Glorious Bach & Zelenka

Fri Oct 14, Sat Oct 15 at 8pm
Sun Oct 16 at 3:30pm
Wed Oct 19 at 7pm
Thurs Oct 20 at 8pm
Trinity-St. Paul’s Centre

Directed by Ivars Taurins
Dorothee Mields, soprano
Matthew White, countertenor
Cory Knight, tenor
Andrew Mahon, baritone
Tafelmusik Chamber Choir and Orchestra

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Trinity-St. Paul’s Centre

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Alfredo Bernardini, Guest Director and Oboe Soloist
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Conceived, scripted, and programmed by Alison Mackay
Narrated by Blair Williams
Wed Feb 8 at 7pm
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Sun Feb 12 at 3:30pm

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Rachel Podger, Guest Director and Violin Soloist
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26. On Opera | CHRISTOPHER HOILE
27. Jazz in the Clubs | ORI DAGAN
28. Early Music | SIMONE DESILETS
30. World View | ANDREW TIMAR

LISTINGS
32. A | Concerts in the GTA
46. B | Beyond the GTA
48. C | In the Clubs (Mostly Jazz)
51. D | The ETCeteras

MUSICAL LIFE
58. We Are All Music’s Children | MJ BUELL
59. Bookshelf | PAMELA MARGLES

DISCOVERIES: RECORDINGS REVIEWED
60. Editor’s Corner | DAVID OLDS
61. Vocal
61. Early & Period Performance
62. Classical & Beyond
67. Frank Liszt: An Appreciation | JANOS GARDONYI
65. Strings Attached | TERRY ROBBINS
66. Modern & Contemporary
66. Jazz & Improvised Music
67. Extended Play: It’s our Jazz | GEOFF CHAPMAN
68. Something in the Air: Bill Dixon | KEN WAXMAN
70. Old Wine in New Bottles | BRUCE SURTEES

MORE
6. Contact Information & Deadlines
31. Index of Advertisers
56. Classified Ads

In This Issue
GABI EPSTEIN page 27
TRICHY SANKARAN page 30
OCTOBER’S CHILD page 58
There was once upon a time a creek so dark and murky that it took its name from the colour of its waters.

One particular summer, it rained so much that the creek became a roaring river too wide to leap or swing across; and in its temporarily swollen waters, Crocodile took up residence, lurking opportunistically, with only eyes and nostrils showing.

All up and down the creek’s one bank Monkey foraged tree to tree till almost all the fruit on that side was gone. Finally, there was only one granadilla, somewhat wrinkled, still up for grabs. Monkey eyed it dubiously, then hungrily gazed at the fruit-laden trees on the far bank, then apprehensively down at the dark water.

“Hey Monkey, I can carry you safely to the other side on my back,” said the almost invisible owner of a very impressive voice. “You won’t even get your feet wet. I promise.”

“Of course,” said Monkey, and hopped on.

But once too far from shore for Monkey to hop off, Crocodile said “Monkey I am hungry. Prepare to die.” “But how can that be?” said Monkey, puzzled. “I mean, you promised.”

“I don’t have to keep promises,” said Crocodile. “After all, I am a crocodile.”

“Well how was I to know you were a crocodile,” said Monkey. “You see, I left my brain — the tastiest part of me, by the way — hanging from that tree back there. I am reconciled to my fate. But I beg you, carry me back to get my brain, first. That way you get the tastiest bit, and my spirit can depart my body in peace instead of wailing forever.”

Crocodile hissed, then apprehensively down at the dark water.

“Hey Monkey, what about your promise?” asked Crocodile after a while. “Oh, that” said Monkey. “What kind of idiot do you think I am? Anyone with even half a brain can see that you are a crocodile.”

BLUE PAGES

Sweep merrily through the branches of this year’s 2011/12 Blue Pages, dear reader, and the fruits of your labour will be that you come away with a much richer sense of the variety and curatorial creativity that continue to make the Southern Ontario music scene one of the most vigorous and diverse anywhere. These 164 profiles, written by the presenters themselves, are not of the largest, or smallest, or tamest or wildest of the musical presenters out there, but rather, some of each.

Our dedicated team at The WholeNote has been rounding up these profiles since mid-summer but, our best efforts notwithstanding, there are always, by deadline, potential Blue Pages members that this year remained uncorralled. So check back online regularly and watch the forest grow!

Hats off, finally, to you, the true blue audience for live music in our neck of the woods, day in and day out. After all, without you, what would be the point? —David Perlman, publisher@thewholenote.com
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ACKNOWLEDGMENTS
Busily Weaving a Musical Life
Christina Petrowska Quilico

with Christopher House of the Toronto Dance Theatre on a new major project for next April,” she replied. “Rehearsals begin in September but the works starts now. I’m also working with dancer Terrill Maguire from York University on a dance/piano concert for September.”

And that wasn’t all, “This July I’m recording new works by Constantine Caravassilis (the first CD of a 2 CD set). I am practising the Grieg piano concerto to perform with the Kindred Spirits Orchestra November 5 at the Markham Theatre. I will be learning more music by Constantine Caravassilis to record the second CD of his music. I am reviewing my Ann Southam repertoire for several tribute concerts and working on the rest of the Glass Houses and other pieces she wanted me to record.”

And then there is her teaching: “I am a Full Professor at York so my work begins there very soon. I’m Director of Classical Piano and there are a lot of piano students which is extremely encouraging. I have to plan my courses and course kits, audition and do quite a bit of paperwork so that everything runs smoothly.”

Well, the saying goes that if you want something done well, you should always give it to a busy person! So, fast forward three months, and, no surprise, everything on Petrowska Quilico’s list is three months further ahead. As she said, she prefers things to run smoothly.

The dance/concert with Terrill Maguire has been and gone (September 15 to 18). The 26th CD’s program notes are complete, it has a name — Tapestries — and Centrediscs will be launching it in early November. As for the first Constantine Caravassilis CD she was working on, it’s “in the can” and the second is under way.

Caravassilis is a young composer who won the 2009 Karen Kieser Prize in Canadian Music for his work Sappho de Mytilène for mezzo-soprano, flute and piano and subsequently was awarded the first Harry Freeman Prize for young composers, along with Petrowska Quilico, towards this recording project.

Fact is, that in terms of new commissions and performances of contemporary music, there is no greater champion than Petrowska Quilico. This is her fifth CD of Canadian piano concerto (and third concerto CD on Centrediscs) — for a total of eight recorded Canadian piano concerto, two of which had Juno nominations for best composition (Glenn Buhr and Larysa Kuzmenko) and two of which have been, quite literally, “out of this world” — astronaut Steve MacLean took her recording of David Mott’s Eclipse on the space shuttle Atlantis, and her recording of Alexina Louie’s Star-Filled Night on his first mission on the space shuttle Columbia in 1992.

For almost her entire performing career, Petrowska Quilico has championed the music of her time. So it was less of a surprise to find out there are more projects of this type in the wings, including a CD of piano music by Canadians Kati Agocs, Abigail Richardson, and Ana Sokolovic, than it was to hear of the upcoming performance of the Grieg piano concerto with Kindred Spirits in Markham.

It shouldn’t be so surprising, though, if one thinks back on her concert tours, as a soloist and as partner to her late husband, the legendary Metropolitan Opera baritone Louis Quilico. She has toured four continents — been to Taiwan, the Middle East, France, Germany, Greece, Ukraine, throughout the United States and Canada. On the recital stage, she has appeared at such prestigious New York venues as Carnegie Hall, Lincoln Center’s Alice Tully Hall, and Merkin Concert Hall.

She is at home with many other musical periods — particularly the romantics and early 20th century composers. Among her over two dozen recordings are Romantic Gems, which includes works by Clara Schumann, Fanny Mendelssohn, Amy Beach, Granados, Janacek and Rachmaninoff; a Chopin and Liszt CD, and another of Debussy. And with Louis Quilico, she recorded four CDs — of French and Russian songs, and of recitals of arias, art songs and show tunes.

In a nice turn of phrase the Toronto Star’s William Littler called her an “astonishing pianist… particularly gifted as an interpreter of the language of the moderns like Stockhausen and Messiaen … who can [also] control the Niagara of sound in a great Chopin Polonaise.”

When it comes to breadth of repertoire, technical facility and interpretive prowess, few pianists can match her. Trained from an early age in the demanding Russian tradition, she can wrap herself around repertoire from Bach to Boulez and beyond. Composer Gyorgy Ligeti called her “one of the absolutely best young pianists” when he first heard her, and in 2002, when Pierre Boulez was in Toronto to receive the Glenn Gould Prize, he coached Petrowska Quilico only hours before she was to perform his Premiere Sonate on a live national broadcast. As the story goes, even though she had meticulously followed his own metronome markings, he exhorted her to “Play faster, play faster” — so she did, to his great satisfaction. That energetic performance is preserved on her Ings CD.

Of all the performing and recording that she is doing, though, one still senses that her dedication to the work of composer Ann Southam, who died last year, remains central, and there is no doubt that the admiration was reciprocal.

“I didn’t think anyone would play this piece,” Southam once remarked of her work ‘Rivers’ “but when Christina performed it, I loved the sound and what was happening as the hands interacted. And I loved the...
little tunes and motifs that could be heard in the interaction between the hands. It takes a whiz-bang pianist to make those heard. I don’t know how she does it!"

And Petrowska Quilico wrote a piece for The WholeNote after Southam’s passing in which she quoted Schoenberg’s comment “that there was still great music to be written in C” and that Ann Southam proved him right, "cheerfully hunting for Middle C — and in doing so [having] a disconcerting way of reinterpreting familiar forms and techniques.” And of Southam’s “continuing to use a 12 tone row and spin it out, one note at a time for 20 years,” Petrowska Quilico observed: “Ann hoped she could bring some tonal sense to the serial technique. It may be called “minimal,” but her works embroider the layers of tonal fabric created through the serial row — weaving, in fact, in a manner that reflects traditional women’s work.”

Interestingly, Petrowska Quilico sees in Southam something of the tradition of Chopin and Liszt. “Her pieces are characterized by a flow and energy produced by rhythmic cycles that repeat within interchanging melodic motifs. Her slow music suspends our sense of time, while the fast pieces, with their undercurrent of recklessness, become hypnotic and surprisingly tranquil and reflective. Although maintaining an angular tone row, both extremes reveal a serene lyricism that is a common thread in her music.”

Petrowska Quilico’s performances of Ann Southam’s music continue. In October, she is performing Southam’s “Rivers” in three concerts — first in early October at the 2011 Contemporary Music Festival at James Madison University in Harrisonburg, Virginia, followed by excerpts as part of an Arraymusic tribute to Southam on October 14 at Gallery 345, and, again excerpts, in a Celebration of Women Composers at the Heliconian Hall on October 28.

Not only a versatile performer, Petrowska Quilico is also a valued teacher. At 20 years old, she began teaching at the Paris American Academy, focusing on the music of the 20th century Viennese school of Schoenberg, Webern and Berg. Since that early start, she has been on the faculty of the Royal Conservatory in Toronto, and both Carleton and Ottawa Universities. While in Ottawa, she was director of the new music group Espace Musique for five years and music director of Opera Lyra for its first year.

If teachers are shaped by their own teachers, then Petrowska Quilico had a head start. One of her first teachers was the “revered but exacting” Russian-born pedagogue Boris Berlin at the Royal Conservatory of Music in Toronto. Besides demanding equal technical facility with both hands, Berlin opened Petrowska Quilico’s ears to new music, refusing to let her study a Chopin concerto unless she learned a new Canadian piece. When she received her ARCT at the Conservatory, Berlin recommended her for a scholarship to Juilliard. (She also managed to emerge from Juilliard with a degree in science as well as music, but that is a story for another day.)

In 1987, Petrowska Quilico joined the faculty in the Music Department at York University in Toronto, where she remains to this day, a tenured Full Professor of Piano and Musicology. She is also Director of Classical Piano and a member of the Graduate Faculty, in which she continues to teach and supervise Masters and PhD students. As her curriculum vitae puts it, “primarily an exponent of the Russian tradition — with training in baroque, classical, romantic and contemporary, and experience as a soloist, chamber musician and accompanist — she adds her vast knowledge gleaned from working with diverse composers, and her personal insights from years of study and extra-musical pursuits. Another story goes that just as she was entering university, Petrowska Quilico had a poem printed in the New York Times, published an entire book of poetry, and seriously considered writing as a career. As she asserts, “I didn’t want to be just a pianist, or to give up the writing.” She has continued writing over the years, as well as painting. And if there is anything such a “just a pianist” Christina Petrowska Quilico is certainly not it.
IT’S OCTOBER—the new fall concert season’s in full swing! And, as with most season launches—2011/12 being no different—there was a flurry of press releases sent ‘round toward the end of summer announcing new artistic appointments—those “new faces in old places.”

One such appointment is conductor Uri Mayer’s new role as artistic director and principal conductor with the Toronto Philharmonia Orchestra. Maestro Mayer, orchestral programme director and resident conductor of the Royal Conservatory’s Glenn Gould School, will lead the TPO in its upcoming concert series, at the George Weston Recital Hall.

Last month, I had the pleasure of sitting down with Uri Mayer at the Royal Conservatory’s Koerner Hall café, where we chatted about his new appointment and related topics. Right off the bat, I asked him what compelled him to take on the position with the TPO, given his busy schedule and his extraordinary conducting career to date.

“Actually, I’d known about the orchestra for some time. Last season they had a search for a new conductor/artistic director. I was not part of that [process] but I did conduct the first concert of the previous season. And I guess some people must have liked what I did. Because at the end of the season/early summer, I was asked by the Board to take on the orchestra. I thought about it…I realized that it’s a very good group of musicians, in my neck of the woods, playing in a beautiful hall…and I believed that my talents and my experience could bring them to the next level. I’m delighted that I was asked to share my expertise…”

I inquired as to how Mayer approaches those first days with a new orchestra, what he does to set the tone. His answer was simple and candid. “For me it’s about making music. And that’s universal. So whether I conduct in Toronto or, when I’ve conducted in Japan, Germany or Israel, I try to make music. And because it’s such a universal language, it’s fairly easy to do that. And then I try to convince people and inspire people to do it my way,” he added, grinning.

“When somebody has an artistic leadership role, then one looks at each day differently, because one has long-term goals to really improve the quality of playing…one has an obligation to build the ensemble…to become better…each day.”

“One addresses more specific issues and makes gentle corrections as one progresses with the rehearsal process. And then one has to look at the…artistic priorities—what are the strengths and weaknesses of the ensemble—and try to capitalize, initially, on the strengths but immediately build up the weaknesses. So, that when they perform on stage, the public gets a sense of commitment and fulfillment from the music that’s performed.”

When I asked about “geling” with a new orchestra Mayer admitted that it was “a bit elusive. It takes many rehearsals and performances to gel. But, I think if one does music with sincerity, musicians get, immediately, the sense of where the soul of the person in front of them is, where their heart is, what their approach is. And that’s a little mystical because the baton doesn’t make any
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wait though! The TPO performs its season opener, an all-Mozart programme, on January 25.

Mayer was very generous with his time and we covered much territory — too much to include here. For those inclined, go to www.thewholenote.com for the full interview.

AND NOW TO SOME OTHER NEW APPOINTEES:

Judith Yan will make her debut on October 23, as the new conductor/artistic director of the Guelph Symphony Orchestra, in all-Russian programme featuring works by Mussorgsky, Glazunov and Glinka, with guest violinist, Jacques Israelievitch (TSO concertmaster 1988–2008).

Speaking of Toronto Symphony Orchestra concertmasters, Jonathan Crow, the TSO’s newly appointed one, will be featured as soloist in two TSO programmes. On October 1 (at Roy Thomson Hall) and October 2 (at George Weston Recital Hall), Crow performs Beethoven’s Romance No. 2 for Violin and Orchestra; as an added bonus, he’ll chat with TSO music director, Peter Oundjian, from the stage, following both performances. Also, pianist Emanuel Ax is performing Brahms’ Piano Concerto No. 1 on the same bill. The second programme, on October 15 and 16, will feature Crow as soloist in a performance of Bach’s Concerto for Oboe and Violin and Brandenburg Concerto No. 5, under the baton of TSO conductor laureate, Andrew Davis, at Roy Thomson Hall.

Unless you’re planning a trip to Saskatchewan in the near future, you won’t likely hear cellist Simon Fryer in his new appointment as principal cello with the Regina Symphony. However, if you’re in downtown Toronto on October 27, you’ll get to hear him perform Haydn and Weber trios with flutist Robert Aitken and pianist Walter Delahunt, and a new work for flute and cello by Chris Paul Harman, commissioned by the Women’s Musical Club of Toronto. The concert takes place at Walter Hall, and is a presentation of the WMCT’s long-standing, afternoon chamber series, of which Fryer is the artistic director.

Leaving the world of shiny, new appointments for something a bit older, I would be remiss if, in closing, I did not provide at least a brief “Liszing” — I know. Ouch! — of some concerts marking the 200th anniversary of the birth of Franz Liszt (b. October 22, 1811):

• October 16, Royal Conservatory, Louis Lortie, piano, Koerner Hall, 273 Bloor St. W.;
• October 22, Lenard Whiting, tenor, Brett Kingsbury, piano, Christ Church Deer Park, 1570 Yonge St.

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Sharna Searle trained as a musician and lawyer, practiced a lot more piano than law and is listings editor at The WholeNote. She can be contacted at classicalbeyond@thewholenote.com.
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CONVERSATIONS AMONG Musicians centre around familiar subjects—the low rate of pay, the perfidiousness of conductors/sopranos/arts granting organizations, the difficulty of finding an accountant who truly understands that artists can’t be constrained by things like HST collection.

After these topics have been exhausted, one can always liven things up by tossing in a verbal grenade about musical education. State firmly that “piano is a lousy first instrument for children” or “dance is more important to musicality than sight-reading” and then stand back and watch the pedagogical fur fly.

Education, after all, is our attempt to define and shape the future of music, to retrieve from the past what we feel we want to bequeath to those who will come after. When memory is at stake, feelings always run high. The more we persist in assigning to varied musical styles and techniques the pointless designations of “good” and “bad” rather than “appropriate, useful and pleasurable in different contexts and for different people,” the more widely and obstreporously opinions vary as to what constitutes the best musical education for children.

Choral education is both a dynamic field of musical training and a battleground for conflicting ideologies. The paradigm that prizes ensemble, sight-reading, pitch accuracy, blend and purity of tone is both well-established and absolutely necessary. Fostering of this model needs constant attention in a world that chronically under-funds school music programs and views music as a frill rather than a central aspect of cultural literacy.

But improvisation, which was an integral part of a “classical” musician’s skill set well into the 19th century, tends to be given short shrift. To be sure, improvisation is difficult to integrate into a choral context, in which ensemble uniformity and fidelity to the printed score are paramount. But it is also neglected because classically trained conductors and piano/vocal coaches often have no idea how to do it themselves, and are ill-equipped to give children the careful attention that this skill needs to be properly developed. A well-rounded musician needs many varied skills, and it’s important to be receptive to not only different types of music, but the different education systems which foster these musics.

Happily, the GTA is home to many excellent children’s choirs, with dedicated choral musicians striving to pass on their traditions and skills. Here are a few of them.

Linda Beaupré’s Bach Children’s Chorus, founded in 1987 and based in east Toronto, has become a fine resource for the education of young singers. On October 1, the BCC performs “Angels in Song” in Barrie’s excellent autumn music festival, Colours of Music. The concert includes the premiere of a new composition by Eleanor Daley, who is composer-in-residence for the choir.

On October 29 The Toronto Children’s Chorus presents a concert entitled “Mysterious Moments” at Timothy Eaton Memorial Church. This concert also includes a new work by a Toronto composer Larysa Kuzmenko, titled Behold the Night.
The Armed Man: A Mass for Peace
November 12, 2011 at 8:00pm · Metropolitan United Church

Glorious Sounds of the Season
December 17, 2011 at 7:30pm · Yorkminster Park Baptist Church
Celebrate the 25th anniversary of our Seasonal Song-Writing Competition. Featuring the winning compositions with other holiday favourites. Special guests The Bach Children’s Chorus.

The Sealed Angel
February 3, 2012 at 8:00pm · Koerner Hall
Rodion Shchedrin’s hypnotic choral opera The Sealed Angel is one of the most important Russian works of the 20th century. Performed by Toronto’s Elmer Iseler Singers and the Amadeus Choir and featuring ProArteDanza.

Music of the Spheres
April 21, 2012 at 8:00pm · Ontario Science Centre
Join us as we celebrate Dr. Roberta Bondar’s 20th anniversary of flight in space. The Amadeus Choir and Elmer Iseler Singers combine their voices for a stunning presentation of two world premieres by Lydia Adams and Jason Jestadt.

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With special guests:
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The Aurora Opera Company Children’s Chorus performs a concert of Broadway and Celtic music in Newmarket on October 15. And let’s not forget the extent to which hearing adults sing can also be part of a well-rounded child’s musical education: on October 16 in London, for example, the Karen Schuessler Singers presents “Lions, Tigers and Kids,” an “interactive concert for children with songs from the barnyard and jungle.”

The themes of memory and education are not however solely directed at the young. They come to the fore in two concerts which take as their subject the events of the Second World War. One generation after another shoulders the mantle of passing on to the next, at whatever age the listener is ready to learn, knowledge of both the beauty and the savagery of the past, in the hopes that it is the former quality that will predominate in the future.

In recent years, the Orpheus Choir of Toronto has been establishing itself as an inventive programmer of new and little-known works. On October 25 they join the University of Toronto MacMillan Singers, Hamilton Children’s Choir and the Opera Canada Symphony to present the Toronto premiere of I Believe: A Holocaust Oratorio for Today, by Manitoba composer Zane Zalis. First performed by the Winnipeg Symphony, this work uses the stories of Holocaust survivors as the basis for a 90 minute, 12 movement work.

On October 16, the Canadian Men’s Chorus presents “Honour: Love and Remembrance,” a concert that illuminates and pays tribute to the experience of the Canadian military, past and present. This ensemble, just over a year old, must be one of the newest choral groups on the scene. The concert includes the premiere of a work by Hamilton composer/conductor John Laing.

One of the more tiresome aspects of musical education has been the “Great Man” myths that have distorted our knowledge of the great composers. Our perception of Mozart’s professional struggles and untimely death in Vienna has been rendered that much more poignant by, among other things, the subsequent demonization of his colleague and rival, Antonio Salieri. But the evil character created by Russian poet Alexander Pushkin and mythologized by British playwright Peter Shaffer in Amadeus (a brilliant play, later made into a terrible movie by Milos Forman), is an utter work of fiction.

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Listeners can judge for themselves if Salieri’s evil reputation is convincingly refuted in a performance of his Mass in D major by the Pax Christi Chorale on October 23. The concert also includes works by Mozart.

Ben Stein is a Toronto tenor and theorist. He can be contacted at choralscene@thewholenote.com.

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Handel: Nisi Dominus
Bach: Wachet Auf

Michael Bloss
Organist

ROMANCE
Passions on a Winter’s Night

February 4
Brahms: Liebeslieder Walzer
Mendelssohn: Psalm 42
Reger: Rheinberger Bruckner

April 21
R.W. 5 Mystical Songs
Larkin 4 Herbert Portraits (premiere)

David Pike
Baritone

POETRY
Lyrics of George Herbert

An interactive Q & A session post-concert in a casual setting. Relax, have a drink, meet the musicians & find out more! Bring your concert program & SAVE 10% on FOOD!

October 1 – November 7, 2011
thewholenote.com
“New music in new places” is the name of a Canadian Music Centre initiative, now in its eighth year, to assist Canadian composers in “taking their music out of the concert hall and into the community where they work and live.” The CMC’s annual contribution to Scotiabank Nuit Blanche, Toronto’s annual all-night contemporary art festival, has been one of these events. This year, from 6:59pm October 1 till sunrise, it’s bells and more bells at Chalmers House (the CMC’s home on St. Joseph) “blended with electronic musical material and video projections in a continuous and evolving flow.” Titled “The “Crown of the Bell,” the installation is by Rose Bolton and video artist Marc de Guerre. Its companion piece, downstairs, by sound artist Barry Prophet is titled “Post Apocalyptic Belfry” and features glass lithophones, percussion, and electronics. For those of you getting October off to a flying start, it will be a great way to untune and retune your ears for what promises to be a chock-a-block new music month.

GALLERY 345

“New music in new places” may well be the name of a CMC initiative, but it also describes a trend. Take Gallery 345 for example. South of Dundas Street W. at 345 Sorauren Avenue, five or six blocks west of where Dundas and College meet, this L-shaped gallery space is definitely “on the wrong side of the tracks” for a new music audience that traditionally gets nose bleeds north of St. Clair and fumbles for passports east of Parliament.

The place reminds me of the Music Gallery in some ways; even 30 people feels like a decent crowd, and you can cram a bunch more than that through the doors. It has the advantage of two decent pianos well maintained, a bright sound, and the cheerfully genre-blind, indefatigable curatorship of gallery owner Edward Epstein.

Even a partial list of concerts there gives you some idea: Saturday October 1 is AIM Toronto’s Interface Series with Sylvie Courvoisier, piano and composer, Marilyn Lerner, piano, and others. Wednesday October 5 it’s “The Art of the Piano Duo: Pieces of the Earth,” a CD release concert featuring original compositions and improvisations by John Kameel Farah and Attila Fias, pianos. “Improvisation unfolds over the evening” says their press release. Sounds like just the spot for it. October 8 its “Trikonasana.” Friday October 14 it’s Arraymusic with “The Piano Music of Ann Southam” (mentioned in this month’s cover story). Saturday October 15 Toy Piano Composers Ensemble is there with “Avant-Guitars,” the 13 member Aventa Ensemble on Friday Oct 21; Jurij Konje on October 27; Vlada Mars on October 28; and the Tova Kardonne Octet on October 29.

WUORINEN

Arraymusic’s October 14 foray into Gallery 345 also provides a neat segue into New Music Concerts’ next big event. It was Arraymusic artistic director and gifted percussionist Rick Sacks who persuaded NMC’s Robert Aitken to take on the challenge of presenting Charles Wuorinen’s “Percussion Symphony for 24 Players,” the work that anchors NMC’s upcoming October 30 concert at the Betty Oliphant Theatre. The work includes two pianos and a celesta (think Sugar Plum Fairy) and an entire platoon of top-flight percussionists, so it’s not that often performed. Rarely enough, in fact that Charles Wuorinen himself is coming...
Sunday October 30, 2011
Betty Oliphant Theatre • 404 Jarvis St.
NMC Ensemble • Charles Wuorinen direction
Robert Aitken, flute • Simon Fryer, cello
Joseph Petric, accordion • Penderecki String Quartet
music by Eric Morin • Chris Paul Harman • Charles Wuorinen

Sunday December 11, 2011
Betty Oliphant Theatre • 404 Jarvis St.
Vinko Globokar guest composer
NMC Ensemble • Robert Aitken flute and direction
music by Vinko Globokar and Elliott Carter
affiliated events: University of Toronto, Nov. 29, 30, Dec. 2
Music Gallery Slide Summit, Dec. 7–9

Introductions @ 7:15
Concerts @ 8:00
Info 416.961.9594

full season details @ www.NewMusicConcerts.com

Music for Anton
A free concert in his memory
Sunday November 6, 2011 at 3 pm
Walter Hall at U of T

Antonín Kubálek
1935 - 2011

Ivan Ženatý, violin
with Stanislav Bogunia, piano

The Rembrandt Trio
Gerard Kantarjjan, violin
Valerie Tryon, piano
Coenraad Bloemendal, cello

Dana Campbell, soprano
Richard Herriott, piano
Karolina Kubalek, piano

The Uxbridge Chamber Choir
Thomas Baker, director

Music by Janáček, Suk, Ravel, Buczynski & more, including
the premiere of Music for the Duke of York by Daniel Foley
THE CHAMBER MUSIC SOCIETY OF MISSISSAUGA PRESENTS THE 2011-12 SEASON

Mozart & More

GREAT HALL SERIES

Saturday, November 5, 2011 • 8 PM

The Mississauga Symphony

The first concert of CMSM’s 14th season features principal string players of the Mississauga Symphony Orchestra performing with flutist and piccolo player Les Allt a program of Mozart, Roussel, Kevin Lau, Beethoven, and McCauley.

Saturday, February 25, 2012 • 8 PM

The Seraphine Piano Trio

Hear the angelic sounds of this accomplished trio, formed in the Fall of 2010. The program is sure to inspire and will include Mozart (Quartet in E major, K52), "Dvorak Dumky" Trio, and Schubert (Trio in Eb major, D 929).

Saturday, April 14, 2012 • 8 PM

The Afiara String Quartet

Featuring young Mississauga cellist Adrian Fung, the program will include Mozart (String Quartet K. 465 "Dissonance"), Brett Abigana (String Quartet No. 2) and Mendelssohn (String Quartet No. 2, Op. 13).

THE GREAT HALL

Unitarian Congregation of Mississauga
84 South Service Rd. (QEW at Hurontario)

For ticket information visit www.chambermusicmississauga.org or phone (905) 848-0015

Adult $35 • Senior $30 • Student $15 • Family (2 Adults, 2 children) $85

to town to direct. (He will, as others before him, be astonished by the depth of musical talent in this town.) If you are going, get there 45 minutes ahead for Aitken’s “Illuminating Introduction.” Aitken is as deeply into the music as his interviewees and it makes for fascinating listening. There’s also a new piece by Eric Morin on the programme, matching Joseph Petric on accordion with the Penderecki String Quartet—that’s three accordionists in two concerts this season already for NMC! And those of you who also take in the Women’s Musical Club concert on October 16 will have an all too rare opportunity—the chance to hear a new work (Chris Paul Harman’s Duo for flute and cello) performed twice in four days!

MASSBRASS

Betty Oliphant Theatre, 8pm Oct 30, will be the place to hear the drums go bang and the cymbals clang. But for the horns that blaze away, Koerner Hall, five hours earlier, is the place to be. MassBrass promises to be one of those Soundstreams initiatives that Lawrence Cherney is famous for—throwing together players who’d otherwise be more likely to cross paths in an airport, adding a conductor who responds to what he hears, and watching the sparks fly. Copland, Schafer, and works by André Ristic (world premiere), Gabrieli and more will be the ingredients. The Stockholm Chamber Brass, Simon Bolivar Brass Quintet, and True North Brass will provide the heat. And conductor David Fallis will stir the pot.

ESPRIT’S STIRRED SO MUCH

Speaking of Koerner Hall, Alex Pauk’s Esprit Orchestra was the first of the core new music presenters to move its whole season to Koerner. Having an extra 400 seats to sell was a daunting challenge, but with curiosity about the new hall high last season it was a good time to take the plunge. After all, without extra seats how do you take on the challenge of outreach? This year they are taking it a step further, switching from a Sunday night format to include three week nights, making reaching out to a school audience viable.

First of these week nights is Wednesday October 19 and it’s a stirring programme, as befits a band big enough to make some complex noise in a hall big enough to handle it. Douglas Schmidt’s new work on the programme “The Devil’s Sweat” caught my eye: “Carbon Concerto for carbon cello and orchestra” it says. Solo cellist Shauna Rolston’s carbon fibre cello is billed as “indestructible” so it sounds like she’s in for an unorthodox workout!

Shauna Rolston.

Shauna Rolston.

