprano (Adele, Nov 14); and others; Philadelphia Orchestra, Yannick Nézet-Séguin, conductor. Roy Thomson Hall, 383 King St., 416-368-0200. $22–$159. Also Nov 4–7.

• 8:00: Art of Time Ensemble. The War of the Worlds. Live on stage as Orson Welles’ radio drama featuring nine-piece radio orchestra. jean Cullen, Nicholas Campbell, Marc Bendavid, actors; John Johnson, bass clarinet; Al Kay, trombone; Kevin Turcotte, trumpet; Les Alt, flute; Ben Cruchley, piano; and others; Andrew Burashko, director and conductor. Emagine Theatre, Harbourfront Centre, 231 Queen’s Quay W. 416-973-4000. $25-45. Also Nov 2–4; start times vary.

• 8:00: Corporation of Massey Hall and Roy Thomson Hall. Gentry LeVerte. Blues, soul and gospel singer. Winter Garden Theatre, 189 Yonge St. 416-872-4255. $29.50–$49.50.

• 8:00: Fallen Rock Productions. The Rocky Horror Show. Music and lyrics by Richard O’Brien. Scott Pietrangeli, music director; Jason Spetter, stage director; Amanda Nagy, choreographer; and others. Randolph Theatre, 763 Bathurst St. 416-978-8849. $20–$50. Also Nov 2, 3.

• 8:00: Gallery 345. Shriantha Beddigamage. Quartet: ‘Identity’ CD Release. Shriantha Beddigamage, baritone sax; Dave Restivo, piano; Mike Downes, bass; Mark Kelso, drums; guest: Lamell Lewis, drums. 345 Sorauren Ave. 416-822-9781. $20; $15(artists work). Also Nov 3.

• 8:00: Lower Ossington Theatre. The Rocky Horror Show. 100A Ossington Ave. 416-915-6747. $45–$445. Also Nov 2, 3.


• 8:00: Mirvish Productions. The War of the Worlds. Runs to November 18. Start times vary.


Noon at Met - Fall 2012

Free informal concerts on Thursdays from 12:15 - 12:45

Nov. 1 Tim Kauk, baritone
Rebecca Booker, piano
Nov. 8 Tom Fitzches, organist
Nov. 15 Federico Andreoni, organist
Nov. 22 Sarah Svendsen, organist
Nov. 29 Peter Bishop, organist and
Alexa Wing, soprano
Dec. 6 Conrad Gold, organist

Music at Metropolitan
Metropolitan United Church
56 Queen Street East
(at Church Street), Toronto
416-363-0331 (ext. 26)
www.metunited.org
November 1 – December 7, 2012

**November 2012**

**GALLERY 345**

345 SORRELLS AVENUE
416-822-6761

(formerly the Canon), 244 Victoria St. 416-872-1212. $45–$130. Runs to November 4. Start times vary.

- **8:00:** Musideum. *Wendy Lands, singer-songwriter.* 401 Richmond St. W. 416-599-7323. $10.
- **8:00:** Opera York. *La Traviata.* Verdi. Mirela Tafaj, soprano (Violetta); Riccardo Iannello, tenor (Alfredo); Jeffrey Carl, baritone (Geronte); and others; Sabatino Vacca, conductor. Richmond Hill Centre for the Performing Arts, 10288 Yonge St., Richmond Hill. 905-787-8611. $40–$150. Also Nov 3.
- **8:30:** Spectra Musique. *Susie Arioki, jazz vocals.* With Jordan Officer, guitar; Bill Gossage, bass; Tony Albino, drums; Cameron Wallis, saxophone. Hugh’s Room, 2261 Dundas St. W. 416-531-6004. $25.00/$25(ad).

**Friday November 02**

- **7:30:** Opera Atelier. *Der Freischütz.* Weber. Krešimir Špicer, tenor (Max); Vasil Garvanliev, baritone (Kaspar); Meghan Lindsay, soprano (Agathe); Curtis Sullivan, bass-baritone (Samiel); and others; Tafelmusik Orchestra, David Fallis, music director; Marshall Pynkoski, stage director. Elgin Theatre, 189 Yonge St. 1-855-622-2787. $35 and up. Also Nov 3.
- **8:00:** Tarragon Theatre. *Miss Caledonia.* One-woman show written by M. A. Johnson, with original score by A. Porter. Young farm girl, desperate to escape the drudgery of 1890’s rural life, dreams of becoming a movie star and enters as many pageants as possible to set her on her path. Featuring Melody A. Johnson; Alison Porter, violin; Rick Roberts and Aaron Willis, directors. Extra Space, 30 Bridgman Ave. 416-531-1827. $40–$53; $38–$43; $13rush seats Fri eve and Sun matt; Nov 1(PWYC). Runs to Nov 22. Start times vary.
- **8:00:** Toronto Symphony Orchestra. *La vida breve: A Spanish Opera.* de Falla: *La vida breve* (opera in concert with English surtitles); also Beethoven: Symphony No.8. Toronto Mendelssohn Choir; Nancy Fabiola Herrera and Cristina Faus, mezzo; Vincente Omubuela and Gustavo Peña, tenor; Pablo Sánchez-Villegas, guitar; Núria Pomares, flamenco dancer; and others; Rafael Frühbeck de Burgos, conductor. Roy Thomson Hall, 60 Simcoe St. 416-365-4828; 329–$145. Also Nov 3.
- **8:30:** Opera Atelier. *Der Freischütz.* Weber. Krešimir Špicer, tenor (Max); Vasil Garvanliev, baritone (Kaspar); Meghan Lindsay, soprano (Agathe); Curtis Sullivan, bass-baritone (Samiel); and others; Tafelmusik Orchestra, David Fallis, music director; Marshall Pynkoski, stage director. Elgin Theatre, 189 Yonge St. 1-855-622-2787. $35 and up. Also Nov 3.
- **8:00:** Amici Chamber Ensemble. *Influence & Inspiration.* Beethoven: Piano Quintet; *Archduke* Trio for clarinet, cello and piano; Ravel: Habanera; Menotti: Sonata for two celli and piano. Sarah Jeffrey, oboe; Michael Sweeney, bassoon; Daniel Haas and David Hetherington, cello; Joaquin Valdepeñas, clarinet; Nolja Kradjan, piano. Mazoleni Hall, Royal Conservatory, 273 Bloor St. W. 416-408-0206. $45; $40(st); $10(tot).
- **8:00:** Art of Time Ensemble. *The War of the Worlds.* See Nov 1.
- **8:00:** Aurora Cultural Centre. *David Franczy.* Folk and roots artist. 22 Church St., Aurora. 905-713-1818. $25.

**JAZZ**

Mike Murley performs with the 10 O’Clock Jazz Orchestra (Nov 20). Vocal Jazz Ensemble & 11 O’Clock Jazz Ensemble in concert (Nov 28).

**LEARNING**

Edith Wiens Voice Master Class (Nov 5); Lecture by Dr. Concetta Tomaiolo titled *The Real Experience Behind Oliver Sacks’ Stories* (Nov 8); Music Care Conference (Nov 10); Menahem Presser Master Class (Nov 27).

**THEATRE**

David Briskin conducts the UTSO in Stravinsky’s *Firebird Suite,* Liatos’ *Kikimora,* and Sibelius’ *Violin Concerto,* featuring student soloist Emily Krupse (Nov 1).

**OPERA**

The Opera Division presents Donizetti’s *L’elisir d’amore* in MacMillan Theatre (Nov 22-25). Sandra Horst, conductor; Michael Patrick Albano, director.

**ENSEMBLES**

Edith Wiens Voice Master Class (Nov 5); Lecture by Dr. Concetta Tomaiolo titled *The Real Experience Behind Oliver Sacks’ Stories* (Nov 8); Music Care Conference (Nov 10); Menahem Presser Master Class (Nov 27).

**VISITORS**

Adrienne Pieczonka is the John R. Stratton Visitor (Nov 14-16); Menahem Presser is the Lorand Fenyves Resident Artist (Nov 26-27).

**CHAMBER**

Joe Macerollo and Peter Stoll join forces to perform music for accordion and clarinet (Nov 5); Cecilia String Quartet performs Brahms’ Piano Quintet with Menahem Presser (Nov 26).
A. Concerts in the GTA

- **8:00:** Fallon Rock Productions. *The Rocky Horror Show.* See Nov 1.
- **8:00:** Gallery 345. *Lovers and Coquettes: An Evening of Opera and Song.* Leigh-Ann Allen, soprano; Michelle Garlough, mezzo; Marka’ Nash, piano. 345 Sorauren Ave. 416-822-9781. $20; $15(students/art workers); $10(students).
- **8:00:** Living Arts Centre. *José Feliciano.* 4141 Living Arts Dr., Mississauga. 905-306-6000. 450–495.
- **8:00:** Lower Ossington Theatre. *The Rocky Horror Show.* See Nov 1.
- **8:00:** Victoria College Choir. *Fall Concert.* Frank: Mass in A; Puccini: Requiem. Taylor Sullivan, conductor. Victoria College Chapel, 73 Queen’s Park. Free.

**Saturday November 03**

- **1:30 to 5:30:** Harbourfront Centre. *Day of the Dead Festival.* Mexican cultural festival, featuring various activities and performances, including music by Pedro Montejo Jorge Salazar, Café Con Pan, Jorge Lopez and Viva Mexico Mariachi. York Quay Centre, 235 Queen’s Quay W. 416-971-4000. Free. Also Nov 4.
- **2:00:** Art of Time Ensemble. *The War of the Worlds.* Also at 8:00. See Nov 1.

**Sunday November 04**

- **11:00 am:** Windsor Arms Hotel. *Jazz Brunch.* Colleen Allen, saxophone; Trevor Giancola, guitar. 18 St. Thomas St. 416-491-1234. $25.
- **2:00:** Stephen Fraser, organ. *In Recital.* Works by Bales, Bieke, Mutaf and S. Fraser. Grace Church on-the-Hill, 300 Lonsdale Rd. 416-498-7884. Freewill offering.
- **2:00:** Toronto Beach Chorale. *Beauty Voiced: Bach in the Beach, Bach in the Bank.* Cantor: Brownman Ali. Piano. West End Baptist Church, 3049 Dundas St. W. 647-388-6676. $15. Also Nov 1 (College Street United Church), 4 (London).
- **2:00:** Opera by Request. *L’Elixir d’Amore.* Donizetti. Marissa Solow, soprano (Adina); Zachary Gore, tenor; John MacCallum, contralto; William Booth, baritone; Michael Newell, tenor. 345 Sorauren Ave. $15; $25(students); $35(families).
- **2:00:** University of Toronto Faculty of Music. *Choirs in Concert: When Music Sounds.* Celebrating the 80th birthday of Ruth Watson Henderson. Watson Henderson: Creation’s Praise; Make Me a World (text by J.W. Burge); Make Me a World (text by J.W. Burge). 416-491-1234. $25.
- **3:00:** Somny Ochs. *Phil Ochs Song Night: A Generous Common Thread.* With Bill Garrett and Sue Lothrop, Pat Humphries and Sandy Otapow, Al Parrish, Evelyn Parry and Zach Stevenson. St. Simon’s Anglican Church, 525 Bloor St. E. 416-491-5022. $25; $15(students/unemployed).
- **8:00:** Art of Time Ensemble. *The War of the Worlds.* Also at 2:00. See Nov 1.
- **8:00:** Corporation of Massey Hall and Roy Thomson Hall. *Rose Cousins, guitarist/vocalist/ song-writer.* Glenn Gould Studio, 250 Front St. W. 416-872-4255. $28.50.
- **8:00:** Lower Ossington Theatre. *The Rocky Horror Show.* See Nov 1.
- **8:30:** Harper Green Jewish Theatre Company. * 운영의 힘.* See Nov 1.
- **8:00:** Ontario Philharmonic. *Shlomo Mintz, Violin Legend: Celebrating 50 Years on Stage.* Tchaikovsky: Violin Concerto in D Op.78; Symphony No.5 in e Op.64. Marco Parissotto, director. Regent Theatre 50 King St. E., Oshawa. 905-721-3392 x2. 455–458; 445–458.
- **8:00:** Opera York. *La Traviata.* See Nov 1.
- **8:00:** Toronto Symphony Orchestra. *La via breve: A Spanish Opera.* See Nov 1.

**Monday November 05**

- **7:00:** University of Toronto Faculty of Music. *Evening of Arias and Duets.* Deena Nickleford, soprano; Sangeeta Ekambaram, soprano; Roberta Knoth, piano. West End Baptist Church, 3049 Dundas St. W. 647-388-6676. $15. Also Nov 1; $25(students); $35(families).
- **8:00:** Toronto Symphony Youth Orchestra. *In Concert.* Tchaikovsky: Suite from Swan Lake; Shostakovich: Symphony No.5; Vivaldi: Oboe Concerto in a. Hugh Lee, oboe; Shalom Bard, conductor. Centre for the Arts, St. Michael’s College School, 1515 Bathurst St. 416-583-4823. $16–27.
- **8:00:** Cathedral Church of St. James. *Twilight Recitals.* Arturo Andino, organ. 65 Church St. 386-7885 x231. Freewill offering.
- **5:00:** Nocturnes in the City. *Zemljanski Quartet.* St. Wenceslas Church, 496 Gladstone Ave. Ave. 269-234-0246. $15(students).
- **7:00:** Musindina. *Brownman All.* 416-599-7323. $10.

**December 23**

- **10:00 am:** einer Konzertreihe at Hugh’s Room. *Hugh’s Room.* See Nov 1.
- **2:00:** Toronto Symphony Orchestra. *In Concert.* Tchaikovsky: Suite from Swan Lake; Shostakovich: Symphony No.5; Vivaldi: Oboe Concerto in a. Hugh Lee, oboe; Shalom Bard, conductor. Centre for the Arts, St. Michael’s College School, 1515 Bathurst St. 416-583-4823. $16–27.
Tuesday November 06

- 5:00: Musicideum. Sandra Taylor, singer-songwriter. 401 Richmond St. W. 416-595-7332. PWYC, $20 suggested.

Wednesday November 07

- 7:00: Jennifer “Red” Thorne Presents. Ed Bickert at 80: A Jazz Celebration. Neil Swainson, bass; Reg Schwager, drums; Oliver May, saxophone; Kevin Turcotte, trumpet; Mike Murphy, saxophone; Don Thompson, basspiano; and many others; Katie Malloch, host. Glenn Gould Studio, 250 Front St. W. 416-872-4255, 647-694-1160. $45. Proceeds to the Madeline and Ed Bickert Jazz Guitar Scholarship Fund.

Thursday November 08

- 7:00: Tafelmusik. Mozart’s World. Haydn: Symphony No.52; Mozart: Violin Concerto in A K219; Symphony No.10. also works by Bech and Kroux. Guest: Gottfried von der Glotzy, conductor; and violin and viola. Trinity St. Paul’s Centre, 427 Bloor St. W. 416-964-6337. $36; 485; $29–$77(st); $16–$77(35 and under). Also Nov 8–11; start times vary.
- 7:30: Essential Opera. The Threepenny Opera (Die Dreigroschenoper). Weill: The Threepenny Opera and other works. Jeremy Ludwig, baritone (Macheath); Maureen Curt(soprano) (Polly); Erin Bardua, soprano (Lucy); David Roth, baritone (Peachum); Heather Jenson, mezzo (Mrs. Peachum); Cathy Nosaty, director. Heliconian Hall, 35 Hazelton Ave. 647-241-1298. Free, donations welcome.
- 8:00: Toronto Public Library, Northern District. The Extraordinary Life and Beautiful Songs of Marlene Dietrich. Performed by Ammamaria Eiser. 40 Orchard View Blvd. 416-303-7619. Free. Presented as part of the Toronto Jewish Film Festival.
- 7:30: Brampton Music Theatre. The Secret Garden. Music by L. Simon, lyrics and libretto by B. M. Norman. Rose Theatre Brampton, 1 Theatre Ln., Brampton. 905-874-2800. $28; $24(sen); $18(under 13). Also Nov 9, 10;mat and eve.
- 8:00: Corporation of Massy Hall and Roy Thomson Hall. Chilly Gonzales Solo Piano II. Winter Garden Theatre, 189 Yonge St. 416-872-4255. $29.50–$39.50.
- 8:00: Corporation of Massy Hall and Roy Thomson Hall. Royal Wood, singer-songwriter. Winter Garden Theatre, 189 Yonge St. 416-872-4255. $29.50–$39.50.