COURTESY OF THE BANFF CENTRE
The 30th Anniversary Gala
Sunday, February 19, 2:30 pm
Koerner Hall, TELUS Centre for Performance and Learning,
273 Bloor Street West, Toronto

Sixteen of our starriest singers join us to celebrate:
Colin Ainsworth, Benjamin Butterfield,
Michael Colvin, Tyler Duncan,
Gerald Finley, Gillian Keith,
Shannon Mercer, Nathalie Paulin,
Susan Platts, Brett Polegato,
Catherine Robbin, Lauren Segal,
Kristina Szabó, Giles Tomkins,
Monica Whicber, Lawrence Wiliford
Visit rcmusic.ca or call 416.408.0208

The 30th Anniversary Sunday Series
October 16: Clair de lune (songs of Gabriel Fauré)
November 27: The Great Comet (Franz Liszt at 200)
March 18: Schubert and the Esterházy
April 29: A Country House Weekend (an English idyll)
All concerts at 2:30 pm in Walter Hall, Edward Johnson Building,
80 Queen’s Park
Visit aldeburghconnection.org or call 416.735.7982

Artistic Directors: Stephen Ralls and Bruce Ubukata
30 Years Celebrating the Art of Song

The 30th Anniversary Gala
Saturday, November 26, 2011
Centre for the Arts
St. Michael’s College School
1515 Bathurst Street, Toronto

Vocalists, trained or in training, between the ages of 16 and 35 are invited to participate in the 2011 NYCO Mozart Vocal Competition.

Prize winners will be selected by Maestro David Bowser, to perform Mozart arias in concert with the NYCO Symphony Orchestra on March 31, 2012 at the Centre for the Arts at St. Michael’s College School in Toronto.

A non-refundable registration fee of $75, payable by cheque or online at nyco.on.ca, must be received by November 7th 2011.

Singers are to supply their own accompanist.
A minimum of two arias by Mozart are required.

For more information, please email vocal.competition@nyco.on.ca.

Registration forms are available online at nyco.on.ca
The interesting numbers in the Uxbridge program, for me, were works by Costa and Bucalossi, two composers that I had never heard of. The *Oxford Companion to Music* was little help, but *Groves Dictionary of Music and Musicians* and the *MacMillan Encyclopedia of Music* shed some light on them. Michaele Agniello Costa, son of a Spanish church composer, was born in Italy and settled for life in England. He wrote numerous operatic and ballet works and was much in demand as a conductor. He conducted the London Philharmonic, the orchestra at Covent Garden and, from 1848 to 1882, the Birmingham Festival. His second oratorio *Naaman* was written for the Birmingham Festival in 1864; *With Sheathed Swords* from *Naaman* was performed. He was knighted in 1869 and in 1871 “Sir Michael” was appointed “director of the music, composer and conductor” at Her Majesty’s Opera.

The life of Ernesto Bucalossi is not as well documented. The only information I could obtain about him was that he was an Italian composer who also settled in England until his death in 1933. He was, for a time, conductor of the famous D’Oyly Carte Opera Company. He is described as a “writer of popular dance and descriptive orchestral music such as *La Gitana Waltz* and *Hunting Scene*.” It was in that latter composition where we had the most fun. After a slow, somewhat sombre introduction, followed by a few calls and answer trumpet sounds, members of the band and chorus join voices to sing “A hunting we will go, A hunting we will go,” etc. Then after several bars of a frantic gallop, the music has two bars rest with the note “Bark: Arf Arf.”

At the final rehearsal, producer Boyce was accompanied by his almost constant canine companion, Lacey. It was suggested that Lacey could provide much more realistic barks than the band members. With suitable prompting she did in fact deliver beautiful barks. However, it was decided that if she were on stage in performance she might be excited and bark at inappropriate times. We were left to provide the barks ourselves.
REMEMBERING ROLAND G. WHITE

It is with a heavy heart that I report the passing of Roland G. (Roly) White, former Director of Music of the Concert Band of Cobourg. Roly served for many years in the Royal Marines Band Service in Britain, first as a musician and later as a conductor. On leaving the Marines in the late 1960s he moved to Canada and settled in Cobourg. He soon learned that, for many years, there had been a town band in Cobourg. Latterly known as the Cobourg Kiltie Band, the group had disbanded for lack of interest shortly before Roly’s arrival in town.

Roly soon took the initiative, and under his direction the band was revived in 1970 under the name the Concert Band of Cobourg. Drawing on his extensive experience he began moulding the band in the style of Royal Marines bands. In 1975, the band accepted the invitation to represent the Royal Marines Association of Ontario and donned the distinctive white pith helmets and red tunics of the Royal Marines for parades and tattoos. With the approval of the Town of Cobourg and the Royal Marines School of Music in the U.K., the band was honoured to add the distinction of The Band of Her Majesty’s Royal Marines Association, Ontario, to its name. Roland G. White retired in 2000 with the title director of music emeritus, after 30 years of dedicated service.

Of my many chats with him over the years, one story remains fresh in my memory. Roly conducted with his left hand. While working under Sir Vivian Dunn, then the senior band officer in the Royal Marines, he was chastised by Dunn and advised to switch to conducting right handed. Roly complied. Shortly after, when enrolled in his bandmaster’s course, his professor commented on his awkward conducting style. Roly explained that he was really left handed. His professor, Sir John Barbirolli, said “I conduct left handed.” Roly switched. On his return from this course, Dunn immediately noticed and commented on his change back to his left hand. Roly’s reply: “Sir John conducts left handed”. End of discussion; he never conducted right handed again.

A memorial service was held, Saturday, September 3, in Cobourg.

A Special Event

Too late to make it into the listings section, here’s an event worth noting: The Oshawa United Services Remembrance Committee will be presenting a “Festival of Remembrance” on Friday 28 October at 7pm at the Regent Theatre, 50 King Street East in Oshawa. The programme will feature the Oshawa Civic Band, the band of HMCS York, the Pipes and Drums of Branch 43 Royal Canadian Legion, the Durham Girls’ Choir and guest soloists. Honourary Colonel (Retd.) Dave Duvall C.D. (formerly CTV weather man) will act as master of ceremonies. Tickets are available from the theatre ticket office 905-721-3399 Ex. 2. All proceeds are destined for the “Poppy Appeal Fund”.

DEFINITION DEPARTMENT

This month’s lesser known musical term is Schmalzando: a sudden burst of music from the Guy Lombardo Band. We invite submissions from readers.

COMING EVENTS

• October 23 2:00pm: Markham Concert Band kicks off its theatre concert season with “October Pops,” an introduction to the world of light concert band music. Markham Theatre, 171 Town Centre Blvd., in Markham. Please see the listings section for other concerts.

Jack MacQuarrie plays several brass instruments and has performed in many community ensembles. He can be contacted at bandstand@thewholenote.com.
At Massey, By George!

JIM GALLOWAY

A legend is a person, extremely well known, whose fame and achievements make him a source of sometimes glamourized tales or exploits. Well, this article is about two musical legends, the late George Gershwin and, still with us and going strong, Herbie Hancock.

On October 22, at Massey Hall, Hancock will perform Gershwin’s *Rhapsody In Blue* with the Massey Hall Orchestra, led by Alain Trudel, Canadian musician, composer and conductor who began his career playing the trombone, but has more recently turned to conducting. He is currently artistic director and principal conductor of the National Broadcast Orchestra and Orchestre Symphonique de Laval. He is also conductor of the Toronto Symphony Youth Orchestra.

*Rhapsody In Blue* has an interesting history. In 1923 Paul Whiteman, leader of the most popular orchestra of the day, approached George Gershwin about composing an orchestral jazz work. Gershwin sketched out some themes but took it no further than that. He was, to say the least, somewhat surprised when the *New York Tribune* of January 4, 1928, contained an article announcing that a jazz concerto by George Gershwin would be premiered by Paul Whiteman at the Aeolian Hall on February 12.

The evening was billed as “An Experiment in Modern Music.” Although at the time he had Broadway commitments, and a jazz concerto was farthest from his thoughts, he rose to the occasion, once more demonstrating that very often the deadline is the ultimate inspiration. And so, on February 12, 1934, towards the end of the programme, George Gershwin’s first large-scale work was performed with the composer himself playing the piano solo. The audience included Jascha Heifetz, Fritz Kreisler, Leopold Stokowski, Serge Rachmaninov and Igor Stravinsky.

It was a huge success; over the next ten years it earned Gershwin over $250,000, and this was during the Great Depression! Gershwin later said that the inspiration for *Rhapsody*’s title was James McNeill Whistler’s painting *Nocturne in Black and Gold*.

Fast forward to Massey Hall, Toronto, on January 19, 1934. It was indeed a gala evening with Gershwin at the piano and Charles Previn, yes, the father of André, conducting the Reisman Symphonic Orchestra. The programme included *Catfish Row*, *Symphonic Suite from Porgy and Bess* and, of course, *Rhapsody in Blue* for piano and orchestra.

Gershwin signed a programme that evening as a memento for a fortunate member of the audience. Through the Independent Online Booksellers Association, I found a programme for that evening boldly signed by the composer over his printed name. You can have it for a mere $2866.18.

Like many musicians, Gershwin was something of a wit, but probably no match for his good friend, fellow composer and pianist Oscar Levant. At a Manhattan party in the 30s Levant said, “George if you had to do it all over, would you fall in love with yourself again?” Gershwin’s barbed response was, “Oscar, why don’t you play us a medley of your hit?”

After Gershwin’s death, an admirer with musical aspirations wrote an elegy for him and took it to Oscar Levant. Levant reluctantly agreed to hear the piece. After the man had finished playing it, he turned to Levant, looking for his approval. “I think,” said Levant, “it would have been better if you had died and Gershwin had written the elegy.”
Herbie Hancock, the principal performer on October 22, hardly needs any introduction. He started with a classical music education and was regarded as something of a child prodigy. When he was 11 years old, at a young people’s concert with the Chicago Symphony, he played the first movement of Mozart’s Piano Concerto No. 5.

His early jazz work was with Donald Byrd and Coleman Hawkins and later with Oliver Nelson and Phil Woods.

In 1963 he joined Miles Davis’ “second great quintet” with Ron Carter on bass, a 17-year-old drummer named Tony Williams and, eventually, Wayne Shorter on tenor. From this point on his career blossomed and is still flowering five decades later. His Empyrean Isles (1964) and Maiden Voyage (1965) were two of the most influential jazz LPs of the 60s and throughout the intervening years he has remained a creative force, being recognized as one of today’s major voices in contemporary jazz. More recently The Imagine Project, released in 2010, was recorded in many locations throughout the world, features collaborations from various artists, was complemented by a documentary and was released in CD, digital download and vinyl.

In a career spanning five decades there are few artists in the music industry who have had more influence on acoustic and electronic jazz than Herbie Hancock. In his autobiography Miles Davis said, “Herbie was the step after Bud Powell and Thelonious Monk, and I haven’t heard anybody yet who has come after him.”

Given his classical background and his creative genius, he is an ideal choice for this very special evening of the music of George Gershwin.

It is worth remembering another Gershwin quotation: “Life is a lot like jazz... it’s best when you improvise.”

And the concert will, of course, be acoustic. Happy listening.

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

Yamaha Presents:
Trumpet Virtuoso Wayne Bergeron
in concert with the Yamaha Jazz Orchestra

Saturday October 15th, 2011 - 3:00pm
Walter Hall - Edward Johnson Building
80 Queen’s Park Circle

Tickets available online at www.totix.ca or at the door (cash only)
**The New Old**

CHRISTOPHER HOILE

**From October 29 to November 5, Opera Atelier premieres its new production of Mozart’s Don Giovanni. Phillip Addis sings the title role with Carla Huhtanen as Zerlina, Vasil Garvanliev as Leporello, Peggy Kriha Dye as Donna Elvira and Meghan Lindsay as Donna Anna. Italian conductor Stefano Montanari leads the Tafelmusik Baroque Orchestra and Marshall Pynkoski directs.**

During an extensive telephone interview with Pynkoski, I raised the question, “What can be called ‘new’ in a period production?” In answer, he had much to say about Opera Atelier’s goals and what a period production is:

“By period production we’re not talking about a museum. We’re not talking about reproducing something someone did at an earlier time. We could do that if we wanted to, and at times we do, but when we say ‘period production’ we mean we are taking elements of every discipline involved in the production—the acting style, the singing style, the dancing style, the orchestral playing—all of those things, not so that we can copy what they did in the 18th century, but to see if there is anything that we’ve missed in the past and anything that we’ve lost that will challenge us as artists in the 21st century.”

“Our goal is to be more linear. We want to be storytellers. We’re going to follow the text and we’re going to try to figure out how to make it make sense. For example, we’re taking a look at what happened in the early productions of Don Giovanni so that we can challenge ourselves in a new way. Of course, we’ve done Don Giovanni before, but I think we’ve learned a great deal about it over the years. Initially, we were unable to build the production we wanted and had to cobble it together from what we had in stock. This is our first complete statement of what we’d like Don Giovanni to be.”

“The most important thing I want to get across is that it is a comedy. That doesn’t mean that there are no tragic or dark moments. All great comedy has moments that are poignant. But what I have right in front of me is a letter Andrew Parrott gave me, where Mozart refers to Don Giovanni as an opera buffa. I don’t care if everyone else called it a dramma giocoso with an emphasis on the drama. Mozart called it an opera buffa and I’m following what he said, because I think it makes the opera absolutely make sense.”

“I’m sick of seeing a Don Giovanni about a middle-aged Lothario who hates woman and can’t achieve intimacy. It never makes sense because it means every woman on stage is insane. How exactly can a horrible, dirty old man be irresistible? On the other hand, we find things amusing, even charming, in young people that we would find reprehensible in middle age. Just think, the first Don was under 20. The second Don was under 25. Therefore I have to find someone like Phillip [Addis] who registers young, innocent, fresh, irresistible.”

“Basically, Don Giovanni is Cherubino at age 25. He says all the same things. He falls in love with every woman he sees. He doesn’t hate women—he loves them. And women adore him. There has to be something adorable about him, but I have yet to see a Don Giovanni where I understand why women love him. To my mind Don Giovanni is the most innocent and the most honest man on stage. He’s a comic character and everything on stage revolves around him.”

“Anyone in the 18th century would have known from the first scene that we’re in the world of the Italian commedia dell’arte with the servant, like a Harlequin, outside a tavern who wants a drink but has no money while his master is inside drinking. The design will not be as strongly commedia as it was last time. I think we made our point. Martha [Mann]’s costumes will be more Spanish but will still retain very clear commedia touches.”

“What makes it ‘new’ when talking about period is to say it’s a comedy and to discover what that means. It means we have to re-examine every character and fight the stereotypes that have been built up over the past hundred years or so. It’s a big challenge for everyone, especially the singers, because they come in with so much baggage from other productions that we have to strip away.”

“We’ve recently learned that in the original production the Commendatore and Masetto were played by the same person with little time for a costume change at the finale. This immediately tells us something about the opening. The Commendatore is not some doddering old man who staggers around the stage before Don Giovanni kills him. He has a daughter, after all, who is probably...
17. Therefore he’s a vital, strong, dangerous middle-aged man. Of course, the Don calls him ‘old’ as any young person would. As soon as you see that the duel at the beginning is thus more on an equal footing, it changes everything. It’s no longer the brutal murder of a senile old fool. Once we learned this we thought, ‘Let’s do it. Curtis [Sullivan] will play both roles. It’s a challenge, but we’re just doing what Mozart did.’

For tickets and more information visit www.operaatelier.com.

Christopher Hoile is a Toronto-based writer on opera and theatre. He can be contacted at opera@thewholenote.com.

THERE’S MORE!

For devotees of Music Theatre in its many forms, Atelier’s “Don Giovanni” won’t be the only event of interest this month.

On the afternoon of Sunday October 2, Opera in Concert presents a concert titled L’accordeoniste: Latin Heat with Kimberly Barber, mezzo; Peter Tiefenbach, piano; Carol Bauman, percussion; and Mary-Lou Vetere, accordion. The same day, at 7:30 pm, Solomon Tencer Productions presents An Evening at the Opera at the Studio Theatre, Toronto Centre for the Arts.

Monday October 10, 8 pm, sees the opening of an extended run of Art of Time Ensemble’s “I Send You This Cadmium Red,” an evening of theatre, dance and music, exploring correspondence between artist John Berger and filmmaker John Christie.

Wednesday October 12 at noon Canadian Opera Company/Queen of Puddings Music Theatre showcase Ana Sokolovic’s new a cappella opera “Svadba—The Wedding.”

Wednesday October 19 at 7:30 pm Opera Belcanto’s “Cav/Pag” double bill kicks off a two-night stand at the Richmond Hill Centre for the Performing Arts.

Friday October 21 at 7:30 pm, Opera By Request presents Handel’s “Orlando” at College Street United Church; Markham Theatre for Performing Arts has Isabel Bayrakdarian in recital at 8 pm; and also at 8 pm at St. John’s York Mills Anglican Church is What They Did For Love, the debut concert of a newly formed opera ensemble, Opera Rouge.

Sunday October 23 brings Zarzuela Gold from Toronto Operetta Theatre, an opening gala concert; the same day, the University of Toronto Faculty of Music’s perennially popular Opera Tea features a Menotti Double Bill in celebration of the 100th anniversary of the composer’s birth.

Saturday October 29 sees not only the start of the afore-mentioned Atelier “Don Giovanni,” but also what might be described as the “final return” of “Two Pianos Four Hands,” Ted Dykstra and Richard Greenblatt’s musical comedy about, about, what else, music.

Thursday November 3 and Saturday November 5 Opera York’s Madama Butterfly is on the boards at Richmond Hill Centre for the Arts. Friday November 4 Opera By Request presents Massenet’s “Heroidade.”

Details on all these, and more can be found in the listings.
They’ve Got Personality

SIMONE DESILETS

INTERESTING PERSONALITIES: the world of music is full of them.
I’d like to tell you about a few who will be gracing our stages and
charming our senses during the coming month.

Take, for example, Jan Dismas Zelenka, one of those talented
people whom history might well have completely forgotten, had it
not been for the determination of some who “discovered” and sought
to revive his music long after his death in 1745. This Bohemian
composer, whose lifetime spanned more or less the same years as
that of J.S. Bach, spent most of his career at the Dresden court (a
flourishing centre of music and the arts in 17th- and 18th-century
Germany) where he played double bass, conducted the Dresden
Court Orchestra and became Court Composer of Church Music.
His music is acknowledged as being extraordinarily creative, with
unexpected turns of harmony and a freshly expressive outlook.

Of course, as part of his duties he wrote masses. One of these, the
Missa votiva, has quite a touching genesis: Zelenka wrote it to give
thanks after recovering from a long illness, dedicating it as follows:
"J.D.Z. composed this Mass ad majorem Dei gloriam to the greater
glory of God in fulfillment of a vow, after having recovered his
health through God’s favour.”

You can hear it, along with a beloved motet by one of his
acquaintances and admirers, in Tafelmusik’s “Glorious Bach and
Zelenka” performances, which take place on various days, and at
various times, between October 14 and 20.

And consider Johann Rosenmüller, 17th century German
composer and virtuoso trombonist, who is credited with being an
instrumental figure in the transmission of Italian musical styles to
Germany. He had a promising career as teacher and organist in
Leipzig, and was in line for the position of cantor at the Church
of St. Thomas, but his career was
abruptly halted in 1655 when
he and several schoolboys were
arrested and imprisoned on sus-
picion of homosexuality. Aha; he
escaped, fled Germany and next
turned up in Italy, where by 1658
he had established himself at St.
Mark’s in Venice as a trombonist
and composer. Years later he also
held the post of composer at the
Ospedale della Pietà (the girls’ orphanage soon afterward to become
famous as fertile ground for Vivaldi’s prolific creative output).

Rosenmüller’s music was clearly inspired by the brilliant acoustic
of the Cathedral of St. Mark’s. You’ll be able to hear the effect of
this magnificent space when, on October 21 and 22, the Toronto
Consort brings together voices, strings, cornetti, sackbuts, lutes
and keyboards to present “Venetian Splendour: The Music of
Johann Rosenmüller.”

A towering figure of the 15th century, the Franco-Flemish
composer Johannes Ockeghem led a life that is somewhat obscured
to us now, some five or six centuries later. We know that he was
employed as a bass singer in the chapels of various royal courts,
most notably the French courts of Charles VII, Louis XI and
Charles VIII; that his life was very long; that though his surviving
output of compositions is not large, it reveals a highly innovative
style; also that he was admired throughout Europe for his expressive
music and his technical prowess.

It’s obvious that he revelled in creating musical problems and
working out solutions—for example, his motet Deo Gracias is a
magnificent, pulsating canon for four nine-part choruses (36 parts
in total). His Missa Cuiusvis Toni is a mass that may be sung in any
one of four different modes, at the performers’ choosing. Enormous
technical feats of composition, these—yet (to quote one account)
“music of contemplative vastness and inward rapture”.

Both these works will be performed this month—the Deo Gracias
in “surround sound,” the Missa Cuiusvis Toni in—and well, you’ll have
to attend the concert to find out which mode. They’ll be heard in the
Toronto Chamber Choir’s first concert of the season, “Ockeghem:
Medieval Polyphony,” on October 23.

A much-admired musician of the 21st century, the acclaimed
English conductor and keyboard player, Harry Bicket, will be bring-
ing his ensemble, the English Concert, to town—alas on one of the
same nights as the Toronto Consort performs. Bicket is renowned
for his interpretations of the baroque and classical repertoire and
for his work in opera, though his biography is chock-full of music
making in wide-ranging styles and periods, all over the world.
It’s especially telling that he was
chosen in 2007 to succeed Trevor
Pinnock as artistic director of the
English Concert, one of the finest
of the U.K.’s period orchestras.

The concert takes place in an
ideal venue for this group, the
Royal Conservatory’s Koerner
Hall, on October 21. The music
is ideal too, a true representa-
tion of their art: suites from

Handel’s Messiah

with MICHAEL BURGESS

ONTARIO PHILHARMONIC
Led by Music Director Marco Parisotto

TORONTO CHAMBER CHOIR
Mark Vuorinen, Director

ONTARIO PHILHARMONIC
Marco Parisotto
Ontario Philharmonic Music Director

Handel’s Messiah

with MICHAEL BURGESS

A LUXURY VOCAL QUARTET WITH:

Les Alis Superstars
MICHAEL BURGESS
soprano

INGA FILIPPOVA-WILLIAMS
tenor

CHRISTINA STELMACOVICH
mezzo-soprano

ANDREW TESS
bass-baritone

Coming February 28, 2012 to Toronto - Brahms Violin Concerto & 2nd Symphony, KOERNER HALL

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bass-baritone

Coming February 28, 2012 to Toronto - Brahms Violin Concerto & 2nd Symphony, KOERNER HALL
semi-operas by Purcell, solo and orchestral concertos by Vivaldi and Telemann. A compelling musical personality whose star is definitely on the rise is the French countertenor Philippe Jaroussky. He’s been described as a “young singer with the tone of an angel and the virtuosity of the devil.” Perhaps because he began his musical life as a violinist, his singing displays a very pure sound quality and high, sweet timbre; this combined with his dazzling vocal feats, expressive phrasing and handsome stage presence have catapulted him into an international career in a relatively short time.

Jaroussky’s art is ideally suited to the virtuosic coloratura of the baroque; this will be evident when, on November 1 at the RC’s Koerner Hall, he’ll be joined by the acclaimed baroque orchestra from Cleveland, Apollo’s Fire, in a programme of fiery operatic arias and orchestral music, entitled “Handel and Vivaldi Fireworks.”

OTHERS IN A NUTSHELL
• October 8: “Apt for Voices, Viols or Violins”: For its first concert of the season, the Musicians In Ordinary presents a programme of consort songs, dances, lute songs and solos from the Elizabethan and Jacobean courts, by Holborne, Byrd and Dowland. Soprano Hallie Fishel and lutenist John Edwards are joined by a renaissance violin band of five parts, led by violinist Christopher Verrette.
• October 8: Cardinal Consort of Viols presents “Oktobertfest”: Beautiful German music from the 16th and 17th centuries, with refreshments included, in a relaxed, friendly atmosphere at Royal St. George’s College Chapel.
• October 15 and 16: “Best of Baroque”: Andrew Davis conducts the TSO, and plays harpsichord and organ in a rich tapestry of music by Bach, including Brandenburg Concerto No. 5, Concerto for Oboe and Violin and Davis’ own orchestrations of Bach organ works.
• October 16: Windermere String Quartet on period instruments presents the fourth in their six-concert survey of “The Golden Age of String Quartets,” juxtaposing three great works by Haydn, Mozart and Beethoven.
• October 22: “A Celebration of Victoria: 1611–2011”: Tallis Choir commemorates the 400th anniversary of the death of Victoria, presenting some of his greatest works and those of his contemporaries, Guerrero, Lobo and Esquivel.
• October 29: Our ever-energetic friends in Kingston, Trillio, present their third annual “Baroquetoberfest” with music on period instruments by Telemann, Bach, Matthes and others—not to mention home-prepared German food including choucroute garnie and a German beer sampling!

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.
Over the past 30 years, as world music has emerged as a commercial music category, the general audience interest in it has continued to grow and morph. As a meta-genre, it has long jumped the boundaries of its component musics’ roots in their ethnic communities of origin. The various kinds of music included in the sea of world music, when observed at close hand, really consist of multiple interconnected pools. And here in Toronto there are many such pools teeming with life. This is the “scene” I try to get a feel for and share with you, dear reader, in each WholeNote issue.

As important as various groups and communities are to the overall vibrancy of the local world music scene, the significance of the contributions of certain individuals pops out occasionally. These individuals are the performers, teachers, producers and programmers without whose imagination, skill and dedication the scene would be a very still pool indeed.

Small World Music is a case in point. This production company is the lovechild of Alan Davis who cut his programming teeth at Toronto’s Music Gallery in the 1980s and 1990s. In the ten years since he founded his production company, Small World Music has become, arguably, Toronto’s most active and consistent presenter of music from many corners of the globe. It is also a supporter of music that mixes all sorts of genres. I attended the launch of the tenth annual Small World Music Festival on September 22, and got the scoop on this year’s lineup.

Having begun in September, the Small World Music Festival continues on October 2 at the Enwave Theatre, Harbourfront, with the Kavevan Ensemble performing a concert titled “Homeland Variations.” Composed by Reza Moghaddas, the score received a 2011 Dora Mavor Moore Award nomination. Called “multimedia Persian fusion,” the music combines gypsy songs accompanied by kamancheh (Persian fiddle), punctuated by saxophone, keyboards and electric bass. Further sections feature R&B rhythms blended with industrial and electronic sounds, dovetailing with melancholy duduk (Armenian reed) melodies and the spirited upbeat juxtaposition of African percussion, kamancheh and tanbour (Kurdish lute). I’m guessing the dancer Bahareh Yaraghi will provide the “multimedia” aspect of the show.

The same Sunday night at the Royal Conservatory, Small World Music, in association with the RC, presents the Bollywood diva Asha Bhosle with Nilandri Kumar on sitar. Bhosle, one of the queens of playback singing, has performed an astounding 20,000+ songs in over 1,000 movies in her epic career. In fact she has the distinction of receiving the “most recorded artist” laurel from the Academy of World Records. Kumar, much the junior of Bhosle in age and experience, is an emerging Indian fusion sitarist with roots in the classical tradition. He has worked in Bollywood as a musician, and recorded with guitarist John McLaughlin on his album Floating Point, as well as on 13 of his own albums. We can expect that popular film songs and ghazals, songs sometimes included among the “light classical” side of North Indian music, will dominate the evening at Koerner Hall.

Another example of an individual who has made a significant contribution to Toronto’s world music scene is the mrdangam (South Indian hand drum) master and music professor Trichy Sankaran. It is hard to recall a time when Indian music–classical and otherwise—was not a feature of Toronto’s concert and university music education landscape, but there actually was such a time not that long ago. A noted mrdangam player in India when still quite young, Sankaran came to York University 40 years ago to help build its newly hatched South Indian classical music (Karnatak music) programme. He’s still teaching at York, inspiring by example yet another generation of students to study this highly developed percussion art form. He has also inspired some of his two generations of students, myself included, to infuse Karnatak music’s language and discipline into their own music and scholarly research.

Sankaran’s 40th anniversary at York will be marked on October 4, 7:30pm, at a concert at the Tribute Communities Recital Hall, part of the York University Department of Music’s “Faculty Concert Series.” In addition to Sankaran’s brilliant mrdangam playing, guest musicians will include members of Autorickshaw (Suba Sankaran, piano and vocals; Ed Hanley, tabla; and Dylan Bell, bass guitar), as well as Mohan Kumar, ghatum, and Desi Narayan, kanjira. Trichy Sankaran’s considerable contributions to his field are increasingly being acknowledged. He has recently been short listed for the Toronto Arts Foundation’s Muriel Sherrin Award for International Achievement in Music. He will be receiving the prestigious “Sangita Kalanidhi” title from the Music Academy in Chennai, India, in January 2012.

A commendation of another sort takes place on October 21 and 22 at the Betty Oliphant Theatre. The works of the late Toronto composer and percussionist Ahmed Hassan were imbued with Afro-Caribbean and Middle Eastern influences. Written primarily in conjunction with Canadian theatrical dance, Hassan’s works will receive performances in their original staged dance context at the Abilities Arts Festival, produced by Peggy Baker Dance Projects. Renowned dancer Peggy Baker, the curator of this show, is Ahmed Hassan’s widow. Titled “The Neat Strange Music of Ahmed Hassan,” his music will be performed along with the original dances, by important Toronto choreographers, for which his music was commissioned. The performers include senior students of the School of Toronto Dance Theatre; Hassan’s sister, Maryem Tollar, vocals and Mother Tongue, a “world beat” band.

From October 15 to 23 the Music Gallery presents its annual X AVANT New Music Festival VI. The festival typically programmes avant-garde music in its many guises, however on Friday October 21 there is a world music element. That night, three acts represent various shades of contemporary music. The Montreal based sound artist Tim Hecker will play St. George the Martyr Church’s pipe organ plugged into a computer, the sound looped, altered and played back through the PA system, while the German pioneer of “glitch” music, Markus Popp, explores modern electronics. (Opening the evening, is a new cross-cultural Toronto music collective Global
Ahmed Hassan with dancer Peter Bingham (cira 1991).

Cities Ensemble of which, as I mentioned in the June issue, I am a member, playing situng—Indonesian ring flute, and kacapi—Indonesian zither along with Araz Salek (tar—Persian lute); Abdominal (songs and rap) and Professor Fingers (live electronics), and blending instruments, intonation, and modes from Iran, Indonesia, India and Western musics.

World music also makes several appearances this month further downtown on Front Street at the splashy, renovated Sony Centre For The Performing Arts. On October 21 “Goran Bregovic And His Wedding and Funeral Orchestra” features music from the mixed ethnic centre of Sarajevo, combining a Serbian gypsy band, a classical string ensemble, an Orthodox male choir and two Bulgarian female vocalists. On the 22nd, the Salsa Kings perform music from Cuba including the dance-infused music of the mambo, rumba and the cha cha cha. Opening its run on October 26 also at the Sony Centre, David Mirvish presents “Bharati: The Wonder That Is India.” Judging from the promotions touting a “music and dance spectacle from India, featuring 70 dancers, actors, singers, acrobats and musicians,” this production appears to be a big-stage nationalistic extravaganza along the lines of recent Chinese productions and predated by the long-running Irish themed mega-shows “Riverdance” and “Celtic Woman.”

Bharati’s storyline, on the other hand, sounds compellingly contemporary. A modern day Siddharth raised in the U.S. and cynical of all things Indian returns home to cleanse the Ganges river of its pollution. Despite his contempt, Siddharth is attracted to a mysterious and elusive Indian woman, Bharati, who reintroduces him to the many wonders of India. As the story goes, in the end, Siddharth, appearing to be a sort of diasporic Everyman, discovers a new sense of self in this journey of homecoming, identity and redemptive love.