Friday November 09

- 7:30: Opera by Request. Don Giovanni. Mozart. John Kirby, baritone (Don Giovanni); Marco Petricchi, bass-baritone (Leporello); Erin Stone, soprano (Elvira); Piotr Popow, Bass (Leporello); Septimo, baritone (Don Ottavio); and others; William Shokhoff, piano. College Street United Church, 452 College St. 416-455-2385. $20.
Saturday November 10

• 1:00: Brampton Music Theatre. The Secret Garden. See Nov 8.

• 3:00: Metropolitan Connection. Musical Matinées at Montgomery’s Inn. Natalya Lepeshkina, piano. Montgomery’s Inn, 4709 Dundas St. W. 647-955-2108. $22; $12.50(st).

Cathedral Bluffs Symphony Orchestra
8 pm Saturday November 10
BRAHMS Piano concerto no. 1 with acclaimed pianist Peter Langworthy
R.C. HO THEATRE
5183 Sheppard Ave E. Scarborough
345 Sorauren Ave. 416-923-8137. 17.

A. Concerts in the GTA


• 8:00: group of twenty-seven. The Subversion Project. Beethoven: Symphony No.1; Prokofiev: Symphony No.1; Zorn: Cobra; Bah: and man will only grieve... Nadina Mackie Jackson, bassoon; Vanessa Arvskin, narrator; Eric Petriku, conductor. Grace Church on-the-Hill, 300 Lansdale Rd. 1-800-639-3006. $30; $20(st); $15(under 30).


• 8:30: Show One Productions. My Name Is Not Carmen! See Nov 8.

• 8:30: Tafelmusik. Mozart’s World. See Nov 7.

• 8:00: That Choir. That Choir Remembers. Allegri: Miserebre Mei; Gorecki: Totus Tuus; Rocco; and others; Nichole Bellamy, piano and Matthew Shubin, bassoon. 345 Sorauren Ave. 416-923-8137. 15. $15(st).


Sunday November 11

• 8:00: Cathedral Bluffs Symphony Orchestra. In Concert. Brahms: Piano Concerto No.1; Symphony No.3. Peter Langworthy, piano; Norman Reintamm, conductor. P.C. HO Theatre, 5183 Sheppard Ave E. Scarborough. 416-628-9195. $25; $20(sr/st); free(under 12). Also Nov 11(mat).

• 8:00: Music Gallery. Post-Blackadder Series. Francs-Marie Uitti, cello. Harvey: Curve with Plateaux; Geoffrey: Luminous Reflection of Metallic Direction; Bie wax: Roman Holiday Blues (Canadian premiere); Ueno: Age of Aircraft (Canadian premiere); Staniland: Still Turning (world premiere); and other works. 197 John St. 416-204-1080. $25/$20(ad/ad).


• 8:00: Tafelmusik. Mozart’s World. See Nov 7.
November 1 – December 7, 2012


 THE LATVIAN RADIO CHOIR
 One of the world’s greatest chamber choirs + 4 university choirs

 NOVEMBER 11 at 3:00 PM soundstreams.ca


 WEDNESDAY NOVEMBER 14


 • 7:30: Toronto Mendelssohn Choir. Cammina Burana. Orff: Carmina Burana; Dove: The Passing of the Year; Whitacre: Cloudburst. Noel Edison, conductor; guests: TorQ Percussion Quartet; James Bourne, piano; Michel Ross, piano; Lesley Bouza, soprano; Christopher Mayell, tenor; Michael Nyby, baritone. Koerner Hall, 273 Bloor St. W. 416-408-0208. $53–$87; $47–$81; $25(10 and under).

 Thursday November 15


 • 7:30: Toronto Mendelssohn Choir. Cammina Burana. Orff: Carmina Burana; Dove: The Passing of the Year; Whitacre: Cloudburst. Noel Edison, conductor; guests: TorQ Percussion Quartet; James Bourne, piano; Michel Ross, piano; Lesley Bouza, soprano; Christopher Mayell, tenor; Michael Nyby, baritone. Koerner Hall, 273 Bloor St. W. 416-408-0208. $53–$87; $47–$81; $25(10 and under).

 Friday November 16


 Saturday November 17


 Monday November 12


 Tuesday November 13

 • 12:00 noon: Canadian Opera Company.


 Wednesday November 14


 Thursday November 15


 Friday November 16

 • 4:00: Cathedral Church of St. James. Twilight Recitals. Andrew Adair, organ. 65 Church Street. 416-364-7865 x231. Freewill offering.


 • 4:30: Wesley Mimico United Church. The 4 Mecs: Voices for a Caring World. Songs of remembrance, hope and inspiration with piano accompaniment. 2 Station Rd., Etobicoke. 416-251-5811. $20; $15(st); $10(ages 7–18); fundraiser. Proceeds support the United Church’s Mission and Service Fund.

 • 7:30: Toronto Mendelssohn Choir. Cammina Burana. Orff: Carmina Burana; Dove: The Passing of the Year; Whitacre: Cloudburst. Noel Edison, conductor; guests: TorQ Percussion Quartet; James Bourne, piano; Michel Ross, piano; Lesley Bouza, soprano; Christopher Mayell, tenor; Michael Nyby, baritone. Koerner Hall, 273 Bloor St. W. 416-408-0208. $53–$87; $47–$81; $25(10 and under).

 Sunday November 18

 • 8:00: Toronto Mendelssohn Choir. Cammina Burana. Orff: Carmina Burana; Dove: The Passing of the Year; Whitacre: Cloudburst. Noel Edison, conductor; guests: TorQ Percussion Quartet; James Bourne, piano; Michel Ross, piano; Lesley Bouza, soprano; Christopher Mayell, tenor; Michael Nyby, baritone. Koerner Hall, 273 Bloor St. W. 416-408-0208. $53–$87; $47–$81; $25(10 and under).
A. Concerts in the GTA


- 8:00: Corporation of Massey Hall and Roy Thomson Hall/B.C. Fiedler. Gordon Lightfoot, Massey Hall, 178 Victoria St. 416-872-4255. $45–$85, Also Nov 15–17.

- 8:00: Gallery 345. Pags and Crows. Original music performed by five-piece band. 345 Sorauren Ave. 416-822-9781. $25; $15(sr); $10(st).


Thursday November 15


- 2:00: Alchemy. An Hour of Chamber Music. J.C. Bach: Obve Quartet in B-flat; Borodin: String Quartet in D; Britten: Metamorphoses for Oboe, Mendelssohn: Capriccio for String Quartet Op. 61 No. 3; Cristina Sewerin, oboe; Catherine Sulem and John Bailey, violin; Dorothy Pellerin, viola; Susan Naccache, cello. Northern District Library, 40 Orchard View Blvd. 416-316-2570. Free. Also Nov 14 (Forest Hill Place).


- 8:00: Music Gala. Emergent: Adam Scime + Tan Beaup Quartet. Scime: Hygieia’s Medicine (for violin and viola); Two Songs on Sappho Fragments (for soprano and piano); Rike Fragments II; and other works; Maimets: Sanctus; Lac: Second String Quartet; and other works. 197 John St. 416-204-1080. $10.

Friday November 16

- 7:30: Opera by Request. Eugene Onegin. Tchaikovksy. James Leviague, baritone (Eugene Onegin); Vlma Vitols, soprano (Tatiana); Vanya Abrahams, tenor (Lenski); Cindy Won, mezzo (Olga); and others; Bluebridge Festival Singers, Catherine Maguire, director; William Shookhoff, piano. Crescent School, 2385 Bayview Ave. 416-455-2365. $20. Also Nov 25 (College Street United Church).


- 8:00: Corporation of Massey Hall and Roy Thomson Hall/B.C. Fiedler. Gordon Lightfoot. See Nov 14.

ANASTASIA RIZIKOV plays Chopin!
Nov 16 sinfonitoronto.com


- 8:00: Toronto Masque Theatre. Fairest Isle. Interdisciplinary performance featuring music of Purcell. Lawrence Wiliford, tenor; Larry Beckwith, conductor. Al Green Theatre, 750 Bloor St. E. 416-924-6211 ext. 0.

Fairest Isle
A celebration of the life & works of Henry Purcell: in drama, dance & music.

Featuring Lawrence Wiliford

NOVEMBER 16 & 17 @ 8PM
Al Green Theatre | 750 Spadina Avenue (at Bloor)

For more information go to: TORMONTOMASQUETHEATRE.COM
Box Office 416-924-6211 ext. 0.
Spadina Ave. 416-410-4561. 140; $35(s); $20(under 30). 7:15: Pre-concert chat. Also Nov 17.

• 8:00: York University Department of Music. Improv Soirée. An evening of improvisation in a participatory open mic setup, hosted by the studios of Casey Sokol, performers and observers welcome. Tribute Communities Recital Hall, Rm.112, Accolade East Bldg., 4700 Keele St. 416-736-2100 x22926. Free.

Saturday November 17

• 3:00: Capella Intima. In Concert. Music by Grandi, Sanders and Strozzi. Emily Klassen, soprano; Bud Roach, tenor/baritone guitar. Trinity-St. Paul’s United Church, 427 Bloor St. W. 905-517-3094. $10 suggested donation. Also Nov 18 (Kingston Road United Church), 24 Travers Ave. 416-488-5044. $25(12 and under). Brunch included.

• 7:30: Make We Merry! Carols, Motets & Charpentier’s “In Nativitatem” H414 With the Community Baroque Orchestra of Toronto. 269-5044. $25; $20(st).

Sunday November 18

• 11:30 am: Windsor Arms Hotel. Jazz Brunch. Kevin Barrett, guitar; Russ Boswell, bass; 18 St. Thomas St. 416-971-9666. 450; $35(12 and under). Brunch included.

• 8:00: York Symphony Orchestra. Mozart’s Vienna: City of Music and Dreams. Mozart: The Magic Flute Overture; Piano Concerto No.21; Gluck: Gli sguardi trattieni; L’espoir renait dans mon âme; Schubert: Symphony No.8 “Unfinished”; Haydn: Un certo ruscelletto; Nicolai: The Merry Wives of Windsor Overture. Eric Cooper Gay, soprano; Isaiah Bell, tenor; Elissa Miller Kay, piano; Ann Cooper Gay, conductor. Trinity Anglican Church, 79 Victoria St., Aurora. 416-410-0860. $28; $23(s); $15(st). Also Nov 18 (Richmond Hill).

• 8:00 pm: NuJazz Festival. Festival Gala Concert. Billy Martin, drums and percussion; Wil Blades, organ. Great Hall, 1087 Queen St. W. 416-877-4075. $25.

Bicent. Paul Williamson, tenor (Nadir); Allison Arnds, soprano (Leila); Larry Tozer, baritone (Zurga); Henry Irwin, baritone (Nourabad); William Shoikoff, piano. College Street United Church, 452 College St. 416-455-2365. $20.

• 7:30: Royal Conservatory. Glenn Gould School Fall Opera. See Nov 16.

• 7:30: Thornton United Church. November Delights. Light music presented by choirs and instrumentalists of Thornton United Church. 25 Elgin St., Thornton. 905-888-2131. Freewill offering.

• 8:00: Bell’Arte Singers. In Concert. Church of St. Simon the Apostle, 525 Bloor St. W. 416-269-5044. $25; $20(st).

• 8:00: Corporation of Massey Hall and Roy Thomson Hall/B.C. Fiedler. In Concert.


• 3:00: Cantemus Singers. Make We Merry. Charpentier: In Nativitatem Domini; also renaissance carols and motets. Michael Erdman, director; guest: Community Baroque Orchestra of Toronto. Church of the Holy Trinity, 10 Trinity Sq. 416-578-6602. $20; $15(sr/st). Also Nov. 18.

• 8:00: Music at Massey Hall. Great Hall, 1087 Queen St. W. 416-204-1080. $17/$13(adv).


• 3:00: Cantemus Singers. Make We Merry. Charpentier: In Nativitatem Domini; also renaissance carols and motets. Michael Erdman, director; guest: Community Baroque Orchestra of Toronto. Church of the Holy Trinity, 10 Trinity Sq. 416-578-6602. $20; $15(sr/st). Also Nov. 18.

• 8:00: Guitar Society of Toronto. Vladimir Gorbach, guitar. Heliconian Hall, 35 Hazelton Ave. 416-925-4636. $17/$13(adv).

Sunday November 18


• 3:00: Janet Obermeyer. Soprano. Itzhak Perlman, violin, and observers welcome. Tribute Communities Recital Hall, Rm.112, Accolade East Bldg., 4700 Keele St. 416-736-2100 x22926. Free.
A. Concerts in the GTA

• 3:00: Capella Inotina. In Concert. Music by Grandi, Sances and Strozzi. Emily Klassen, sopranino; Barooshian, tenor/baritone guitar. Kingston Road United Church, 975 Kingston Rd. 850-517-3594. 10 suggested donation. Also Nov 17 (Trinity-St. Paul’s United Church), 24 (Hamilton).

• 3:00: Esprit Orchestra. Exquisite Vibrations. Arranged by K. O’Connor. Woodenstuds. 22 Church St., Aurora. 905-713-1818. $15; $11(st). Also Nov 17 (Aurora).

• 8:00: Isra-Alien. CD Release Concert. Guitar duo fuses rock, jazz, Israeli music and global rhythms. Lula Lounge, 1585 Dundas St W. 416-588-0307. $15(15); $11(11).

• 8:00: York Symphony Orchestra. Mozart’s Vienna: City of Music and Dreams. Mozart: The Magic Flute Overture; Piano Concerto No.21; Gluck: Gli sguardi trattieni; L’espérance dans mon âme; Schubert: Symphony No.8 “Unfinished”; Haydn: Un certo ruscelletto; Nicolai: The Merry Wives of Windsor Overture. Erin Cooper Gay, soprano; Isaiah Bell, tenor; Elissa Miller-Kay, piano; Am Cooper Gay, conductor. Richmond Hill Centre for the Performing Arts, 10268 Yonge St., Richmond Hill. 905-787-8811. $30; $25(st); $15(st). Also Nov 17 (Aurora).


• 1:00: Cathedral of St. James. Music at Midday. David Briggs, organ, 65 Church Street. 416-304-7856 x231. Freewill offering.

• 7:30: University of Toronto Faculty of Music. 10 O’Clock Jazz Orchestra. Featuring Mike Murley on tenor saxophone. Walter Hall, Edward Johnson Bldg., 80 Queens Park. 416-408-0208. $20; $15(st); $10(st).

Wednesday November 21


Thursday November 22

• 12:00 noon: Canadian Opera Company. Jazz Series: Myriad. Chris Donnelly, piano; Dan Fortin, bass; Ernesto Cervini, drums. Redpath Hall, 1265 Military Trail, Scarborough. Free.

• 12:10: Nine Sapphires Arts Foundation/Christ Church Deer Park. Lunchtime Chamber Music: Rising Sun Ensemble. Richmond Hill Centre for the Performing Arts from the University of Toronto Faculty of Music. Christ Church Deer Park, 1570 Yonge St. 416-241-1298. Free, donations welcome.

• 12:10: University of Toronto Faculty of Music. Thursdays at Noon: Arias, Songs and Folk Songs. Aaveus: Ari (Polacca) from Le Barbier by G. Rossini; Setsuko Onishi: Flute and voice; Beckwith: Aria for flute and voice from Sh ravere; Hobly: Three Women; Cergiozzi: Three Irish folksong settings; D.F. Cook: Three Newfoundland Folksongs. Loma McDonald, soprano; Susan Hoeppner, flute; Steven Philcox, piano; Peter Stoll, clarinet. Walter Hall, Edward Johnson Bldg., 80 Queens Park. 416-978-0492. Free.