These are big, ambitious themes. I hope the production delivers them with more than simplistic bombast since I plan to attend. I especially wish for a nuanced presentation of a sampling of the multitude of Indian traditional performing arts, among the treasures of the music of our world.

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

INDEX OF ADVERTISERS

Aldeburgh Connection 21
Alexander Kats 53
All Saints Kingsway Anglican 41
Amadeus Choir 15
Amici Chamber Ensemble 39
Amoroso 68
Antonin Kubalek Memorial 19
Arraymusic 35, 45
ATMA 5
Brock University Centre for the Arts 12
Canadian Opera Company 27
Canadian Sinfonietta 36
Cathedral Bluffs Symphony Orchestra 38
Chamber Music Society of Mississauga 20, 44
Christ Church Deer Park Jazz Vespers 24
Classical 96 69
Continuum Contemporary Music 20, 45
Cosmo Music 25
Counterpoint Musical Services 52
Elmer Iseler Singers 16
ESPRIT 72
Exultate Chamber Singers 14
Gallery 345 33
George Heil 22
Hannaford Street Silver Band 7
Heliconian Hall 54
Humbercrest United Church 44
International Resource Centre for Performing Artists 53
Janet Obermeyer 43
Judy Young 53
Kindred Spirits Orchestra 44
Larkin Singers 17
L’Atelier Grigorian 61
Laura McAlpine 36
Leon Belov 56
Liz Parker Piano 51
LizPR 55
Lockwood ARS 56
Long & McQuade 25
Margot Rydall 56
Markham Theatre 15
Mary Lou Falls 53
Miles Nadal JCC 52
Mirvish Productions 10
Mississauga Symphony 37
Moira Nelson 42
Music at Metropolitan 41
Music Gallery 18
Music Toronto 9, 35
Musicians in Ordinary 34
Nathaniel Dett Chorale 15
New Music Concerts 19,
Nine Sparrows Arts Foundation 29
Nocturnes in the City 45
Norm Puiker 56
NUMUS 13
NYSO Symphony Orchestra 21
Off Centre Music Salon 42
Ontario Philharmonic Orchestra 28
Opera Is – Learning 52
Opera Is – Travel 54
Opera York 43
Orchestra Toronto 23
Pasquale Bros 51
Pattie Kelly 56
Pax Christi 40
Peter Mahon 17
Remenyi House of Music 68
Robert Bruce 34
Roy Thomson Hall & Massey Hall 4
Royal Conservatory 11
Samantha Chang Production 36
Scarborough Philharmonic Orchestra 41
Sheila McCoy 52
Sinfonia Toronto 17, 35
Soundstreams 42
St Paul’s United Church 45
St. James’ Cathedral 51
St. Philip’s Anglican Church Jazz Vespers 25
St. Stephen in-the-Fields Anglican Church 56
Steve’s Music Store 18
Sue Crowe Connolly 56
Sunrise Records 67
Tafelmusik 2, 3, 36
The WholeNote Listings

The WholeNote listings are arranged in four sections:

A. GTA (GREAT TORONTO AREA) covers all of Toronto plus Halton, Peel, York and Durham regions (zones 1, 2, 3 and 4 on the map below).

B. BEYOND THE GTA covers many areas of Southern Ontario outside Toronto and the GTA (zones 5, 6, 7, and 8 on the map below). In the current issue, there are listings for events in Barrie, Brantford, Cambridge, Elora, Guelph, Hamilton, Huntsville, Kingston, Kitchener, London, Mount Hope, Owen Sound, Orillia, St. Catharines, Timmins and Waterloo. Starts on page 46.

C. IN THE CLUBS (MOSTLY JAZZ) is organized alphabetically by club. Starts on page 48.

D. THE ETCETERAS is for galas, fundraisers, lectures, symposia, masterclasses, workshops and other music-related events (except performances) which may be of interest to our readers. Starts on page 51.

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; and 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.

The next issue covers the period from November 1, 2011 to December 7, 2011. All listings must be received by 6pm Saturday October 15.

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

LISTINGS ZONE MAP Visit our website to see a detailed version of this map: www.thewholenote.com
St. 416-593-4828; 416-593-0688
Crow, violin; Emanuel Ax, piano; Peter Oundjian, conductor. 

Emanuel Ax Plays Brahms.
Toronto Symphony Orchestra.

17, 20); Dimitri Pittas, tenor (Duke of Mantua – Oct 13, 22); Simone Osborne, soprano (Gilda - Oct 13, 17, 20); Ekaterina Sadikova, soprano (Gilda - Oct 2, 5, 8, 14, 16, 18, 20, 22); Dimitri Pittas, tenor (Duke of Mantua – Oct 13, 22); Lester Lynch, baritone (Rigoletto – Oct 13, 17, 20); Ekaterina Sadikova, soprano (Gilda - Oct 2, 5, 8, 14, 16, 18, 22); Simone Osborne, soprano (Gilda - Oct 13, 17, 20); Dimitri Pittas, tenor (Duke of Mantua – Oct 13, 17, 20); Chrisopher Alden, stage director; Johannes Debus, conductor (Sep 29, 30; Oct 2, 5, 8, 14, 16, 18, 20, 22); Dereck Bate, conductor (Oct 13, 17). Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. 412-4318; $22(under 30). Also Oct 5; 8, 13, 14, 16 – 18, 20, 22; start times vary.

• 8:00: Toronto Symphony Orchestra. Emanuel Ax Plays Brahms. Beethoven: Romance No. 2 for Violin and Orchestra; Brahms: Piano Concerto No. 1; Symphony No. 1. Jonathan Crow, violin; Emanuel Ax, piano; Peter Oundjian, conductor. 

Emanuel Ax Plays Brahms.
Toronto Symphony Orchestra.

17, 20); Dimitri Pittas, tenor (Duke of Mantua – Oct 13, 22); Simone Osborne, soprano (Gilda - Oct 2, 5, 8, 14, 16, 18, 22); Dereck Bate, conductor (Oct 13, 17). Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. 412-4318; $22(under 30). Also Oct 5; 8, 13, 14, 16 – 18, 20, 22; start times vary.


• 2:30: Opera in Concert. L’accordéoniste: Latin Heat. Kimberley Barber, mezzo; Peter Tiefenbach, piano; Carol Bauman, percussion, Mary-Lou Vetere, accordion. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-368-7723 or 1-800-708-9754. 4:00-4:15.

• 3:00: North York Suzuki School of Music. Dieudre Reynolds Memorial Scholarship Fundraising Concert. Performances by recipients of the 2011 scholarship, as well as colleagues, friends and former students. Lawrence Park Community Church, 2180 Bayview Ave. 416-220-5315. By donation; $20 and up receives performances go to www.gallery345.com /performances

• Monday, October 3, 2011

Tickets on sale now! Call the Weston Family Box Office at 416.408.0208 or visit www.music.utoronto.ca

UTSO

Thursday, October 6, 2011
7:30 pm, MacMillan Theatre
David Briskin opens the orchestra season with Die Meistersinger Overture, Franck Symphony in D and Liszt Piano Concerto No. 1 with pianist Jacqueline Mekowszki.

PETER WIEGOLD

Wednesday, October 12, 2011
7 pm, Geiger-Toronto Room | Fire

Britain’s leading expert in creative leadership and communication gives a lecture titled “Convergence: Form and freedom in creative music pedagogy”.

A CHORAL COLLAGE

Sunday, October 16, 2011
7:30 pm, MacMillan Theatre
Hilary Apfelstadt and David Holler lead the Women’s Chorus, Men’s Chorus and Women’s Chamber Ensemble in music by Stroope, Mendelssohn, Rameau, Sivert and Szymko.

CHRIS DONNELLY

Tuesday, October 25, 2011
7:30 pm, Walter Hall
Donnelly represents a new generation of jazz pianists, composers and improvisers dedicated to creating programs that are engaging, entertaining and educating.

NEXUS + 2X10

Monday, October 17, 2011
7:30 pm, Walter Hall
The innovative pairing of percussion and duo piano opens the Faculty Art- ist Series with the Canadian premiere of Steve Reich’s Dance Patterns, and music by Tora Iwakimitu.

C H R I S D O N N E L L Y

Tuesday, October 25, 2011
7:30 pm, Walter Hall
Donnelly represents a new generation of jazz pianists, composers and improviso
dedicated to creating programs that are engaging, entertaining and educating.
A. Concerts in the GTA

October 1 – November 7, 2011
thewholenote.com
October 1 – November 7, 2011
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**Friday, October 04**

- 12:00 noon: Canadian Opera Company. Vocal Series. University of Toronto's Young Artists, Sandra Horst, chorus master; Michael Albano, stage director. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-383-8231. Free.
- 2:00: Toronto General Hospital. Heart and Soul Concert. Featuring volunteering musicians who have performed and continue to perform at the hospital. Jeffrey Leung, alto saxophone; Allan Pulker, flute; Norman Reintamm, piano; and others. McEwan Atrium, TGH, 585 University Ave. 416-340-4115. Free.
- 3:30: York University Department of Music. Faculty Concert Series: Trichy Sankaran, mezzo-soprano. Guests: Mohan Kumar, ghata; Dasi Narayanan, kanjira; Saba Sankaran, piano and vocals; Ed Haney, tabla; Dylan Bell, bass guitar. Tribute Communities Recital Hall, 112 Accolade East Building, 4700 Keele St. 416-736-5888. 115; 95(st).

**Wednesday October 05**

- 2:00 and 8:00: Toronto Symphony Orchestra. Hollywood Hits. See Oct 4.
- 7:30: Canadian Opera Company. Rigoletto. See Oct 2. Tenor; Kimberly Barber, mezzo; Penderecki String Quartet; NUMUS orchestra; Paul Pulford, conductor. Glenn Gould Studio, 250 Front St. W. 416-822-4555 or 519-896-3662. 145.

**Thursday October 06**


**Friday, October 07**

- 7:30: Canadian Opera Company. Iphigenia in Tauris. See Oct 1.
- 7:30: Robert Bruce Silent Film Programs. F.W. Murnau's Faust (1926). Live piano accompaniment and score by Robert Bruce, piano and composer. Trinity-St. Paul’s United Church, 427 Bloor St. W. 905-777-9196. 115; 112(st).
- 8:00: Gallery 345. The Art of the Piano – Dance: In Celebration of the Bicentennial of Franz Liszt. Works by Liszt and Ponce. Alejandro Vela, piano; Ji Min Hong, ballet dancer; Robert Binet, choreographer. 345 Sauraven Ave. 416-822-9781. 20; 1515er (st).
- 8:00: Long and McQuade/Miyazawa Flutes, Ian Clarke, flute and Joanne Chang, piano. Works by Bach, Borne-Bizet, Clarke and Colquhoun. St. Andrew’s United Church, 117 Bloor St. E. 416-588-7886. 110.
- 8:00: Sonus Stage Productions. Side By Side By Sondheim. See Oct 5.
- 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. Sterling Beckwith Studio, Accolade East Building, Rm. 235, 4700 Keele St. 416-736-2100 x22926. Free.
- 9:00: Jazz at Oscar’s. Terra Hazelton, vocals; Arbor Room, Hart House, 7 Hart House Circle. 416-978-2452. Free.

**Saturday October 08**

- 2:00 and 8:00: Hart House Theatre. The Great American Trailer Park Musical. See Oct 1.
- 7:30: Cardinal Consort of Viols.

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**F.W. Murnau’s 1926 Silent Film Masterpiece Faust**

with Live Piano Score by Composer Robert Bruce

“*Our closing night performance (of Faust) by Robert Bruce was nothing less than jaw-dropping... his stunning score melded perfectly with this incredible film built on shadow and light*”

Shirley Hughes, Artistic Director Toronto Silent Film Festival

Friday, October 7, 2011 - 7:30 pm
Trinity - St. Paul's United Church
240 Bloor West, Toronto
Tickets: regular $15 - students/seniors $12
available at the door or reserve/purchase at robertbrucemusic@gmail.com or 905.777.9196

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**THE MUSICIANS IN ORDINARY**

**FOR THE LUTES AND VOICES**

8PM October 8, 2011
Apt for Voices and Viols
Elizabethan and Jacobean consort songs, dances, lute songs and solos.
Music by Byrd, Dowland, Campion and others.
Halle Fishel, Sopranino, John Edwards, Lute, with Christopher Verrette and a violon band.

**Heliconian Hall**
35 Hazelton Avenue
Single tickets $25 / $20 Students & Seniors

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**Heliconian Hall**
35 Hazelton Avenue
Single tickets $25 / $20 Students & Seniors
Cathedral Church of St. James: Picante. Sunday October 9  


* 2:00: Toronto Symphony Orchestra. Beethoven Eroica. See Oct 2.  

Monday October 10  


Tuesday October 11  


* 1:00: Cathedral Church of St. James. Two light Recitals. See Oct 2.  

Wednesday October 12  


* 1:30 and 8:00: Art of Time Ensemble. / Send You This Cadmium Red. See Oct 10.  

A. Concerts in the GTA
416-872-4255. $39; $32(sr); $12(st).

October 1 – November 7, 2011
thewholenote.com

Side By Sondheim
Toronto Chapter of the American
Society of Composers, Authors & Publishers.
Canada, 5355 Bathurst St. 416-408-6633.
$45 and up. Showtimes vary.

Sunday October 16

• 11:00 and 2:00: Solar Stage Children’s
• 2:00: Royal Conservatory. Timothy Severin.
Brahms. Western Wind Quintet; chamber music;
Lester. Sun Life Financial Centre, 350 Prince
Arthur Ave. 416-966-7887. $23 (sr); $12 (st).

Saturday October 15

• 11:00 and 2:00: Solar Stage Children’s
• 2:00: Musical Theatre. Fall Festival of
Music. Music by Bach, Liszt, Dubois, and
other works. Lerner & Loewe. Theatre, 505 Pickering Crescent.
905-953-6868. $20 (includes wine and refreshments).

Saturday October 15

• 8:00: Canadian Sinfonietta. A Night At
The Movies: Goldstein/Rota. Rossignol for clarinet,
violin and strings (Canadian premiere); Stamitz;
Symphony for Violin and Orchestra in B-flat; Mahler: Adagietto for strings (from
Symphony No. 5). Julian Milkis, clarinet; Joyce
Lai, violin; Tak Ng Lai, conductor; guests: students
joining the orchestra. Glenn Gould Studio,
250 Front St. W. 416-872-4255. $20 ($25;

Friday October 15

• 8:00: Laura McAlpine. A Poet’s Love: Two
acts through the eyes of Heine, Schumann &
Liszt. Laura McAlpine, soprano; David Eliakis
pianist; Heather Davies, director. 2011/2012
an anniversary celebration of
Ukrainian composer
Mykola Lysenko
OCT 14 & 15 - 8:00 p.m.
Choral Presbyterian Church
25 Delisle Avenue
admission - at door
$20 regular; $10 seniors/luncheon/early
tickets to follow - cds available for sale

Side By Sondheim
Toronto Chapter of the American
Society of Composers, Authors & Publishers.
Canada, 5355 Bathurst St. 416-408-6633.
$45 and up. Showtimes vary.

Sunday October 16

• 11:00 and 2:00: Solar Stage Children’s
• 2:00: Canadian Opera Company. Rigoleto.
See Oct 2.
• 2:00: Royal Conservatory. Louis Lortie +
Liszt. Celebrating Liszt’s 200th birthday. Liszt:
Années de pèlerinage. Louis Lortie, piano.
See Oct 5.

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Années de pèlerinage. Louis Lortie, piano.
See Oct 5.
October 1 – November 7, 2011 thewholenote.com

Music at Midday • 1:00:

Memories. Traditional folk and love songs. Gary Faulkner, baritone; Lois Craig, piano; Susanne Farro, clarinet. St. Paul’s United Church, 65 Kings’ Crescent. Fri. 9:00-9:30 4740; 11:00.

• 2:30: Aldeburgh Connection. Clare de Lune: The Songs of Gabriel Fauré. Shannon Mercer, soprano; Anita Krause, mezzo; Andrew Haji, tenor; Brett Polegato, baritone; Stephen Ralls and Bruce Ubukata, pianos. Walter Hall, Edward Johnson Building, 80 Queen’s Park. 416-735-7982. 4520(student rush).

• 2:30: Performing Arts York Region. Gary Savage, guitar and Benoit Boisvert, violin. Piazzolla: L’Histoire du Tango; de Falla: Chansons populaires espagnoles; La vida breve; Sarasate: Zigeunerweisen. Thornhill Presbyterian Church, 271 Centre St., Thornhill. 905-886-7905. 420(rs); 110(st).

• 3:00: University of Toronto Faculty of Music. A Choral College. Works by Stravinsky, Mendelssohn, Rameau, Sirett and Szymko.

• 3:00: Toronto Symphony Orchestra. overture; Double Concerto for Violin and Cello; Symphony No. 4, G. F. Handel; Luri Lee, violin; Andrew Ascenzio, cello. Richmond Hill Centre for the Performing Arts, 10288 Yonge St. 905-787-8811. 130; 25(rs); 415(st).

Monday October 17

• 7:30: Canadian Opera Company. Rigoletto. See Oct 2.

• 7:30: University of Toronto Faculty of Music. NEXUS and 2X10. Pairing of percussion and duo pianos. Reich: Dance Patterns (Canadian premiere); Mallet Quartet; Takemitsu: From Me Flows What You Call Time. Walter Hall, Edward Johnson Building, 80 Queen’s Park. 416-408-0208. 130; 20(rs/ir).

• 8:00: Art of Time Ensemble. I Send You This Cadmium Red. See Oct 10.

• 8:00: York Symphony Orchestra. A Brahms Festival. Brahms: Academic Festival Overture; Double Concerto for Violin and Cello; Symphony No. 4. Guests: Luri Lee, violin; Andrew Ascenzio, cello. Richmond Hill Centre for the Performing Arts, 10288 Yonge St. 905-787-8811. 130; 25(rs); 415(st).

Tuesday October 18


• 1:00: Cathedral Church of St. James. Music at Midday. Eric Osborne, organ. 85 Church St. 416-384-7885 x231. Free.

• 7:30: Canadian Opera Company. Rigoletto. See Oct 2.

• 7:30: University of Toronto Faculty of Music. Student Composers Concert. Walter Hall, Edward Johnson Building, 80 Queen’s Park. 416-978-0492. Free.

• 8:00: Art of Time Ensemble. I Send You This Cadmium Red. See Oct 10.

Wednesday October 19


• 1:30 and 8:00: Art of Time Ensemble. I Send You This Cadmium Red. See Oct 10.

• 7:00: Tafelmusik. Glorious Bach and Zelenka. See Oct 15.

• 7:30: Opera Belcanto. Cavalleria Rusticana & Pagliacci. Mascagni and Leoncavallo. Hovhannes Avayazyan, tenor (Turiddu/Caio); Monica Baz and Gayand Saghassian, soprano (Sanzulacca); Aliza Wyczoka, soprano (Nedda); Jan Vaculik, baritone (Alfio/Tonio); and others; David Vajrab, artistic director and baritone (Glynes); guest: Sabatino Vaca, conductor; Royal Musical Festival: Tim Brady’s 20 Guitars + 1. X Avant New Music Ensemble.

Friday October 21

• 7:30: Agincourt Pentecostal Church Women’s Ministries. Share the Praise Fundraising Concert. Gospel, Latin jazz and classical music. One Act Latina Balascas, vocals; Sah McKenzie, vocals; Winston Dayal, piano; and others; Jay Martin, host. 2885 Kennedy Road, 416-291-9575. 125; 920(adv before Oct 9); 515(eight 12-14). Proceeds for famine relief in the village of Namoruth, Turkana, Kenya.


• 7:30: Opera by Request. Orlando. Handel. Bette Kalender, mezzo (Orlando); Catherine Carew, mezzo (Medoro); Rachel Krehm, soprano (Angelica); Kathy Lewis, soprano; (Dorinda); Michael Robert-Broder, baritone (Zoroastro); William Shookhof, piano and music director. College Street United Church, 452 College Avenue.
A. Concerts in the GTA

St. 416-455-2385, 120.
• 7:30: University of Toronto Faculty of Music. Pura Fé Concert. Native American vocalist. Walter Hall, Edward Johnson Building. 80 Queen’s Park. 416-408-0208. 130; $20/student. 

• 8:00: Abilities Arts Festival/Peggy Baker Dance Projects. The Next Strange Music of Ahmad Hassan. Featuring excerpts of dance works with music composed by Hassan, including “Blue Snake” (Desrosiers); “Sable Sand” (Bennethum); “Geometry of the Circle” and “Sanctum” (Baker). With senior students from School of Toronto Dance Theatre. Maryem Toller, vocals; Mother Tongue (world beat); Peggy Baker, curator. Betty Oliphant Theatre, 400 Jarvis St. 1-888-844-9991. $25; $10(under 12); Free (under 18); Free (people with disabilities). Also Oct 22.

• 8:00: Art of Time Ensemble. From Rags to Riches. Electronic music. Tim Hecker, pipe organ; Oual ika (Markus Popp); new Toronto cross-cultural collective. 197 John St. 416-204-1080. 130(245). Free.

• 8:00: Music Gallery. X Avant New Music Festival: Tim Hecker – Oval – Global Cities Ensemble. Electronic music. Tim Hecker, pipe organ; Oual ika (Markus Popp); new Toronto cross-cultural collective. 197 John St. 416-204-1080. 130(245). Free.

• 8:00: Opera Rouge. What They Did For Love. Debut concert of newly formed opera ensemble. Emily Ding, soprano; Stephanie Ferracane, soprano; Sarah Hicks, mezzo; Marco Petracchi, baritone. St. John’s York Mills Anglican Church, 19 Don Ridge Dr. 416-876-8915. $15.

• 8:00: Royal Conservatory. The English Concert conducted by Harry Bicket. Baroque orchestra. Works by Purcell, Telemann and Vivaldi. Harry Bicket, harpsichord and conductor. Koerner Hall, 273 Bloor St. W. 416-408-0208. $33.50 and up.

• 8:00: Sonata Stage Productions. Side By Side By Sondheim. See Oct 5.

• 8:00: Sony Centre For The Performing Arts. Goran Bregovic And His Wedding & Funeral Orchestra. Music from Sarajevo, combining Serbian gypsy band, classical string ensemble, orthodox male choir and two Bulgarian female vocalists. 1 Front St. E. 1-895-872-7699. 150 and up.


• 9:00: Jazz at Oscar’s. Fernanda Canha, vocals; Brasilian, post-bossa jazz. Arbor Room, Hart House, 7 Hart House Circle. 416-978-2452. Free.

Saturday October 22

• 11:00 and 2:00: Solar Stage Children’s Theatre. Thumblino. See Oct 8.

Saturday October 22

St. 416-455-2385, 120.
• 7:30: University of Toronto Faculty of Music. Pura Fé Concert. Native American vocalist. Walter Hall, Edward Johnson Building. 80 Queen’s Park. 416-408-0208. 130; $20/student.

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• 8:00: Royal Conservatory. The English Concert conducted by Harry Bicket. Baroque orchestra. Works by Purcell, Telemann and Vivaldi. Harry Bicket, harpsichord and conductor. Koerner Hall, 273 Bloor St. W. 416-408-0208. $33.50 and up.

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• 8:00: Sony Centre For The Performing Arts. Goran Bregovic And His Wedding & Funeral Orchestra. Music from Sarajevo, combining Serbian gypsy band, classical string ensemble, orthodox male choir and two Bulgarian female vocalists. 1 Front St. E. 1-895-872-7699. 150 and up.


• 9:00: Jazz at Oscar’s. Fernanda Canha, vocals; Brasilian, post-bossa jazz. Arbor Room, Hart House, 7 Hart House Circle. 416-978-2452. Free.
Victoria: Missa Pro Victoria; Magnificat Primi Toni; Salve Regina; also works by Guerrero, Lobo and Esquivel. Peter Mahon, director. St. Patrick’s Church, 141 McCaul St. 416.286.9788. 130; $25(sr); $10(st, ID required).

- 7:30: Toronto Chinese Orchestra. Guo Zhizhi’s World of Wind Instruments. Silk Road Fantasia: Concerto for Guanzi and Chinese Orchestra; World of Winds: Concerto for various wind instruments and Chinese Orchestra; and other works. Karl Pang, conductor. Richmond Hill Centre for the Performing Arts, 10268 Yonge St. 416.569.8024. 428; $38; $25(s). See Oct 21.


- 8:00: City of Brampton Concert Band. A History of Music: From Bach to the Beatles. Darryl Eaton, music director; guests: Daniel Guerette, drums; Terry Chisholm, Jeff Somerville, vocals. Rose Theatre, 1 Theatre Lane, Brampton. 905.874.2800. 125; $20(s). See Oct 21.


- 9:00: Massey Hall and Roy Thomson Hall. Jiff Barber, vocals. See Oct 21.

- 9:00: Massey Hall and Roy Thomson Hall. J Auf $30(s). Massey Hall. Herbie Hancock, piano; Massey Hall Orchestra; Alain Trudel, conductor. Massey Hall, 178 Victoria St. 416.872.4255. 149.50; $119.50.


- 8:00: Sonus Stage Productions. Side By Side By Sondheim. See Oct 5.

- 8:00: Sony Centre For The Performing Arts. The Salsa Kings. Music from Cuba including mambo, rumba and cha cha cha. 1 Front St. E. 1.855.872.7669. 145 and up.


• 11:00 and 2:00: Solar Stage Children’s Theatre. Thumbelina. See Oct 8.

• 2:00: Markham Concert Band. October Pops. Broadway tunes, jazz standards, marches. Markham Theatre, 171 Town Centre Blvd. Markham. 905.305.7488. 20; $15(s). See Oct 21.

• 2:00: Royal Conservatory. Susan Hoeppner, flute and Simon Wynberg, guitar. Works by Marais, Takemitsu, Beaser and Piazzolla. Mazzeoli Concert Hall, 273 Bloor St. W. 416.498.0208. 131.50.

• 2:00: Sonus Stage Productions. Side By Side By Sondheim. See Oct 5.

• 2:00: Toronto Operetta Theatre. Zarzuela Gold. Opening gala concert featuring zarzuelas of Spain and beyond. Michele Bogdanovicz, mezzo; Edgar Ernesto Ramirez, tenor; Guillermo Silva-Marin, tenor; Romulo Delgado, tenor; Raisa Nakhmanovich, piano; and others. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416.398.7723 or 1-800-708.6754. 147.


• 11:00 and 2:00: City of Toronto Chinese Orchestra. Celebration of the 50th anniversary of the centenary of Mahler’s death. Mahler: Sinfonia, Kindertotenlied, Pathétique; also works by Guerrero, Lobo and Esquivel. Peter Mahon, director. St. Patrick’s Church, 141 McCaul St. 416.284.2235. 120; $18(s). See Oct 21.

- 8:00: Markham Concert Band. October Pops. Broadway tunes, jazz standards, marches. Markham Theatre, 171 Town Centre Blvd. Markham. 905.305.7488. 20; $15(s). See Oct 21.


• 2:00: Sonus Stage Productions. Side By Side By Sondheim. See Oct 5.

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**A. Concerts in the GTA**

Ball, MacMillan Theatre, Edward Johnson Building, 80 Queen’s Park. 416-408-0208. $10.

- **3:00: Amici Chamber Ensemble. La Bonne Cuisine.** Exploring Taste and Sound. Poulsen: L’invitation au château; Martinu: La réve de cuisine; Rossini: Quatre bois d’oeuvres for piano solo; Schubert: Shepherd on the Rock; Berstein: La Bonne Cuisine; and other works. Aline Kutan, soprano; Marie Bérard, violin; Michael Sweeney, bassoon; Andrew McCandless, trumpet; Serouj Kradjian, piano; Alex Feswick, chef; and others. Glenn Gould Studio, 250 Front St. W. 416-872-4255. 160, 150(s); $25(st).

- **3:00: Orchestra Toronto. Voices.** Mozart: Don Giovanni (overture); Strauss: Four Last Songs; Debussy: Nocturnes; Smetana: The Moldau; Danielle Lisboa, conductor; guests: Zorana Sadiq, soprano; Oriana Women’s Choir. George Weston Recital Hall, Toronto Centre for the Arts, 5040 Yonge St. 416-467-7142. 139; $34(s); 144(under 18); 2:15: Pre-concert talk. 3:00: Pax Christi Chorale. Salieri: Mass in D major. Also Mozart: Regina Coeli; Ave verum corpus; Con: Exsultate Jubilate. Melanie Conly, soprano; Nina Scott-Stoddart, mezzo; Graham Thomson, tenor; Benjamin Covey, baritone; Pax Christi Youth Choir; with orchestra; Stephanie Martin, conductor. Grace Church on-the-Hill, 300 Lonsdale Rd. 416-491-8542. $30, $25(s); $22(st); $15(under 12); 2:15: Pre-concert chat by Ian Kyer.

- **3:00: Toronto Chamber Choir.** Kaffeemusik: Ockeghem – Medieval Polyphony. Tallis: Spem in Alium; Ockeghem: Missa Cuiusvis Toni; Deo Gratias; and other works. Amy Dodington, Ananda Kustin, mezzo-soprano. Sunday, October 23, 2011 – 3:00 pm. St. Andrew’s Church, Yorkville. $25 (under 30).

**PAX CHRISTI CHORALE 25th Anniversary Season 2011-2012**

Pax Christi Chorale: Stephanie Martin, Artistic Director.

- **Sunday, October 23, 2011 – 3:00 pm Pre-concert chat at 2:15 pm**

With orchestra and soloists: Melanie Conly, soprano; Nina Scott-Stoddart, mezzo-soprano; Graham Thomson, tenor; Benjamin Covey, baritone.

Adult: $30 Senior: $25 Student: $22 Children (under 12): $5 Grace Church on-the-Hill, 300 Lonsdale Rd, Toronto, ON. For more information and to order single or season tickets, visit www.paxchristichorale.org or call (416) 491-8542.

**Ockeghem: Medieval Polyphony**

We perform in the early music equivalent of Dolby surround sound, his a cappella masterpieces Missa Cuiusvis Toni and the 36-voice Deo Gratias.

**Sunday Oct 23 • 3 p.m.**

Christ Church Deer Park, 1570 Yonge St (416) 763-1695 • torontochamberchoir.ca

- **3:00: Pax Christi Chorale. Salieri: Mass in D major.** Also Mozart: Regina Coeli; Ave verum corpus; Con: Exsultate Jubilate. Melanie Conly, soprano; Nina Scott-Stoddart, mezzo; Graham Thomson, tenor; Benjamin Covey, baritone; Pax Christi Youth Choir; with orchestra; Stephanie Martin, conductor. Grace Church on-the-Hill, 300 Lonsdale Rd. 416-491-8542. $30, $25(s); $22(st); $15(under 12); 2:15: Pre-concert chat by Ian Kyer.

- **3:00: Toronto Chamber Choir.** Kaffeemusik: Ockeghem – Medieval Polyphony. Tallis: Spem in Alium; Ockeghem: Missa Cuiusvis Toni; Deo Gratias; and other works. Amy Dodington, Ananda Kustin, mezzo-soprano. Sunday, October 23, 2011 – 3:00 pm. St. Andrew’s Church, Yorkville. $25 (under 30).

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With orchestra and soloists: Melanie Conly, soprano; Nina Scott-Stoddart, mezzo-soprano; Graham Thomson, tenor; Benjamin Covey, baritone.

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- **3:00: Toronto Chamber Choir.** Kaffeemusik: Ockeghem – Medieval Polyphony. Tallis: Spem in Alium; Ockeghem: Missa Cuiusvis Toni; Deo Gratias; and other works. Amy Dodington, Ananda Kustin, mezzo-soprano. Sunday, October 23, 2011 – 3:00 pm. St. Andrew’s Church, Yorkville. $25 (under 30).
A. Concerts in the GTA

Heliconian Hall
October 29, 8pm

Moira and Elena
www.willowymyst.com


8:00: Toronto Symphony Orchestra. Or with Orchestra. Screening of The Wizard of Oz (1939), accompanied by the TSO; with Emil de Cou, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828 or 416-593-0688(Chinese). $38–$105. Also Oct 30 (mat).

11:00 and 2:00: Solar Stage Children’s Theatre/Alistair Ant Productions. Halloween Howl. See Oct 29.

2:00: Global Cabaret Festival. Breithaupt Brothers. See Oct 29. Festival runs Oct 28–30; passes available. Complete festival schedule unavailable at time of printing.

2:00: Mirvish Productions. Two Pianos Four Hands. See Oct 29.

2:00: Off Centre Music Salon. Russia in Two Acts. Works by Shostakovich and Tchaikovsky. Lindsay Barrett, soprano; Erica Iris Huang, mezzo; Ryan Harper, tenor; Geoffrey Sirett, baritone; Winona Zelenka, cello; Ricker Choi, Inna Perkis and Boris Zarekin, piano. Glenn Gould Studio, 250 Front St. W. 416-466-1870. $60; $50(sr/st).


2:00: Visual and Performing Arts Newmarket. Zodiac Trio (violin, clarinet, piano), Newmarket Theatre. 505 Pickering Ave. 905-825-9740. $35/$25(adv); $25(sr)/$15(adv).

Sunday October 30

11:00 and 2:00: Solar Stage Children’s Theatre/Alistair Ant Productions. Halloween Howl. See Oct 29.

2:00: Off Centre Music Salon. Russia in Two Acts. Works by Shostakovich and Tchaikovsky. Lindsay Barrett, soprano; Erica Iris Huang, mezzo; Ryan Harper, tenor; Geoffrey Sirett, baritone; Winona Zelenka, cello; Ricker Choi, Inna Perkis and Boris Zarekin, piano. Glenn Gould Studio, 250 Front St. W. 416-466-1870. $60; $50(sr/st).


2:00: Visual and Performing Arts Newmarket. Zodiac Trio (violin, clarinet, piano), Newmarket Theatre. 505 Pickering Ave. 905-825-9740. $35/$25(adv); $25(sr)/$15(adv).

The Zodiac Trio
Violin, Clarinet, Piano

Pentäedre
Woodwind Quintet

Mary Lou Fallis
Soprano/Comedienne

The Zodiac Trio
Violin, Clarinet, Piano

Pentäedre
Woodwind Quintet

Mary Lou Fallis
Soprano/Comedienne

Newmarket Theatre
505 Pickering Crescent, Newmarket

For tickets call 416-408-0208 or visit www.rcmusic.ca

www.soundstreams.ca

MASSBRASS
STOCKHOLM CHAMBER BRASS, SIMÓN BOLÍVAR BRASS QUINTET & TRUE NORTH BRASS; CONDUCTED BY DAVID FALLIS

Sunday, October 30, 2011 at 3pm // Koerner Hall in the TELUS Centre for Performance and Learning, 273 Bloor Street West

For tickets call 416-408-0208 or visit www.rcmusic.ca

WWW.SOUNDSTREAMS.CA

Tuesday November 01


8:00: Royal Conservatory. Philippe Jaroussky with Apollo’s Fire: Handel and Vivaldi Fireworks. Vivais: Allegro from Concerto grosso in D; Violin Concerto in E-flat Op.8 No.5; Concerto grosso “La follia”; and other works; Handel: “Agitato da fiere tempeste”; “Ho perso il caro ben”; “Se potessero i sospiri miei”; and other works; Philippe Jaroussky, countertenor; Apollo’s Fire, baroque orchestra. Koerner Hall, 273 Bloor St. W. 416-408-0208. 139 and up.

Wednesday November 02


2:00 and 8:00: Mirvish Productions. Two Piano Four Hands. See Oct 29.


8:00: ArtHouse/Philip Aziz Centre. Sheridan in Motion. Evening of song and dance with music from the 60s through to the 21st century. Featuring students of Sheridan College’s Music Theatre Performance Program. Glenn Gould Studio, 250 Front St. W. 416-363-9196 or 905-815-2021. 140.

CHARLES WUORINEN PERCUSSION SYMPHONY

NEW MUSIC CONCERTS

SUNDAY, OCTOBER 30 4PM

BETTY OLIPHANT THEATRE

\$15(st); \$70(family)\(/\)\$150(adv).


Monday October 31


7:30: University of Toronto Faculty of Music. Chamber Music Series: Canadian Brass. Chuck Daellenbach, tuba; Christopher Colletti, trumpet; Brandon Ridenour, trombone; Achilles Liarmakopoulos, trombone; Eric Reed, horn. Walter Hall, Edward Johnson Building, 80 Queen’s Park. 416-408-0208. 40; $30(st).

York University Department of Music Faculty Concert Series

presents

Janet Obermeyer, soprano
Leslie De’Ath, accompanist

Richard Strauss
Four Last Songs and selected lieder

November 1
7:30pm

$15 adults,
$5 seniors and students

Tribute Communities Recital Hall
112 Accadale East Building, 4700 Keele St.
Box office 416-736-5888
A. Concerts in the GTA

Thursday November 03
• 9:00: Massey Hall and Roy Thomson Hall. Joan Baez. Roy Thomson Hall, 60 Simcoe St. 416-872-4255, 449.50–470.50.


• 12:10: Nine Sparrows Arts Foundation/Christ Church Deer Park. Lunchtime Chamber Music. Narelle Martinez, soprano; Monica Zerbe, mezzo; Oskar Morza, piano. 1570 Yonge St. Free, donations welcome.


• 2:00: Toronto Symphony Orchestra. Dvořák and Mendelssohn. See Nov 2; programme also to include Bartók's Dance Suite.


• 8:00: Mirvish Productions. Two Pianos Four Hands. See Oct 29.


• 11:00 and 2:00: Canadian Opera Company. Hansel and Gretel. Humphriedink. School tour

Saturday November 05

Vesnicka Choir season of song 2011 -2012 featuring Vesnicka Choir 

The Toronto Ukrainian Male Chamber Choir

120th ANNIVERSARY OF UKRAINIANS IN CANADA

Sat. Nov. 5, 2011 – 7:00 pm with special guests: The Lysenko Choir from The Netherlands Runnymede United Church-432 Runnymede Rd.

CHRISTMAS CONCERT

Sun. Jan. 8, 2012 – 3:30 pm

Islington United Church – 25 Burnhamthorpe Rd. (North of Dundas St. W.), Toronto

BEST OF VESLOWSKYJ

Sun. Apr. 29, 2012 – 3:30 pm

Trident Banquet Hall – 145 Evans Ave., Toronto

For details visit: www.vesnivka.com or call 416-246-9880

TRILLIUM BRASS QUINTET

Erica Warder, soprano, guest artist at Humbercrest United Church 16 Baby Point Road, Toronto

November 5, 2011 - 7:30 pm

Adults $25.00 • Seniors $20.00 • Students $10.00

"Music for Every Taste"

Proceeds to the Restoration Fund

Delgado, tenor (B.F. Pinkerton); Jason Hales, baritone (Goro); with full orchestra; Sabatino Vacca, artistic director; Madeline Hubbard, stage director. Richmond Hill Centre for the Arts, 10268 Yonge St. 905-787-8811. 140-950; 125 remaining (also Nov 5).


Friday November 04


• 7:30: Opera by Request. Verdi. La Traviata. See Nov 3.

Saturday November 05

• 11:00 and 2:00: Canadian Opera Company. Hansel and Gretel. Humphriedink. School tour

The Chamber Music Society of Mississauga PRESENTS THE 2011-12 SEASON

The Mississauga Symphony

Saturday, November 5, 2011 - 8 PM

Featuring principal string players of the Mississauga Symphony Orchestra performing with first and second violinists, and principal players. Les Allts a program of Mozart, Ravel, Movin, and McKey. The Great Hall

For ticket info visit www.chambermusicmississauga.org or phone (905) 848-0015

Adult $35 • Seniors $30 • Student $15 • Family (2 Adults, 2 children) $85

www.chambermusicmississauga.org

THE GREAT HALL

October 1 – November 7, 2011

thewholenote.com
production. Xstrata Ensemble Studio School, Joey and Toby Tanenbaum Opera centre, 227 Front St. E. 416-363-8231. $20; $15(students); $10(dinner 16).
• 2:00 and 8:00: Mirvish Productions. Two Pianos Four Hands. See Oct 29.
• 2:00 and 8:00: Sony Centre For The Performing Arts/David Mirvish. Bharati: The Wonder That Is India. See Oct 28.
• 4:30: Beach United Church. Jazz Vespers: Autumn Reflections. Larry Bond Trio (Bruce Redstone, saxophone; Bob Mills, bass; Larry Bond, piano). St. Aidans on the Beach, 80 Silverbirch Ave. 416-691-8082. Freewill offering. Proceeds to Beach United Church.

Nocturnes in the City
IVAN ZENATY, violin
STAN BOGUNIA, piano

Nov 5 at 6 pm
St. Wenceslaus Church
496 Gladstone Ave.

• 6:00: Nocturnes in the City. Ivan Zenaty, violin, and Stanislav Bogunia, piano. Works by Mozart, Dvork and Janáček. St. Wenceslaus Church, 496 Gladstone Ave. 296-234-0264. $25.
• 7:00: Vesvinka Choir/Toronto Ukrainian Male Chancel Choir. 120th Anniversary of Ukrainians in Canada. Celebrating 120 years of Ukrainian settlement in Canada. Featuring works by Kazmenko and Hurko. Guest: Lysenko Choir (Het Lysenko Koor) from The Netherlands. Runnymede United Church, 432 Runnymede Rd. 416-246-9880 or 416-783-2197. $25; $20(students).
• 7:30: Numbercrunch United Church. Trillium Brass Quintet. Guest: Erica Warder, soprano, 18 Baby Point Rd. 416-767-6122. $25; $20(students); $10(students). Proceeds to restoration fund.
• 7:30: Mississauga Choral Society. Benefit Concert in support of the Compass Food Bank. Guest: Peter Stoll, clarinet. First United Church, 151 Lakeshore Rd. W., Mississauga. 905-278-7059. $25; $22(students); $10(youth).
• 7:30: Toronto Symphony Orchestra. Dvork and Mendelssohn. See Nov 2.
• 8:00: Chamber Music Mississauga. Mozart and More. Works by Mozart, Rousel, Lau, Beethoven and McCauley. Principal string players of the Mississauga Symphony Orchestra; Les Allt, flute and piccolo. Great Hall of the University of the Mississauga Symphony Orchestra; St. Wenceslaus Church, 2858 Bloor St. W. 416-242-2131. $20; $15(students); $10(youth).
• 7:30: Toronto Symphony Orchestra. Dvork and Mendelssohn. See Nov 2.

Saturday November 06

• 2:00: Mirvish Productions. Two Pianos Four Hands. See Oct 29.
• 2:00: Scarborough Music Theatre. Jo- seph and the Amazing Technicolor Dreamcoat. See Nov 3.
• 2:00: Trio Bravo. In Concert. Milhaud: Trio for Violin, Clarinet and Piano; Mozart: Duo for Violin and Viola; Clarke: Duo for Clarinet and Viola; Beethoven: Trio for Clarinet, Viola and Piano “Gassenhauer”; Guest: Marine-André Gray, violin. All Saints’ Kingsway Anglican Church, 2858 Bloor St. W. 416-242-2131. $20 ($18 adv); $15(students); $12.50(adults).
• 3:00: Antonin Kubalek Projects. Music for Anton. Foley: Music for the Duke of York (premiere); also works by Janáček, Suk, Ravel, Buczynski and others. Ivan Zenaty, violin; Stanislav Bogunia, piano; Reinbrandt Trio, Dana Campbell, curno; Richard Herriott, Karolina Kubalek, piano; Uxbridge Chamber Choir, Thomas Baker, director. Walter Hall, Edward Johnson Building, 80 Queen’s Park. 905-836-1525. Free.
• 3:00: Cantabile Choral of York Region. Feel the Spirit! Featuring music by Bach, spirituals and other works. Robert Richardson, director; Lona Richardson, accompanist. St. Augustine Anglican Church, 1847 Bayview Ave. 905-731-8318. $20; $15(student).

Sunday November 06

Fuzzy Logic
Sunday November 6 at 3 pm
The Music Gallery

$25 / $15
416 924-9495
continuum.org

Celtic Christmas
9th Annual Celebration

Music, dance and entertainment from England, Ireland, Scotland and Wales.

Saturday, November 26, 2011 – 2:30 pm
THE ASSEMBLY HALL
(south-east corner of Lakeshore and Kipling)
For more information www.celticchristmas.ca

Tickets: $25.00 each — RESERVE now!
Call Dorothy at (416) 259-6541
Saturday October 01


Monday October 03

8:00: Kitchener-Waterloo Chamber Music Society. Till Fellner, pianist. The Voice of the Flying Dutchman; Liszt: Piano Concerto No.1 in E-flat; Virtuoso Piano.

Tuesday October 04

12:00 noon: Marilyn I. Walker School of Fine and Performing Arts/Brock University Department of Music. Music@noon: Faculty and Guest Recital. Peter Thompson, baritone; Erika Reiman, pianist. Sean O’Sullivan Theatre, Brock University, 50 Glenridge Ave., St. Catharines. 905-688-5550. $28/adult.


Wednesday October 05

12:00 noon: Midday Music with Shigeru. Dharma-Li Piano Duo. Works by Mozart and Schubert. Samuel Dharma and Matthew Li, pianos. Hi-Way Pentecostal Church, 50 Anne St. N., Barrie. 705-726-1181. $25. Festival Passports available.

2:30: Kingston Symphony. Mostly Mozart. Mozart: Piano Concerto No.20; Magic Flute (avereure); Tchaikovsky: Symphony No.4. Jan Lisiecki, piano. 905-688-5550. $30; $20/students.


Tuesday October 06

12:00 noon: Wilfrid Laurier University. piano; Linda Beaupré, conductor. Hi-Way Pente Barrie.

4:00: Kitchener-Waterloo Symphony. The Virtuoso Piano. Wagner: Overture to The Flying Dutchman; Liszt: Piano Concerto No.1 in E flat; Piano Concerto No.2 in A; Kodály: Dances of Galanta. André Laplanite, piano; Edwin Outwater, conductor. Centre in the Square, 101 Queen St. N., Kitchener. 519-745-4711 or 1-888-745-4717. $10–479.

Sunday October 02


8:00: Kitchener-Waterloo Symphony. The Virtuoso Piano. Wagner: Overture to The Flying Dutchman; Liszt: Piano Concerto No.1 in E flat; Piano Concerto No.2 in A; Kodály: Dances of Galanta. André Laplanite, piano; Edwin Outwater, conductor. Centre in the Square, 101 Queen St. N., Kitchener. 519-745-4711 or 1-888-745-4717. $10–479.

Sunday October 09


12:00 noon: Friday Lunchtime Concerts. St. Andrew’s Presbyterian Church. 47 Henderson St., Kitchener. 519-884-0710 x2150. Free.


12:15: Wilfrid Laurier University. Maureen Forrester Recital Hall, 75 University Ave. W., Waterloo. 519-884-0710 x2150. $30; $25/students; $20/under 20; $10/student rush.

Monday October 17


12:00 noon: Kitchener-Waterloo Chamber Music Society. Arcady Yankovic, violin, and Emmanuelle Beaulieu-Bergeron, cello. Works by Kodály and others. KWCMS Music Room, 57 Young St. W., Waterloo. 519-884-1873; 630; 20:30; 22:00; 23:30; 01:30.


12:00 noon: Kitchener-Waterloo Chamber Music Society. Arkady Yankovic, violin, and Emmanuelle Beaulieu-Bergeron, cello. Works by Kodály and others. KWCMS Music Room, 57 Young St. W., Waterloo. 519-884-1873; 630; 02:30; 04:30; 06:00.

Tuesday October 18

12:00 noon: Marilyn I. Walker School of Fine and Performing Arts/Brock University Department of Music. Music@noon: Faculty and Guest Recital. Peter Thompson, baritone; Erika Reiman, pianist. Sean O’Sullivan Theatre, Brock University, 50 Glenridge Ave., St. Catharines. 905-688-5550. $30; $20/students; $20/students.

Tuesday October 19

12:00 noon: Music at St. Andrew’s. Andrew Knevel, organ, and Liselotte Ryksta, pan flute. St. Andrew’s Presbyterian Church, 47 Owen St., Barrie. 705-726-1181. $15; free/students.

12:00 noon: University of Waterloo Department of Music. Noon Hour Concerts: Latin Heat; Cabaret music by L’accordiste. Kimberley Barber, soprano; Mary-Lou Vetere, accordion; Peter Tiefenbach, piano; Carol Bauman, percussion. Conrad Grebel University College Chapel, 140 Westmount Rd., Waterloo. 519-885-0220 x24226. Free.


October 1 – November 7, 2011 thewholenote.com

Thursday October 20

- 12:00 noon: Wilfrid Laurier University. Music at Noon. Erica Huang, voice; Emily Hamper, piano. Maureen Forrester Recital Hall, 75 University Ave. W., Waterloo. 519-884-0710 x2150. Free.


Friday October 21

- 8:00: Kitchener-Waterloo Symphony. MusicalAvial. Vivaldi: Violin Concerto in A “The Cuckoo”; Haydn: Symphony No.83 “La poule” (The Hen); Bach: Concerto No.8; Beethoven: Symphony No.5. 519-372-0212. $28; $25(sr); $5(under 25).

- 7:30: Barrie Concerts. 100 Voices: Perspectives. Hugh Russell. St. Andrew’s Church, 16 William St. W., Barrie. 705-726-1181. By subscription only.

- 7:30: Georgian Bay Symphony. Tchaikovsky’s 5th And More. Mascall: Mantoulin (premiere); Reinecke: Flute Concerto; Tchaikovsky: Piano Concerto No.2. 519-634-9312 or 613-634-9317. $49; $20-$45(sr); $15-$25(st). Saturday October 22.


- 2:00: Concert Association of Huntsville. Alicier Arts Chamber Music. Music for string sextet. Trinity United Church, 33 Main St. E., Huntsville. 705-787-1918. 25$; free(12 and under).

- 7:00: Mcmaster University. Saturday Night at Mcmaster. Department of Music. Variety Show. Mcmaster University, 1280 Main St. W., Hamilton. 905-525-1583 or 1-888-745-4717. 31.

Tuesday October 25

- 12:00 noon: Marilyn I. Walker School of Fine and Performing Arts/Brock University Department of Music. Noon Hour Concerts: Improvisatory. Lori Freedman, bass clarinet. 519-884-0710 x24226. Free.

- 7:30: Barrie Concerts. 100 Voices: For Christ Choral. Harmonie. Hi-Way Pentecostal Church, 50 Anne St. N., Barrie. 705-726-1181. By subscription only.

Wednesday October 26

- 12:00 noon: University of Waterloo Department of Music. Noon Hour Concert: Improvisatory. Lori Freedman, bass clarinet. 519-884-0710 x24226. Free.


Thursday October 27

- 12:00 noon: Wilfrid Laurier University. Music at Noon. Piers Ackell, piano; Stephanie Mara, piano; Derek Conrod, horn; Graham Hargrove, David Campbell, percussion. Maureen Forrester Recital Hall, 75 University Ave. W., Waterloo. 519-884-0710 x2150. Free.


Friday October 28

- 8:00: McMaster School of the Arts. Celebrity Concert Series. Valerie Tryon, piano. Convocation Hall, 1280 Main St. W., Hamilton. 505-930-8406. Free.


- 8:00: Nota Bene Baroque. Ten Years of Nota Bene: An Anniversary Celebration. Works by Corelli, Purcell, Vivaldi, Telemann and others. Borys Medicky, artistic director. Registry Theatre, 122 Frederick St., Kitchener. 519-578-1570, 428; $25(5); $15(t) (under 18).

Saturday October 29

- 8:00: Trillo Baroque Ensemble. Baroque music, French and German. Upper Canada Academy of Performing Arts, 260 Brock St., Kingston. 613-634-9312 or 613-384-7843. 35$ (reserved seating; includes food.

Sunday October 30


- 7:30: Kingston Symphony. Symphony No.2; Vaughan Williams: Symphony No.1. 905-688-5550. 35; 20(5); 10(t). Free.

Monday November 01

- 12:00 noon: Marilyn I. Walker School of Fine and Performing Arts/Brock University Department of Music. Noon Hour Concerts: Improvisatory. Lori Freedman, bass clarinet. 519-884-0710 x24226. Free.


- 8:00: Kitchener-Waterloo Symphony. The Magic of Hugh Russell. Symphony No.3 in D “Paris”; Mahler: Songs of a Wayfarer; Brahms: Symphony No.2 D. Hugh Russell, baritone; Edwin Outwater, conductor. Centre in the Square, 101 Queen St. N., Kitchener. 519-847-4711 or 1-888-745-4717. 49; 179. Also Nov 5.

- 8:00: University of Western Ontario Don Wright Faculty of Music. UWO Symphony Orchestra. Eustacions: Variations on a Memory; Hummel: Concerto for Trumpet and Orchestra; Mendelssohn: Symphony No.4 Op.90 “Italian.” Peter Gajdek, trumpet; Geoffrey Moull, conductor. Paul Davenport Theatre, Talbot College, 1151 Richmond St., London. 519-672-8800 or 1-800-206-1565. 45$; 115(s); 5(t). Free.

- 8:00: Wilfrid Laurier University. Piano Recital. Gabriel Chodos. Maureen Forrester Recital Hall, 75 University Ave. W., Waterloo. 519-884-0710 x2150. 10; $5(t). Saturday November 05

- 7:30: Barrie Concerts. Tchaikovsky Spec-tacular. Tchaikovsky: Piano Concerto No.4. Symphony No.5. Toronto Orchestra Concert; Lang Ning Lin, piano; Kerry Stratton, conductor. Hi-Way Pentecostal Church, 50 Anne St. N., Barrie. 705-726-1181. By subscription only.


**October 1 – November 7, 2011**

**Hot House Café**
35 Church St. 416-368-7800

**Hugh’s Room**
2261 Dundas St. W. 416-531-6804
www.hughesroom.com (full schedule) All shows start at 8:30pm.

**Joe Mama’s**
317 King St. W. 416-340-8489
Live music every night; All shows: No Cover. Every Sun 7-11pm. Ruth Zitzler & Guests.

**Latinada Restaurant & Jazz Bar**
1671 Bloor St. W. 416-913-9716
www.latinada.com

**Liberty Bistro, The**
25 Liberty St. 416-533-8828
www.libertobistro.ca
Every Tue Open Mic w Big Rude Jake. Every Wed Noah Zacharin.

**Lula Lounge**
1565 Dundas St. W. 416-588-3037
www.lula.ca

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

**Mezzetta Middle Eastern Restaurant**
681 St. Clair Ave. W. 416-658-5687
www.mezzetarestaurant.com

**Momo’s Bistro**
864 The Queensway, Etobicoke 416-252-5560
www.momobistro.ca
Every Wed 9pm Open Mic.

**N’Avlins Jazz Bar and Dining**
299 King St. W. 416-595-1958
www.navlins.ca
Every Tue Stacie McGregor. Every Wed Jim Heineman Trio. Every Thu Blues Night w Guest Vocalists. Every Fri/Sat All Star Bourbon St. Band; Every Sun Brooke Blackburn.

**Old Mill, The**
21 Old Mill Rd. 416-236-2641
www.oldmilltoronto.com
The Home Smith Bar: No Reservations. No Cover. Please minimum per person. All shows: 7:30-10:30pm. Every Thu Sizzling Solo Piano Series. Every Fri Something to Sing About Series Every Sat Jazz Masters Series. Oct 1 Pat Labarbera (vibes); Brian Dickinson (piano); Duncan Hopkins (bass). Oct 8 John Shiverwood (piano) Oct 7 Sundar Visvanathan (vocals, reeds); Nancy Walker (piano); Neil Swanison (bass). Oct 8 Tom Szczesniak (piano); Mike Downes (bass); Bob Mclaren (drums). Oct 13 John Shiverwood (piano). Oct 14 Luis Mario Ochoa (vocals); Hilario Duran (piano); Luis Otegmo (drums). Oct 15 Joe Sealy (piano); Paul Novotny (bass). Oct 20 John Shiverwood (piano). Oct 21 Alex Pangman (vocals); Peter Hill (piano); Ross Wooldridge (clarinet and saxophone). Oct 22 Kevin Tucotte (trumpet); Lorne Lofsky (trombone). Oct 27 John Shiverwood (piano). Oct 28 Jane Garber (vocals); Mark Keswetter (piano); Ross MacIntyre (bass). Oct 29 Frank Wyble (vibes); Don Thompson (piano); Neil Swanison (bass).

**Pantages Martini Bar and Lounge**
200 Victoria St. 416-362-1777
Every Fri Robert Scott; Every Sat Solo Piano: Various artists.

**Pero Lounge**
812 Bloor St. W. 416-915-7225
www.perorestaurant.com
Every Fri 7-11pm African Vibe. Every Sat 8-11pm Archie Alpine’s Kollage.

**Pilot Tavern, The**
22 Cumberland Ave. 416-923-5716

**Quotes**
220 King St. W. 416-970-7697

**Farewell to Ten Feet Tall:** Toronto’s live music scene says goodbye to one of its most vibrant venues of recent years. Home of a weekly Sunday matinee and more recently a Saturday night cabaret and Thursday night jam night, Ten Feet Tall was a lovechild of two musicians, Andy Woodley and Carin Redman, who enriched the venue with a unique vibe for their patrons. Live jazz was presented as an attraction, never as background music. This photo was taken on the venue’s last day of business. L to R: Andy Woodley, drummer Norman Marshall Villeneuve, Carin Redman and musician Kingsley Etienne.

Life is a Cabaret continued from page 27
C. In the Clubs (Mostly Jazz)

Reposado Bar & Lounge
136 Ossington Ave. 416-532-8474
www.reposodobar.com

Fridays 15 Cover; all other nights Pwyc.
Every Wed Spy vs. Spy vs. Spy Every Thu, Fri
The Reposados.

Ristorante Roma
1090 Bloom St. W. 416-531-4000
All shows: Pwyc
Jazz Every Fri & Sat 8pm. Every Sun 6pm.

Saint Tropez, Le
315 King St. W. 416-591-3600
Live piano jazz 7 days a week
www.lesainttropez.com

Trane Studio
964 Bathurst St. 416-913-8197
www.tranestudio.com (full schedule)
Oct 1 8pm Brownman’s 5 Weeks for Miles - Young Jazz – The Bird Years.
Oct 6 9pm Trouble featuring Ernest Dawkins.
Oct 7 5pm Julius Estin Sextet.
Oct 8 8pm Brownman’s 5 Weeks for Miles: Birth of the Cool and Kind of Blues – The Past Bop Miles.
Oct 9 7:30pm Sojus – tribute to John Lennon.
Oct 10 8pm evening of dance, music and poetry.
Oct 12, 13, 13 Toronto Poetry Slam Festival.
Oct 15 12pm Brownman’s 5 Weeks for Miles: - Plugged Nickel – The Shorter Years.
Oct 16 9pm Step by Step: Art Fundraising for Children in Canada.
Oct 20 8pm Tribute to Bill Withers with John Campbell.
Oct 21 8pm Rosita Stone Band.
Oct 22 8pm Brownman’s 5 Weeks for Miles: From Bitches Brew to Toto – Electric Miles.
Oct 23 8pm Chorinho: Brazilian Chor.
Oct 25 7:30p So’ne heard Poetry Slam.
Oct 28 8pm Duonta.
Oct 29 8pm Brownman’s 5 Weeks for Miles: Doo Bop – Had He Lived.

Tranzac
292 Brunswick Ave. 416-623-8137
www.tranzac.org (full schedule) Mostly Pwyc.
Every Mon 7pm This Is Awesome: 10pm Open Mic. Every Fri 5pm The Foolish Things. Multiple performances nightly; following is one selection from each night: Oct 1 7pm Zebnina.
Oct 5 10pm Perilous Vision. Oct 8 10pm Houndsbouth.
Oct 9 7:30pm Amadu Kala Album Launch Party. Oct 8 10pm Allison Cameron.

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

Missen calls Koller Michels (October 22) “among the best jazzers in the country, frankly!” Bassist George Koller and vocalist Julie Michels “…share a unique rapport, like two peas in a pod. The synergy between them is very special. These two are unsung heroes in this country. I mean, a core group of people know them and how great they are, but I think they are deserving of a higher exposure.”

Tickets to all shows at the Green Door Cabaret (www.greendoorcabaret.com) are priced as follows: $30 for reserved seating, $25 at the door or $20 for students and industry people with appropriate identification.

In related cabaret news, Toronto’s jazz radio station JAZZ FM91 presents the Kronenbourg 1664 Cabaret Series, starting with a performance by critically acclaimed American jazz vocalist, pianist and composer Ann Hampton Calloway on Tuesday October 11 at Hugh’s Room. “We are excited about this venture into cabaret, as it will allow us to expand our horizons and to engage and delight a diverse calibre of audiences,” says Ross Porter, President and CEO of the radio station. Between December and March of next year, three additional cabaret evenings will feature international guests at Hugh’s Room. Tickets are $45, $40 in advance or $35 for a series pass. Tickets can be purchased at www.hughroom.com.

In even more related cabaret news, October 28–30 marks the fourth annual Global Cabaret Festival, this year featuring 150 musicians in 44 performances and taking place over three days. Returning this year will be festival favourites Jackie Richardson, Molly Johnson and Patricia O’Callaghan, as well as performances by a diverse array of artists. To name a mere few, these will include celebrated countertenor Daniel Taylor, eternal hipster Don Francks, enchanting jazz vocalist and broadcaster Heather Bambach and one of this city’s most outrageously entertaining cabaret artists, Sharron Matthews. All performances take place at the Young Centre for the Performing Arts in the Distillery District. Tickets are $25, $20 in advance and $15 for students with valid ID. The full schedule is available at www.globalcabaret.ca.

If you have read to this point, perhaps you will consider putting down the knitting, the book and the broom! As Missen himself said after the Liza Minnelli tribute, “you are now a part of the Toronto underground cabaret movement. Please spread the word!” So by all means, invite your loved ones, your liked ones, your friends and your Facebook friends. But only if they will listen…
GALAS & FUNDRAISERS

• Oct 14 6:00: Mississauga Arts Council. ARTBEATS. Gala and reception, featuring performance by tenor Michael Ciufio and pop techno world group Naria. Red Rose Convention Centre, 1233 Derry Rd. E. 905-615-4278. $125; $200(two).

• Oct 21 9:00: Canadian Opera Company. Operation 8: A Muse Ball. Annual fundraiser celebrates artistic inspiration in the worlds of music, art and fashion. A night of dancing and live entertainment featuring a performance by Rufus Wainwright. Isadore and Rosalie Sharp City Room, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231 or 416-306-2309(VIP). $150(main event only); $1500(VIP, includes dinner).