Tuesday November 20


Monday November 19

• 7:00: Passport Duo. Souvenirs of Canada. Hatzis: Old Photographs; Wilson: Simplesymphony; Forsythe: Eclectic Suite; O’Connor: Shimmering Light (premiere). Guest: Dan Bradshaw, saxophone and flute; Julie Michels, vocals; Dave Restivo, piano; Kieran Overs, bass; Lamell Lewis, drums. 345 Sorauren Ave. 416-822-9781. 30; $20(st).

Off Centre Music Salon

Sunday November 18, 2012

Newfoundland City - The Magic of New York.

Last season, in an unprecedented twist of fate, we set our sights on sunny Italy and ended up in “The Big Apple”: New York, New York. Our inaugural American Salon left us all wanting more - especially more of composer/pianist Jimmy Roberts! This year, Jimmy is joined by Met sensation tenor John Easterlin, soprano Sarah Halmanson and Ilana Zarkin, baritone Vasili Garvanlyev and violinist Marie Béard in a programme of Sondheim, Gershwin, and Bernstein, among others!

New this season

reduced ticket prices

for Young Adults & Children!

For Tickets and Information, please call 416.466.1870 or visit www.offcentremusicsalon.com

Single Tickets Prices: AD $10 SE $50
Subscribes & Saver – Join Off Centre’s extended family today!
8:00: Corporation of Massey Hall and Roy Thomson Hall. Jesse Cook: The Blue Guitar Tour 2012. Massey Hall, 178 Victoria St. 416-872-4255. $45.50–$64.50; $125(VIP package).
8:00: Corporation of Massey Hall and Roy Thomson Hall. Old Man Luedecke, singer-songwriter, banjo player. Glenn Gould Studio, 250 Front St. W. 416-872-4255. $29.50.
7:30: University of Toronto Faculty of Music. Opera: L’elisir d’amore. See Nov 22.
8:00: VIVA! Youth Singers. Noye’s Fludde. Britten, Justin Welsh, baritone; Gary Reylea, bass-baritone; Marion Newman, mezzo; Kingsway Chamber Strings, Ellysa Lefurgey-Smith, director; Brad Ratlaff, conductor; David Ambrose, stage director. Trinity-St. Paul’s Centre, 427 Bloor St. W. 416-964-6337. $25; $12(youth), Also Nov 24(mat and eve) and 25.
8:00: Gallery 345. The Piano’s 12 Sides (world premiere). 345 Sorauren Ave. 416-822-9781. $20; $10(10th).
A. Concerts in the GTA

Music at Metropolitan
Baroque and Beyond!
October 18, 2012
Metropolitan United Church
56 Queen Street East (at Church Street), Toronto
416-363-0331 ext. 26

Music at Metropolitan presents
Baroque and Beyond!
Music by Chopin and Rachmaninoff

Arnold Tirzits and Oscar Morzsa, piano
Saturday, November 24 7:30 pm
Admission: $20

Metropolitan United Church
56 Queen Street East (at Church Street), Toronto
416-363-0331 (ext. 26) www.metunited.org


• 2:30: University of Toronto Faculty of Music. Opera: L’elisir d’amore. See Nov 22.
• 7:30: VIVA! Youth Singers. Noye’s Fludde. Also 2:30. See Nov 23.

• 7:30: York University Department of Music. York U Gospel Choir. See Nov 23.
Jubilante Singers
&
The Toronto Jewish Folk Choir
present
L’khayim!

Conducted by
Isabel Bernaus &
Alexander Veprinsky

Featuring the music of
Milton Barnes

Special Guests:
Shtetl Shipl
klezmer ensemble

Tickets:
416-485-1988,
905-669-5906
at the door, or

A Celebration of Jewish Music
Sunday November 25, 3:30 pm
Grace Church on-the-Hill
300 Lonsdale Road, Toronto

We gratefully acknowledge the support of
HARBOR BAKERY &
Calandra

As At First

Pianist and Composer Adam Sherkin’s debut solo album, Toronto CD Launch:
Tuesday, Nov. 27th at 7pm, at The Academy of Arts, 4700 Ste. Catherine St. Suite 310.

For more information:
www.adamsherkin.com/asatfirst

November 1 – December 7, 2012
thewholenote.com 45
A. Concerts in the GTA


Wednesday November 28

• 10:30 am: Chamber Music Mississauga. Tales and Tunes for Twoonies: Peggy’s Violin, a Butterfly in Time. Musical presentation with orchestra for students in Grades 2–6. Living Arts Centre, 4141 Living Arts Dr., Mississauga. 905-306-6000. $2. Also 12:15 (in French) and Nov 29.

Thursday November 29

• 10:00 am: Chamber Music Mississauga. Tales and Tunes for Twoonies: Peggy’s Violin, a Butterfly in Time. Also at 12:15. See Nov 28.
• 12:15: Chamber Music Mississauga. Tales and Tunes for Twoonies: Peggy’s Violin, a Butterfly in Time. Also at 10:00 am. See Nov 28.

Friday November 30


Saturday November 30


Sunday November 30

Hilario Durán, piano; Heavyweights Brass Band. 1 Theatre Ln., Brampton. 905-874-2800. $45–$49.

Monday December 1

The Art of Time Ensemble. The Big Band Show. 26-piece big band. Ellington: Nut Cracker Suite; Stravinsky: Ebony Concerto; Shostakovich: Jazz Suite No.1. Andrew Burashko, conductor; guests: Mike Murley, saxophone; Al Kay, trombone; Ken Turcotte, trumpet; John MacLeod, trumpet; James Turcotte, trumpet; James Campbell, bass; and others. Enwave Theatre, Harbourfront Centre, 231 Queen’s Quay W. 416-873-4000. $25–$35. Also Dec 1.

Hilario Duran, piano; Heavyweights Brass Band. 1 Theatre Ln., Brampton. 905-874-2800. $45–$49.
**Messiah**  
**Elmer Iseler Singers**  
**Lydia Adams, Conductor**  
**with The Amadeus Choir**

**November 30, 8:00 p.m.**  
**Metropolitan United Church**

- **8:00:** Elmer Iseler Singers. Messiah. Handel. Leslie Fagan, soprano; Lynne McMurtry, mezzo; Colin Ainsworth, tenor; Geoffrey Sirett, bass; Patricia Wright, organ; Robert Venables, bass; 1 Theatre Ln., Brampton. 905-874-2800. $30.
- **8:00:** Royal Conservatory. Royal Conservatory Orchestra conducted by Yoav Talmi. Berlin: Roman Carnival Overture No.8; Bizet: L’Arlesienne (excerpts); Shostakovich: Symphony No.5 in d Op.47. Koerner Hall, 237 Bloor St. W. 416-498-0298. $25 and up.
- **8:00:** Tempos Choral Society. Welcome Yule. Knox Presbyterian Church, 99 Dunn St., Oakville. 905-842-1673. $15. Also Dec 1 (mat), Clearview Christian Reformed Church, Oakville.

**Saturday December 01**

- **2:00:** Mississauga Festival Choir. *A Winter Rose*. Seasonal music about women. Rutter: Magnificat; and others. RBC Theatre, Living Arts Centre, 4141 Living Arts Dr., Mississauga. 905-306-6000, 905-306-6000; 228; $25 (student); $20 (under 12). Also 8:00.
- **3:00:** Tempos Choral Society. Welcome Yule. Clearview Christian Reformed Church, 2300 Sheridan Garden Dr., Oakville. 905-842-1673. $15. Also Nov 30, 8:00, Knox Presbyterian Church, Oakville.
- **3:00:** University of Toronto Scarborough. Sounds of the Season. Classical and contemporary repertoire. UTSC Concert Choir; UTSC Concert Band. Meeting Place, 1265 Military Trail, Scarborough. 416-208-2931. Free.
- **7:30:** Etobicoke Youth Choir. Welcome Yule! Seasonal favourites. Margaret Parsons, accompaniment; Louise Jardine, music director. The Assembly Hall, 1 Colonel Samuel Smith Park Dr., Etobicoke. 416-231-9120. $20; free (12 and under).
- **7:30:** Green Door Cabaret at the Lower Ossington Theatre. *Fado, The Soul of Portugal*. Performed by Jessie Lloyd and Louis Simao. 100A Ossington Ave. 416-915-6747. $30 (reserved); $25; $20 (arts worker).
- **7:30:** Oakham House Choir of Ryerson University. Crowns, Toys, and Songs for Christmas. Mozart: Coronation Mass, Regina Coeli; Angerer: Toy Symphony; French choral favourites. Jennifer Tung, soprano; Danielle MacMillan, mezzo; Andrew Haji, tenor; Clarence Fraser, baritone; Toronto Sinfonietta: Matthew Jaskiewicz, music director. Calvin Presbyterian Church, 26 Delisle Ave. 416-960-5551. $25; $20; $15 (student).
- **7:30:** Pax Christi Chorale. In Concert. Rheinberger: Star of Bethlehem; Seasonal favourites. Bethany Horst, soprano; Michael Broder, baritone; Stephanie Martin, piano; Peter Togni Trio, Runnymede United Church, 432 Runnymede Rd. 416-238-1522. $20. Portion of proceeds to go to “Put Up Your Dukes.”

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**Art of Time Ensemble**

**NOVEMBER 30 – DECEMBER 1, 2012**

**THE BIG BAND SHOW**

**ELLINGTON, STRAVINSKY AND MORE**

An all-star band of 25 of the finest musicians in Canada tackle Duke Ellington’s *Nutcracker Suite*, Stravinsky’s *Ebony Concerto*, and Shostakovich’s *Jazz Suite No. 1*. Don’t miss this rare opportunity to hear the power and beauty of a big band in the intimate Enwave Theatre.

**Location**

Enwave Theatre, Harbourfront Centre

**Ticketing Information**

$25-$59 available at artoftimeensemble.com or call Harbourfront Centre Box office at 416 977 4000

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**The Musicians**

James Campbell Clarinet  
Andrew Burashko Conductor  
Al Kay Trombone  
Mike Murley Tenor Saxophone  
Kevin Turcotte Trumpet

plus over 20 more...
A Christmas celebration featuring John Rutter’s Gloria, with guest brass and percussion. The concert will include traditional seasonal music and our popular sing-along carols.

Saturday December 1, 2012 at 7:30 pm.
St. Andrews Presbyterian Church
143 Main Street Markham North.

At the door, or call 905.294.8687 to reserve tickets.

Come for a visit at www.villagevoices.ca Get to know us better
• 8:00: Scaramella. Lions and Tigers and Bears, Oh My! Animal-themed music, from baroque to the 21st century. Katherine Hill, soprano; Elyssa Lefurey-Smith, baroque viola da gamba; Sara-Anne Churchill, harp; Kirk Elliott, one-man-band. Victoria College Chapel, 91 Charles St. W. 416-760-8610. $30; $25(sr); $20(st).

• 8:00: Scarborough Philharmonic Orchestra. Festive Music from Around the World. Shostakovich: Festive Overture; Rimsky-Korsakov: Polonaise from Christmas Eve Suite; Traditional Christmas music from around the world; Chinese folk songs. North 44° Ensemble chamber choir; Yiping Chao, soprano; Howard Cable, conductor and host; Geoffrey Butler, conductor. Salvation Army Scarborough Citadel, 2021 Lawrence Ave. E., Scarborough. 416-429-0007. $30; $25(sr); $15(st). 7:15: Pre-concert chat. Free underground parking.

Sunday December 02

• 2:00: Angelwalk Theatre/Winnipeg Studio Theatre. Ordinary Days. See Nov 29.


• 2:00: Markham Concert Band. A Seasonal Celebration. Tchaikovsky: Nutcracker Suite; other seasonal Christmas and Chanukah classics; also a sing-along with a member of the Unionville Theatre Co. Kate Kunkel, harp; HMCS York Brass Quintet; Doug Manning, conductor. Flato Markham Theatre, 171 Town Centre Blvd., Markham. 905-305-7469. $22; $17stice.

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


• 2:30: Bel Canto Singers. There’s a Song in the Air. Christmas Concert. Guildwood Presbyterian Church, 140 Guildwood Parkway, Scarborough. 416-286-8260. $15. Also at 7:30.

• 2:30: University of Toronto Faculty of Music. Choirs in Concert: Gloria! Seasonal music across the centuries. U of T Women’s Chorus, Ana Alvarez, conductor; U of T Men’s Chorus, David Holler conductor; U of T Women’s Chamber Choir, Hilary Apfelstadt, conductor.

Sun. Dec. 2, 2:30 pm

Walter Hall
80 Queens Park

MacMillan Theatre, Edward Johnson Bldg., U of T’s Park. 416-408-0208. $20; $15(sr); $10(10s); $30(reserved); $25; $20(arts worker). 2:00: Pre-concert lobby performance by the High Park Choirs, Zimfira Poloz, conductor.

• 3:00: Green Door Cabaret at the Lower Ossington Theatre. Scott Walker: American Songbook. 100A Ossington Ave. 416-915-6747. $30(reserved); $25; $20(arts worker).

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


• 4:00: Toronto Classical Singers. In Christmas in the Chapel
with the Elora Festival SINGERS
Performing Amahl and the Night Visitors

December 1, 2012
2:30 – 4:00 PM
Morrow Park Chapel
3377 Bayview Ave.

Tickets: $50
Purchase tickets online at: www.tyndale.ca/christmas

For more information:
Tel: 416.218.6721
Email: sjosiah@tyndale.ca

Canadian Children’s Opera Company
Ann Cooper Gay, Executive Artistic Director

Choral works by
Brahms, Daley, Faure, and many more

featuring excerpts from
the holiday opera
A Dickens of a Christmas

with special guest
James McLean

Winter Celebrations
December 1, 2012
6:30 pm
St. Paul’s Basilica, 83 Power St.
$30 adult; $20 student/senior; $5 child
416-366-0467
www.canadianchildrensopera.com


Monday December 03

• 12:30: York University Department of Music. Music at Midday; Wind Masterclass in Concert. Patricia Wait, director. Tribute Communities Recital Hall, Rm.112, Accadale East Bldg., 4700 Keele St. 416-736-2100 x22928. Free.

Tuesday December 04


Wednesday December 05


Thursday December 06


Friday December 07

• 8:00: Music Toronto. Quartet Series: Gryphon Trio. Rachmaninoff: Trio (1892) in g; Tchaikovsky: Piano Trio in a; new work from Student Composers’ program. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-368-7723. $50–$55; $10(st); accompanying adult half price; pay-your-age (ages 18–35, plus $6 facility and handling fees).