• Oct 28 8:00: Jazz Performance and Education Centre. Jazz Goes to the Movies. Third annual JPEC gala, featuring film music by Bernstein, Gershwin, Mancini, Porter and Rodgers & Hammerstein. Heather Bambrick, Jackie Richardson, Denzel Sinclair and Francois Mulder, vocals; Mario Romano Quartet; JPEC Jazz Tenet, Denny Christianson, musical director. On display: the Oscar Peterson Folio by Al Gilbert, a limited edition of eight photographic portraits of Peterson. Toronto Centre for the Arts, 5040 Yonge St. 416-872-1111 or 416-733-9388. $250(includes VIP reception); $100(concert only); $20(students with valid ID).

• Nov 05 7:00: Echo Women’s Choir. Fall Fling Fundraiser Square Dance. With caller Lorraine Sutton and live musical accompaniment. Home made preserves for sale, home-baked pie raffle and children’s craft activities. Holy Trinity Church, 10 Trinity Square. 416-588-9050 x3. $10; $8(underwaged); $25(family).

COMPETITIONS

• Oct 07 submissions due Amadeus Choir. “Sing a New Song” Seasonal Songwriting Competition. 25th annual competition invites composers of all ages and levels of experience to submit songs in the tradition of the Winter Solstice, and those relating to the traditional Christmas and Chanukah themes. Complete competition rules and regulations: www.amadeuschoir.com/Competition.aspx.

• Oct 13 8:00: Hart House. U of T Idol. Opening night of vocal competition featuring University of Toronto students, faculty and staff. Event hosted by Dave Clark featuring his band, The Woodshed Orchestra, which will accompany each vocalist. Arbor Room, 7 Hart House Circle, University of Toronto. 416-978-5362. www.harthouse.ca Free. • Nov 04 application deadline Toronto Sinfonietta. Sixth Annual Young Musicians Concerto Competition. Instruments: violin, cello, piano and woodwinds; age categories: i) under 16 ii) 16 to 19 years. Gala concert of winners to take place February 18, 2012 at the Isabel Bader Theatre. For more information: www.torontosinfonietta.com • Seeking volunteers Kiwanis Music Festival of Greater Toronto. Searching for “Keynotes.” Keynotes are the group of volunteers who assist the adjudicators, collect music from the participants, preparing the award certificates, recording results in the master programme and phoning in end-of-session results to the Festival Office. Festival takes place in late February 2012; two trainer/refresher sessions will be held for Kernelote volunteers in late January (West end and East end). 416-686-9008. www.kiwanismusictoronto.org

SCREENINGS

• Oct 07 7:30: Robert Bruce Silent Film Programs. F.W. Murnau’s Faust (1926). Live piano accompaniment and score by Robert Bruce, piano and composer. Trinity-St. Paul’s United Church, 427 Bloor St. W. 905-777-0196. $15; $12(st). • Oct 22 1:30 and 3:30: Toronto Symphony...
OPERA IS – LEARNING WITH IAIN SCOTT

THE BASIC FUNDAMENTALS

1. OPERA 101: what to listen for in ITALIAN OPERA

4 Tuesday afternoons from 2:30 to 4:30 or evenings 7 to 9 pm
September 13, 20, 27, and October 4, 2011
at the Royal Canadian Yacht Club, 141 St. George St., Toronto

2. OPERA 102: what to listen for in OTHER FORMS OF OPERA (French, German, Russian)

3 Tuesday afternoons from 2:30 to 4:30 or evenings 7 to 9 pm
October 25, November 1 and 8, 2011
at the Royal Canadian Yacht Club, 141 St. George St., Toronto

3. OPERA WITHOUT FEAR (Roles, Bel Canto & Verdi)

5 Monday afternoons from 1 to 3 pm
January 16, 23, 30, February 6, and 13, 2012
at the Prosserman Jewish Community Centre, uptown Bathurst St.

DEEPEN YOUR APPRECIATION

PREVIEWS OF UPCOMING OPERAS from MetOpera, COC, Opera School, etc. Arts & Letters Club, 14 Elm St., north of Dundas, west of Yonge. Thursday mornings from 10 am to noon, from September 15 through December 8. $200 per series of 4 lectures.

GREAT “MATURE PERIOD” OPERAS OF GIUSEPPE VERDI

5 Wednesday evenings from 7 to 9 pm, from Oct 26 to Nov. 23
Prosserman Jewish Community Centre, 4568 Bathurst Ave. W. at Finch.
10 operas and the Manzoni Requiem. 416 638 1861 x4259

“LA STUPENDA” Dame Joan Sutherland and Friends

4 Tuesday afternoons from 2:30 to 4:30, or evenings 7 to 9 pm
November 15 to December 6
Royal Canadian Yacht Club, 141 St George St. $200

THE GHOSTLY OPERAS OF SCOTLAND

4 Tuesday afternoons from 2:30 to 4:30, or evenings 7 to 9 pm
January 10 to January 31, 2012
Royal Canadian Yacht Club, 141 St George St. $200

SIX WEEKS IN VENICE: History, Art and Music

6 Sunday afternoons, from 2 to 4 pm, from January 22 to March 4
with Bonnie Shetller and Mary Redekop
Arts & Letters Club, 14 Elm St. $300

OPERAS’ GREATEST DUETS

4 Tuesday afternoons from 2:30 to 4:30, or evenings 7 to 9 pm
February 7 to February 28, 2012
Royal Canadian Yacht Club, 141 St George St. $200

THE VOCAL OLYMPICS at www.classicalpursuits.com $250
5 afternoons, July 16-20, 2012, from 3 to 5 pm, Victoria College, U of T

IN-DEPTH WEEKEND SEMINARS

1. Sunday, October 2 at 2 pm to Tuesday October 4 at 3 pm
Langdon Hall Country House and Spa, Cambridge, ON

Mozart: The Don Juan Myth in Opera

2. Saturday, January 28 and Sunday January 29, 10 am to 4 pm
Rosedale Golf Club, Toronto $300 including 2 lunches

DER ROSENKAVALIER

416 486 8408

OPERA EXCHANGE: A Greek Family Reunion: Gluck’s “Iphigenia in Tauris.” Dive into the social, political and artistic implications of selected COC operas with international academics and members of the COC’s artistic and production teams. Lecturers: Martin Reverneman, Nathan Martin and Steven Philcox. Walter Hall, Edward Johnson Building, 50 Queen’s Park. 416-383-8231, 416-921-3802.


• Oct 03 6:30pm: Istituto Italiano di Cultura. An Evening with Maestro Stefano Montanari. Guest conductor of Opera Atelier’s production of Don Giovanni will meet with the audience to talk about his career and his interpretation of Mozart’s music. 496 Huron St. 416-921-3802 x221. Free.

• Oct 04 2:30 and 7:00: Opera Is. Basic Fundamentals of Opera: “Why almost everybody starts with Puccini”. Lecture by Iain Scott. Royal Canadian Yacht Club City Clubhouse. 416-486-8408. iain@opera-is.com. 550


• Oct 15 12:00 noon: Northumberland Learning Connection. Opera Brown-bag Lunch Talk: Donizetti’s Anna Bolena. Ian Montagnes gives a half-hour talk ahead of Metropolitan Opera HD broadcast. 20 Queen St., Port Hope. 905-349-3402. 15 (includes coffee/tea). • Oct 17
Mature Period” Operas of Giuseppe Verdi.

John St. 416-204-1080. Free.

• Oct 26 7:00 - Nov 23 7:00: A Little Night Music: The Programme Symphony: Ian Montagnes gives a half-hour talk ahead of Metropolitan Opera HD screening Connection. Ian Montagnes gives a half-hour talk ahead of Metropolitan Opera HD broadcast. 20 Queen St., Port Hope. 905-349-3402. $5 includes coffee/tea.


• Registration Open. International Resource Centre for Performing Arts. “Career Moves” Seminar for Classical Performing Artists. Two afternoons of seminars and discussions designed to help people make a career as classical singers, instrumentalists, conductors, composers and other related professionals. Day one: panel discussion featuring presenters, managers, publicists, critics and artists; day two: a Q&A with retired artist manager Edna Landau, a co-founder of IMG in New York. Seminar to take place on November 12 and 13 from 2-5pm, location TBA. $40 per day or $70 for both; before November 1: $35 per day or $65 for both. www.internationalresourcecentreforperformingartists.com. Register: 416-362-1422 or sumintl@rogers.com.

November 12th & 13th, 2011

CAREER MOVES

OPERA SINGERS

INSTRUMENTALISTS

DANCERS

COMPOSERS

CONDUCTORS

Take Your Career to the Next Level!

 Spend two afternoons, 2pm-5pm, hearing performing arts professionals share vital information about what is expected of performers in the industry.

Saturday November 12th

Making it Happen: Working as a Performing Artist

 A panel discussion featuring Presenters, Managers, a Publicist, Critics, & Artists.

Sunday November 13th

“Ask Edna” In Person: Question and Answer with Edna Landau

 Meet the renowned Artist Manager, and Musical America blogger of “Ask Edna” Career Advice for the Performing Arts.

SAT & SUN 2:00PM- 5:00PM

$35-$40/DAY, $65-$70/BOTH DAYS

VENUE: TO BE ANNOUNCED

E-MAIL: sumintle@rogers.com

PHONE: 416-362-1422

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MARY LOU FALLIS maintains a studio at Trinity St Paul’s Centre, 427 Bloor Street West.

416-925-6899 ploum@interlog.com

www.maryloufallis.com

Pictured here with the Winnipeg Symphony, Tim Brady lectures on the role of electric guitar in contemporary composition at the X Avant Music Festival VI October 18 at the Music Gallery; he also performs October 20 (see listings section A).


WORKSHOPS

• Oct 01 9am-1pm: Riverside Celtic College.

ALEXANDER KATS

A first class Russian-trained concert pianist/teacher is accepting students for regular private lessons or repertoire coaching, from advanced (ARCT) university to all grades of RCM including theory.

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with Iain Scott

1. **PACIFIC NORTH WEST**  
Victoria, Seattle and Vancouver  
15 – 23 October 2011

2. **ST. PETERSBURG, RUSSIA**  
3 operas at the Mariinsky (6-star hotel)  
12 – 19 December 2011

3. **CHICAGO WEEKEND**  
Renée Fleming,  
Dmitri Hvorostovsky, Opera, Symphony, Theatre  
5 – 9 January 2012

4. **STUTTGART and MUNCHEN**  
Simon Keenlyside, 5 Operas  
20 – 26 March 2012

5. **WILLIAM TELL’S SWITZERLAND**  
Operas in Lausanne, Geneva, Bern and Zurich  
27 March – 3 April 2012

6. **SPRING IN BERLIN, DRESDEN, and PRAGUE**  
5 operas (including Rienzi) and 2 ballets  
17 – 27 April 2012

7. **TEATRO AMAZONAS FESTIVAL, MANAUS**  
A once-in-a-lifetime incredible experience! Sometime in first 2 weeks of May 2012

8. **CARMEN at MASADA**  
And 9 day tour of northern and coastal Israel  
5 – 14 June 2012  
Optional extension to PETRA, Jordan  
and ST. CATHERINE’S MONASTERY, Mount Sinai  
14 – 17 June 2012

9. **COVENT GARDEN, AMSTERDAM and PARIS**  
Unusual operas, including Trojans, Parsifal, Arabella  
25 June - 5 July 2012

10. **IAIN SCOTT’S SCOTLAND**  
The Edinburgh Festival, golf, whisky, etc.  
30 August – 10 September 2012

**OPERATE IS – TRAVEL**

6 Blythwood Gardens, Toronto ON, M4N 3L3  
Travel arrangements made through NEW WAVE TRAVEL  
Tico # 01337762

**OPERATE IS – LEARNING**

plans for 2011-2012

(See next page for details)

3 COURSES to learn **THE BASIC FUNDAMENTALS**

12 COURSES for those who wish to **DEEPEN YOUR APPRECIATION**

2 GREAT EXPERIENCES **IN-DEPTH WEEKEND SEMINARS**

www.opera-is.com

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**D. The ETCeteras**

**Cultural Crossroads.** Acoustic performances, presentations, demonstrations and workshop by traditional Irish and Scottish performers; instruments will include concertina, border pipes, fiddle, mandolin, button accordion, low whistle and more. All ages welcome. County Rd 46 and Brock Rd. S., Aberfoyle. 519-849-5970. A Culture Days event.  
**• Oct 01 10:00:** The Grand Theatre. Learn to play *Aquarius* and “Let the Sunshine In”, music by Galt MacDermot. Workshop led by Rick Kish and Marque Smith. 471 Richmond St. S., London. 519-672-9030 x247. A Culture Days event.  
**• Oct 01 10:30:** Kir Stefan, the Serb Choir. Did You Think it Was Easy to Sing in a Choir? Backstage preview of concert preparation and elements of vocal practice, followed by performance. North York Central Library, 5120 Yonge St. 416-393-7508. A Culture Days event.

**Thunder First Nations Drumming & Vocals.** Open to ages 6 and up, with a focus on learning how to play, have fun, and raise one’s spirit through First Nations drumming and singing. Black Creek Library, 1700 Wilson Ave. 416-393-7508. A Culture Days event.  
**• Oct 01 2:00:** Innisfil Public Library/TJ’s School of Music. Musical Instruction and Demonstration. Introduction to playing guitar and drums, geared at “want-to-be musicians.” 2282 4th Line of Innisfil. 705-458-1273 x106. A Culture Days event.  
**• Oct 01 2:00:** Kindermusik Music & Movement Class. Kindermusik: Music and Movement Workshop. Class led by Maneli Gali, including songs, dances, fingerplays, stories, instrument play and information on classes. Suitable for children, newborn to age 7; parents will participate throughout the class. 56 Lake St., Mississauga. 416-388-8787. A Culture Days event.

**Kindermusik Music & Movement Workshop.** A Culture Days event.

**• Oct 01 2:00:** Pan Piper. Steelpan Workshop. Learn about the origins, history and evolution of the steelpan drum. Alderwood Library, 2 Gari-anna Dr. 416-393-7508. A Culture Days event.  
**• Oct 01 2:00:** Stratford Symphony Orchestra. Orchestra Petting Zoo. Learn about the care of strings, wind, brass and percussion. 153 King St., Stratford. 519-273-4654. A Culture Days event.  
**• Oct 01 3:00:** Association of Improvising Musicians of Toronto. Performance and Demonstration. An improvised performance followed by a discussion with audience and a Q&A with demonstration of particular strategies to follow. Mimico Library, 47 Station Rd. 416-393-7508. A Culture Days event.  
**• Oct 01 3:00:** Joanna Moon. French World Café. Interactive performance. Songs from France, Quebec, Africa and Louisiana. Participants will learn how to play Quebec’s spoons, dance a traditional dance from France and sing a few songs. Parkdale Library, 1300 Queen St. W. 416-393-7508. A Culture Days event.  
**• Oct 01 4:00:** Malhar Group. Note Ornamentation on Sitar. Demonstration of various note ornamentation techniques on sitar for presentation of classical ragas, followed by Q&A. Instructor: Pratha Bose, sitar; accompaniment by Indrail Mallick, tabla. Health Sciences Centre, Ewart Angus Room 1A, 1200 Main St. W., Hamilton. 905-525-749. A Culture Days event.  
**• Oct 02 10:30:** Early Childhood Music Association of Ontario. Music for our Youngest Musicians. Workshop focused on the use of music to stimulate the unborn and newborn; the importance of music in early childhood through age five. Early Bird registration by Sep. 23. Edward Johnson Blvd., 80 Queen’s Park.,

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416-922-3618 rentals@heliconianclub.org

October 1 – November 7, 2011
A Little Night Music
Join Maestro Kerry Stratton
for a weekly series of informal discussions on music & composers, with live performances by prominent artists.

OCTOBER 3 ...
In The Shadow of Brahms
The Vienna of Brahms & his colleagues.
Guests: Kornel Wolak, clarinet & Younggun Kim, piano.

OCTOBER 17 ...
Franz Liszt: Prophet & Charlatan
The influential bravura pianist, conductor, composer & thinker.
Guest: Adam Zukiewicz performs Liszt’s Piano Sonata in B Minor.

OCTOBER 24 ...
The Programme Symphony:
Hector Berlioz, Symphony Fantastique, Harold In Italy.
Berlioz wrote for orchestra as no one before him had imagined.
Guest: Jonathan Craig, viola.

NOVEMBER 7 ...
Music as Mirror:
A composer speaks.
Guests: Norbert Palej & Joseph Macerollo.

NOVEMBER 14 ...
What is it about the Viennese master that continues to charm?
Guests: Iris Rodrigues, soprano, & friends.

NOVEMBER 21 ...
Early 20th Century Modernism:
Debussy Violin Sonata.
Inspired by poetry – “I am dreaming of characters who submit to life!”
Guest: Corey Gemmell, violin.

Art Gallery at the Toronto Centre for the Arts, 7:30 pm
subscriptions $160.50, single tickets $35.25
For individual tickets or subscriptions call 416-733-0545
tickets online www.ticketmaster.ca
D. The ETCeteras


• Oct 01 2:20: Polka Maestro Band. Polka Music in the Square. 40-minute performance and dance event. Mississauga City Centre, 300 City Centre Dr., 905-279-7176, A Culture Days event.

• Oct 01 3:00: StageToneScape. Let's Sing Classical Music! Calling all singers – amateur, student, professional, old and young. Free individual coaching session with Valentin Bobrov. To qualify, prepare in advance a classical coaching session with Valentin Bobrov at Studio92Canada, 1474 Wspaterson@gmail.com

• Oct 01 7:00: AVANT: Avant Avant. The X Avant Pre-Party. Night of dancing featuring Let’s Sing, Live Music, Serenades Serenades and Finnish repertoire (so far), in harmony. Contact info@ccorchestra.org

ANNOUNCEMENTS

• Oct 11 7:00: Canada Sings/Chantons Canadais: Toronto-Riverdale, Neighbourhood Singalong. Canadian folk songs, rock, ballads, Broadway, Mark Bell, songleader; Marjorie Wiens, piano. Ralph Thornton Centre, 2nd floor auditorium, 765 Queen St. E. 418-778-0798. Free, donations welcome.

• To early Dec: Canadian Opera Company. After School Opera Program. Weekly community arts program for children 7-12 focused on creation and presentation of opera under the guidance of composer Dean Burry. Participants will collectively create, rehearse and perform their own mini-production; no previous experience with opera is required. Four location options across Greater Toronto Area. 416-306-2392. $15 for 10-week term.

• Ongoing: Bodyone Registered Massage Therapy Clinic. Live Music Serenades Series. Massage or acupuncture appointments booked on Wednesdays between 3-5 or Thurs. 6-6:30pm will be complemented by live music. By appointment only, 868 Richmond St., Suite 302, 416-516-2114, www.bodyone.ca

• Ongoing: MJJJC Senior’s Choir. Senior (55+) choir meets every Tuesday, 1:00- 2:30pm. No experience necessary, everyone welcome. 416-624-6211 x132. 43 drop-in.

• Composers wanted for brain study: Dr. Takako Fujioka is seeking composers able to participate in a one-time 1.5 hour testing session at Baycrest Hospital (401 Bathurst St.). Involving listening to music and keywords and recalling associated memories. For further details about the study, interested individuals should contact Dr. Fujioka at fujiokak@rohrman-baycrest.on.ca or by phone at 416-785-2500 x3413.

• Naxos Music Library is now available from Toronto Public Library. Free streaming access on iPhone or iPod Touch to music from 46,000 classical CDs with your library card. Visit www.torontopubliclibrary.ca. For more information, call 418-393-7131.

E. Advertising

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COUNTERPOINT COMMUNITY ORCHESTRA (www.corchoestra.org) welcomes volunteer musicians. Monday evening rehearsals, downtown Toronto. All sections especially violins. Email info@corchoestra.org

LOOKING FOR WOMEN SINGERS for choir, Hungarian, Georgian, Russian, Balkan, Baltic and Finnish repertoire (so far), in harmony. Contact mummasam@gmail.com for details.

NYCO SYMPHONY: is looking for the following to play in 4 subscription concerts each season. Rehearsals Wed nights at York Mills CI, Don Mills, Trombone, Trumpet, Double Bass & Violin please phone 416-828-9195 or email info@nyco.on.ca

PAID TENOR SECTION LEAD needed for United Church in Leaside. Thursday evening rehearsals and Sunday Morning Service. Contact Marc 416-425-5252 ext 4

THEATRE COLUMBUS seeks Amateur Choirs and Drum Ensembles to perform in outdoor winter play December 12 – 31, 2011, THE STORY is a theatrical re-telling of the Nativity and will be presented at the historic Evergreen Brickworks in downtown Toronto. The play takes place outdoors at various locations. The choir and drummers will perform in between the scenes, much like carols in the street, as the audience travels from scene to scene on foot. Groups will perform a total of five fixed Christmas hymns including the Magnificat. We are looking for commitment of up to three performances over the three week run. For further information contact Associate Producer, Dan Daley 416.504.0019 daniel@theatrecolumbus.ca www.theatrecolumbus.ca

CONCERT PIANIST EVE EGOYAN (M. Mus., L.R.A.M., F.R.S.C.) offers lessons to committed musicians as well as returning adults (emu@interlog.com, 418 894 8344, www.eveegoyan.com).

FLUTE, PIANO, THEORY LESSONS: RCM exam preparation. Samantha Chang, Royal Academy of Music PG Dip, LRAM, ARCT. 416-293-1302, samantha.studies@gmail.com www.samanthaflute.com

HARP/PIANO LESSONS: Beginner, intermediate. Style, ornamentation, theory, figured bass. All ages. No previous keyboard experience necessary. Competitive rates. www.music.laeducation.ca, luke@laeducation.ca

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October 1 – November 7, 2011 thewholenote.com
Who is November’s Child?
The baby girl (bottom right) went from sax to violin to trumpet, and began blowing her own current instrument in grade 6.
Today she juggles several orchestral, operatic and chamber collaborations, and combines these with teaching and mentoring all over the True North strong and free.
(This coming month you’ll find her MassBrassing October 30.)

Think you know who our mystery child is? Send your best guess to musicchildren@thewholenote.com. Please provide your mailing address just in case your name is drawn! Winners will be selected by random draw among correct replies received by October 20, 2011.

“Only you fail if you quit.”
Christmas in Dauphin, Saskatchewan, 1953.

Pianist James Parker
(“Jamie” to many), lives in Toronto “with my wife Mum, our boys Dylan and Max, and our dog Mabel. I’ve got a Kawai KG-2C baby grand piano, and a junky upright in the basement. I love hockey. Music is a very close second in my life. You cannot know how disappointed I was with the Canucks Stanley Cup loss. June 15 2011 ranks as one of the darkest days in my life. I’m only getting over it now. Belgian beer and chocolate might be third passion in my life. Everyone should work on their wrist-shot accuracy. It’ll help your octaves.”

Born in Burnaby, British Columbia, James Parker delights audiences at solo, chamber, and orchestral concerts across Canada, and internationally. He has a huge discography which includes three Juno award winning records. Parker’s musical roots are at the Vancouver Academy of Music and University of British Columbia where he studied with Kum Sing Lee. and received his Bachelor of Music degree. For over a decade, Parker attended the Banff Centre, studying piano with Marek Jablonski and chamber music with Lorand Fenyves. He then went on to complete his Masters and Doctoral with Adele Kum Sing Lee. and received his Bachelor of Music degree. For over a decade, Parker attended the Banff Centre, studying piano with Marek Jablonski and chamber music with Lorand Fenyves. He then went on to complete his Masters and Doctoral with Adele

CONGRATULATIONS TO OUR WINNERS! HERE’S WHAT THEY WON

● The Sorcerer’s Apprentice on Oct 15, at the Living Arts Centre, Mississauga: Jamie Parker plays the Rachmaninov Paganini Variations with the Mississauga Symphony Orchestra, guest conductor is Matthew Kraemer. Noreen Chong and Annie Odom each win a pair of tickets to hear the MSO’s first concert of the season which also includes Dukas and Stravinsky.
● The Gryphon Trio on Nov 17, at the Janet Mallet Theatre, Toronto: Jamie Parker, Annalee Patipatanakoon, and Roman Borys are Music Toronto regulars, this time treating the audience to a programme of Beethoven, Jordans, and Arensky. Daisy Leung and Laura Brocklebank each win a pair of tickets.
● Broken Hearts and Madmen: just released! This collaboration between The Gryphon Trio and vocalist Patricia O’Callaghan features songs by Leonard Cohen, Nick Drake, Lhasa de Sela and Laurie Anderson alongside traditional melodies from Chile, Argentina and Mexico. (AN 2 9870). A copy each for Linda Devore and Paulette Popp.
● Beethoven: Piano Trios Op. 70 No. 1 “Ghost” & No. 2; Op. 11: this Gryphon Trio recording won a 2011 JUNO award for “Classical Album of the Year—Solo or Chamber Ensemble”. It’s their 13th recording on the Analekta label and the last in their series of Beethoven piano trio recordings. (AN 2 9860). A copy each for Myrna Foley and Otto Rath.

Music’s Children gratefully acknowledges Andrew, Eileen, Jennifer, Keiko, Liz, Sébastien, Orchestras Missisauga, Music Toronto and Analekta.
Storyteller Guitar
by Doug Larson
Dundurn
325 pages, photos; $45.00 paper

- Each one of the 3562 separate pieces that Doug Larson used to make the guitar he discusses here was selected because it told a compelling story. He even went so far as to call his instrument the Storyteller Guitar. Larson is an experienced instrument maker and musician, so he was able to ensure that the sound this guitar produces is worth listening to. But in this chronicle of how he tracked down the materials and built the instrument the music gets sidelined by the direct links to science, art and history that Larson incorporated into its construction.

It contains wood from a door that was retrieved from Guelph’s oldest building, the Priory, before it was torn down, as well as from the remains of a 45-million-year-old giant dawn redwood found in the Canadian High Arctic. There’s an ancient fish fossil, a piece of woolly mammoth’s tusk, about 50,000 years old, and a diamond from Larson used to.

Larson’s stories are enlivened by a remarkable cast of characters—mostly scientists, but also foresters, artists, musicians, explorers, businessmen, a former politician and even a convicted crook. In building this instrument and writing about the process, Larson has found an uncommonly creative way of telling his stories, teaching his lessons and enthralling his listeners. Now I’m left wondering what Storyteller sounds like when actually played.

The Empty Voice: Acting Opera by Leon Major
Amadeus Press
190 pages, photos; $19.99 US paper

- Canadian director Leon Major opens this book by recalling how a tardy and overly-confident soprano responded when he explained to her his concept of her role, Tosca. She simply said, “That’s not the way I do it.” Her static and cliché-ridden approach, lacking conflict, tension, or drama, represented what Major decries in this detailed study of techniques for acting in opera.

Major, who has directed operas around the world, is based at the University of Maryland, where he is the founding artistic director of the opera studio. But he made his mark in his native Canada with imaginative productions at Halifax’s Neptune Theatre, which he also founded, the Stratford Festival, where he directed an fondly-remembered H.M.S. Pinafore, and of course the Canadian Opera Company, where he directed the landmark 1967 production of Louis Riel.

As Major explains here, an opera director’s main job is to make the story clear. To illustrate, he looks closely at some pivotal scenes from a number of operas. These range from L’incoronazione di Poppea and Xerxes to Eugene Onegin and Falstaff. But there’s nothing, unfortunately, from the twentieth or twenty-first century, even though Major has done a number of innovative stagings of modern operas.

By breaking down scenes in detail, and asking all kinds of questions, Major reveals some fascinating insights. On the difficulty of playing a character who is lying, he writes, “Singers are already playing roles to play characters who are themselves playing roles is an extra challenge.”

On the problems a gorgeous show-stopping aria can cause for a production, he writes, “We forget why the singer is singing what he has to sing, we ignore what has happened to bring him to this point, and we don’t care where he has to go; we lose the drama.”

The singer has to create a context for each aria so that audiences will respond not just to its beauty, but to what it contributes to the drama.

For drama, Major distils his approach into five questions for each character—where am I coming from? where am I going? what do I want? what is blocking me? how do I overcome this obstacle? It’s a thought-provoking approach, and it’s effective.

This book will undoubtedly benefit singers. But I find it surprising that Major still feels the need today, especially with the prevalence of DVDs and live video broadcasts, to convince singers of the obviously crucial importance of acting a part as well as singing it. Opera lovers as well will find this book rewarding, especially in the ways that Major draws on his own experiences as a director and shows how he works.

Pamela Margles can be contacted via bookshelf@thewholenote.com. Books for consideration for review may be mailed or delivered to WholeNote Media Inc., 503–720 Bathurst Street, Toronto, ON MSS 2R4.

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By my reckoning, the Canadian Music Centre released more than a dozen CDs on its Centrediscs label last year, with reviews of 13 titles appearing in these pages since July 2010. This is, by any standard, a remarkable achievement in the rarefied medium of contemporary concert music and wonderful news for the composers of this country. Even better news is that the field has broadened with the recent announcement from NAXOS—the largest producer of classical CDs in the world—that they will be releasing six to eight discs of music by Canadian composers annually on their new Canadian Classics series.

The first to appear is Fugitive Colours, featuring music by Jeffrey Ryan performed by the Vancouver Symphony Orchestra and the Gryphon Trio under the direction of Bramwell Tovey (8.572765). There is a strong Toronto connection here in spite of the Vancouver by-line. Born in Toronto (and raised inergus), Ryan has since 1997 served as composer advisor to Music Toronto—his String Quartet No. 4 “Inspirare” was premiered by the Tokyo Quartet at Walter Hall in the opening concert of MT’s 40th season last month—and in 2000–2002 he was an affiliate composer of the Toronto Symphony Orchestra. Now based in Vancouver, Ryan was composer laureate of the Vancouver Symphony Orchestra in 2008/09 having previously served as its composer-in-residence from 2002–2007.

The three works on this CD are a legacy of his relationship with the VSO. The opener, The Linearity of Light, commissioned in the early days of his residency there, was completed in 2003. It is a tone poem that explores reflections and refractions in a dramatic and rhythmically compelling way, at times reminiscent of Stravinsky and Holst, juxtaposed with ethereal moments of extreme delicacy. 2007’s Equilateral: Triple Concerto for Piano Trio and Orchestra was co-commissioned by the VSO and the TSO in celebration of the 15th anniversary of the Gryphon Trio, long-time colleagues of Ryan’s at Music Toronto as ensemble-in-residence. It must have been a daunting task to undertake a work in the shadow of Beethoven’s masterpiece for the same instrumentation—I can’t think of another example off-hand; I’ll probably get letters—but Ryan rises to the challenge admirably. The two outer movements, aptly named Breathless and Serpentine, featuring unison rhythms and dense textures, frame the wonderfully lyrical Points of Contact, with its poigniant solo passages and microtonal “Doppler” effects. Ryan the colourist is shown to great effect in the title work, the 2006 symphony commissioned by the VSO. Three of the movements make no secret of their inspiration from the world of colour: Intarsia (although I must admit I had to look that one up), Nocturne (Magenta) and Viridian. The remaining (third) movement, Light: Fast suggests the full spectrum while once again reminding us of the rhythmic vitality of Stravinsky. This segues into the finale with a violin solo which sets the tone for an extended and peaceful denouement. But all in all, this disc makes a strong contribution to the recorded legacy of Canadian music and a fitting opening to the Naxos series. Ryan already had an impressive discography—this is the tenth CD to include his music—but here we are presented with the first to feature his orchestral music exclusively. Congratulations to Jeffrey Ryan, to Naxos and indeed to the Canadian music community—this series promises to be a win, win, win situation.

**Concert note:** Jeffrey Ryan’s extended vocal cycle The Whitening of the Ox will receive its premiere at the Enwave Theatre on January 29 with baritone Tyler Duncan and the New Music Concerts ensemble. The rest of my listening this month was devoted to recent releases in my favourite genre, the string quartet. I was intrigued to receive a disc on the Bridge Records label purporting to be by the New Orford String Quartet. Who can this be, I wondered, with the nerve to appropriate the name of Canada’s most respected chamber ensemble? I still harbour some of those thoughts, but having listened to the Schubert and Beethoven quartets included on their inaugural release Bridge 9363 I am willing to at least grant them credibility. It turns out that the quartet, like its namesake, was formed at the Orford Music Centre in Quebec, in this instance in the summer of 2009. It is comprised of principals and former principals of the Orchestre Symphonique de Montréal and the Toronto Symphony, violinists Jonathan Crow and Andrew Wan, violist Eric Nowlin and cellist Brian Manker. Unlike the original Orford which for more than 25 years was devoted exclusively to being a quartet, the New Orford dedicates only specific periods each year to working together. There are a number of surprises on this recording: that the Bridge label doesn’t only record the music of living American composers and musicians; that Schubert, Beethoven’s junior by 27 years, finished his 15th string quartet in the same year that Beethoven wrote his own 16th (the two being paired on this recording); and that a “part-time” quartet can play so well together! The disc features unusual and insightful liner notes by cellist Brian Manker and the exceptional sound quality was captured at the Schulich School of Music, McGill.

Founded in 1997, Montreal’s Molinari Quartet has established a solid reputation as a voice for established and emerging composers working in the genre of the string quartet. One of its lasting legacies is the triennial Molinari Quartet International Competition for Composition which in the first 10 years has received over 600 new quartet scores from 60 countries. The only remaining founding member, first violinist Olga Ranzenhofer, has surrounded herself with a fine crop of new partners—violinist Frédéric Bednarz, violist Frédéric Lambert and cellist Pierre-Alain Bouvrette—for a 2 CD set of string quartets by Alfred Schnittke (ATMA ACD2 2634). The German-Russian composer (1934–1998) was one of the original voices of the new eclecticism and this is well demonstrated in his four quartets spanning the years 1966 to 1983. These important works receive convincing performances here. My only qualm is the ordering of the quartets on the recording. Usually re-arranging works is a result of the time constraints of the medium. That is obviously not the case in this instance (3-1-2 on one disc) so we assume it was an aesthetic choice, perhaps to do with the particularly alluring opening of the third quartet. That quibble aside I find it very easy to recommend this set to both those who are familiar with the material and those who have not yet encountered the quartets of this exceptional composer.

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, www.thewholenote.com, where you can find added features including direct links to performing artists, composers and record labels, “buy buttons” for online shopping and additional, expanded and archival reviews.
Broken Hearts and Madmen
Patricia O’Callaghan; Gryphon Trio
Analekta AN 2 9870

Classical sensibilities applied to popular music should enhance, rather than sacrifice the spirit and intent of the original music. It rarely makes sense to over-beautify the themes of everyday life and we all can cite instances where the marriage of pop and classical does not quite work. In this recording, however, Patricia O’Callaghan and the Gryphon Trio deliver savvy and artful new interpretations. It all begins with choosing ingeniously artful songs. Songs by the likes of Laurie Anderson, Nick Drake, Leonard Cohen and Elvis Costello are interspersed with those by Lhasa de Sela, Los Lobos and Astor Piazzola as well as traditional Latin pieces, offering a diverse and clever mix most suitable for orchestration. Interpreted through brilliant arrangements by Roberto Occhipinti, Hilario Duran and Andrew Downing, the results are stunning, soulful and profoundly affective.

Concert Note: Patricia O’Callaghan and the Gryphon Trio will launch “Broken Hearts and Madmen” at the Lula Lounge on October 2.

Vocal Note: For reviews of eight new Sony opera re-issues see Bruce Surtees’ Old Wine in New Bottles column on page 68.

The trio’s playing is superb and complex and O’Callaghan’s vocal nuances are delivered with a heartfelt, dynamic, yet surprisingly light and subtle touch. Most notable is her ability to keep the extreme emotional intensity going despite the incessant repetition in Elvis Costello’s I want you. Along with her gorgeous singing, O’Callaghan’s expert facility with languages is remarkable in the Spanish and French selections. Through a decade developing a chamber music series for the Lula Lounge, the Gryphon Trio has finely honed their talent for skilfully adapting classical technique to the contemporary audience and this shines through beautifully in this recording.

—Dianne Wells

Couperin – Concerts royaux
Bruce Haynes; Arthur Haas; Susie Napper
TMA ACD2 2168

Around 1700 Pierre Naust crafted an hautboy in Paris—it may be the earliest hautboy (forerunner of the oboe) now in private hands. In 1703 Barak Norman created a viola da gamba in London. This recording unites these two instruments in some of Couperin’s concerts royaux, precisely the repertoire for which Naust’s hautboy would have been played.

The recording was originally released in 1999 but one very poignant reason explains its redistribution. US/Canadian Bruce Haynes, the hautboy soloist, died this year; reintroducing the hautboy into France (!) and five books and 50 articles on early music are his legacy.

Concert 7’s sarabande is the first opportunity to hear the Naust hautboy. It is both outwardly expressive and yet slightly sensitive; Couperin was well able to bring out the quality of this instrument.

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In Concert 11, despite the rather stately quality of all eight movements, the standard of hautboy playing is always maintained. It is Susie Napper’s mastery of the gamba which gains exposure, reinforced in her duet with harspichordist Arthur Haas in a track from Couperin’s third book of harpsichord pieces. In fact, Bruce Haynes returns with some of his most inspired playing in two musétes. Rural can only begin to describe the combination of hautboy, harspichord and gamba as they imitate the sounds of the French bagpipe!

And then the even more varied Concert 3 (with another muette–sic) to conclude this tribute to Bruce Haynes, and to the instrument he revived in the country of its birth.

—Michael Schwartz

Tabarinades – Musiques pour le theatre de Tabarin
Les Boréades; Francis Colpron
ATMA ACD2 2658

○ Tabarin was the stage name of Jean Salomon. Born in 1584, he and Antoine and Philippe Girard set up an open-air theatre in Place Dauphine, Paris. Lively shows put Parisians of all classes in good humour, promoting the sale of Tabarin’s range of quack medicines. Music accompanied the sketches; violins and bass viol are depicted in illustrations. The comparison with commedia dell’arte is too tempting for Director Colpron, who adds the latter’s recorders, lute and guitar.

From the start, this anthology (27 tracks in one hour) features the liveliness of the French renaissance dance tune and many tracks are very familiar to early music lovers; track 2 Les Bourdons is a case in point, although one of the “outdoor” instruments of the period (crumhorn, rauschpfeife) would perhaps have made for an even livelier performance.

Several pieces are taken from more courtly circles, ballets being an obvious example. In these cases, woodwinds liven up what might have been rather subdued string pieces.

The selection is varied, as a motet and a stately pavan find their way onto a CD of essentially French secular and theatrical music. None of this should distract the listener from an hour of highly enjoyable playing, none more so than the recorder-playing of Francis Colpron (listen to the stately quality of Da bei rami scendea). His direction brings as many as 14 early musicians together, sometimes as 11 on one track—a veritable crowd for early music enthusiasts!

And one man did come to be deeply influenced by Tabarin: real name Jean-Baptiste Poquelin, stage-name Molière.

—Michael Schwartz

CLASSICAL & BEYOND

Beethoven – The Complete Piano Sonatas
Peter Takács
Cambria CD1175-1185 11
(www.cambriamusic.com)

○ Peter Takács is a professor of piano at Oberlin College in Oberlin, Ohio. He was born in Bucharest, Romania and by four was taking music lessons and made his debut there at seven. When the family emigrated to France he was admitted to the Conservatoire National de Paris. In the United States he was awarded full scholarships to both Northwestern and the University of Illinois. It was with Leon Fleisher, with whom he maintains a close personal friendship, that he completed his artistic training at Peabody Conservatory. In addition to the usual one-on-one instruction, he gives master classes, adjudicates on music competitions, and concertizes in the United States and abroad, performing in solo recitals, chamber music and works with orchestra.

It is evident that Takács has become very close to Beethoven’s spirit, for these interpretations seem to come from within and not imposed on the score. These are not simply scholarly performances but fresh, compelling renditions by a scholar who has resolutely looked beyond the printed page. In addition to the 32 published sonatas, six extras are included: WoO 50 & 51 (1797/8); The Elector Sonatas WoO 47 nos. 1, 2, 3; and the sonata for piano four hands op.6 (1896/7) with Janice Weber, secondo. Plus, for good measure, the Andante Favori WoO 57. Thus, the collection is uniquely complete.

For me, Takács reveals qualities in these works that elevate them from piano pieces into musical narratives that engage the listener’s undivided attention and hold it beyond the very last note. I hated to stop any one of them or have my attention diverted in case I missed something. Even the shortest note or phrase has meaning. A poor simile but it may be like habitually viewing a sculpture from the same perspective and then seeing it from a new aspect…same piece but differently illuminated…an added dimension and a fresh appreciation of a familiar piece. Listening to these recordings aroused nostalgic remembrances of the wunderment and excitement of hearing these works for the first time. I do hope that Professor Takács will favour us with some Schumann, played with equal dedication.

Audioshles will be very excited with these hybrid discs which are recorded in five channels that are available on the SACD track but are spot-on heard on the two channel track of the discs. The instrument is a Model 290, 9’6” Bösendorfer Imperial Grand and the recordings were engineered by Soundmirror, Inc. of Boston.

Finally, I must comment on the sumptuous packaging which, itself, is a work of art: a sturdy box houses a 144-page, full colour, hard-bound book of informative essays and meticulous notes on each work written by Professor Takács. A pocket on the inside back cover contains a BEETHOVEN TIMELINE, an 18”×19” folded 2-sided almanac of significant events in Beethoven’s life with contemporary milestones in the worlds of music, literature, science, philosophy and history. The CDs are individually sleeved in a matching hard cover book.

Professor Takács visited Toronto recently and he was kind enough to sit and chat with me in the WholeNote offices. Parts of that conversation/interview with this very interesting and articulate man were recorded and I urge the reader to view this at www.thewholenote.com.

—Bruce Surtees

Liszts – My Piano Hero
Lang Lang; Vienna Philharmonic;
Valery Gergiev
Sony 88697891412

○ For the Liszt bicentennial most of the major record companies have issued new releases and re-releases of his work. One of these is “Liszt—My Piano Hero” by Sony Classical featuring Lang Lang. The celebrated young Chinese pianist, a former child prodigy, is now 29 years old. Over the last 10 years he has developed enormously from a dazzling showman somebody referred to as “the J.Lo of the piano,” to a maturing artist whose playing never ceases to touch your heart. Lang Lang’s main attributes, I think, are his communication skills and exuberant love of playing the piano. Recently I saw him with 100 kids playing Schubert’s March Militaire at the Philharmonie Berlin under his inspiring direction to a result of overwhelming success.

This selection contains some of Liszt’s most popular pieces like La Campanella, Hungarian Rhapsodies Nos. 6 and 15, Grand Galop chromatique and many others of similar vein, plus the Piano Concerto in E flat major with Valery Gergiev conducting the Vienna Philharmonic. A good cross section of Liszt’s works from the dazzling virtuoso pieces to the more introspective romantic, dreamy compositions (Liebestraum No. 3, Consolation No. 3, Un Sospiro) which are played with exquisite touch and delicacy. There is idiomatic playing in the Rhapsody No. 6 especially in the slow mid section (Lassú) where he captures the Hungarian spirit with the characteristic rubatos and
Franz Liszt | An Appreciation

JANOS GARDONYI

Two hundred years ago, on Oct 22, 1811 in the Hungarian village of Doborjan, later renamed Raiding in today’s Burgenland (Austria), one of the most influential figures in the history of Western music, Franz Liszt, was born. Although from Hungarian ancestry he never learned to speak the language as he spent most of his life in France, Germany and Italy. His father was a talented musician who worked for the Eszterhazy family and was well acquainted with Haydn.

The little Liszt at age of seven already knew how to write music and played Bach fugues and transposed them while “his parents ate their dessert.” At the age of nine he gave his first concert and at the age of 10 he studied under Czerny and Salieri. His fame grew quickly and as a child prodigy his father took him on European tours.

In the French capital he met Chopin and many other prominent figures of the music world. He quickly developed into a phenomenally gifted pianist and was idolized throughout the salons. As a glamorous society beau he fell in love and ran away with a married woman, the beautiful Countess Marie d’Agoult, and had three children with her. (One of them, Cosima later married Richard Wagner.) But the love affair didn’t last. Later he met Princess Carolyne von Sayn-Wittgenstein, a rival Berlioz. Disappointed in being unable to marry his Princess, Liszt took on monastic orders and retired in a monastery near Rome. He became an Abbé and lived in a cell with minimal furnishings and an old out of tune piano with the middle D missing. Monastic life, however did not suit him. He continued to travel, visiting the Princess who lived in Rome. His journeys were mainly to Bayreuth, Budapest and of course, Rome. In his seventies his health began to fail and after catching a bad cold on one of his train journeys he died in Bayreuth in the midst of his daughter’s family in 1886 at the age of 75. Ironically, his much younger son-in-law Richard Wagner had died three years earlier in 1883.

All life must come to an end, but Liszt certainly made the most of it. A dashing romantic hero idolized by women everywhere he went, he was a magician of the piano who took pianism to a level never before imagined. As a composer he revolutionized and extended, along with Berlioz, the symphony orchestra with instrumental and orchestral effects never heard before. His influence as a composer on his contemporaries and the next generation cannot be overstated. Franz Liszt enriched the history of music and it is unlikely there will be another like him ever again.

—Janos Gardonyi

Hungarian Rhapsodies, the Pagani Etudes, Années de pèlerinage and the b-minor Sonata have become immortal masterpieces, staples of the repertoire and difficult hurdles for any aspiring pianist. He revolutionized the piano concerto by compressing the traditional three movement structure into a single, free flowing, long movement, but still maintaining, in the form of episodes, the usual introduc, allegro, andante, scherzo and presto finale sequences.

Later in life he concentrated on orchestral writing and invented a new form, the symphonic poem. He wrote 12 of these of which Les Preludes became the most often played but according to critics, some of the others like Héroïade Funèbre, Orpheus, Mazeppa and Hamlet are superior. Following the footsteps of Berlioz’ Symphonie fantastique Liszt further developed the romantic symphony with his Faust and Dante symphonies, which rival Berlioz.

A concert note: Valery Gergiev conducts the Mariinsky Orchestra at Roy Thomson Hall on October 21. Lang Lang performs all five Beethoven Concertos (one per night) with the Toronto Symphony Orchestra November 9, 10, 12, 17 & 19.

A Victorian Romance – Music for the English Concertina
Joseph Petric; Boyd McDonald
Astrila AST2322652-2 (www.midtownmedia.ca/joseph)

The concertina is a distant relative of both the accordion and the bandoneon. All three were “invented” in the 19th century. Thanks to the phenomenal success of Astor Piazzolla, his tango Nuevo bandoneon compositions and performing style is popular with accordionists around the world. Now internationally renowned Joseph Petric tackles the intricacies of English concertina music from the British Victorian era on the concertina, with help from pianist Boyd McDonald.

Two multi movement works by Bernhard Molique are featured as well as George MacFarren’s melodramatic Romance. These are not deep or challenging works but are all pretty compositions that were very much the style during the 1800s. Accordion and piano as a duet often results in a tuning and intonation nightmare, but the superb fortepiano accompaniment of Boyd McDonald tosses any such fears immediately out the window. His performance provides a solid and steady support to Petric’s musical viewpoints and exceptional phrasing and bellows control.

The sound quality superbly replicates the salon atmosphere. Petric has written comprehensive liner notes that provide historical explanations. Readers interested in more information should check out the book Victorian Music for the English Concertina available at the Toronto Public Library.

I enjoy how Joseph Petric plays. However, I am a bit disappointed in his performance on “A Victorian Romance.” Stylistically I would have liked to hear more dynamic differentiation and “attachment” to the musical flow, but that’s just a personal thing. This is still an excellent release with fine performances.

—Tiina Kiik

Brahms on Brass
Canadian Brass
Opening Day Records ODR 7415 (www.openingday.com)

Though raised on Brahms’s keyboard music, I was surprised by these wonderful adaptions and performances of the Sixteen Waltzes, Op. 39, Ballade, Op. 10, No. 1, and Eleven Chorale Preludes, Op. 122. Brahms was a multifaceted composer indeed. Canadian Brass trumpeters and
adapters Brandon Ridenour and Chris Coletti note on their website how easily the piano Waltzes became brass music. Both bumptious Waltzes and tender ones like the famous Waltz no. 15 in A Flat come off well in these spotless renderings, recorded in the clear, resonant acoustics of Christ Church Deer Park. Considering the German brass bands of his time, the settings also seem historically appropriate. The Ballade evokes a stern tradition of medieval knights and battles in Ridenour’s adaptation for brass octet. Augmented musical forces enable a wide dynamic range, building through fate-haunted clashes to a tremendous climax.

The disc’s greatest works are Brahms’ last, the beloved 11 organ chorale preludes (adapted by Ralph Sauer) reaching back to the sacred music of Bach and further (in which brass instruments were also prominent). Along with the two trumpeters, the Canadian Brass’s personnel include Eric Reed, horn, Keith Dyrdal, trombone, and original member Chuck Duellenbach, tuba. All contribute equally in such gems as O God, thou righteous God and O World, I must now leave thee, in performances that promise many fruitful hours of listening and contemplation.

—Roger Knox

Wagner – Prelude; Elgar – Cello Concerto; Brahms – Symphony 1
Alisa Weilerstein; Berlin Philharmonic Orchestra; Daniel Barenboim
EuroArts DVD 2058068 or 2058064 Blu-ray

I ordered this disc to hear a new performance of the Elgar. The Brahms enjoys a satisfying, substantial performance but does not quite displace the top few favourites. Recorded live in the Sheldonian Theatre, Oxford in 2010 it is the performance of the Elgar that sets new standards in every respect.

The premier of the profoundly beautiful Elgar Cello Concerto in 1919 was a fiasco. Elgar had not been given enough time to adequately or even inadequately rehearse the London Symphony Orchestra. Cellist Felix Salmond knew his part but the orchestra was unprepared. The critics were merciless and Elgar wanted to withdraw the work but Salmond’s devotion to the score persuaded him otherwise.

The first recording was of a truncated version with cellist Beatrice Harrison conducted by Elgar in 1920. She recorded the complete score with Elgar and the LSO in 1928. The sensitive and fragile nature of the music seems to particularly suit female performers. This is best demonstrated by the young Jacqueline du Pré, who recorded it in 1965 with cellist-turned-conductor, Sir John Barbirolli and the LSO for EMI. She tuned the world into Elgar’s most introspective statement. As an aside, Barbirolli was in the cello section of the LSO in the disastrous 1919 premier.

Who could have imagined that du Pré’s mantle would have passed to Alisa Weilerstein. Weilerstein was born in 1982 and has played cello since she was four. Her father founded the Cleveland Quartet and was concert-master of the Cleveland Orchestra. Her mother is a professional pianist and well known in musical circles. In the performance captured on this video, she plays the concerto with such assurance that it sounds like she owns it. Her musicality, sensitivity and competency as a performer are complemented by a strong, electrifying stage presence. She is at one with her instrument. A paragon. Her rapport with Barenboim and the Berliners is splendid and the performance is nothing short of spectacular, certainly worth many listenings. Unquestionably, a must have. Do it now.

—Bruce Surtees

Editor’s note: Alisa Weilerstein receives MacArthur Fellowship. Alisa Weilerstein will receive $500,000 in no-strings-attached support over the next five years after being named as a MacArthur Fellow. The 29-year-old cellist was awarded the so-called ‘genius’ grant by the John D. and Catherine T. MacArthur Foundation.

Mahler – Symphonies 1–10
Tonhalle Orchestra Zurich; David Zinman
RCA Red Seal 88697 72723 2

Until recently Switzerland’s Tonhalle Orchestra Zurich had little international prominence and, by comparison with Ernen Ansermet’s renowned Suisse Romande orchestra, a sadly meagre discography. That all changed with the arrival in 1995 of American conductor David Zinman. He brought an injection of fresh blood to this venerable ensemble and soon hit a home run with of a swiftly-paced, revisionist box set of Beethoven symphonies which sold over a million copies. The rejuvenating effect of his stewardship is confirmed by the genuine optimism and esprit-de-corps expressed in interviews with the members of the orchestra in an accompanying documentary covering the recording of the Sixth Symphony and the story behind its composition. (Incidentally, this DVD includes a visit to the control room where the producers claim with a straight face that they aren’t adjusting the balance through the mixing board. Not when the cameras are running, anyway.)

Few boxed sets of Mahler symphonies have ever proven themselves outstanding in all respects, though the Bernstein and Kubik collections from the 1960s remain worthy contenders despite their age. Though Zinman’s excursions to the nine planets of Mahler’s known universe contains more hits than misses, there are a few disappointments along the way. The bulk of the ebullient First Symphony (Zinman includes the excised Blumine movement as an appendix) falls flat, the genial Fourth fails to smile, and the infinite longing of the first movement of the Ninth Symphony fails to register emotionally due to clumsy or non-existent tempo adjustments and less than subtle dynamic gradations.

The more objective middle symphonies fare best, with an excellent Third and Fifth and highly effective Sixth and Seventh symphonies, the latter two distinguished by the sweetest, most contented cowbell I’ve ever heard. The choral symphonies, Two and Eight, feature world-class vocal soloists including Julia Dunne, Anne Sofie von Otter, Birgit Remmert and Anthony Dean Griffey backed by the magisterial WDR Rundfunkchor Köln.

The set concludes with the incomplete Tenth Symphony in the rarely-heard Clinton Carpenter version, an interventionist realization that attempts to flesh out the harmonies of Mahler’s extant sketches and incorporates quotations from his previous symphonies. I’m not entirely convinced by the results but it’s fascinating to bear this alternate to the prim and proper Deryck Cooke version. My reservations aside, the mid-range price, ample documentation and exemplary sonics (including an offbeat 4.1 [sic] SACD layer for ye boys what have such toys) make this an attractive proposition and a leading contender among the avalanche of recent releases in the ongoing Mahler celebrations.

—Daniel Foley

HONENS LAUREATES
The Latest Crop

The Honens International Piano Competition, based in Calgary, commenced in the early 1990s and occurs every three years. Its next edition will take place in 2012, with a prize advertised as the largest anywhere: $100,000 cash, plus three years of management and concerts, for the first-place winner.

Another angle to the Honens Competition is the occasional issuing of CDs of past winners. Four releases have just appeared, each recorded in 2010 at the Banff Centre. They are a homage to the recently deceased Andrew Raeburn, who directed the Honens for a decade, and earlier in his career ran classical record labels in England and the US. Raeburn is listed as producer on one disc, while his son Andrew Raeburn is listed as producer on the other two. The Other three, featuring the 2009 laureates, were produced by Banff recording engineer Theresa Leonard. The piano sound captured is uniformly fine, closely miked
yet resonant. Music choices are diverse, and avoid much of the customary core piano repertoire — no Beethoven, Schumann, Chopin, Liszt, Scriabin, or Rachmaninoff.

Russian Evgeny Starodubtsev presents the most interesting recital, clustered around the 1920s: Karol Szymanowski’s three bracing Masques, Paul Hindemith’s jazzy Suite (1922), Schoenberg’s Five Pieces, Op. 23 and Stravinsky’s Sonata (1924). His playing is objectivist in spirit, which may suit a neoclassical milieu.

Russian Georgy Tchaidez offers a lovely Schubert program with warmth and care. He plays the songful A Major Sonata, Op. 120, the Wanderer Fantasy, and four short character pieces like he loves them.

American Gilles Vonsattel delivers a compelling, mostly French recital: Ravel’s Sonatine and Gaspard de la Nuit, five selections from Debussy’s Images, and short pieces by Arthur Honegger and Heinz Holliger (b. 1939). His playing is notably colorful and expressive.

Korean-American Minsoo Sohn’s rendering of the lofty Goldberg Variations is gentle and pianistic, with fleet tempos, lyrical counterpoint, and occasional zest. Sohn observes the repeat signs in each variation, yet almost decoration-free: his Bach journey stretches to a sobering 75 minutes, when it could have been more pleasant at under 47. While not issued as a set, all four black-and-white CD jackets and booklets look exactly alike: sternly modern in design, with frustratingly small type. Eric Friesen, the CBC classical radio broadcaster, has supplied brief conversational liner notes, taken from his interviews with the performers. For more information visit www.honens.com.

—Peter Kristian Mose

Strings Attached

THIS MONTH I’m catching up on a backlog of solo recitals. Analekta has issued a beautiful 2CD set of the Bach Six Cello Suites on Viola by the outstanding English violinist Helen Callus (AN 2 9968-9). Five are in the original keys, while No. 6 is transposed up a 4th from D major to G major, apparently to enable Callus to retain more of Bach’s open-string effects. The move away from the cello tessitura — the viola is tuned one octave higher — gives the works an added brightness and a quite different feel. Callus maintains a beautiful sense of line, and handles the multiple-stopping and contrapuntal elements quite effortlessly. Recorded at Salle Francais-Bernier in Saint-Irénée, Quebec last year, the sound is warm and resonant.

By comparison, the Avie Records 2CD set of the Six Suites performed on Baroque cellos (although one is from 1798) by Tanya Tomkins (AV2212) seems a bit slower and more contemplative, with a tone quality closer to a viola da gamba, but I found that it didn’t hold my interest over extended listening: I had no problem listening to the Callus set from start to finish, but couldn’t do it here. Perhaps the lack of a strong sense of pulse, particularly in the dance movements, contributed to that. Don’t get me wrong though — this is thought-provoking, intelligent and carefully measured playing, albeit with a different, somewhat cooler, life or spirit than the viola set. (Tomkins’ Benevent Trio co-member Eric Zivian composed a double for the Sarabande in the Suite No. 6.)

You don’t have to read the booklet notes for the Linn 2CD set of the Bach Sonatas & Partitas for Solo Violin by Pavlo Beznoiuk (CKD 366) to realize from the opening bars that this is another performance by a Baroque specialist — the thin high register, the sparse vibrato, and the overall lack of a big sound make it obvious. Again, though, this is clearly a very personal and thoughtful interpretation. Tempos are not fast, but the dance movements in the Partitas are never allowed to drag. Beznoiuk makes some interesting choices with variations in some of the repeats, as well as with the inner workings of the chordal sections; he also changes or omits the occasional note from the standard editions, but he’s not exactly alone in that respect. Overall, though, this is an interpretation that didn’t engage me emotionally, all the more because of the distant nature of the recording.

There’s another terrific CD of the Six Sonatas for Violin Solo by Eugène Ysaÿe, this time by the Icelandic-born violinist Judith Ingolfsson (GENUIN GEN 1102). I reviewed the Rachel Colly D’Alba set on our last February, and referred then to the startling originality and individuality of these remarkable works. They’re arguably the most significant solo sonatas since Bach’s, yet despite being well represented on CD — one single web search today turned up 16 different issues — they haven’t been recorded by many of the really “big” names in the field. It’s almost impossible to offer an objective comparison with so many choices available, but this is another impressive set that never makes the pieces sound forced or awkward. And that’s saying something.

On her latest solo CD+DVD set, le violoncelle parle (the cello speaks) (harmonia mundi HMC 902078) the French cellist Emmanuelle Bertrand presents an excellent programme: Britten’s Suite No. 3 in C minor, written for Rostropovich; Gaspar Cassado’s Suite from 1926; a relatively new (2003) and quite moving work from Bertrand’s partner and regular accompanist Pascal Amoyel called Itinéraire; and a knock-out performance of the Kodaly Suite Op. 8, which really doesn’t sound like it was written in 1915. Bertrand’s breathing is a bit intrusive at times, but nothing can detract from the wonderful playing. The DVD is an engrossing 47-minute film by Christian Leblé including Bertrand talking about the music (in French with sub-titles), sections of the CD studio recording of each work, and a fascinating look at Bertrand one-on-one with a student in a section of the Kodaly Suite.

[] Strings Attached continues at www.thewholenote.com with reviews of discs featuring the complete works for violin and piano by Stravinsky (Isabelle van Keulen and Olli Mustonen), Brahms (Arabella Steinbacher and Robert Kulek) and Rautavaara (Pekka Kuusisto and Paavali Jumppanen) and a 3 CD set of Elgar’s violin music performed by Marat Bisengaliev.
abandoned his artists in favour of a philistine culture of increasingly embittering ugliness. He feels that his own work is neither recognized nor properly understood.”

Former Boston Symphony Orchestra flutist, Fenwick Smith is joined by pianist Mihae Lee, guitarist David Leisner, harpist Ann Hobson Pilot and cellist Ronald Thomas to play five of Rorem’s compositions. Smith navigates the varied challenges of the music with aplomb: in Queen Mab from the 1977 Romeo and Juliet suite for flute and guitar, for instance, he uses dynamics dynamically to build excitement, integrates flutter tonguing seamlessly, all while maintaining great rapport with his collaborator. In...it was the nightingale from the same suite, we hear him as an accomplished virtuoso flutist, but for me the most moving moment in the whole CD was his rendering of Last Prayer from Four Prayers, written a mere five or six years ago, the last track on the disc. The performances can be considered definitive: according to the liner notes “Rorem worked closely with” and was “honoured to be so dazzlingly represented by” the performers on this recording.

Kudos to Naxos for bringing much deserved recognition to Ned Rorem’s work as a composer; I hope it will result in these works appearing more frequently in flute recital programmes everywhere.

—Allan Pulker

Mosaic
Terri Lynne Carrington
Concord Jazz CJA-33016-02

Although he left Toronto more than a decade ago, Brooklyn-based drummer Harris Eisenstadt hasn’t abandoned his hometown...or country. This thoroughly modern session is the second CD by one of his working bands, whose name came from its first gig on July 1. Complete with a cover painting—with canoe—reminiscent of the Northern Ontario summer camp the drummer attended, Eisenstadt’s eight originals are played by a quintet of top-flight New York jazzers, none of whom is Canadian, although bassist Elvind Opsvik is Norwegian.

Well engineered, “Canada Day II” balances on Opsvik’s upfront bass rhythm, as well as the never-obtrusive beats of the drummer. With Chris Dingman’s ringing vibraphone clanks recurrently moving from foreground to background, most of the swinging pieces are elaborated by Nate Wooley’s buzzing trumpet technique and Matt Bauder’s vamping tenor saxophone. Both the trumpeter and bassist are showcased on To See/Tootsie as the bassist keeps up a steady pace and Wooley delves into slurry stutters, mouthpiece kisses and capillary cries. Subsequently, Bauder states the tuneful theme and Eisenstadt accompanies with off-side flams and rim shots. Cottage country cool rather than downtown hot, most of the pieces on “Canada Day II” are like that. With the horns or rhythm instruments often working in tandem, other solos stand out as well. Jagged flutter-tonguing from the saxophonist erupting from a foundation of vibe resonance from Dingman enlivens Now Longer, a bass vamp that became a suite. During the piece, Opsvik slithers all over the strings or walks authoritatively as the blurry unison horn work confirms the transformation.

Overall the expatriate Torontonian’s playing, arranging and composing is so accomplished that one doesn’t know whether to give it an “A” or an “ Eh”.