Tickets: 416-769-9271  www.etobicokecentennialchoir.ca
**November 1 – December 7, 2012**

**Annex Singers**

JENNY CROBER, Artistic Director
ELIZABETH ACKER, Accompanist

MARY-ELIZABETH BROWN, violin
RACHEL POMEDLI, cello
DANIEL RUBINOFF, saxophone
ELIZABETH SAVAGE, percussion
CHARLIE HOBY, guitar

SHINING NIGHT

SAT., DEC. 15, 2012, 7:30 pm
Eastminster United Church
310 Danforth Ave.
$20 / $15 Sr. / $10 St.

www.vocachorus.ca

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**Wychwood Clarinet Choir**

**Wychwood Clarinet Choir**

**TOUR FUNDRAISING CONCERT #1**

Saturday, December 15, 2012 at 7:30 pm

**St. Thomas Anglican Church, 101 Winchester Rd. E., Milton.**

**Music:**
- **St. Thomas Church**
- **St. Paul's United Church, 30 Main St. S., Niagara-on-the-Lake.**
- **St. John's Anglican Church, 264 George St., Guelph.**
- **St. Mark's Anglican Church, 312 Main St., Milton.**

**Tickets:**
- **November 1 – December 7, 2012**
- **Eastminster United Church, 310 Danforth Ave.**
- **Westminster United Church, 101 Winchester Rd. E., Milton.**
- **St. Thomas Anglican Church, 101 Winchester Rd. E., Milton.**

**Concerts Beyond the GTA**

- **Barrie**
- **Brantford**
- **Cambridge**
- **Collingwood**
- **Dundas**
- **Elora**
- **Guelph**
- **Kitchener**
- **London**
- **Milton**
- **Midland**
- **Orillia**
- **Peterborough**
- **Port Hope**
- **St. Catharines**
- **Waterloo**
- **Welland**

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**Wychwood Clarinet Choir**

**TOUR FUNDRAISING CONCERT #2**

Sunday, December 16, 2012 at 3:30 pm

**St. Mark's Anglican Church, 312 Main St., Milton.**

**Music:**
- **St. Mark's Anglican Church, 312 Main St., Milton.**
- **St. Thomas Anglican Church, 101 Winchester Rd. E., Milton.**
- **St. Mark's Anglican Church, 312 Main St., Milton.**

**Tickets:**
- **November 1 – December 7, 2012**
- **Eastminster United Church, 310 Danforth Ave.**
- **Westminster United Church, 101 Winchester Rd. E., Milton.**
- **St. Thomas Anglican Church, 101 Winchester Rd. E., Milton.**

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**Wychwood Clarinet Choir**

**HOLIDAY CONCERT**

December 9th at 3:30 pm

**St. Mark's Anglican Church, 312 Main St., Milton.**

**Music:**
- **St. Mark's Anglican Church, 312 Main St., Milton.**
- **St. Thomas Anglican Church, 101 Winchester Rd. E., Milton.**
- **St. Mark's Anglican Church, 312 Main St., Milton.**

**Tickets:**
- **November 1 – December 7, 2012**
- **Eastminster United Church, 310 Danforth Ave.**
- **Westminster United Church, 101 Winchester Rd. E., Milton.**
- **St. Thomas Anglican Church, 101 Winchester Rd. E., Milton.**

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**Wychwood Clarinet Choir**

**HOLIDAY CONCERT**

December 16th at 7:30 pm

**St. Mark's Anglican Church, 312 Main St., Milton.**

**Music:**
- **St. Mark's Anglican Church, 312 Main St., Milton.**
- **St. Thomas Anglican Church, 101 Winchester Rd. E., Milton.**
- **St. Mark's Anglican Church, 312 Main St., Milton.**

**Tickets:**
- **November 1 – December 7, 2012**
- **Eastminster United Church, 310 Danforth Ave.**
- **Westminster United Church, 101 Winchester Rd. E., Milton.**
- **St. Thomas Anglican Church, 101 Winchester Rd. E., Milton.**

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**Wychwood Clarinet Choir**

**HOLIDAY CONCERT**

December 23rd at 7:30 pm

**St. Mark's Anglican Church, 312 Main St., Milton.**

**Music:**
- **St. Mark's Anglican Church, 312 Main St., Milton.**
- **St. Thomas Anglican Church, 101 Winchester Rd. E., Milton.**
- **St. Mark's Anglican Church, 312 Main St., Milton.**

**Tickets:**
- **November 1 – December 7, 2012**
- **Eastminster United Church, 310 Danforth Ave.**
- **Westminster United Church, 101 Winchester Rd. E., Milton.**
- **St. Thomas Anglican Church, 101 Winchester Rd. E., Milton.**


• 4:30: King Edward Choir/lyrica Choir/ Bravado Show Choir/Huronia Symphony. Choralfest. In Concert. Kane: Lamentations for lost children; Sangeetha Ekambaram, soprano; Rebecca Foth, piano. Fairmont United Church, 50 Anne St. N., Port Hope. 905-895-2281 or 1-800-434-5092. $45; $10(st). Free ($5/eyeGO).

Sunday November 11


• 3:00: Da Capo Chamber Choir. Threshold of Night. S. Rose: Song of Invocation. Guests: University of Waterloo Chamber Choir; Marin Nagtegaal, organ; Miriam Stewart-Kroeker, cella. Knox Presbyterian Church, 50 Erb St. W., Waterloo. 519-725-7549. $15; $10(st); $15(high school and under). Also Nov 10 (live, Kitchener).

Monday November 12

• 8:00: Kitchener Waterourh Chamber Music Society. Russian Duo: Oleg Knyaguzy, batallaka; Terry Boybarry, piano. Handel: Passacaglia; Bach: Menuets (both in Toronto). See Nov 16.

Thursday November 15

• 12:00 noon: University of Guelph College of Arts. Thursday at Noon: Problems with Love. Songs by Canadian composers, touching on poignant and funny sides of love. Patricia Green, mezzo; Stephen Runge, piano. Goldschmidt Room, 50 Audrius Skuraitis Rd., Guelph. 519-824-4120 x5299. Free.

Saturday November 24

• 3:00: Capella Intima. In Concert. Music by Grétry, Lassus, Fux and others. On Tour: Colina Di Cecca, Cindy Thompson, Kyle Charron and Alanna Jenish, fiddle; Jake Charron, piano and guitar; Tony Nesbitt-Larking, guitar and percussion. 519-824-4120 x52991. Free.

Wednesday November 21


Thursday November 22


Friday November 23

• 7:30: Great Canadian Fiddle Show. On Tour, Colina Di Cecca, Cindy Thompson, Kyle Charron and Alanna Jenish, fiddle; Jake Charron, piano and guitar; Tony Nesbitt-Larking, guitar and percussion. 519-824-4120 x52991. Free.

• 8:00: Garden City Productions. Nunsense. See Nov 16.

• 9:00: Karen Schuessler Singers. The Peacekeepers. Celebration of Canadian contributions to world peace. Works by Bach, Vaughan Williams, Dallay and Seeger. Christian Haworth, violin; Kyle Charron and Alanna Jenish, fiddle; Wesley-Knox United Church, 81 Askin St., London. 519-455-8895. $20; $10(st); free($10(st)); free($12/under 18).

• 8:00: Kitchener-Waterloo Symphony Music Society. Shashita Talera, piano; Bach: The Six Keyboard Partitas, BW825–830. Kitchener-Waterloo Symphony, 57 Young St. W., Waterloo. 519-886-1763. $30; $25(st); $25(singlet).

Friday November 24


• 7:30: Great Canadian Fiddle Show. On Tour, Colina Di Cecca, Cindy Thompson, Kyle Charron and Alanna Jenish, fiddle; Jake Charron, piano and guitar; Tony Nesbitt-Larking, guitar and percussion. 519-824-4120 x52991. Free.

• 8:00: Garden City Productions. Nunsense. See Nov 16.


Saturday November 25


Thursday November 29


• 7:30: Great Canadian Fiddle Show. On Tour, Colina Di Cecca, Cindy Thompson, Kyle Charron and Alanna Jenish, fiddle; Jake Charron, piano and guitar; Tony Nesbitt-Larking, guitar and percussion. 519-824-4120 x52991. Free.

• 8:00: Garden City Productions. Nunsense. See Nov 16.


Friday November 25

• 8:00: Garden City Productions. Nunsense. See Nov 16.


Saturday November 24


Thursday November 29


• 7:30: Great Canadian Fiddle Show. On Tour, Colina Di Cecca, Cindy Thompson, Kyle Charron and Alanna Jenish, fiddle; Jake Charron, piano and guitar; Tony Nesbitt-Larking, guitar and percussion. 519-824-4120 x52991. Free.

• 8:00: Garden City Productions. Nunsense. See Nov 16.


• 8:00: Garden City Productions. Nunsense. See Nov 16.

• 8:00 Kitcheener-Waterloo Symphony Orchestra. Haydn’s Wife? Baroque: Cello Concerto in B-flat; Symphony in A, Handel. Conductor Große in F; Concerto Große in D. Catherine Anderson, cello; Evan Mitchell, conductor. Central Presbyterian Church, 7 Queens Sq., Cambridge. 519-745-4711. x32. Also Nov 21 (Waterloo), 23 (Guelph).

• 8:00: Kingston Symphony. Making of a Maestro. Favourite pieces from the conductor’s youth. David Stewart, violin; Glen Fast, conductor. Grand Theatre, 218 Princess St., Kingston. 613-530-2050. $20–$49.

Sunday November 25

• 2:00: Concert Association of Huntsville. In Concert. Monica Whicher, soprano; Judy Loman, harp. Trinity United Church, 33 Main St. E., Huntsville. 705-787-1918. $25; freilunder 18.

• 2:00: Garden City Productions. Nunsense. See Nov 16.

• 3:00: Elora Festival Singers. Amahl and the Night Visitors. Menotti, Noel Edson, conductor. Knox Church, 55 Church St., Elora. 519-846-0331 or 1-888-747-7500. 135.

• 3:00: University of Guelph College of Arts. A Christmas Gift. Mårten Falk, guitar.

Tuesday November 27

• 12:30: McMaster School of the Arts. Free Lunchtime Concert Series. Troy Milliker, double bass; Naomi Barron, cello. Convocation Hall, Rm.213 University Hall, McMaster University, 1280 Main St. W., Hamilton. 905-522-9410 x27038. Free.


Wednesday November 28

• 7:30: Centre for the Arts, Brock University. Colin Wilkison. Sean O’Sullivan Theatre, 50 Glenridge Ave., St. Catharines.

Thursday November 29

• 12:30 noon: University of Guelph College of Arts. Thursday at Noon: Student Solists Day. Featuring applied music students.


• 8:00: Garden City Productions. Nunsense. See Nov 16.

• 8:00: Kitcheener-Waterloo Symphony Orchestra. Edwin and Gustav: An Invitation. Schubert; Ent’acte No.3 from Rosamunde; Mahler: Symphony No.5; Mussorgsky: Night on a Bare Mountain; Beethoven: Overture. conductor. Centre in the Square, 101 Queen St. N., Kitchener. $19–$48. 519-745-4711. Also Dec 1.

Saturday December 1


• 8:00: Garden City Productions. Nunsense. See Nov 16.

• 8:00: Kitcheener-Waterloo Symphony Orchestra. Edwin and Gustav: An Invitation. See Nov 30.

• 8:00: University of Guelph College of Arts. A Christmas Gift. "The Mystery of Bethlehem." Marta McCarthy and Lanny Fleming, conductors. Church of Our Lady, 28 Norfolk St., Guelph. 519-824-4120 x52981. $15; $10(st).

Sunday December 2

• 2:00: Garden City Productions. Nunsense. See Nov 16.

• 3:00: Wellington Winds. Bringing in the Christmas Season. Traditional and seasonal favourites by Vaughan-Williams, Bach, Holst, Corelli, Corelli and Prokofiev. Guest: Kevin Ramey, trumpet; Daniel Warren, conductor. Knox Presbyterian Church, 50 Erb St. W., Waterloo. 519-579-3907. $20; $15(st); free(s).

• 7:30: Metropolitan United Church. Music@Met: RCCO Lessons and Carols. Featuring the Salvation Army Band. 468 Wellington St., London. 519-432-7189 x27. $20 suggested donation.

Monday December 3

• 8:00: Acoustic Music Concerts and The Aeolian. The Kruger Brothers. Aeolian Hall, 795 Dundas St., London. 519-872-7950. $30/$25/ad.

Tuesday December 4

• 8:00: Kitcheener-Waterloo Chamber Music Society. Mårten Falk, guitar. Villa Lobos: Selections from Prelude, Choruses, and Etudes; Britten: Nocturnal, Op.7; Miller: In Memoriam Joseph Brodsky; Vetro: Canonza; Stravinsky: Etude; Dukerov: Sokolov Polka. KWCMCS Music Room, 57 Young St. W., Waterloo. 519-886-1673. $25; $20(st); $15(st)

Friday December 7

• 7:30: Sound Investment Community Choir. A Christmas Gift. Rutter: Gloria; also White Christmas, Christmas Song, other Christmas classics and sing-along. Trillium Brass Quintet, Brian Rae, conductor; Keiko Yoden-Kuefper, accompaniment. Trinity United Church, 140 Maple St., Collingwood. 705-283-0573. $20; free(12 and under). Also Dec 8(mat).

Search listings by genre online at thewholenote.com
SOUND ADVICE continued from page 31

McDonald, a graduate of York University’s Jazz Composition Master’s program, is also a big fan of the Tranzac: “I love playing and seeing live music here. I think it’s one of the few places in Toronto where music of all styles and levels of creative expression is welcomed. You can drop by any time not knowing exactly what you’re going to see but knowing you’ll see something good.” The Quarter is rounded out by Demetri Petsalsakis on guitar, Paul Metcalfe on saxes and Lowell Whitty on drums. Expect tunes that draw from both the modern and classic jazz traditions, both orchestrated and freely structured.

416 Festival: November 7 to 10, the Tranzac is also home to the 12th annual 416 Festival, dubbed “the best music you’ve never heard.” According to the press release that we received in a timely fashion (presenters, please send all your listings by the 15th of the month prior to your event to listings@thewholenote.com for our FREE listings service!), the 416 Festival was created “in 2001 as a counterbalance to the lack of innovative music programming at local jazz festivals.” I asked the founder and director, Glen Hall, if he feels that anything has changed since 2001 on Toronto’s jazz scene regarding this issue:

“Local jazz festivals continue to feature mostly traditional-based, tonal, metrical music of the genre widely understood and called jazz. In addition, they have added popular music forms which have little in common with the improvisational core of authentic jazz. However, the Toronto Downtown Jazz Festival has included some offerings by improvisers associated with the Association of Improvising Musicians Toronto (AIMToronto). But, to my knowledge, these are with little or no financial commitment on the festival’s part: a half-hearted, qualified support. So, the ‘lack of innovative programming’ has not changed appreciably since the inception of the 416 Festival. This does not apply in the case of the Guelph Jazz Festival, which has been bold and adventurous in its programming choices. (Non-tonal, arhythmic, sound-based improvisation by non-touring Canadian improvisers is seldom heard outside of the 416 Festival).”

It’s fantastic that the 416 exists to showcase the incredibly rich diversity of non-traditional creative improvised music. Musicians do frequently wonder what an artistic director is looking for when booking a question, a request Glen is happy to answer:

“Some selections are made according to who approaches us and what their goals are. Also, new groups form constantly and I keep tabs on who is doing what and try to give them opportunities to be heard in a supportive environment. Some musicians I know personally; others are recommended to me. For instance, last year a new music aficionado suggested the neither/nor collective. While I was aware of them, it previously hadn’t occurred to me to ask them to participate as improvisation is a part, not the entirety, of what they do (they were an audience favourite). Quartetto Graphica was interesting because they use graphic scores which demand improvisation. This year CCMC is featured because they embody the essence of what the 416 Festival presents; fearless, risk-taking, improvised music making. We are always open to improvisation-based artists wanting to perform at the 416.”

Artists performing at the festival this year include vocalist/pianist Fern Lindzon’s trio featuring trombonist Heather Segger and drummer Mark Segger; drummer Chris Cawthry’s improvised roots duo with organist Simeon Abbott; electronic wave drummer Bob Vessey with vocalist Terry Palmer and guitarist Arthur Bull—and that’s on opening night alone! See our listings section for complete details and for more information visit 416festival.com.

Here’s to the best music you’ve never heard!
November 1 – December 7, 2012

Thewholenote.ca
Steve McDade

Monday, Thursdays 7-9pm, including:
- “Apres Work” Series Tuesday
- his Rhythm.

9:45pm Live recording: Chris Hunt Tentet +2.
3:30pm 9:30pm Thu, Fri

Martinis.
Rhythm.

reservoirlounge.com (full schedule); call for more info.

136 Ossington Ave. 416-532-6474

Nov 8

Steve McKee; 9:30pm

The Classic Rhythm Jam w/ host Norman Marshall Villeneuve. Nov 8 6:30pm Peter Hill Quintet; 9:30pm Classic Rhythm Jam w/ host Norman Marshall Villeneuve. Nov 7 6:30pm Travelling Wall-Barris; 9:30pm Air Fedler Quartet. Nov 6 8:30pm Kevin Quinn; 9:45pm Air Fedler Quartet. Nov 9 4pm Houghton Syncopators; 8:30pm Chris Gale Four. Nov 2 3:30pm Peter Hill Quintet; 9:30pm Classic Rhythm Jam w/ host Norman Marshall Villeneuve. Nov 14 6:30pm Travelling Wall-Barris; 9:30pm Shuffle Demons. Nov 15 6:30pm Kevin Quinn; 9:45pm Barry Elmes Quintet. Nov 16 4pm Houghton Syncopators; 8:30pm Chris Gale Four; 9:45pm Barry Elmes Quintet. Nov 17 11am Danny Marks; 3:30pm Homeless Blue Band; 7pm Justin Bacchus; 9:45pm Run Stop Run. Nov 18 12pm Excelsior Dixieland; 3:30pm Dr. Nick & the Roolcasters; 7pm Michael Herring Trio; 9:30pm Melissa Stylianou. Nov 19 6:30pm U of T Ensembles; 9:30pm Shannon Graham.

11am-2pm Peter Hill Quintet; 9:30pm Classic Rhythm Jam w/ host Norman Marshall Villeneuve. Nov 21 6:30pm Peter Hill Quintet; 9:30pm Travelling Wall-Barris; 9:30pm Ted Warren Quartet. Nov 22 6:30pm Kevin Quinn; Ted Warren Quartet. Nov 23 4pm Houghton Syncopaters; 6:30pm Chris Gale Four; 9:45pm Dave Young Quintet. Nov 24 12pm Danny Marks; 3:30pm Swing Shift Big Band; 7pm Justin Bacchus; 9:45pm KC Roberts & the Live Revolution; 12:45am rinnenotch-algorithm. Nov 25 12pm Excelsior Dixieland; 3:30pm Freeway Dixieland; 7pm Michael Herring Trio; 9:30pm Peter Lutek’s Lagoon. Nov 26 8:30pm U of T Ensembles; 9:30pm Syncopators. Nov 27 11am-2pm Peter Hill Quintet; 9:30pm Classic Rhythm Jam w/ host Norman Marshall Villeneuve. Nov 28 6:30pm Travelling Wall-Barris; 9:30pm Myriad Trio CD Release. Nov 29 6:30pm 3:30pm Peter Hill Quintet; 9:30pm Dave Neill Quintet; 9:30pm Alain Beaudet & Zedildar. Nov 29 12:30pm U of T Ensembles; 9:30pm Mike Malone Jazz Orchestra. Nov 13 6:30pm Peter Hill Quintet; 9:30pm Classic Rhythm Jam w/ host Norman Marshall Villeneuve. Nov 14 6:30pm Travelling Wall-Barris; 9:30pm Shuffle Demons. Nov 15 6:30pm Kevin Quinn; 9:45pm Barry Elmes Quintet. Nov 16 4pm Houghton Syncopators; 8:30pm Chris Gale Four; 9:45pm Barry Elmes Quintet. Nov 17 11am Danny Marks; 3:30pm Homeless Blue Band; 7pm Justin Bacchus; 9:45pm Run Stop Run. Nov 18 12pm Excelsior Dixieland; 3:30pm Dr. Nick & the Roolcasters; 7pm Michael Herring Trio; 9:30pm Melissa Stylianou. Nov 19 6:30pm U of T Ensembles; 9:30pm Shannon Graham.

Toronto

227 Sterling Rd. Unit #112 416-262-2883 somewherethere.org (full schedule)

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

Somehow There

227 Sterling Rd. Unit #112 416-262-2883 somewherethere.org (full schedule)

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

Every Wednesday at Noon Lecture:
- Nov 08 7:30: Da Capo Chamber Choir. NewWorks 2012 Gala Celebration. Clay & Glass, 25 Caroline St. N., Waterloo. 519-725-7549. 420. tickets@dacopachamberchoir.ca

Toronto, the pilot.ca

2012 Young Musicians Concerto Competition.

For application and information, visit torontoconcertina.com

Toronto

292 Brunswick Ave. 416-823-8137

tranzac.ca

Fri: 8pm

Classic Rhythm Jam w/ host Norman Marshall Villeneuve. Nov 7 6:30pm Peter Hill Quintet; 9:30pm Classic Rhythm Jam w/ host Norman Marshall Villeneuve. Nov 11 12pm Excelsior Dixieland; 3:30pm Red Hot Rambler; 7pm Michael Herring Trio. Nov 5 6:30pm U of T Student Jazz Ensembles; 9:30pm Toronto Jazz Orchestra: Singers Unite feat Sophia Perlman & Alex Samaras. Nov 6 6:30pm Peter Hill Quintet; 9:30pm Classic Rhythm Jam w/ host Norman Marshall Villeneuve.

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416.544.1803
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C. In the Clubs (Mostly Jazz)

D. The ECeters
• Nov 24 10:00am: Royal Canadian College of Organists/University of Toronto. Hans Ola Ericsson, organ. Church of the Holy Trinity, 10 Trinity Sq. 416-363-0331 x26. $10; $6(members).
• Nov 26 4:00–7:00: Trinity Sq. 416-363-0331 x26. $5.

WORKSHOPS
• Nov 02 3:00 and Nov 03 10:00am: Marilyn I. Walker School of Fine and Performing Arts. Setting Career Goals for Musicians, Part I. Workshop led by Joan Watson. Concordia Seminary Chapel, Brock University, 470 Glenridge Ave., St. Catharines. $5; free(st). mroyal@broc.ca
• Nov 03 2:00–5:00: All Together Now. Exploring Vocal Harmony. Workshop by Jane Lewis and Sam Turton. Artword Arthor, 15 Colborne St., Hamilton. 519-763-5881. 14$. 
• Nov 03 2:00: CAMMAC. Double Reeds Workshop with Barbara Bolte. Toronto Public Library, Northern District, 40 Orchard View Blvd. 416-386-0258. x30; $25(members).
• Nov 04 1:00–4:00: Artists’ Health Alliance. Psychology of Performance. Madeleine Halé, facilitator. Visualization, emotional control and concentration. Suite 500, 250 The Esplanade. 416-351-0229. artisthealth.ca
• Nov 10 10:00am: 416 Toronto Creative Improvisers Festival. Free Music Improvising. Glen Hall, facilitator. Palmerston Library, 560 Palmerston Ave. 416-393-7680. 97 or PWYC.
• Nov 17 10:30am–1:00pm: Toronto Mendelssohn Choir. Singuation Saturday with Ross Ingis, conductor. Music provided; participants can register at the workshop. Cameron Hall, Yonge Park Baptist Church, 1585 Yonge St. 416-598-0422 x24. 110 includes refreshments. Register online: tmchoir.org
• Nov 25 2:00: CAMMAC. Reading for Singers and Instrumentalists. Bach: Cantatas 80 and 147. Daniel Norman, conductor. Christ Church Deer Park, 1570 Yonge St. 905-877-0671. 10; 16(members).

SALONS
• Nov 27 1:00–5:00: New Adventures in Sound Art/Canadian Electroacoustic Community. Toronto Artist Salon with Kevin Austin. NAISA Space, Suite 252, 601 Christie St. 416-652-5115. PWYC.

MUSIC SALES
• Dec 02 11:00–4:00: Arts & Letters Club of Toronto. December Show & Sale of Art, Books and CDs. 14 Elm St. 416-597-0223. artsandlettersclub.ca
**OPERATION SEASON 2013**

As usual, my wonderful travel agent will be BILL ANDREWS at NEW WAVE TRAVEL (416) 928-3113 william@newwavetravel.net

6 Blythwood Gardens, Toronto, ON M4N 3L3

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**D. The ETCetera (continued)**

**SINGALONGS**

- Nov 13 7:00–8:00: Canada Sings! Chantons Canadai! Toronto-Rivardale. Neighbourhood Singalong. Mark Bell, singer; Marjorie Wiens, piano. Rivardale Presbyterian Church, 662 Pape Ave. 416-778-0796. Free, donations accepted, canadians.ca
- Nov 18 2:00: Foster Memorial. Special Christmas Program: “A Christmas Carol.” Seasonal singing, 9999 Regional Rd.1, Uxbridge. Bus tours can be arranged at 905-640-3986. Free, donations welcome.

**INSTALLATIONS**

- Nov 03 to 26 10:00am–2:00pm: New Adventures in Sound Art. SOUNDplay Video/Music Installation. Collection of video/music works on the theme of “About Time.” NSAIA Space, Suite 252, 601 Christie St. 416-652-5115, PWYC.

**OPEN HOUSES**

- Nov 06 11:30am–2:30pm: Artists’ Health Alliance. 10th Anniversary Open House. Toronto Western Hospital, 399 Bathurst St. 416-351-0239. Free.

**ANNOUNCEMENTS**

- Nominations now open accepted: Glenn Gould Foundation, Tenth Anniversary Prize Laureate. Call to the public for nominations honouring a leading figure in the arts; leading candidates of any nationality are eligible. Nominations close December 15, 2012. glenn Gould.ca

**ETCETERA: MISCELLANEOUS**

- Dec 01 to Dec 30: Casa Loma/Opera Atelier, Mozart’s Magical Castle. The sights and sounds of Mozart’s The Magic Flute, including performances, workshops, interactions, scavenger hunts, tours, bake sales and other activities. Some events require pre-registration. 647-725-7070. casaloma.org
- Dec 07 7:00: Canadian Opera Company. The Brothers Grimm 50th Performance Party. Party to celebrate Dean Burry’s opera. Regent Theatre, 3600 Kingston Rd., Scarborough. For contact info visit NYCO.on.ca

**NEW COMMUNITY BROADWAY CABARET GROUP** needs experienced singers all ranges, especially alto/tenor. Call Ian 905-471-3173, or ian@coreconsulting.com

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

**SILVERTHORN SYMPHONIC WINDS** is a high level, auditioned wind ensemble, seeks instrumentalists for 2012/2013, with openings for tuba, euphonium, and percussion and French horn. Rehearsals Tuesdays, Dufferin/Steeles. membership@silverthornsymphonicwinds.ca for more information.

**ETCETERA**

- Jan 10: SilverTongue Singalongs, 78’s cassettes, reels, 35mm slides etc. Recitals—gigs—auditions—air checks—family stuff.
- Jan 17: Canadian Opera Company, Camelot, stagehands. membership@silverthornsymphonicwinds.ca for more information.

- Jan 27: It’s a Small World. More information to be announced.

**PIANO LESSONS**

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- Study Saxophone with Bruce Redstone. M.M. in Performance, B.A. in Education, 25 year experience, 6 years university instructor, reasonable rates, convenient location, all levels and styles. brendon_strogos@rogers.com or 416-706-8161.


- Musician Available

- Bard – Early Music DUO playing recorder and violin available to provide background atmosphere for teas, receptions or other functions – Greater Toronto Area. For rates and info call 905-722-5618 or email at mtpage@interhop.net

- Elegant Music for All Occasions: weddings, parties, corporate events. Violin, viola, piano, from Solo to 4 musicians or more. Artunovitch@hotmail.com, 416-231-2553

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- Do you have precious memories lost on old records, tapes, photos etc.? Recitals—gigs—auditions—air checks—family stuff. 78’s–cassettes–reels–35mm slides etc. ArtsMediaProjects will restore them on CD’s or DVD’s. Contact George @ 416-910-1091

**VENUES**

- ARE YOU PLANNING A CONCERT OR RECITAL? Looking for a venue? Consider Bloor Street United Church. Phone: 416-924-7439

- Rehearsal/Performance Space Available. Yonge St. Weddays: $10/hr. Evenings ($100/night. Seats 40–60 people. Contact bookings@gladladybookshop.com
**ST. OLAVE’S CHURCH**

St. Olave’s is an Anglican church in the Prayer Book tradition, with Communion or Morning Prayer sung Sundays at 10:30am, Evensong (for festivals) and extra at Christmas and Easter. It’s noted for a fine organ and excellent acoustics, making it home for performing groups like the Windermere String Quartet.

Choral Evensongs (on certain Sundays at 4pm) are linked to afternoon tea and a music event, as listed in The WholeNote: visiting choirs leading the service, illustrated music talks or recitals by guest singers, solo musicians, instrumental ensembles or our Arts Guild. Sung Evensongs (various weekdays up to 6pm) are followed by supper and walks on travel, history, applied religion, etc.

We’ve just launched a campaign to expand our choir. Anglican services include much singing (hymns, canticles, psalms, anthems), so we need a strong choir to lead the congregation. Rehearsals are Thursdays 7:30pm to 9pm, with a warmup Sundays at 10am. There are still several paid and volunteer places for sopranos, altos, tenors and basses. Perhaps you?  

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The Toronto Children’s Chorus marks its sixth year under the baton of internationally renowned conductor Elise Bradley and celebrates its 35th anniversary this season! Founded by Jean Ashworth Bartle, the TCC has given thousands of performances, now forwarding its mission to expand its core principles. Most new choristers have previous choral experience or have some musical proficiency. Regular attendance and ticket selling are expected. Selected repertoire spans five centuries, including choral classics, contemporary works and popular music, ranging from Gabriel Fauré to Daft Punk. Potential choristers are invited to observe a rehearsal after initial contact.  

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November’s Child

Kevin Mallon

MJ BUELL

Who is December’s Child?

She’ll be rockin’ Massey Hall November 30! That smile hasn’t changed. Early birds can catch her warm, bluesy voice on CBC Radio 2, weekend mornings.

Know our Mystery Child’s name? Send your best guess to musicschildren@thewholenote.com by November 21. Win concert tickets and recordings!

I Feel Lucky! Toronto, 1963.

Kevin Mallon grew up in Belfast, Northern Ireland. He is artistic director (and a founder) of the Aradia Ensemble, which tours widely and records extensively, and conductor of the Toronto Chamber Orchestra, with upwards of 50 NAXOS recordings. Mallon’s recent appointments are as music director of the Thirteen Strings Chamber Orchestra (Ottawa) and conductor of the newly formed West Side Chamber Orchestra (New York).

Mallon specializes in baroque music but conducts and is known for his fresh vigorous approach to a wide range of repertoire.

Absolute earliest memories of music? My mother playing the piano—we used to love it when she played the “Sabre Dance” from Khachaturian’s ballet Gayane! Also my father playing the piano and singing songs of the John McCormack repertoire—“Roses of Picardy.” My father was a big listener of the old tenors—Caruso, Björling, McCormack. He had a big collection of records and 78s, many of which I inherited. Indeed I got my love of records and being a collector from him. When I was about 14, he had a stroke and couldn’t talk. Interestingly he lost interest in vocal music then and became an avid listener of orchestral music. This too was a big influence on me.

My uncle Kevin played the clarinet. He didn’t stick with it his whole life although he is a great lover of music and a great supporter of mine. Kevin was an electronic engineer genius (went to university to do such at 17). He made my grandfather a stereo gram in the 1960s, with a record player, a reel-to-reel and radio all built in—something else I inherited. Along with this he bought one of every type of record he could think of. (As kids we were always amazed that grand- da had a Beatles LP!) Among those was a record of Menuhin playing the Beethoven concerto. I put it on one day, at the age of ten, and thought it was the most beautiful thing I had ever heard. I absolutely insisted then, that I get a violin and have lessons…

Kevin Mallon lives in both Toronto and Ottawa, the latter with his fiancée Lisa Douillard, her daughter Olive, two pugs and one cat! Kevin is an avid reader, a gregarious socializer and a writer in his spare time.

Music’s Children gratefully acknowledges Rick, Emily, Mary and Ken, Suzanne and John, and Toutou.

BEHIND THE SCENES continued from page 11

Bogyo realized, from the outset, that it was crucial to the growth and development of the fledgling musicians not just to play, but also to listen. “Take Beethoven’s Fifth,” says Kuerti, “To fledgling musicians not just to play, but also to listen. ‘Take Beethoven’s Fifth,’ says Kuerti, “To everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hears it for the first time. And everybody hear...
Editor’s Corner

As I sit down to write this I have just read the shocking news of Jeanne Lamon’s announcement of her intention to retire as music director of Tafelmusik Baroque Orchestra in 2014. After more than three decades at the helm of this flagship Canadian orchestra it is hard to imagine the organization without her. Although stepping down from the first chair (or stand as the case may be), she will evidently be staying on to help with the creation of the Tafelmusik International Baroque Academy. Of course the orchestra is such a well-oiled machine that there is no doubt it will continue to flourish, but the search is on for a new leader.