—Ken Waxman
It's Our Jazz

GEOFF CHAPMAN

There is always a showcase for the best in Canadian jazz — this month's collection is a prize package, the top three world class.

Up first is a splendid trio disc from pianist Robi Botos, who since his arrival from Hungary has consistently brought audiences to their feet with sparkling imagination and a fabulous technique. The impressive Robi Botos Trio – Place To Place (A440 002 www.robibotos.com) is the first album under his name, 68 minutes on which he’s backed by brother Frank on drums and long-time associate Attila Darvas on bass. The 14-cuts out (mostly originals) is terrific from the first notes of Life Goes On with Darvas a revelation in a unit demonstrating impeccable interaction. A fab reworking of Wayne Shorter’s Footprints, a delightful take on the classics with Be Bach, a lovely tribute to Oscar Peterson (Emmanuel), a storming title piece, a bristling Smedley’s Attack and the humour delivered on Inside Out are just a few disc highlights, which assert the leader's firm grasp of pianistic essentials. Some might quibble at the Botos delight in fiery, top gear playing but to these ears it’s simply splendid.

Pianist John Stetch is a seriously gifted musician whose presence unfortunately is rare in the GTA despite an international reputation. Edmonton-born but U.S.-based, his releases invariably are stunningly original and on the dozen tunes of John Stetch Trio – Fabled States (Addo Records AJR010 www.addorecords.com) he demonstrates his fluent skill at embracing a plethora of styles, rich textures and harmonic progressions. His virtuosic playing and arranging is a constant here, with the opening Oscar’s Blue Green Algebra an energetic, sweeping homage to Oscar Peterson with gospel underpinnings. The pulsating 12-minute Black Sea Suite is a brilliant fusion of world music and western jazz, Plutology (based on the indestructible I Got Rhythm) spins way out and What The McKeen conveys bracing hard bop. Fascinating considerations of jazz approaches continue with Do Telepromptu probing bluegrass, Gmitri reacting to a Shostakovich prelude and the title tune riffing on Benny Golson’s Stablemates. Bass Joe Martin and drummer Greg Ritchie contribute fluently to an often breathtaking disc.

Drummer Ernesto Cervini is a relative newcomer who’s blazing a path through contemporary jazz with smart new ideas and a burning intensity that shouts to be heard. Taped live over two nights at Vancouver’s Cellar Club, he illustrates his achievements with terrific young sidemen in tow — versatile American saxophonist Joel Frahm, pianist extraordinaire Adrean Farrugia and bassist Dan Loomis. On Ernesto Cervini Quartet – There (Anzic Records ANZ-3200 www.ernestocervini.com) there’s nine tracks, six by him, that illustrate individual skills and group cohesion with Frahm’s spiky lean notes, Farrugia’s dynamic imagination and Loomis’ solid core bass keeping energy levels high despite formidable rhythmic shifts. They even reimagine the soul ballad Secret Love into helter-skelter mode rooted in bop with Frahm’s tenor referencing Sonny Rollins. These performers always complement each other, notably on the Andalusian-flavoured Granada Bus, the reverential Gramps and the clever, quirky The Monks of Oka. Farrugia’s rollicking Woebegone is a meaty treat and the exhilarating Little Black Bird is a blast on an album that has to be one of 2011’s best.

The Cookers are a back-to-basics hard bop quintet, nowadays an attractive voice in the land of quasi-intellectual trickery, avant-garde noodling and jazz’s black sheep cousin, smooth jazz. Formed last year, the five some comprises veterans and newbies but they’re close companions on The Cookers – Volume One (TCH69420 www.thecookers.ca) and its eight originals supplied by bandsmen. Immediately you know this group’s best heard live with its mix of bop, soul, jazz and the blues, with trumpeter Tim Hamels and saxman Ryan Oliver swinging hard, pianist Richard Whiteman reliable as ever in all modes and a lively pulse generated by tuneful bassist Alex Coleman and drummer Morgan Childs. The trumpet’s crisp, rough-toned precision matches Oliver’s full-range warm horn, the former occasionally offering full rasp Roy Eldridge, the latter bringing to mind Eric Alexander. Top tracks: The Ramble, Blues To Booker and The Pork Test, but all have merit. Pity there’s just 47 minutes on offer.

Drummer Vito Rezza’s pounding jazz fusion band 5 After 4 makes a mostly welcome return on Rome In A Day (Alma ACB62112 www.almarecords.com) with its sixth album, the first since 2004. Backing the powerhouse leader on 11 originals are versatile woodwind ace John Johnson, Matt Horner on piano, Rhodes and organ, and bassist Peter Cardinali. The musical architecture is as always firm, groove and vigour uppermost. Johnson enjoys himself throughout, setting out his keen priorities on the fiery opener 10,000 Days with Cardinali’s bass sound big and booming, a combination that works well with tried and trusted drumming and complementary subtleties from Horner. The bluesy Top Hat is spelled out neatly with Rhodes and agile bass followed by a surprisingly serene ballad caressed by tenor and then the dense, off-kilter Mr. Govindas. Perhaps the most appealing tune is Changes Of Season with marked contrasts employing speed, delicacy and finally fury, Johnson leading the charge. The only problem here is a sameseness in composition and execution, as if the ensemble’s wound too tight.

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Something in the Air
Trumpeter Bill Dixon’s Lingering Influence
KEN WAXMAN

Praised and reviled in equal measure during his 40-year career, Vermont-based trumpeter Bill Dixon was finally recognized as one of improvised music’s most original stylists and theorists before his death at 84 in June 2010. Fittingly his final concert took place a mere three weeks previously at Quebec’s Festival International de Musique Actuelle de Victoriaville, where a hand-picked octet played this composition under his direction. Luckily the performance has been released as Envoi (Victo Records Victo cd 120 www.victo.qc.ca).

Not only do the two sections illuminate Dixon’s particular mixture of formalism and freedom, but with a horn section of four playing cornet, bugle and flugelhorn, Envoi also demonstrates Dixon’s influence on a younger generation of brass players. Famously prickly and opinionated, Dixon organized The Jazz Composers Guild, one of the first musicians’ self-help organizations in the mid-1960s. A long-time professor at Bennington College in Vermont, Dixon recorded sparingly over the years, which makes this session doubly valuable. Impressionistic and dramatic, Envoi is organized with classical precision in varied sequences. Most involve muted, shaded bent notes from the brass players in counterpoint to the spiccato string swipes of cellist Glynis Loman and bassist Ken Filiano, or, in the first section, tart slurs from Michel Côté’s bass clarinet. Additional unifying motifs come from Warren Smith’s resounding kettle drumming, and, in the second section, his ringing vibes, which soften the interface as it moves forward. In that same section the unison strings maintain a menacing undertow, breached only occasionally by heraldic brassiness or dissonant grace notes, plus at one point echoing stillness from Graham Hayes’ bugle. True to Dixon’s style, most of the brass tones are segmented sound shards which waft pure air through the horns. Following nearly 40 minutes of quivery tremolo theme variations, a spectacular example of the trumpeter’s measured art arrives near the end. After one cornetist sounds heraldic tones at a higher pitch among the others’ capillarly whispers, all harmonize for a protracted section of legato impressionism, only scattering at the end as one puffs quietly while another exposes plunger tones. Finally, call-and-response vamping from all marks the climax.

New York’s Taylor Ho Bynum and Chicago’s Rob Mazurek, both of featured on “Envoi” have been marked by Dixon’s compositional and improvisational skill, as has Montreal’s Ellwood Epps. For reviews of their CDs see the continuation of this column at www.thewholenote.com.

Lovers of Cuban music will rejoice in Jane Bunnett & Hilario Duran – Cuban Rhapsody (Alma ACD67112 www.almarecords.com), a vast survey of the island nation’s music from the mid-19th century to the mid-20th. Virtuosos Bunnett (flute and soprano sax) and Duran (piano) play with passionate vitality and gracious charm as they canvas traditions established by such valued composers as Ernesto Lecuona and Frank Emilio Flynn. The heart of this album, crammed with dancing beats and lilting melody, is a five-tone medley of contradanzas by Manuel Saumell. The duo plays with intimate chemistry and still adds jazz improv fuel to a stinting session that integrates European music with classic Cuban folkloric styles.
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<td>5 AM</td>
<td>Good Day GTA with Mike Duncan &amp; Jean Stilwell</td>
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<td>Breakfast Classics with Bill Anderson</td>
<td>SUNDAY</td>
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<td>Bill’s Classical Jukebox with Bill Anderson</td>
<td>MONDAY – FRIDAY</td>
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<td>Alexa’s Oasis with Alexa Petrenko</td>
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<td>Classical Chartz with John Gallagher</td>
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<td>Zero to 1800 with Michael Kramer</td>
<td>SUNDAY</td>
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<td>A Little Night Music with John van Driel</td>
<td>MONDAY – FRIDAY</td>
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<td>Dinner Classics with Arlene Meadows</td>
<td>SATURDAY</td>
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<td>Nocturne with Marilyn Lightstone</td>
<td>MONDAY – FRIDAY</td>
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<td>In The Still Of The Night with Michael Lyons</td>
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<td>4 PM</td>
<td>In The Still Of The Night Weekend Edition with Kathleen Kajioka</td>
<td>SATURDAY</td>
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Old Wine, New Bottles | Fine Old Recordings Re-Released

BRUCE SURTEES

Fado is the traditional art of singing in Portugal. The word comes from the Latin, fatum meaning Fate. The songs, while quite beautiful and moving, “relate a general sense of frustration and a unique Portuguese fatalism.” Amália Rodrigues – The Queen of Fado was born in Lisbon in 1920. She sang when only four or five years old, revealing a natural talent. In 1935 she became a serious amateur and in 1939 made her formal debut. In the 1950s and ’60s she was considered the prime exponent of Portuguese popular music, a celebrity appearing not only in Portugal but around Europe and just about everywhere else including the USA, Japan and, of course, Brazil. She died in her sleep in 1999. 15 of her songs presented in a new CD from ARC Music (EUCD2337) convey feelings of “beautiful sadness” and even though I neither speak nor understand Portuguese, I am touched by these performances, finding them very satisfying and settling. In 10 of the 15 she is accompanied by the distinctive timbre of a guitarra portuguesa. There are no texts but the song titles are translated, including: Curse; Sad Inside; Oh! To die for you; Yellow Breasted Sparrow; and One year ago today.

SONY Classical has issued four new CDs (all Verdi) and four DVDs in their ongoing series of notable performances from the Metropolitan Opera’s archives, newly remastered by The Met. Marian Anderson was the first African-American artist to be given a leading role at the Metropolitan Opera. She sang Ulrica in Un Ballo in Maschera on January 7, 1955 and reprised that role on the afternoon of Saturday, December 10 in a performance that was heard by countless millions via the live radio broadcast. That afternoon’s stellar cast included Met alumni: Robert Merrill as Rigoletto and Richard Tucker as the Duke of Mantua, Roberta Peters as Gilda, Mignon Dunn as Maddelena and Bonaldo Giaiotti as Sparafucile. Fausto Cleva conducts this stunning performance that brings this treasure trove of great arias, this cautionary tale of bad karma, to its tragic ending (88697 91005, 2 CDs).

The first of the four SONY DVDs from The Met dates from April 5, 1978 and features the usual double bill of Mascagni’s Cavalleria Rusticana and Leoncavallo’s Pagliacci. As originally telecast, images and a bare outline of the plot are silently seen while the two preludes are played. The 37 years young Placido Domingo stars in both operas in performances that define the roles of Turiddu and Canio, supported by Tatiana Troyanos as Santuzza in Cavalleria and by Sherrill Milnes (Tonio), and Teresa Stratas (Nedda) in Pagliacci. The sets were designed by Franco Zeffirelli and James Levine conducts these performances that remain a lasting memento of a memorable evening (88697 91008-9, 1 DVD).

Verdi’s Otello, live from September 25, 1978, has the incomparable Jon Vickers in the title role supported by Cornell MacNeil (Iago), Renata Scotto (Desdemona), Andrea Velis ( Rodrigo), James Morris, and others. This was some four years after Vickers filmed Otello in Karajan’s production in Berlin. Cornell MacNeil, who died in July this year, is perfectly cast as the schemer who brings down Otello. Production and sets by Zeffirelli (88697 91012-9, 1 DVD).

Of the four operas in this release, I found Alban Berg’s Lulu the most engrossing. Perhaps it is the lingering impression of Louise Brooks’ portrayal in Georg Pabst’s 1929 German film, Pandora’s Box. John Dexter was the producer and Jocelyn Herbert was responsible for the sets and costume design of the Met’s Lulu, all coming together in a mise en scène that is appropriately surreal and decadent, as it would be in productions of the time of Pandora. Julia Migenes is the ill-fated Lulu and Franz Mazura is Jack the Ripper, Lulu’s last customer. The Countess is sung by Evelyn Lear and Kenneth Riegel is Alwa. There are over 20 singing roles in Lulu, too many to list here. Suffice to say, this is an unusually complex and enthralling performance in dynamic stereo or 5.1 surround sound. James Levine conducts (88697 91009-9, 2 DVDs).

The Magic Flute is the abridged, English language version as seen December 30, 2006, the first season of the Met’s “Live in HD” in theatres around the world. Intended for children of all ages, this pantomimed version has innocent charm and may be an entertaining introduction to Mozart’s masterpiece (everything by Mozart is a masterpiece). Outstanding are Nathan Gunn (Papageno), Erika Miklosa (Queen of the Night), Ying Huang (Pamina), René Pape (Sarastro), but there doesn’t seem to be any role not ideally cast. Sub-titles in many languages, including English are accessible. James Levine conducts this exuberant, brilliantly staged, happy event (88697 91013-9, 1 DVD).
Best of Baroque
October 15 at 7:30pm
October 16 at 3:00pm
Sir Andrew Davis, conductor,
organ, and harpsichord
Nora Shulman, flute
Sarah Jeffrey, oboe
Jonathan Crow, violin
Sir Andrew Davis leads the orchestra in a rich
tapestry of music by the grand master of the
Baroque period, Johann Sebastian Bach.

The Wizard of Oz
with Orchestra
October 29 at 8:00pm
October 30 at 3:00pm
Emil de Cou, conductor
Follow the Yellow Brick Road to Roy Thomson
Hall for the classic film The Wizard of Oz on a
giant screen accompanied live by the TSO!

Beethoven Eroica
October 12 at 8:00pm
October 13 at 2:00pm
Sir Andrew Davis, conductor
Louis Lortie, piano
Bach/orch. Sir Andrew Davis:
    Passacaglia & Fugue, BWV 582
Mozart: Piano Concerto No. 25, K. 503
Beethoven: Symphony No. 3 “Eroica”

Rachmaninoff
Symphony No. 2
October 19 & 20 at 8:00pm
Stéphane Denève, conductor
Lars Vogt, piano
Stravinsky: Concerto for Chamber
    Orchestra “Dumbarton Oaks”
Mozart: Piano Concerto No. 16, K. 451
Rachmaninoff: Symphony No. 2
STIRRED SO MUCH / STRUCK BY SOUND / GRIPPED BY PASSION / TURNED ON BY TEXTURE

ALL CONCERTS 8:00 PM
PRE-CONCERT TALKS 7:15 PM

KOERNER HALL AT THE ROYAL CONSERVATORY IN THE TELUS CENTRE FOR PERFORMANCE AND LEARNING

STIRRED SO MUCH
WED. OCT. 19, 2011

PÄRT
Cantus in memory of Benjamin Britten

HARMAN
Silver Threads Among the Gold

SOKOLOVIC
Nine Proverbs

CHIN
Rocanà

STRUCK BY SOUND
WED. NOV. 30, 2011

ISHII
South – Fire – Summer

SCHMIDT
The Devil’s Sweat

CORIGLIANO
Symphony #1

SILVESTROV
Postludium

GRIPPED BY PASSION
SUNDAY, FEB. 26, 2012

VIVIER
Wo bist du, liebster? (Light, Where Are You?)

SCELSI
Oh oh i principi creativi – The Creative Principles

REA
Zeitwohnt (The Zephyr Returns)

TURNED ON BY TEXTURE
THURSDAY, MARCH 29, 2012

LIGETI
Lontano

LEBLANC
The Touch of Psyche (Le Toucher de Psyché)

SOMERS
The Third Piano Concerto

XENAKIS
Joonchaes

SUBSCRIPTIONS AND SINGLE TICKETS AT PERFORMANCE RCMUSIC.CA
MORE INFORMATION AT ESPRITORCHESTRA.COM
SONY CENTRE FOR THE PERFORMING ARTS

WELCOME TO THE WHOLENOTE’S Blue Pages, our annual directory of concert presenters. This is a window on Toronto and Southern Ontario’s upcoming concert season, from amateur choirs to professional orchestras, from small chamber ensembles to opera companies! We’ve been collecting profiles since the summer, 164 in total this year, written by the presenters themselves, concert organizations who have opted to become WholeNote Members.

We hope you’ll enjoy perusing these pages for a unique overview of who’s doing what in 2011/12. While we’ve done our best to collect as many profiles as possible in time for publication, there are always latecomers, so please visit our website at www.thewholenote.com (click on “Directories,” then “Blue Pages”) for additions and updates throughout the year.

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

All the best for the 2011/12 concert season, whether you are in the audience or onstage!

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

THE 2011 BLUE PAGES TEAM
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Layout & Design Uno Ramat
Website Bryson Winchester

SONY CENTRE FOR THE PERFORMING ARTS

ACADEMY CONCERT SERIES
Since 1991, the Academy Concert Series has been bringing live chamber music that is faithful to period performance practices to Toronto. The programmes are thematic and deliberately crafted to highlight a specific time, place or composer. The performers include established musicians as well as those in the developing stages of their careers, playing on period instruments and adhering to historical practices and interpretations. The music is introduced by a professional actor who helps the audience understand its historical significance through an engaging and dramatic narrative.

Our 2011/12 season features performances of baroque, classical and romantic music from composers with special connections to the city of Vienna. “Vivaldi Visits Vienna” (November 12, 2011) will feature soprano Natalie Paulin. “Mozart: A Year in Vienna” (January 28, 2012) will include Nicolai Tarasov, co-artistic director of the ACS, on clarinet. “Schubert’s Final Journey” (April 28, 2012) will feature the Lumière Quartet.

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

Karen McGonigle, co-artistic director
416-629-3716
kerri.mcgonigle@academyconcertseries.com
www.academyconcertseries.com

ALDEBURGH CONNECTION
Thirty years Celebrating the Art of Song! Join artistic directors and pianists Stephen Ralls and Bruce Ubukata, along with an unprecedented gathering of Canada’s vocal Olympians — Gerald Finley, Nathalie Paulin, Susan Platts, Benjamin Butterfield, Tyler Duncan — and many others, for our 30th anniversary gala in Koerner Hall on Sunday afternoon, February 19, 2012, climaxing in Vaughan Williams’s ecstatic Serenade to Music for 16 soloists. Two of our honorary patrons, Catherine Robbin and Christopher Newton, C.M., will host the event. Four other concerts round out our Sunday Series: “Clair de Lune,” songs of Gabriel Fauré (October 16), “The Great Comet,” the life of Franz Liszt (November 27), “Schubert and the Esterházs” (March 18) and “A Country House Weekend,” an English idyll (April 29). To conclude the celebratory season, the sixth annual Bayfield Festival of Song runs from June 1 to 10 on Ontario’s west coast.

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

ALEXANDER SINGERS & PLAYERS
The Alexander Singers and Players started 25 years ago as a summer choir directed by Angela Hawaleshka. It now presents highly acclaimed performances of operettas, Gilbert and Sullivan and Broadway musicals.

The group has an educational mandate and is active in supporting charitable causes. Members work toward a strong musical foundation and an ensemble of experienced singers presents staged and costumed excerpts from operettas and Broadway musicals throughout the year.

On Saturday December 10, 2011, at 7:30pm, we will present a seasonal concert, performing a wide variety of music — folk songs, spirituals, musicals and opera excerpts — and an opportunity for all to sing along with Christmas carols, Hanukkah songs and the Hallelujah Chorus. The group will present It’s a Wonderful Life — the Radio Play in November 2011 and in May 2012 will stage the delightful musical Kiss Me Kate by Cole Porter (based on Shakespeare’s The Taming of the Shrew).
**ALL SAINTS KINGSWAY ANGELICAN CHURCH**

The All Saints’ Choir provides musical leadership at weekly Sunday morning Eucharists, Festival Evensongs, community outreach projects and concerts throughout the year. The choir has toured notable cathedrals in the UK, recorded two CDs and performed throughout Toronto. Recent performances include the Canadian premiere of Karl Jenkins’ *Stabat Mater* with orchestra, soloist and choir, Ruth Watson Henderson’s *From Darkness to Light and Durufle’s Requiem.*

In 2009, the ASK choir celebrated the installation of the new 3-manual Casavant organ whilst performing with the Amadeus Choir of Toronto under the direction of Lydia Adams. Upcoming choral concerts include the “Out of the Cold” concert this year with portions of Handel’s *Messiah,* “The Call of Christmas* on December 11th with the True North Brass and a performance of Faure’s *Requiem* on April 1st with the Amadeus Choir of Toronto. This concert will also premiere two compositions for choir and organ.

ASK also has a concert series from September to May each year and welcomes new members. For a list of the complete concert series 2011/12 please visit the All Saints website.

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

**AMADEUS CHOIR**

Founded in 1975, the Amadeus Choir, under the direction of conductor Lydia Adams, is celebrating its 37th year. The choir performs a regular series of concerts, presenting well-known artists in works by Canadian and international composers, including major works with full orchestra as well as challenging a cappella performances.

The Amadeus Choir’s 2011/12 season begins with Jenkins’ *The Armed Man: A Mass for Peace,* with the Hamaford Street Silver Band on November 12, and continues December 17 with “Glorious Sounds of the Season.” This performance, featuring the Bach Children’s Chorus, highlights winning compositions from the choir’s 30th annual Seasonal Songwriting Competition. February 3, the choir joins the Elmer Iseler Singers and ProArteDanza, in Rodion Shchedrin’s choral opera, *The Sealed Angel.* April 21, the choir presents “Music of the Spheres,” with the Elmer Iseler Singers and Canadian astronaut Dr. Roberta Bondar, featuring a fusion of music, visual art and science and including works by Lydia Adams and Jason Jesteadt.

Lydia Adams, conductor and artistic director
Shawn Grenke, accompanist
Jalie Winn, interim general manager
416-446-0188
amachiordirector@idirect.com
www.amadeuschoir.ca

**AMICI CHAMBER ENSEMBLE**

Amici’s 2011/12 “Discovering the Senses” season is full of fun and interesting collaborations. Artistic directors Joaquin Valdepeñas, David Hetherington and Serouj Kradjian have once again come up with creative and innovative ideas to share with you. The first concert of the season, “La Bonne Cuisine: Exploring Taste and Sound,” will be led by none other than James Chatto and chef Alex Fesswick of the Brockton General and along with the fabulous soprano Aline Kutan. The other three concerts explore behind-the-scenes with our music critics, fashion as art, and painting the music!

As is tradition, Amici has outstanding guests this season—too many to list them all! Guests include Lara St. John, Marie Ilerard, Yehonatan Berik, Benjamin Bowman, the Cecilia Quartet, Andrew McCandless, Michael Sweeney and Jean Stilwell.

All concerts are at the Glenn Gould Studio, 250 Front St. W. Full series subscriptions (four concerts): adult $150, senior $125, student $33.

Amici Office: 416-901-6299
Box Office: 416-872-4255; www.roythomson.com
www.amiciensemble.com;
www.facebook.com/AmiciEnsemble;
www.twitter.com/AmiciEnsemble

**(THE ANNEX SINGERS OF TORONTO)**

The Annex Singers of Toronto is a vibrant community choir that delivers an eclectic repertoire with spirit and sophistication. Now in its 32nd season, the community choir that delivers an eclectic repertoire with spirit and sophistication. Now in its 32nd season, the

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Lydia Adams, conductor and artistic director
Shawn Grenke, accompanist
Jalie Winn, interim general manager
416-446-0188
amachiordirector@idirect.com
www.amadeuschoir.ca

**ARRAY MUSIC ENSEMBLE**

The Array New Music Centre exists to provide composers with an environment in which they are free to take risks, challenge themselves, and push the traditional boundaries of musical expression. By finding audiences and venues for performance, we help composers reach a wider group of people and, in turn, expose a greater portion of the general public to the rich diversity of contemporary music.

Through an annual season of concerts featuring the Array Ensemble, recordings, commissions, tours, collaborations, and an eclectic improvisation series called “The Array Sessions,” the Array New Music Centre contributes to the rich musical discoveries and activities of a vanguard of creative music artists. Additional educational workshops, outreach concerts, pre-concert talks/lectures, a library of scores and a database online, after-concert receptions and a community rehearsal/workshop space give musical artists and audiences diverse opportunities to sculpt, experience and deepen their knowledge of today’s fine art music.

Arraymusic is supported by the Toronto Arts Council, Ontario Arts Council, Canada Council for the Arts, SOCAN Foundation, Ontario Trillium Foundation, Metcalf Charitable Foundation and generous individual donors.

Rich Sacks, artistic director
Sandra Bell, general manager
www.arraymusic.com
416-532-3019
ART OF TIME ENSEMBLE
The Art of Time Ensemble, under the leadership of artistic director Andrew Burashko, is one of Toronto’s most innovative and artistically resonant music ensembles. The Ensemble has attracted the interest and participation of some of Canada’s best performers in creating new and exciting opportunities for collaborations between the performing arts, provoking, entertaining and breaking down barriers, revealing the vibrancy of classical music as a contemporary artistic expression and appealing to a range of audiences.

Past projects include the North American premiere of Mauricio Kagel’s multi-media Varieté, called a “landmark in interdisciplinary arts in Toronto” (National Post), which played to sold-out houses over live performances and received a 2004 Dora Mavor Moore Award for Outstanding Sound Design/Composition on behalf of Kagel.

416-880-7993
info@artoftimeensemble.com
www.artoftimeensemble.com

ASSOCIATES OF THE TORONTO SYMPHONY ORCHESTRA
Members of the Associates of the Toronto Symphony Orchestra (ATSO), a registered charitable organization, appreciate classical music and organize musical events featuring members of the Toronto Symphony Orchestra (TSO) and the Toronto Symphony Youth Orchestra (TSYO). Our “Five Small Concerts” presents affordable chamber music and the ATSO’s “Grass Roots Concerts” brings free chamber music concerts to senior citizens’ homes. We also fund two Feldbrill Scholarships annually for TSYO members.

ATSO volunteers work on engaging musicians, publicizing concerts, ensuring that concerts run smoothly and fundraising to make these concerts possible.

www.associates-tso.org

ATTILA GLATZ CONCERT PRODUCTIONS

Quickly becoming a New Year’s tradition for many Torontonians, “Bravissimo!” is a dazzling performance of the most beloved opera excerpts including Tosca, La Traviata, Romeo and Juliet, Carmen, Don Carlo and more. This fifth season, the all-star cast includes Canadian talents mezzo-soprano Walls Giunta and tenor David Pomeroy, sopranos Sabina Cvilak (Slovenia) and Virginia Tola (Argentina) and baritone Aris Argiriou (Greece). Italian conductor Bruno Aprea leads the Opera Canada Symphony.

“Salute to Vienna,” a stunning tribute to Vienna’s world-famous Neujahrskonzert, returns for its 18th season. Conducted by a new program. Seventy-five musicians, stellar singers and dancers transport audiences to the world of Johann Strauss Jr. and the city of Vienna. Maestro Andras Deak leads the Strauss Symphony of Canada and Viennese singers Renée Schüttengruber and Wolfgang Gratschmaier, along with dancers from Kiev-Aniko Ballet of Ukraine, to uplift and inspire. A light-hearted afternoon the whole family can enjoy!

Box Office: 416-872-4255; www.roymthomson.com
www.glatzconcerts.com

Original word count: 190

AURORA CULTURAL CENTRE
The Aurora Cultural Centre welcomes you to our beautifully converted 1886 schoolhouse located in the heart of the town, just one block east of Yonge St. Established as a centre for arts, culture and heritage, the Centre hosts concerts, acts classes, workshops, heritage lectures, displays, gallery exhibitions, art sales and more. Fully accessible throughout, the facility was recognized as part of the Prince of Wales Heritage Prize awarded to the town of Aurora in 2008. Contact us today to inquire about rental space and to discover our vibrant calendar of events.

905-713-1818
info@auroraculturalcentre.ca
www.auroraculturalcentre.ca

AURORA PERFORMING ARTS GROUP
Aurora Performing Arts Group is York region’s premier amateur arts organization of the arts. Founded in 1986, APAG has targeted excellence in musicals and opera stage productions, choral performances and education in voice and drama. We are committed to fostering a lifelong enjoyment of performing. Since its first season, over 2,000 people have performed with the Aurora Performing Arts Group in over 80 productions.

APAG is supported annually by volunteers from across York Region who assist in designing and building sets, fundraising and marketing, sewing costumes and helping with all the little extras which bring together a community spirit for the arts. Look forward to continued excellence in our upcoming productions! APAG also welcomes new performers; please contact us to audition. This season APAG presents the Broadway musical A Christmas Carol (November 23 to 27, 2011), Beauty and the Beast (February 10 to 12, 2012) and Sweeney Todd (May 10 to 12, 2012) at Newmarket Theatre (www.newtix.ca).

Sarah Langford Kyle, general director
keepsinging@rogers.com
www.aurorapeformingartsarogroup.com

BACH CHILDREN’S CHORUS
BCC consists of 190 auditioned singers in choirs at differing levels of ability; three treble choirs for children aged 6-16 and an SATB choir for boys with changed voices and girls aged 16 and up. Choristers are drawn from across the Greater Toronto Area. Each choir rehearses weekly in east Scarborough and participates in weekend excursions involving festivals, workshops and concerts with other youth choirs and world-renowned clinicians. Educational programmes emphasize vocal technique, theory, ear training and music reading. The BCC is a company-in-residence at the Toronto Centre for the Arts where this season’s concerts will be held on Saturday December 10 and Saturday May 12.

This fall, BCC will release its sixth CD. BCC has won several provincial and national choral awards, including the prestigious CBC/ACCC Competition for Amateur Choirs (2004 and 2010) and the Elmer Iseler Award for Best Choir at the Toronto Kiwanis Festival. Founder and artistic director Linda Beaupré is well-known throughout Toronto as a guest conductor and clinician and is a winner of the Leslie Bell award for conducting.

Jane Greenwood

416-431-0790
bachchildrenschorus@bellnet.ca
www.bachorus.org

BEL CANTO SINGERS
The Bel Canto Singers, directed by Linda Meyer, is a 35-voice community-based SATB choir that provides good music, fun and fellowship. Auditions are required for new members, to determine vocal range. We perform two concerts per year in the fall and spring. We also sing for senior residences and in fundraisers for other organizations. Repertoire is varied and includes folk and movie music, swing, spirituals, Broadway and classical selections. Rehearsals are 7:30pm to 10pm on Tuesdays at St. Nicholas Anglican Church, Birchcliff. This season our first concert will be on Sunday December 4, with two concert times—one at 2:30pm and the second at 7:30pm. Please check our website for our spring concert, date TBD, which will take place in May. Tickets are $15 and will be sold at the door.

Elaine, membership
416-699-4585
www.belcantosingers.ca

BELL’ARTE SINGERS
Bell’Arte Singers has an exciting season planned with inspirational director Dr. Gerard Yun. There are three varied but related concerts:

“Traditional: Ways of Remembering” (November 26, 2011). Half Remembrance Day and half Christmas season, this concert explores personal, family and community traditions as ways of remembering.