Under Lamon’s direction a fledgling semi-professional ensemble grew to become one of the world’s great period instrument orchestras and we are blessed with a wealth of recordings documenting her tenure. Although many of the original Sony releases have been discontinued, a number of key titles are now available again on the orchestra’s own imprint Tafelmusik Media which was launched earlier this year. The bulk of the early TM releases have been reissues of such important classics as Bach’s Brandenburg Concertos and Vivaldi’s Four Seasons, but this month marked an important new phase with recent live recordings from Koerner Hall. You will find a review of the 2011 Handel Messiah in next month’s issue but in recent weeks I have been enjoying performances of Beethoven’s Eroica and Mendelssohn’s Italian symphonies recorded in May of this year under the direction of Bruno Weil (TMK1019CD). The glorious sound of both the orchestra and the concert hall are captured expertly by German tone-meisters Stephan Schellmann and Peter Laenger. While Beethoven is not unfamiliar territory for Tafelmusik — they have recorded all of the concertos for Sony’s Vivarte label and Symphonies Five through Eight for Analekta — I believe this is their first recording of the music of Mendelssohn. I will leave the question of whether a baroque orchestra has any business venturing into the 19th century for others to debate. For my ears these brilliant and lively performances are totally satisfying. On this occasion the orchestral forces were supplemented to include 7-6-4-4-3 players in the string section with double woodwinds and trumpets and four horns. These latter are particularly worthy of note: Scott Weavers, Ronald George, Stéphane Mooser and David Parker for their impeccable intonation on that most difficult to control instrument, but well-deserved kudos go to all involved.

There is a Koerner Hall connection to the next disc as well. Shostakovich & Shchedrin Piano Concertos with Denis Matsuev and the Mariinsky Orchestra under the direction of Valery Gergiev (Mariinsky SACD MAR0509). By the time this goes to print Valery Gergiev’s performance with the Stradivarius Ensemble will have come and gone, but we can look forward to Matsuev’s Koerner Hall debut in an all-Russian program on December 2. On that occasion the dynamic young pianist, winner of the 1998 International Tchaikovsky Competition in Moscow, will perform a solo recital of music by Tchaikovsky, Rachmaninoff and Stravinsky. On the current recording he is featured as soloist in more recent Russian works, including the introspective Piano Concerto No.5 by Rodion Shchedrin (b.1932) which was written around the same time as Shostakovich’s Tchaikovsky competition win. The disc opens with the familiar Piano Concerto No.1 which Shostakovich wrote in 1933, with its ebullient rhythms and obbligato trumpet, and continues with his Piano Concerto No.2 from 1957. As the extensive liner notes in four languages point out, these works reflect rare happy periods in the composer’s often troubled life. Their allegro and even allegro brio movements seem almost out of character to my ears which are more accustomed to the languor and angst of his later compositions (culminating in the final string quartet with its five adagio movements only broken up by the inclusion of an adagio molto Funeral March). Matsuev seems to enjoy this playful side of Shostakovich and embraces the jollity of these works in crisp and exuberant performances. The unfamiliar Shchedrin concerto is more pointillistic and subdued, with darker colours from both the piano and the orchestral accompaniment. It is an extended work — more than half an hour in duration — with a slow middle movement of touching lyricism and hints of gamelan melodies. The rousing finale uses modal scalar passages, but this time allegro assai, in a pianistic molto perpetuo, with orchestral interventions somewhat reminiscent of Messiaen, that builds and builds over a nine minute crescendo. The soloist’s playing is superb and Gergiev’s control of the orchestra outstanding. Like the virtuoso ensemble itself, the Mariinsky Theatre boasts wonderful sound and it is captured here in all its splendour. Concert goers at Matsuev’s upcoming Toronto performance can look forward to a similar sonic treat in the acoustic of Koerner Hall.

Last month I wrote about a disc of chamber music by Finnish composer Magnus Lindberg which featured cellist Anssi Karttunen on each of its tracks. Karttunen appears again this month on a disc of Trios by Kaija Saariaho (Ondine ODE 1180-2), once again in every piece with otherwise diverse instrumentation. In May 2011 the Toronto Symphony Orchestra presented the Canadian premiere of Saariaho’s Mirage for soprano Karita Mattila and cellist Karttunen with orchestra, a work written in 2007. Concurrently Saariaho produced a trio version of the haunting piece for soprano, cello and piano which was premiered in 2010 by, and dedicated to, the musicians who join Karttunen to reprise their performance on this disc, soprano Pia Freund and pianist Tuija Hakki. The intimacy of this charming version of Mirage is simply stunning. Another near-TSO connection occurs in the next piece, Cloud Trio, performed by the Zebra Trio which includes former TSO principal violist Steven Dann, Karttunen and violinist Ernst Kovacic. The eerie ethereal string timbres in this aptly named work have to be heard to be believed. Dann, Karttunen and Hakki are featured in Je sens un deuxième coeur, a five movement work based on Saariaho’s 2003 opera Adriana Mater. It was originally intended to create musical portraits of four characters from the opera but when “she began to adapt the material for viola, cello and piano — a darker version of the traditional piano trio — the music began to distance itself from the opera.” It is certainly an effective chamber work not dependent on the programmatic inspiration for appreciation. The other offerings are Cendres for alto flute, cello and piano which involves extended techniques and vocalisms from the flutist (Mikael Hesasvuo), and Serena for percussion (Florent Jodelet), cello and piano. The latter once again draws on other Saariaho works as points of departure, in this case the cello concerto Notes on Light and, bringing the disc full circle, the opening piece Mirage. The simplicity of the title Trios notwithstanding, this recording presents a wealth of diverse textures and instruments with definable performances by musicians who have collaborated extensively with Saariaho, one...
of the most distinctive voices in the music of our time.

In brief: Toronto’s premiere Middle Eastern–South Asian fusion band Jaffa Road have just released Where the Light Gets In (JR002 www.jaffaroad.com), a welcome follow-up to their 2009 release Sumpfplace. The distinctive vocals of Aviva Chernick, singing in English, Hebrew, French and Ladino, are complemented by multi-instrumentalists Aaron Lightstone, Chris Gartner, Jeff Wilson and Sundar Viswanathan playing a plethora of Western and Middle Eastern plucked, blown and struck acoustic and electric instruments. All share writing credits for the bulk of the material, although one notable exception is Through the Mist of Your Eyes by the group’s “friend and teacher Yair Dalal, a master Iraqi-Israeli musician who lives in Galilee.” The text is sung in Hebrew by Chernick and repeated in Arabic by guest artist Hazan Aaron Bensoussan. It is quite striking how different the same poem sounds in the two languages. All in all Jaffa Road’s creative blending of sacred and secular Jewish songs, classical Arabic and Indian influences with a variety of Western musical styles makes them an innovative force on the Toronto scene and Where the Light Gets In is a worthy testament to this.

As noted in September’s issue, 2012 marks the 80th anniversary of Glenn Gould’s birth and the 30th of his untimely death. Sony seems determined to make every note that he ever recorded available to us on compact disc and the commemorative sets have begun arriving in volume. You’ll find Dianne Wills’ take on his Richard Strauss recordings further in this section but one set that I reserved for myself is Glenn Gould plays Sonatas, Fantasies, Variations (88725.413742), four CDs that include a lot of music that doesn’t necessarily come to mind when we think of Glenn Gould. Of particular interest to me are the Canadian composers included: Ivant Anhalt, Jacques Hétu, Oskar Morawetz and Barbara Pentland. The disc which includes these pieces also features Alban Berg’s Piano Sonata Op.1 and Ernst Krenek’s Sonata for Piano No.3, providing an interesting mix of modern Romantics and some spikier fare. Another disc is devoted to Russians Alexander Scriabin and Sergei Prokofiev while Finland and Norway are represented on another with music of Sibelius and Edvard Grieg, a composer Gould claimed to be related to through his maternal great-grandfather. Perhaps most out of character is the inclusion of Robert Schumann’s Quartet for Piano, Violin, Viola and Cello with members of the Juilliard String Quartet. Although Gould did record the complete Hindemith brass sonatas with members of the Philadelphia Brass Ensemble and the Bach gamba sonatas with cellist Leonard Rose, there really isn’t much in the way of chamber music in his discography, and as far as I know, no other music of Schumann. This final disc also includes another surprise—the Premiere Nocturne and Variations chromatiques de concert by Georges Bizet. While all of this material has been previously released over the years, it is an impressive list of rarities when collected together in a set like this, providing a timely reminder of Gould’s eclecticism and innate curiosity.

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

—David Olds, DISCoveries Editor
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VOCAL

Prima Donna
Karina Gauvin; Arion Orchestre Baroque; Alexander Weimann
ATMA ACD2 2648

The soprano Karina Gauvin has an extensive recorded repertoire which ranges from Purcell in the 17th century to Britten in the 20th, but it is the music of Handel with which she is most closely associated. She has performed in the recording of three complete operas (Alcina, Ezio and Ariodante) as well as in a solo recital and a recording of duets from Handel's oratorios with Marie-Nicole Lemieux.

The decision to centre a recording on one of Handel's singers is not new. In 1996 Harmonia Mundi brought out a collection of four discs, each of which contained music composed by Handel for specific singers: the soprano Francesca Cuzzoni, the mezzo Margherita Durastante, the castrato Il Sennino and the bass Antonio Montagnana. The disc under review is, however, the first recording to centre on Anna Maria Strada del Pò. It contains six arias by Handel with the addition of one piece by Vivaldi and another by Leonardo Vinci.

There have in recent years been a number of recorded anthologies of baroque arias, by Handel and by others, but this disc ranks with the best: Gauvin is equally at home with the composer is someone as misunderstood as Haydn. For the average listener her selections from this repertoire, apart from a few exceptions, will be mostly unknown, but let me assure you that same listener will become a devotee by listening to them all.

Lemieux immediately plunges into a spirited attack of early Mozart ("Mitridate di Ponto"), a fiendishly difficult aria where she shows off some miraculous deep notes in full forte reminding me of the great Marilyn Horne. This is followed by beautiful, lyrical, restrained piano singing from a rather unknown Haydn opera (L’Isola disabitata). Already a considerable feat, but more surprises are coming. With Iphigenie en Aulide by Gluck she is in familiar, i.e. French, territory where she creates shockwaves singing Clytemnestra’s fire-eating aria with fierce passion. There will be many more great moments by the time she finishes with Haydn’s “Sudo Il guerriero,” another bravura showstopper. To make things even better, and even more Canadian, she is accompanied by the world class Les Violons du Roi under Bernard Labadie, a group I’ve had the privilege of reviewing before in these pages. An unconditionally excellent recommendation.

—Janos Gardonyi

Schoenberg — Complete Songs
Claudia Barainsky; Melanie Diener; Konrad Jarnt; Christa Mayer; Markus Schafer; Anke Vondung; Urs Liska
Capriccio 7120

A collection of complete songs by one composer is a fascinating object. As much of a record as it is a key to the composer’s development, it allows the listener to trace the styles, fascinations with different poets and composers, homages, pastiches and breakthrough moments. When the composer is someone as misunderstood and still controversial as Schoenberg, such a
collection can be nothing short of a revelation. This 4-CD edition traces his involvement in lieder from the self-taught early fascination with Brahms, the “apprenticeship” under Zemlinsky, the influence of Wagner, the push towards the “end of tonality” and finally, the 1933 coda of the Three Songs, Op.48—the only dodecaphonic songs written by him and indeed, his last foray into the genre.

Throughout his life, Schoenberg struggled for acceptance of his new ideas about music, but for the most part his supporters were his fellow composers. Zemlinsky, Mahler and Schoenberg’s students, Webern and Berg, were his greatest proponents. The general public remained indifferent and at times hostile to his ideas and music. This collection reveals a composer who at times was as poignant and romantic as Schubert, as times hostile to his ideas and music. This collection can be nothing short of a revelation.

This is a must-have in any music lover’s library.

—Robert Tomas

Janet
Helen Pridmore
Centrediscs CMCCD 17512

This is an album of works created for and performed by the British-born, Nova Scotia resident, singer and teacher Helen Pridmore. Its strength is a closer than usual collaboration between an extraordinary performer and her chosen composers.

In Emily Doolittle’s Social Sounds From Whales at Night, we are often unsure where actual recordings of humpback whales end and Helen Pridmore’s vocalism begins—an eloquent and effective way to deliver this work’s message of the seamless continuity between life forms on Earth. The humpback’s songs (or calls or conversations) translated into human vocal music provide Pridmore with the opportunity to display her very accurate microtonal ear.

Martin Arnold’s Janet is built of short phrases that are electronically “gated” so that, as Pridmore sings, we hear all the piece’s elements—two vocal tracks plus banjo and electric guitar along with ambient environmental sounds—at the same time. But when she pauses, all sounds pause with her. The melodies—vaguely modal-sounding to reflect the Scottish ballad which inspired this piece—eventually turn on themselves to provide passages of effortless-sounding dissonance, while a long and clear downward melodic drift ensures formal cohesion. The banjo’s timbre brings a certain hominess to the music which was recorded, in fact, in several rooms of Pridmore’s home.

Another striking piece on this recording is lan Crutchley’s Helen Pridmore Sings, and Sings and Sings! wherein the soloist is invited to perform fragments of a broad and deliberately bewildering variety of songs and styles: from Handel to Marlene Dietrich to the theme from (70s TV series) Happy Days and even from Emily Doolittle’s composition on this same album.

Clearly, the composers have all been attracted to Pridmore’s unique skill set and manner of working. The resulting music takes full advantage of her attractive and flexible voice, impressively extended technical and stylistic range and—perhaps most important of all—adventurous spirit.

—Nic Gotham

Richard Strauss: Three Hymns; Opera arias
Soile Isokoski; Helsinki Philharmonic;
Okko Kamu
Ondine ODE 1202-2

Richard Strauss: Three Hymns; Opera arias
Soile Isokoski; Helsinki Philharmonic;
Okko Kamu
Ondine ODE 1202-2

Felicity Lott; Graham Johnson
Richard Strauss: Songs
Champs Hill Records CHRCD037

Glenn Gould plays Strauss
Glenn Gould; Elizabeth Schwartzkopf;
Claude Rains
Sony 88725413702

Richard Strauss: Songs
Felicity Lott; Graham Johnson
Champs Hill Records CHRCD037

Richard Strauss: Three Hymns; Opera arias
Soile Isokoski; Helsinki Philharmonic;
Okko Kamu
Ondine ODE 1202-2

Glenn Gould was an enthusiastic advocate of Richard Strauss, as expressed in performances, writings, lectures and documentaries, but just a handful of recordings. The Sony 2-disc set Glenn Gould Plays Strauss features the rare and unique performances he chose to record. As he once expressed surprise that so few concert pianists performed the Piano Sonata in B Minor, Op.5, it seems fitting that this was the very last work that Gould recorded before his death. The sonata, and the Five Pieces, Op.3 featured on this recording, were romantic, nostalgic works of Strauss’ youth, and Gould’s playing masterfully enhances by turn all the inherent innocence, angst, rapture and exuberance. Included in this collection is Gould’s first Strauss recording of an obscure melodrama based on a blank verse poem by Tennyson. Enoch Arden, a romantic triangle resulting in a mariner’s unhappy loss, is narrated by actor Claude Rains with Gould on piano deftly and sensitively interpreting the orchestral score. Equally fascinating is the uneasy collaboration in 1966 with Elisabeth Schwarzkopf on the Ophelia Lieder. Op.67. In addition to dealing with an overheated studio with air far too dry for singing, the famed soprano was forced to comply with Gould’s insistence on improvising the accompaniment.

Nevertheless, she soldiered on, producing an exquisite performance in which she imbues the madness of Ophelia with a turbulent, eerie quality that never diminishes her rich tonal palette.

In Richard Strauss: Songs, recorded in 2003 and just rereleased by Champs Hill, soprano Felicity Lott includes no less than 26 Strauss lieder, also including a marvellous and dramatic performance of the Ophelia songs, with piano accompaniment (superbly unadulterated) by pianist Graham Johnson.

This and the other repertoire presented as a program divided into five thematic sections, seems a virtual tribute to Strauss’ wife Pauline de Ahma. Married in 1894, Strauss’ wedding gift to his bride was the four Op.27 songs, and these as well as many of the others included on this CD were written for her. The couple gave many recitals together until she retired from singing in 1906, after which her temperamental and fiery nature continued to be an inspiration for the female characters in his operas. Through emotive colouring and smooth sensuality, Lott artfully navigates the difficult terrain offered by this demanding and breath-defying repertoire.

For our third Strauss selection, we move to orchestral accompanied songs: Three Hymns/Opera Arias featuring another expert Strauss interpreter, Finnish soprano Soile Isokoski whose powerful and luminous voice soars over the Helsinki Philharmonic in excerpts from Ariadne auf Naxos, Der Rosenkavalier and Capriccio. Although the Three Hymns, Op.71 is a work rarely recorded because of its almost excessive demands for the soloist, Isokoski clearly has the fortitude to carry off a brilliant performance.

It might be mentioned at this point that all three of our featured sopranos recorded these works in their 50s. It makes me wonder if a lifetime of experience is a requirement for the effective interpretation of and stamina to execute the highly emotive and electrifying songs of this composer.

—Dianne Wells

Music from the Eton Choirbook
Tonus Peregrinus
Naxos 8.572840

The Eton College Choirbook is one of pre-Reformation England’s greatest glories. English composers rejoiced in their settings of music that were as joyful as the architecture in which they were performed was lovely. The Choirbook required the skins of *112
average-sized calves" to produce; none died in vain, as this recording proves.

Two composers included here, Lambe and Browne, probably had connections with Eton. Lambe’s Nesceiis mater a 5 is so exhilarating it could be used at any modern service—and the Choirbook likely dates from 1500!

William, Monk of Stratford, gave his Magnificat a 4 an ebullient character. Tonus Peregrinus uses 13 voices, five upper and eight lower, initially alternating but ultimately combined. Occasionally William’s polyphony uses strange examples of either lost or extra beats—is the lost beat between “the rich” and “he hath sent away empty” a deliberate play?

A second Magnificat, by Hugh Kelly, is not as strident as William’s. It is nonetheless very demanding on the higher voices. Tonus Peregrinus’ already high reputation is only enhanced by its interpretations of the Eton Choirbook.

The opening pages of Richard Davy’s St. Matthew Passion have been lost. Jesus stands before Pilate and the events leading to crucifixion are recounted. Davy uses the arrangement soprano, alto, tenor, bass for both Pilate and Pilate’s wife. The bass part for both characters is, perhaps strangely, sung by one singer, Nick Flower. This certainly does not detract from the sheer forcefulness of Davy’s interpretation.

John Browne’s Stabat mater also uses 13 voices. Emphasis is placed on the soprano voices in what is a very powerful setting; mention must be made, however, of the bass parts, which are omnipresent if somewhat overshadowed.

Naxos is celebrating its 25th anniversary this year. It describes this recording as “perhaps the jewel in the crown of its series of Milestones of Western music.” Only “perhaps?”

—Michael Schwartz

Chauvon – Les nouveaux bijoux
Washington McClean; Alison Melville; Julia Wedman; Michael McCraw; Charlotte Nediger
early-music.com EMCCD-7773
www.early-music.com

Haydn – Piano Sonatas III
Marc-André Hamelin
Hyperion CDA67882

Few Canadian pianists have produced such an eclectic catalogue of recordings as Marc-André Hamelin. Ever since his first CDs featuring music by composers such as Claude Caron, Stephen Albert and William Bolcom, he has demonstrated a decided affinity for music a little off the mainstream. Yet this isn’t to suggest that the Montreal native has ever ignored the standard “old masters” either, and indeed, his latest offering on the Hyperion label is a case in point, a fine two-disc compilation of Haydn piano sonatas from the HobXVI series.

This is actually the third volume of Haydn piano sonatas Hamelin has recorded, the first two appearing in 2007 and 2009. For this set, he chose 11 sonatas mainly dating from Haydn’s middle period of the 1760s and 70s. This was a time when the 30- and 40-something-year-old composer was prodigiously creating string quartets and full scale operas while in the service of the Esterhazy family. Not surprisingly, these sonatas are true models of classical form. While they present no major technical demands on the part of the performer, Hamelin approaches them in an intelligent manner, his playing finely nuanced with the subtleties so integral in music from this period. Yet not all is rocco galanterie here. Many of the slow movements demonstrate a deep melancholia, clearly foreshadowing romanticism, and once again Hamelin has no difficulty in conveying the contrasting moods through his finely shaped phrases and sense of timing.

An added bonus in this set is the inclusion of two divertimentos, later published as Sonatas 1 and 6 in the Hoboken XVI catalogue; and also a short sonata in D major, now known as “no.2.” The sonata was a product of Haydn’s second visit to London in 1794 and demonstrates a much greater sense of stylistic freedom, as if Haydn was by now attempting to go beyond the restrictions of traditional Viennese classicism. He was to live only 15 more years and by 1809 the European musical world had very much moved on.

This set of finely crafted music elegantly played is a wonderful addition to the catalogue, proof once again (if proof is needed), of Hamelin’s outstanding musicianship and ability to excel at anything he chooses to play.

—Richard Haskell

Mahler – Symphony No.1
Budapest Festival Orchestra; Ivan Fischer
Channel Classics CCS SA 33112

Mahler – Symphony No.1
Baltimore Symphony Orchestra; Marin Alsop
Naxos 8.572207

The preliminary version of Gustav Mahler’s First Symphony (described at the time as a Symphonic Poem in five movements) was premiered under the composer’s direction in Budapest in 1889. Its unfamiliar poly-stylistic collage and inexplicable programmatic elements utterly baffled the audience of the day. Conductor Ivan Fischer, in his notes to this new recording with his elite Budapest Festival Orchestra, writes that ever since “at each performance we Hungarians have a moral duty to convince audiences that this is a perfect and exceptionally beautiful masterpiece.” Mission accomplished! This is a performance of remarkable sensitivity, ranging from the intimacy of chamber music to the most powerful, heaven-storming explosions, masterfully recorded in first class studio sound. The dynamic range is exceptionally vivid, tempos are flexible without ever becoming neurotic and the interpretation is thoroughly convincing throughout. The near doubling of the tempo in the closing pages provides a novel and exhilarating conclusion to a truly admirable performance, one of the very best I’ve heard in decades.

Marin Alsop and the Baltimore Symphony paint this score with a much broader brush. In
such grandiose music this blunt approach still works marvelously, thanks to the enthusiastic, gritty response from the orchestra and their equally feisty conductor who for the most part seems happy to be carried along with the tide. I take exception however to their use of a recent edition of the score that proposes, on extremely flimsy evidence found not in the score itself but in a set of contested orchestral parts, that the celebrated contrabass solo that so poignantly launches the funereal third movement was intended to be played by the entire bass section. It is known that Mahler evidently tried it this way just once in a rehearsal with the New York Philharmonic in 1909 but quickly abandoned the idea, describing their bass section as “just ONE bass player and seven cobbler!” While these infamously high pitched eight bars (to the tune of the well-known Frère Jacques) have now become standard audition material, to pull such a stunt simply because standards of bass playing have since greatly improved strikes me as a poetic crime of the highest order. I was bothered as well that the recording level has been audibly heightened for this movement, proof positive that the additional basses do not result in a richer tonal experience. This is proof positive that the additional basses do not result in a richer tonal experience. This is generally quite satisfying live performance from quite some time ago (2008), unfortu-

—Tilina Kilk

ENTWINING

Secret of the Seven Stars: Music of Hope Lee and David Eagle
Stefan Hussong; New Music Concerts; Robert Aitken
Centrediscs CMCCD 18012

The fallout from the Acadian expulsion haunts Canadian amour-propre to this day. That is the fact lurking behind a release from Centrediscs called between the shore and the ships, a loose cycle of settings for voice and clarinet by eight Eastern-Canadian composers and performed with fitting solemnity by Helen Pridmore and Wesley Ferreira. The texts are varied and range from an extract from Longfellow’s Evangeline to contemporary reflections like Mouvement by Gerald Leblanc. The compositional range is somewhat narrower and though the pairing is highly effective—composers have often been drawn to the matching character of soprano and clarinet—the material rarely strays from dour and dreary elongations of vocal line and wandering clarinet decoration. A welcome change is the above-mentioned Mouvement as set by Jérémy Blais. The text is mysterious and fresh; he sets it for spoken voice and largely improvised bass clarinet. Interestingly, the only francophone composer to be included chooses a text that “carries the essence of the Acadian tragedy without ever referring to it directly.” Could the rest be too earnest in their expressions of retroactive guilt?

Singer Pridmore is fearless faced with repeated demands for expressive vocalizations entwining with a clarinet accompaniment that is sometimes played for pleasing dissonances: a challenge for the singer and usually rewarding for the listener. Her tone is on occasion nasal and raw and her pitch suffers in a number of instances, most noticeably the Robert Bauer setting of the Dykas of Acadie. Ferreira has a beautiful and controlled sound that he uses to support as well as he can the soprano and which he highlights beautifully in his solo passages. The overall effect is strong, but I have the urge to go hear some Zydecot and eat some blackened catfish just to feel better.

—Max Christie

MODERN & CONTEMPORARY

Celebrating Women! Music for Flute and Piano by Women Composers
Laurel Swinden; Stephanie Mara
Independent LBSCD2012
www.laurelswinden.com

The flute and piano duo has never had such a powerful and memorable moment as in this collection of music by women composers from past and present. Flutist Laurel Swinden has a sweet and distinct tone which, when combined with pianist Stephanie Mara’s full piano colour, creates a truly beautiful sound. The two musicians are remarkably tight and in sync as an ensemble. In sections of matching rhythms and harmonies, I thought I was hearing a third new instrument in the mix!

The more classical genre works are represented by Mel Bonis, Anna Bon di Venezia, Cécile Chaminade and Lili Boulanger. Though perhaps not household names, each composer’s work stands the test of time. Swinden and Mara perform them with elegance.

However the musicians really shine in the more contemporary works. Heather Schmidt’s Chiaroscuro is filled with mysterious harmonies and tension-filled rhythms. A technically challenging work, it is also the highlight. The duo creates a sense of sweeping moods in their performance. In contrast, Cecilia McDowell’s Piper’s Dream has both instruments emulate the sound of the pipes and draws on traditional folk music for its melodies and ambience. Swindon’s lengthy held notes are breathtaking in colour and duration. Anne Boyd’s minimalistic Ball Moods, Jean Couthard’s Where the Trade Winds Blow and Katherine Hoover’s witty Two for Two complete the collection.

The production quality is clear, capturing even the most subtle of Swinden’s and Mara’s distinct musical nuances and technical abilities.

—Daniel Foley

STRINGS ATTACHED

Terry Robbins’ Strings Attached column can be found at thewholenote.com.

This month Terry reviews American concertos performed by Israeli violinist Ittai Shapira. Nordic concertos featuring cellist Jakob Jullberg, a new recording of the Alias Chamber Ensemble’s Boiling Point, music by American Kenji Bunch.
Boston tenor saxophonist Jerry Bergonzi—a master of a later John Coltrane style in which rapid, convoluted phrases are driven by a tight vibrato and a slightly gravelly tone. The rhythm section of bassist Jim Vivian and drummer Steve Wallace is up to the task and the result is charging, inspired music. Dickinson's Tugline demonstrates the pianist's rhythmic invention, an expansive take on a North African theme.

Hexentrio (Intakt CD 205) presents Vancouver pianist Paul Plimley in outstanding international company, with English bassist Barry Guy and Swiss drummer Lucas Niggli expanding the idea of the piano trio. The methodology is free improvisation but there's no limit to the styles or technique of the music, a brilliant tapistry of 17 short pieces that moves from dramatic three way conversations—like the tumultuous Flow Vi Ru and Railways Rear Viewed in Magic Mirror that bracket the program—to dreamlike epiphanies and spontaneous chromatic rhapsodies. Plimley is an improviser of rare resourcefulness and in this company he is able to launch tonal systems at will, assured of empathetic and apt response. Niggli possesses an aggressive approach and an ability to suggest multiple rhythmic environments, while Barry Guy is simply the most articulate bassist a piano trio might have, embellishing the brilliant tradition launched by Scott La Faro with Bill Evans over 50 years ago. More than 500 kilometres northeast of Montreal on the St. Lawrence River, Rimouski might strike you as an unlikely spot for cutting edge free improvisation, but you wouldn't be accounting for the resourcefulness of electric bassist Eric Normand whose quintet mixes Montreal visitors with Rimouski residents. Sur un Fil, released on the Italian label Setola Di Maiale (www.setoladimaiale.net), matches lean Doro (on flute, alto saxophone and birdcall) and Michel F Côté (drums and feedback) with James Darling (cello) and Antoine Létourneau-Berger (vibes and cymbals). The mood is avant-garde chamber music, with subtle textures set up by Normand’s compositions expanded with a free hand by everyone in the band, from glittering vibraphone to sometimes squalling saxophone, creating a music that can be as elemental as Rimouski’s rocky shore or as abstract as a composition by Boulez.

 Alto saxophonist Brodie West has spent substantial time with the celebrated and whimsically independent founders of Amsterdam free jazz, studying with composer Misha Mengelberg and playing with drummer Han Bennink. West in turn has developed his own distinct approach. When West turns to standard forms, he does so with a lyrical directness reminiscent of Lee Konitz and free of the polish and rote learning that often compromise contemporary mainstream approaches. That approach is in high relief with the Chris Banks Trio on the unusual Softly as in a Morning Sunrise (S/R www.chris-bankstrio.blogspot.ca) as West, bassist Banks and pianist Tania Gill play standards and older jazz tunes from Jitterbug Waltz and Undecided to Soul Eyes. The absence of drums emphasizes an intimate and deliberate dialogue and the genuine spirit of improvisation. Another side of West is apparent on Compound Eyes (S/R www.chluttonmichelli-west.blogspot.ca) by the trio of Clutton/ Michelli/West, with the emphasis on a minimal style of improvisation that often matches West’s repeating whispers and vocal smears with bassist Rob Clutton’s pulsing, repeating figures and drummer Anthony Michelli’s spare accents and subtly insinuated grooves. It’s fresh and challenging work, and even here West manages to reference the tradition, inserting an attenuated phrase from What’s Now? in the title track.

**Something in the Air** | Clarinet Resurgence in Jazz

**KEN WAXMAN**

At the height of jazz’s popularity, during the Big Band era of the 1930s and 1940s, one of the most common images was a resplendent clarinetist, instrument shining in the spotlight, taking a hot solo. Subsequent styles found the so-called licorice stick relegated to a poor cousin of the saxophone, with few reed players brave enough to keep the clarinet as a double, let alone concentrate on its unique timbres. However attacks on conventional sounds, coupled with an appreciation for unique instrumental

**EWIND (LINUS 270155)** is Elizabeth Shepherd’s first CD devoted to standards, but they aren’t everybody’s standards; rather they’re a carefully ifquirkyly chosen personal selection, including French chanson (Pourquoi tu vis), art song (Kurt Weill’s eerie Lonely House) and jazz tunes (from Lionel Hampton’s Midnight Sun to Bobby Hutcherson’s When You Are Near, the latter with Shepherd’s own lyrics). It’s a deeply involving album—there’s an insistent intimacy in Shepherd’s light, high voice and her subtle combination of the articulated and the withheld. The matching of voice to band is perfect—Shepherd herself plays various pianos, beatbox and “tuned mixing bowls and muted pestle”—with consistently deft arrangements. Highlights include Pointiana, with Reg Schwager’s flitting guitar accompaniment, and the soul jazz classic Sack of Woe with Andrew Downing’s plucked cello and Shepherd’s period Wurlitzer electric piano.

Toronto saxophonist Kirk MacDonald is doing a fine job of maintaining the modern big band tradition. His last recording Deep Shadows was a 2012 JUNO nominee and he’s followed it with another performance by his Jazz Orchestra, Family Suite for Large Ensemble (Addo A/JR013). Here trombonist Terry Promane has taken on the challenge of arranging MacDonald’s 2008 quartet album Family Suite for an 18-piece band, emphasizing brass lustre with five trumpets and four trombones. Promane successfully adopts MacDonald’s complex original lines to the weightier textures, nourishing them with greater emotional depth, and MacDonald the soloist is clearly inspired anew. The quality of the writing is emphasized by the performances of an all-star band that includes alto saxophonist P.J. Perry, guitarist Lorne Lofsky and trumpeter Kevin Turcotte.

Pianist Brian Dickinson wears his influences on his track list, opening his Other Places (Addo A/JR015) with a blazing and percussive Unreal McCoy and a harmonically complex Shorter Days, clear homages to Tyner and Wayne respectively. The CD might not win awards for originality, but it could for sheer drive, featuring the intense
Textures starting in the 1960s, spurred a rediscovery of the wooden reed instrument. Right now there are probably more CDs extant featuring the clarinet than at any time since the heyday of Benny Goodman, Artie Shaw and Woody Herman.

Similar in some way to what a jam session involving Goodman, Shaw and Herman would have entailed is The Clarinet Trio 4 (Leo Records CD LR 622 www.leorecords.com). Besides the obvious difference that the trio members are German, rather than American, additional factors characterize this trio of reed players as a 21st Century juggernaut not a 1930s revival band. For a start, each man plays a different member of the clarinet family: Jürgen Kupke, regular clarinet; Michael Thieke, clarinet plus alto clarinet; and Gebhard Ullmann, bass clarinet. Plus nearly all the tunes are Ullmann originals rather than standards. Unlike earlier reed players who depended on rhythm section accompaniment however, the 11 tracks on this CD feature nothing but clarinet timbres. Interludes which result from an arrangement like this are put into boldest relief on Collectives #13 "#14 and Geringe Abweichungen von der Norm. The latter is carefully unrolled at adagio tempo, with balanced reed vibrations and understated motion as staccato slurs and pitch-sliding smears appear at the same time, finally melding into a tremolo narrative. In contrast, Collectives #13 #14 is rife with pinched notes from the straight clarinet, snarling quivers from the alto clarinet and inner-directed bass clarinet growls. Eventually a mellow interface from the higher pitched reeds surmounts these chirps and quacks as Ullmann occasionally thickens the line from muted trumpet and fluid clarinet lines, the fundamental object lies in revealing as many contrasting tones as they intersect. For instance a track such as Nomos, introduced by ringing double bass tones, develops new motifs as a busy trumpet limns the bounding theme. Moderated with clarinet squeaks, the piece is cleanly concluded with bowed strings. More adventurous, Bogen is concerned with melding air bubbled through both horns’ body tubes with arco swipes from Niggenkemper, whose well-shaped notes later underscore Heberer’s brassy yelps and Badenhorst’s rhythmic tongue slaps. Even more dissonance is present on Erdbär with the bull fiddle barely audible.

For an extended review of Clarino and other clarinet discs featuring François Houle with Gordon Grdina, and Laurent Déhors with Matthew Bourne, see the continuation of this column at thewholenote.com.

Advice from a Misguided Man
Colin Maier
Independent CMCDO01
www.colinmaier.com

Colin Maier is a multi-talented musician who plays oboe with a gorgeous tone and superimposes his sense of seriousness and humour into all he performs. You would be misguided not to listen to this release.

—Tína Kilk

Tambanavo (Dance With Them)
Zhambai Trio
Independent n/a
www.zhambai.com

The exhilarating debut CD by the Vancouver group Zhambai Trio showcases both the traditional music of the Shona culture of Zimbabwe and that of its transplanted son, Kurai Blessing Mubaiwa, the group’s leader. Mubaiwa is not only an outstanding mbira player; he is an eloquent and powerful singer as well.

Joining by Canadians, world drummer extraordinaire Curtis Andrews and dancer-percussionist Navaro Franco, the Zhambai Trio’s music is deeply steeped in the traditional mbira music of Zimbabwe. The musical form is typically cyclic, while also marked throughout by evolving, interlocking, dual instrument variations. Characteristic vocal solos and choral responses are usually sung over the continuous instrumental patterns, which in the case of Chin unequivocally builds into a very satisfying, densely woven, polyphonic texture. That and other tracks remind us how closely identified with the essence of music-making the voice is in much of West Africa. The expressive voices, so prominent on this CD, make a compelling case as the real stars here, despite the evident “rightness” and even virtuosity of much of the instrumental playing.

The online notes refer to the “trance-y” nature of the clarinet in its homeland. Traditionally sought after in Shona ceremonies, trance states are used to communicate with ancestor spirits and to offer insights to problems of community members. The lyrics on this CD however offer less dramatic, reassuring advice to youth, “you can also do what your elders can” (Chipundura). Another song urges people to get along with their grandparents, who they rely on for comfort and warmth (Dangurangu).

While the Zhambai Trio was formed recently as 2010, this CD is clear evidence of an infectious brand of contemporary Zimbabwean-influenced music emerging fully formed from our west coast.
Old Wine, New Bottles | Fine Old Recordings Re-Released

Bruce Surtees

Arguably the most illustrious achievement in Decca’s history, and in the industry’s, was the realization of a staged for stereo production of Wagner’s The Ring of the Nibelungen featuring the world’s eminent Wagnerian voices to be supported by the incomparable Vienna Philharmonic Orchestra. EMI had recorded the Karajan cycle live in Bayreuth in 1951 but getting it to market didn’t get beyond the planning stage. Some years later a tentative release date for the complete cycle was announced but the project was shelved when, as I understand the situation, EMI was unexpectedly required to pay all the musicians involved with a fee equal to what they would be paid if they were to record it at this later date. Fortunately, EMI secured the rights and issued the Furtwangler Ring recorded in Rome in October and November 1953. The story of getting that cycle to disc is a saga in itself.

In addition to engaging singers the Decca project required a conductor of stature. Hans Knappertsbusch was considered but Georg Solti was the final choice. John Culshaw was the producer who led the Decca team responsible for everything necessary to get some 16 hours of intense music making onto a finished tape. To commemorate the 200th anniversary of the composer in 2013 and the conductor’s 100th this year, Decca has assembled an extraordinarily opulent edition with many extras that are listed at the bottom of this review.

Das Rheingold was recorded in the Sofiensaal during September and October 1958 with an all-star cast including George London (Wotan), Kirsten Flagstad (Frigga), Set Svanholm (Loge), Paul Kuen (Mime), Gustav Neidlinger (Alberich) and other luminaries of the day. The closing scene following Donner’s summoning the thunder is most impressive with London the perfect Wotan who has unknowingly set in motion the inevitability of the far off twilight of the gods. Many of us looked forward to London’s Wotan in Walküre and Siegfried but it was Hans Hotter who sang the role in both.

Initially, there were very real concerns as to whether demand at retail would be large enough to make the project worthwhile. After all, there had never been an undertaking of this magnitude. Decca/London’s classical manager in the United States, Terry McEwan, was very positive about the sales potential and it is claimed that his enthusiasm and initial first order ended any doubts.

In Die Walküre the real story begins as Sigmund (James King) and Sieglinde (Regine Crespin) are thrown together, discover that they are brother and sister, fall madly in love and run off into the woods and conceive Siegfried. Hunding is sung by Gottlob Frick, Wotan by Hans Hotter, Birgit Nilsson is Brunnhilde and Christa Ludwig is Fricka. The eight Valkyries include Brigitte Fassbaender and Helga Dernesch who would later be Karajan’s Brunnhilde in his cycle for DG. Die Walküre was recorded after Siegfried during October and November 1965. Siegfried had been set down in May and October in 1962. The legendary Wolfgang Windgassen is really into the role of Siegfried who knows not fear, slays the dragon Fafner (Kurt Bohme), kills Mime (Gerhard Stolze) then learns of and finds the sleeping Brunnhilde thanks to the Wood Dove (Joan Sutherland).

Nowhere better is the opulent sound and full glory of the Vienna Philharmonic heard than in Götterdämmerung, where all the machinations are paid for, all the principal mortals killed off. Loge has his revenge on the gods as Valhalla burns and the gold is restored to the Rhine Maidens.

There are, of course, many passages in this recording of a very long and complex work that the listener may wish to compare favorably or unfavorably with another performance or performances. That’s what collectors and music lovers do and enjoy.

The Solti Ring is a living tribute, a monument, to everyone involved; the singers, the orchestra and to Solti himself and of course Wagner, the librettist and composer. All perpetuated by Decca who had the remarkable foresight to hand over a completely enrolled support team.

I must comment on the single Blu-ray audio disc that contains the entire cycle. There is a total absence of any processing artifacts and the listener is immediately and unmistakably right there in the acoustic of the Sofiensaal, witnessing the nuances and dynamics of a live performance. I have heard every incarnation from the stereo LPs on, and this sound really is a fresh experience.

The Solti Ring, Deluxe Anniversary Limited Edition
Decca 0289 4783702, 19 discs and more: A new 2012 remastered edition on 14 CDs of the original tapes, more finely detailed and veritable than ever heard from the original LPs and recent CDs; PLUS the entire cycle on a single 24-bit lossless Blu-ray disc; Solti conducting Wagner overtures plus The Siegfried Idyll and Kinderkatechismus; John Culshaw’s celebrated book, The Ring Resounding; Deryck Cooke’s original 2-CD introduction to the Ring with identification and development of each motif; The complete libretti with line by line English translations; A DVD of The Golden Ring, the BBC documentary and filming of the November 1964 final sessions of Götterdämmerung; Photographs and reprints of the original reviews in The Gramophone; Facsimiles of pages from Solti’s annotated scores; All packaged in four luxurious LP size hard cover books within a matching slipcase.

about the future of the cycle. The three LP set of Das Rheingold was issued in 1959 to universal acclaim, both artistically and sonically. No one had ever heard a recording to match the realism of Decca’s “Sonic Stage” stereo sound and such opulence from the Vienna Philharmonic Orchestra. It was a milestone. It has been in the catalog ever since as LP, then tape and finally CD... well not quite finally as related below.

Perhaps the most lasting impression of all is the way in which John Culshaw was able to command the orchestra, to make them sound and look like a monument, to everyone involved; the singers, the orchestra and to Solti himself and of course Wagner, the librettist and composer.

The 1964 recording of Götterdämmerung was made at the end of the summer of 1964 which is the reason why German titles are present in the librettos; All packaged in four luxurious LP size hard cover books within a matching slipcase.

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In the September issue of The WholeNote, Paul Ennis previewed a selection of TIFF films from a musical perspective. Post-TIFF, the coverage continues: here is an excerpt from his latest entry to The WholeNote blog.

Now that a few weeks have passed since the final screening of the 2012 edition of the Toronto International Film Festival (TIFF), TIFF’s impact is really just beginning. Several of its almost 300 feature films have already opened in theatres with many more to follow in the months ahead. It’s the gift that keeps on giving with a half-life of at least a year. With a number of pre-screenings in addition to the festival itself and post-TIFF openings, I’ve managed to see more than 75 of TIFF’s offerings. What follows is a snapshot of a score of movies in which music plays an intriguing role.

Quartet (set to open January 11, 2013 and sure to be a crowd pleaser) is a rarity. Ronald Harwood’s screen adaptation of his 1997 play manages to fuse the acting talents of some of the UK’s finest (and the directorial debut of 75-year-old Dustin Hoffman) with a cornucopia of musical excerpts from Verdi’s La Traviata and Rigoletto, Puccini’s Tosca, G&S’s The Mikado, Rossini’s The Barber of Seville, Haydn’s “Sunrise” quartet and “Military” symphony, a Boccherini string quintet and the Toccata and Fugue in D Minor by Bach.

Harwood was inspired by Tosca’s Kiss, Daniel Schmid’s loving documentary depiction of the residents of the Casa di Riposo per Musicisti, which Verdi founded in Milan as a residence for elderly singers who needed material help.

Music percolates everywhere in Beecham House (named after Sir Thomas) with Maggie Smith, Tom Courtenay, Billy Connolly, Pauline Collins and Michael Gambon playing out Bette Davis’ maxim “Old age is not for sissies.” As a group of opera singers preparing for a house fundraiser, their love of life is infectious. And with many of the home’s residents played by musicians, from soprano Dame Gwyneth Jones (unforgettable in “Vissi d’arte” from Tosca) to former BBC Symphony principal clarinetist Colin Bradbury and versatile trumpet player Ronnie Hughes (his resume even includes the Beatles’ “Martha, My Dear”), the quality of the musical content is guaranteed. Be sure to stay through the beginning of the credits where many of the musicians are pictured in their youth.

—Paul Ennis, October 30, 2012

The rest of this story, featuring such films as Terrence Malick’s To the Wonder, Peter Mettler’s The End of Time, Paul Thomas Anderson’s The Master, and 16 others, can be found at thewholenote.com/blog.

MUSICALS & THE MOVIES @TheWholeNote

The High (and Low) Notes

LEGENDARY JAZZ VOCALIST MARK MURPHY VISITED TORONTO LAST MONTH, PRESENTED BY JAZZ.FM91 AT THE OLD MILL INN. MIM ADAMS AND HOLLY CLARK REVIEWED THE CONCERT FOR OUR BLOG:

Watching Mark Murphy slowly weave his way through the Old Mill dining room to the stage, leaning on the arm of a helpful young man, is surely a testament to his own comment, “I’m eighty!” As he was seated carefully on his chair centre-stage with his music stand close by, I felt the wistful sadness of seeing this icon, a survivor of the classic era of jazz and one of a select few who can call themselves an innovator, on the decline. Yet Murphy’s first words to the audience were fully disarming, and the opening phrase of “What Is This Thing Called Love” completely erased my uneasiness. His is still the voice we know and love.

His characteristic tone—the way he almost cries out his notes, how he dips into his lower register then soars effortlessly into his falsetto—is clear and energetic. Age has not diminished his breath control, his ability to hold a straight note or his time feel. He sings with a seemingly careless ease.

His trio of relatively young players supported him flawlessly, consisting of Alex Minasian on piano, and two Canadians, Morgan Moore on bass and Jim Doxas on drums. Doxas’ sensitive style was particularly impressive, with seamless dynamic phrasing and flowing sounds that seem to simply appear.

Murphy is an expert craftsman who squeezes all there is from every syllable of a lyric. And squeeze the lyric he did on his aching performance of another Cole Porter standard, “I’ve Got You Under My Skin.” He introduced Porter as being “the best” and a “consummate composer” because he “controls all parts of the music,” referring of course to Porter composing the chords, melody and lyric of each of his songs. While Murphy sang his unhurried arrangement the room was silent. It was a spacey, tense version of the standard with an almost skeletal accompaniment by Murphy’s trio.

—Mim Adams and Holly Clark, October 4, 2012

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Beethoven Triple Concerto
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THU, NOVEMBER 15 AT 8:00PM

Peter Oundjian, conductor
André Laplante, piano
Jonathan Crow, violin
Shauna Rolston, cello

Mercure: Triptyque
Beethoven: Concerto for Piano, Violin, and Cello “Triple Concerto”
Shostakovich: Symphony No. 12 “The Year 1917”

Montreal Symphony Orchestra: The Rite of Spring
WED, NOVEMBER 21 AT 8:30PM

Kent Nagano, conductor
Montreal Symphony Orchestra
Haydn: Symphony No. 94 “Surprise”
Sir Peter Maxwell Davies: An Orkney Wedding, with Sunrise
Stravinsky: The Rite of Spring

Davis Conducts Schumann & Strauss
WED, NOVEMBER 28 AT 6:30PM  AFTERWORKS
THU, NOVEMBER 29 AT 8:00PM
SAT, DECEMBER 1 AT 7:30PM

Sir Andrew Davis, conductor
Jan Lisiecki, piano (NOV 29 & DEC 1)
Teng Li, viola
Joseph Johnson, cello
Tom Allen, host (NOV 28)

Mendelssohn: Overture to A Midsummer Night’s Dream (NOV 28 & 29)
Schumann: Piano Concerto (NOV 29 & DEC 1)
R. Strauss: Don Quixote

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