“Classical: Ways of Seeing” (March 3, 2012). Bell’Arte performs some of the most “classical” of works side by side, allowing reflection on some of life’s most important questions. Music of Bach, Barber, Mozart and Brahms are interspersed with classics from other musical traditions.

“Communal: Ways of Being” (May 12, 2012). For this special concert, Bell’Arte brings together musical ensembles directed by members past and present, live and cyber-linked performances, in a newly commissioned work by Canadian composer Mark Sirett.

All concerts begin at 8pm at The Church of St. Simon-the-Apostle, 325 Bloor St. E., Toronto, just east of Sherbourne. Interested in an audition? Bell’Arte Singers rehearses at the Toronto United Mennonite Centre, 1774 Queen St. E. on Saturday mornings.

Tag Williams
bas.manager@gmail.com
Membership: 416-269-5044;
christian@christianlamb.ca
www.bellartesingers.ca

BROTT MUSIC FESTIVAL
Entering its 25th year, the Brott Music Festival is Canada’s most orchestral music festival and is based in Hamilton, Ontario. Most notably, it is home to the National Academy Orchestra of Canada, the country’s only professional training orchestra. Both were founded by visionary conductor Boris Brott and feature performances by orchestral musicians and soloists of the highest calibre. The festival’s main activity takes place from May through August with additional performances in the fall and winter.

Brott Music Festival presents over 40 performances including symphonic, chamber, pops, jazz, opera and education concerts.

Tickets and information: 905-525-7664; 1-888-475-9377
www.brottmusic.com

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

The 2011/12 main opera production is a new commission from the creative team behind the successful A Dickens of a Christmas. Laura’s Cow: The Legend of Laura Secord is by Errol Gay and Michael Patrick Albanco, and commemorates the bicentennial of the War of 1812 (June 7 to 10, 2012, Harbourfront Centre).

Other highlights of this season include our “Winter Celebrations Across the Ages” on November 27, 2011, the Canadian Opera Company production of Tosca and a guest appearance with the Hannaford Street Silver Band. If you are interested in auditioning for the CCOC, call us or download an application form from our website.

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

CANADIAN MEN’S CHORUS
After a highly successful inaugural season, the Canadian Men’s Chorus and artistic director Greg Rainville will present three concerts at the Glenn Gould Studio in its 2011/12 season. “Honour, Memory, and Peace,” will be a tribute to veterans and those currently in uniform, on Sunday, October 16, 2011, at 4pm. At this concert, the CMC will present the world premiere of Canadian composer John Laing’s song cycle A Paeon of Honour and the Canadian premiere of Timothy Takach’s Lucet EIs, a tribute to the victims of 9/11. “A Gentleman’s Christmas: Winter’s Chill,” takes place on Saturday, December 10, 2011, at 8pm, featuring the world premiere of A New Star, a choral work by Toronto composer Avalon Rusk. A third concert will be held in May, 2012.

The CMC performs works from the classical repertoire with an emphasis on premiered at least one new Canadian composition at each concert. By providing men with choral experience and vocal training and an opportunity to perform TTBB repertoire, the CMC raises the profile of this music within the existing choral landscape.

Greg Rainville, artistic director
Box Office: 416-872-4255; www.roythompson.com
alisters, all sharing a common interest in early music.

Greg Rainville, artistic director
Box Office: 416-872-4255; www.roythompson.com

CANADIAN SINFONIETTA
The Canadian Sinfonietta is a professional chamber orchestra led by father-daughter duo, Tak-Ng Lai (artistic director and founder) and Joyce Lai (concertmaster). This year, the orchestra’s season consists of four subscription concerts: three full orchestra concerts performed at the Glenn Gould Studio and one intimate chamber players wine and cheese concert at Heliconian Hall.

The orchestra’s mission is to bring live chamber music back to the GTA with a focus on multi-cultural and youth outreach. To engage a new generation of concert goers, concerts are known to be “traditional with a twist.” Ethnic music, interdisciplinary arts concerts, intimate salon style music, and new Canadian music are all interspersed with traditional repertoire.

Highlights this season include a celebration of the movie music of Nino Rota performed by clarinetist Julian Miliks and violinist Joyce Lai, a guest chamber orchestra from Mexico with returning pianist Alexander Tseylakov and Canada Council Instrument Bank winner cellist Rachel Mercer playing on the Bonjour Stradivarius.

Tak-Ng Lai, artistic director and conductor
Joyce Lai, concertmaster
416-221-3623
canadiansinfonietta@gmail.com
www.canadiansinfonietta.com

CANTEMUS SINGERS
Cantemus Singers, conducted by Michael Erdman, performs mainly renaissance and early baroque repertoire. Our 16-voice group gives equal time to religious and secular compositions of the period in a variety of languages and highlights the rich, complex five to eight part repertoire. Our choristers are a mix of enthusiastic, well-trained amateurs and semi-professionals, all sharing a common interest in early music.

Our 2011/12 season begins September 24 and 25 with an all-English programme featuring works by Taverner, Byrd and Purcell, along with Arne’s Rite Britannia. At our Christmas concert on November 26 and 27, we join forces with the Community Baroque Orchestra of Toronto to perform Georg Philiipp Telemann’s Magnificat, plus seasonal carols and motets. Our final programme of the season on March 24 and 25 will present music from 17th and 18th century Poland, including a Requiem by Damian Stachowicz (1038 to 1069).

Performances are at Hope United Church (Main and Danforth), Church of St. Martin-in-the-Fields (Keele and Bloor area) and Church of the Holy Trinity (Eaton Centre). Consult our website for times/locations by concert.

Michael Erdman, conductor
416-578-6602
cantemus.ca@gmail.com
www.cantemus.ca

CATHEDRAL BLUFFS SYMPHONY ORCHESTRA
Cathedral Bluffs Symphony Orchestra (CBSO) has been one of Toronto’s premiere community orchestras since 1983. CBSO concerts take place in the state-of-the-art P.C. Ho Theatre in the Chinese Cultural Centre of Greater Toronto, 3183 Sheppard Ave. E. Under the baton of Maestro Norman Reintamm, the CBSO will present a thrilling and unique seven-concert season including five subscription series concerts with an amazing lineup of guest artists. The orchestra is noted for facilitating performance opportunities for young musicians and always welcomes new members.

Norman Reintamm, artistic director and principal conductor
Ines Puglisi, concertmaster
Peggy Wong, orchestra manager
Box Office: 416-879-5566
cbsooffice@gmail.com
info@cathedralbluffs.com
www.cathedralbluffs.com

CATHEDRAL CHURCH OF ST. JAMES
The Cathedral Church of St. James has two choirs which enhance worship every week. The Parish Choir, a group of volunteers assisted by four section leads, sings weekly at the 9am Sung Eucharist. Its repertoire
The 2011/12 season will feature such celebrated artists as Arturo Sandoval, Nikki Yanofsky, Manteca, Emilie-Claire Barlow, the Spanish Harlem Orchestra, Michael Kaeshammer and many more! Visit us online at arts.brocku.ca for a full season listing and more detailed information. More than a performance, it’s an experience!

Andrew Adair, interim director of music
416-364-7865 x231
adair@stjamescathedral.on.ca
www.stjamescathedral.on.ca

The Centre for the Arts, Brock University
The Centre for the Arts, Brock University, in St. Catharines (Niagara region) presents an annual Hot Ticket Professional Entertainment season of music, dance, theatre, comedy and young audience performances, from October to April of each year, showcasing national and international artists in the Sean O’Sullivan and David S. Howes theatres. The Centre for the Arts schedules such celebrated artists as the Juilliard String Quartet, Dee Dee Bridgewater, Arturo Sandoval and Nikki Yanofsky, Manteca, Emilie-Claire Barlow, the Spanish Harlem Orchestra, Michael Kaeshammer and many more! Visit us online at arts.brocku.ca for a full season listing and more detailed information. More than a performance, it’s an experience!

Box Office: 905-688-3550 x3257
Toll Free: 1-888-617-3527
www.arts.brocku.ca

The Little Mermaid, and Sunday at 4pm throughout the year.

The Church of Saint Mary Magdalene (477 Manning Ave., Toronto) supports a varied choral programme. Music for services is led by organists and directors of music Eric Robertson. The Choir offers unique, professional entertainment at affordable prices. Each season we offer four productions. Our ‘100’ shows range from the well-known Broadway classics to more obscure shows also deserving recognition. We have presented the Canadian premieres of Titanic: The Musical, Rodgers and Hammerstein’s latest masterpiece Allegro, Irving Berlin’s As Thousands Cheer, Kander and Ebb’s The Rink and Cole Porter’s High Society, to name a few. Our world-premiere new musical adaptation of The Wizard of Oz was staged in 2000, 2002 and 2010 to incredible popular reception and repeated demands for return engagements.

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

Stephanie Martin, director of music
416-531-7955
smartin@yorku.ca
www.stmarymagdalene.ca
www.scholamagdalenae.ca

The Church of the Holy Trinity (Anglican) is one of the oldest churches in Toronto (1847) and boasts a magnificent acoustical space with a Bechstein concert grand piano and the Deer Park Rathgeb Memorial organ. Music for the active and activist congregation is offered daily mornings through Sunday afternoons. The 2011/12 season includes live concerts each Sunday morning as well as events in the Sean O’Sullivan and David S. Howes theatres.

Mermaid, Bag and Side by Side High School Chorale (SxS). The 2011/12 season features ‘Triumph of the Spirit’ (November 14, 2011), “Home for the Holidays” (December 10, 11, 2011), the premiere of “No Mortal Business” (March 3, 4, 2012) and “Deep in my Heart” (June 2, 3, 2012), under the direction of Robert Cooper, C.M. Pam Gilmore, auditions: 905-357-1616
Diana MclDSoro, managing director: 905-934-5575
Lyn Hibbitt, administrator CNCC: 905-945-2049
www.chorusniagara.ca

The Power of 100! Chorus Niagara is a passionate group of young singers are selected to participate in OYC’s exceptional choral experience. The choristers are challenged to learn some of Canada’s most remarkable choirs and leaders and enjoy scenic and historic Ottawa, one of Canada’s leading destination cities! Mark your calendars now for Podium 2012 — Choral Celebration Chorale. A Capital Experience! Connect ch orch in — make life sing!

Elizabeth Shannon, executive director
416-923-1144; 1-866-935-1144
info@choirsontario.org
www.choirsontario.org

Chorale. A Capital Experience! Connect chorally to develop future audiences — as many school shows for families and young audience performances, from October to April of each year, showcasing national and international artists in the Sean O’Sullivan and David S. Howes theatres.

The Christ Church Summer Singers is a non-auditioned mixed-voice choir that rehearses and sings on Sunday mornings through July and August. Christ Church has also hosted its “Jazz Vespers” for over ten years. At 4:30pm every second Sunday from September through June. Repertoire is medi-evil through 21st century.

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

With its Yonge Street location (at Heath St. near Christmas pageant with organ music and carols from an unseen

Joe Cascone, artistic director
416-920-5211 x25
jcascone@christchurchdeerpark.org
www.christchurchdeerpark.org

Contact Contemporary Music is a contemporary music ensemble and concert producing organization that highlights collaborations with other media, established and emerging composers, performances in
alternative spaces and outreach programmes to under-

served communities which stress diversity, collabora-
tion and accessibility.

Praised by the Globe and Mail for its “thought-pro-
voking” and “highly entertaining” programming and
by the New York Times for “methodical and mesmer-
ing” performances, Contact has firmly established
itself as one of Canada’s leading interpreters of the
music of our time. Under the direction of percussion-
ist and founder Jerry Pergesoli, Contact has performed
at some of the world’s most prestigious new music fest-
ivals, including the Huddersfield Contemporary
Music Festival (UK), Open Ears Festival of Sound
(Kitchener) and the Bang On A Can Marathon
(New York).

In addition to concert productions, Contact
Contemporary Music presents INTERsection, a ten-
hour marathon at Yonge-Dundas Square and
Music From Scratch, its annual summer workshop
for youth.

Jerry Pergesoli, artistic director
416-926-7900
www.contactcontemporarymusic.org

CONTINUUM CONTEMPORARY MUSIC

Called “sublimely skilled” by Dutch publication
Brabants Dagblad, Continuum presents works by emer-
ging and established Canadian and international com-
posers. The core ensemble of flute, clarinet, violin,
cello, piano and percussion is often augmented by
voice, other instruments or electronics. The group has
released three CDs, has toured Canada and Europe
and is broadcast regularly on radio, television and
the internet.

Continuum’s 2011/12 season includes: “Fuzzy Logic”
(November 6, Music Gallery), featuring a new work
by Alex Eddington on the subject of sheep; “Back to
Back” (December 9, Music Gallery), a celebration of
the work of Vinko Globokar in co-operation with the
Music Gallery and Toronto New Music Projects;
“ORGANized” (February 12, Music Gallery), featur-
ing three world premieres for ensemble and mech-
anical organs and a new work by Brian Current; and
the staging of Contes pour enfants pas sages—8 caution-
ary entertainments by Christopher Butterfield (May 27
to 29, 918 Bathurst St.), featuring soloists Benjamin
Butterfield and Anne Grim in along with Choir 2L, all
under the direction of David Falls.

For complete information visit
www.continuummusic.org
Jennifer Waring, co-artistic director
Ryan Scott, co-artistic director
Josh Grossman, administrator
416-926-9806
info@continuummusic.org
www.continuummusic.org

COUNTERPOINT COMMUNITY ORCHESTRA

Counteopoint Community Orchestra (CCO) was
formed in 1984 by gay and lesbian musicians.
Together we provide fine music and create a deep-
er sense of community and diversity in downtown
Toronto. People from all walks of life play with us
and we welcome any person with a positive outlook

towards lesbian, gay, bisexual, transgendered and
two-spirited people.

Our 28th season concerts begin December 3, 2011.
The second concert is on March 3, 2012 and the final
concert of the season is on May 12, 2012.

Rehearsals are held Mondays at 8pm at the 519
Church Street Community Centre. Concert perfor-
mances are at Saint Luke’s United Church, Sherbourne
St. at Carlton in Toronto.

We welcome players, committee volunteers and vol-
unteers for our board of directors. Player levels range
from beginner to professional. We will help you grow
musically. Come and join a fun group of people and
make great music! Our first program features Mozart’s
Symphony No.41 and works by Stravinsky, von Suppe
and Sousa.

As a registered charity for tax purposes we wel-
come donations.
Paul Willis
416-926-9806
tickets@ccorchestra.org
info@ccorchestra.org
www.ccorchestra.org

DACAPO CHAMBER CHOIR

The DaCapo Chamber Choir was founded in 1998 in
Kitchener-Waterloo under the direction of Leonard
Enns. The mission of the DaCapo Chamber Choir is
to perform outstanding choral chamber works of the
past 100 years and to champion music of Canadian
and local composers.

The performance season consists of three annual
concerts in Kitchener-Waterloo. The 2011/12 season
is centered around the theme of home: “Imagining
Home” (November 12, 13), “Creating Home”
(February 23, 26) and “Celebrating Home” (May 3,
6). The November concert will also feature the 2011
NewWorks winning entry, The Echo by Patrick Murray.
DaCapo is the winner of the 2011 National
Competition for Canadian Amateur Choirs in the
contemporary category (and second place finalist
in the chamber category). The Choir also received
the ACCC’s 2010 award for Outstanding Choral
Recording for its most recent CD, ShadowLand, fea-
turing the JUNO-nominated Nocturne by Leonard
Enns. For more information about the choir, its cur-
cent season, the NewWorks choral composition com-
petition, the ShadowLand CD or to purchase tickets
online, please visit the choir’s website.
510-725-7549
info@dacapochamberchoir.ca
www.dacapochamberchoir.ca

DEANGELIS ENTERTAINMENT

DeAngelis Entertainment Inc. is a full-service en-
tertainment company dedicated to providing high
calibre live entertainment for both the commer-
cial and corporate markets. They are the produ-
cers of JUNO award-winning instrumentalists Bob
DeAngelis and his Champagne Symphony and John
MacLeod and the Rex Hotel Orchestra, and are also
the creators and producers of the hit comedy dinner
theatre “Joey and Gina’s Comedy Wedding.” They
are also the parent company of A2D2, a phenom-
emonal Toronto-based “Cirque” company that provides
a wide range of circus acts, specializing in spectacu-
lar aerial apparatuses, performed with live musi-
cians and orchestra.

DeAngelis Entertainment Inc. is committed to pro-
viding audiences with memorable music and enter-
tainment experiences and, for corporate clients, the
promise of personal, professional service and custom-
zied entertainment for their special events.
Joni DeAngelis
416-255-4140
joni@deangelisentertainment.com
www.deangelisentertainment.com

EAST YORK CHOIR

The East York Choir, founded in 1986, is a mixed-
voice, auditioned ensemble performing eclectic repertoire
(including several premieres of arrangements by our
artistic director, Jenny Croher) in collaboration with
other artists. Our season consists of two concerts
as well as performances at benefits and community
events. Our very talented, versatile accompanist is
Elizabeth Acker.

EYC guest artists have included some of Canada’s
finest performers: guitarist Michael Occhipinti; the
Talisken Players orchestra; Latin band Cassava; bass-
ist Rob Clutton; singers Jennie Such and Alexander
 Dobson; percussionists Ray Dillard, Nick Coulter,
Andy Morris, Larry Graves and Fulé Badoe; storyteller/

CONTINUUM CONTEMPORARY MUSIC
dancer Adwoa Badoe and Celtic musicians Loretto Reid and Sharlene Wallace. We were broadcast on CBC Radio’s Vinyl Café in January, 2009.

On Saturday, December 3, 7:30pm, at Eastminster United Church, our 23rd Anniversary concert will feature our first commissioned work (by Stephen Hatfield) as well as several other Canadian selections. Guests will include: EYC founder Stephanie Piercey-Beames, soprano; Les Alt, flute/tenor whistle; Ray Dillard, percussion and Charlie Rozy, guitar. We will also feature Paul Winter’s Missa Gaia in June, 2012. We rehearse Monday evenings at Eastminster United Church (Chester subway).

Jenny Crober, artistic director and conductor 416-463-8223 www.eastyorkchoir.ca

ELORA FESTIVAL SINGERS
The Elora Festival Singers (EFS), a Grammy- and JUNO-nominated chamber choir, was founded in 1980 by Noel Edison as principal choral ensemble of the Elora Festival. In 1992, the Elora Festival Singers was incorporated as a separate organization to manage its year-round activities. Since 1997, the choir has been the core of the Toronto Mendelssohn Choir and the Toronto Mendelssohn Singers and is the choral ensemble-in-residence of the Elora Festival. Through regular concerts and recordings, EFS has established a reputation as one of the finest chamber choirs in Canada and beyond, contributing to the musical life of the community and reaching an international stage. With 12 releases on the Naxos label, the EFS is known for its rich, warm sound and clarity of texture. The choir is renowned for its diverse styles, for its commitment to Canadian repertoire and for its collaborations with other Canadian artists. Auditions for the Elora Festival Singers are held each January. 519-846-1331; 1-888-747-7550 auditions@elorafestival.com www.elorafestival.com

ENSEMBLE VIVANT
Founded by pianist Catherine Wilson, Ensemble Vivant, “Canada’s Chamber Music Treasury” (Toronto Star), has dazzled audiences worldwide with im- aginative, innovative, unique, genre diverse programming, both in concert and on their many recordings, since the group’s inception in the 1980s. A pioneer among piano trios, Ensemble Vivant has garnered acco- lades internationally from critics, peers and audi- ences from the classical and jazz worlds. Their 2011 recording, Homage to Astor Piazzolla (Opening Day), fea- tures brilliant arrangements written for Ensemble Vivant by Piazzolla expert Julien Labro and jazz gra- ced by Rick Wilkins. Often expanding from a trio to a quartet or larger, the musicians of Ensemble Vivant are of the highest calibre.

Rave reviews for Homage to Astor Piazzolla: “… a truly beautiful CD.” – Don Thompson. “… wonderful playing.” – Rick Wilkins. “… these musicians capture the passion as well as the verve… Wilson’s piano gives this music unerring drive and plenty of sparkle.” – John Terauds, Toronto Star. “To my heart, your rendition of Oblivion is the most touching I have ever heard. Bravo!” – Francois Pare, Radio-Canada. Catherine Wilson 416-465-8856 cw@pianist.com www.ensemblevivant.com

ESPRIT ORCHESTRA
The Espirit Orchestra is Canada’s only full-sized or- chestra devoted exclusively to performing, promot- ing and commissioning contemporary classical music. Founded by music director and celebrated conductor Alex Paul, Espirit is now in its 29th season. With innovative programming, Espirit aims to stimulate, enlighten and engage music lovers of all ages. Espirit also gives audience members a rare opportunity to explore the best contemporary orchestral music and the newest Canadian talent. Espirit takes the stage at Koerner Hall in the Royal Conservatory for the en- tire 2011/12 season—an inspired and acoustically su- perb setting for experiencing an Espirit performance. Among Espirit’s activities are the Creative Sparks outreach project, Toward a Living Art Education Programme and national and international touring. Espirit has been the recipient of three Lieutenant Governor’s Arts Awards, the Jean A. Chalmers National Music Award, the Vida Peene Award and the SOCAN Award for Imaginative Orchestral Programming. Espirit’s annual New Wave Composers Festival celebrates young Canadian artists, providing a platform to connect composers and performers with new audiences.

Alex Paul, music director and conductor Elena Komot, operations manager 416-815-7887 info@espiritorechestra.com www.espiritorechestra.com

ETOBICOKE CENTENNIAL CHOIR
Founded in 1967 to celebrate Canada’s centennial, the ETOBICOKE CENTENNIAL CHOIR (ECCB) has a proud tradition of choral excellence. Under the leadership of Henry Renglıc, the choir enjoys innovative pro- gramming and collaboration with other arts groups. A three-concert season includes both classical and contemporary repertoire. Our season begins on December 3 with “Christmas Traditions,” a classic Christmas celebration featuring Messiah excerpts and Christmas carols. The ECCB then hosts a Matsiis Slam-Anzio, The December 19. An open rehearsal featuring a Mozart Requiem “Sing- a-thon” will be held on January 28, 2012, in anticipa- tion of a March 31 performance of the Mozart Requiem and Poulenc Gloria.

On June 2, “Comedy Tonight” will take on a light- er tone as the choir playfully explores music with a sense of humour! Weekly rehearsals are held Tuesdays from 7:30pm to 10pm at Humber Valley United Church, Etobicoke. Interested singers are invited to attend a rehearsal. Membership is by audition.

Henry Renglıc, music director 416-779-2258 info@eccb.ca www.etobicokecentennialchoir.ca

ETOBICOKE COMMUNITY CONCERT BAND
Building on its many years of scintillating perform- ances in the communities of Toronto West, the Etobicoke Community Concert Band thrills audi- ences with its programming, magnificent sound and impressive range of community service. Committed to an intense and varied performance calendar, the ECCB cultivates a raft of outstanding Canadian talent through its four-part Concert Hall Subscription Series, presents a popular “al fresco” series of summer programmes and raises the roof on big band repertoire with its spin-off ensemble, the Etobicoke Swing Orchestra. For 2011/12, the ECCB and music director John Edward Liddle continue with fresh new pro- grammes and an intense schedule of exciting events throughout the season, plus many intimate performances by the band’s jazz combo, brass quintet and the Etobicoke Wind Quintet.

Rob Hunter, president 416-410-1570 info@ecbc.ca www.ecbc.ca

ETOBICOKE PHILHARMONIC ORCHESTRA
The Etobicoke Philharmonic Orchestra welcomes you to their 51st season of live classical music in the community. This season our 30+ piece orchestra will present six symphonic concerts under the direction...
of Sabatino Vacca. Our musicians include professionals and high calibre adult and student community musicians.

Our programs this season offer you world renowned soloists, a mass choir for our special concert “in Remembrance,” pre-concert chats and our ever popular Christmas Concert and Silent Auction. Major symphonic works, overtures and concertos are featured at each concert, including the Verdi Messe da Requiem, Brahms Piano Concerto No.1, Elgar Cello Concerto, Beethoven “Eroica” Symphony, Debussy Prelude and, at our culminating performance in June 2012, the Berlioz Symphonie Fantastique.

Advanced players interested in joining us are welcome to apply for membership in the EPO. Contact our personnel manager.

Young string players may be interested in the Etobicoke Youth Strings, which provides opportunities for young string players to perform as an ensemble and individually. Visit our web site for program details. See you at the symphony!

Exebchke Philharmonic Orchestra

general information
416-239-5665; info@eponchestra.ca
Judy Gargaris, personnel manager
416-232-2275; gargaras@quickemail.ca
www.eponchestra.ca
Etobicoke Youth Strings
Shari Lundy, music director
416-239-0523; eys@eponchestra.ca;
shari.lundy@gmail.com

**EXULTATE CHAMBER SINGERS**

Over a 31 year history, the Exultate Chamber Singers has garnered praise from all quarters for sensitive, precise and seamless performances. The choir was established in 1981 by conductor John Tuttle and is enriched not only by the excellent musicianship of its members but also by their varied academic and professional backgrounds. Together, they form a passionate, committed ensemble with a wide-ranging repertoire which was awarded the Healey Willan Grand Prize in Niagara. These concerts are often repeated in Toronto.

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This season’s performers include Margaret Gay (cello), Assiulmn Nosky (violin), Julie Wedman (violin), Patrick Jordan (viola), Douglas Miller (flute), David Louise (piano), Karin Di Bella (piano), Julie Baumgartel (violin), Deborah Braun (harp), Guy Bannerman (narrator), David Braun (violin), Eric Mahar (guitar), Penner MacKay (percussion), Christie Goodwin (oboe), Zoltan Kalman (clarinet), Timothy Lockwood (French horn) and Christian Sharpe (bassoon).

416-468-1523
www.galleryplayers.ca

**GALLERY PLAYERS OF NIAGARA, EYBLER QUARTET**

This season’s performers include Margaret Gay (cello), Assiulmn Nosky (violin), Julie Wedman (violin), Patrick Jordan (viola), Douglas Miller (flute), David Louise (piano), Karin Di Bella (piano), Julie Baumgartel (violin), Deborah Braun (harp), Guy Bannerman (narrator), David Braun (violin), Eric Mahar (guitar), Penner MacKay (percussion), Christie Goodwin (oboe), Zoltan Kalman (clarinet), Timothy Lockwood (French horn) and Christian Sharpe (bassoon).

416-468-1523
www.galleryplayers.ca

**GEORGETOWN BACH CHORALE**

Since its inception in 2000, the Georgetown Bach Chorale has been enthralling audiences in the Halton Hills area with outstanding choral concerts. The Chorale consists of approximately 20 singers devoted largely to the performance of baroque music. We are committed to musical excellence and are recognized by many acclaimed musicians as a very discerning group with outstanding and authentic sound.

In October the Chorale again departs from its usual style to offer a jazz/pop concert accompanied by a beautifully prepared and served multi-course dinner. November brings four performances of Handel’s Messiah for which the Chorale is now well known. Christmas wouldn’t be Christmas without house concerts offering delicious food, opulent decorations and, of course, historic seasonal music and readings. Winter and spring bring a piano recital accompanied by warm and hearty soups, an a cappella presentation at the Croatian Centre and Mozart’s Requiem to cap the season for our second appearance at the new Holy Cross Church.

We look forward to sharing with you our wonderful season of music.

Ron Greidanaus
905-878-9009
ronaldgreidanaus@hotmail.com
www.georgetownbachchorale.com

**GLIONNA MANSSELL CORPORATION**

Glionna Mansell Corporation is a music marketing agency, supporter of emerging artistic talent, concert producer (ORGANIX) and the exclusive Ontario producer (ORGANIX) and the exclusive Ontario producer (ORGANIX) for which the Chorale is now well known. Christmas wouldn’t be Christmas without house concerts offering delicious food, opulent decorations and, of course, historic seasonal music and readings. Winter and spring bring a piano recital accompanied by warm and hearty soups, an a cappella presentation at the Croatian Centre and Mozart’s Requiem to cap the season for our second appearance at the new Holy Cross Church.

We look forward to sharing with you our wonderful season of music.

Ron Greidanaus
905-878-9009
ronaldgreidanaus@hotmail.com
www.georgetownbachchorale.com

**GRACE CHURCH ON-THE-HILL**

There is no sound like the soaring tone of treble — boys and girls — trained in the British choral tradition and singing in the superb acoustics of Grace Church. The Choir of Gentlemen and Boys and the St. Cecilia Choir of Women and Girls sing the best of British and Canadian repertoire each week in service, in annual concerts and on tour. Girls and boys are accepted upon voice check when they read English well, usually ages seven and up. Prior musical training is an asset but not required for boys and girls. Adults must read music. We have no upper age limit and no membership fee (we actually give the kids pay’ — just a love of sacred music and a real commitment to strive for excellence.

416-488-7884 x117
gacemusic@gracechurchonthehill.ca
www.gracechurchonthehill.ca

**GRAND PHILHARMONIC CHOIR**

The Grand Philharmonic Choir, with more than 100 singers, is one of Canada’s most well-known and admired large choirs, with a long history of presenting beloved classics and innovative works to its audience. Founded in 1922, the choir grew from the strong German and Mennonite tradition of choral music in this community. The GPC regularly presents its own season at Kitchener’s Centre in the Square to critical acclaim. Last season, the choir was heard by more than 10,000 audience members.

2011/12 is the second season with artistic director Mark Vuorinen. Vuorinen continues the GPC’s tradition of superb choral music with a mix of beloved classics and new masterworks. The holiday favourite Handel’s Messiah, the ever powerful Brahms Requiem and Bach’s St. Matthew Passion will be among the pieces performed in the upcoming season. Don’t miss a single concert!

519-578-6885
The award-winning Trio has firmly established itself as one of the world’s GRYPHON TRIO. River Chorus has performed to a high choral standard. Frequently collaborating on special projects with composers, actors, writers and dancers. Committed to Princeton University’s Faculty of Music, a trip to the John Harvard Baroque Ensemble is one of the world’s most innovative baroque ensembles, composed of four of Canada’s leading early music specialists: soprano Gabrielle McLaughlin, violins Aisslinn Nosky and Julia Wedman and cellist/gambist Felix Deak. These four daring musicians bring their skill and expertise to this edgy new voice in the early music world. I Furiosi’s Toronto concert series has been revitalizing the face of early music in Canada, inspired by the practice of the Baroque era while invoking the “bizarre and unnatural” aesthetic both cherished and despised in its time. Intelligent and inspired programming in addition to a captivating performance style has garnered a reputation as a revolutionary force in the Canadian and international early music scene. In the 2011/12 season I Furiosi will again welcome world-class soloists as guests to help ignite the stage for each performance.

info@grandriverchoir.com
www.grandriverchoir.com

GRAND RIVER CHOIR OF BRANTFORD
The Grand River Chorus of Brantford is a mixed voice concert choir presenting an annual series of choral music concerts, featuring masterworks of the choral tradition and performances by Canadian and international soloists. Occasionally the choir sings at community events and joins in performances sponsored by other groups in the community, including appearances with the Brantford Symphony Orchestra at the Sanderson Centre in Brantford. The Grand River Chorus seeks every opportunity to raise the profile of choral music in the Brantford-Brant and Norfolk areas. It is a registered non-profit corporation supported through patron and community donations. Its own annual gala fundraiser, the “Grand Fête du Vin,” is most enjoyable and has been successful in each of the past twelve years. From its inception, the Grand River Chorus has performed to a high choral standard. Today, under artistic director Richard Cunningham, the chorus exists as a vital part of the arts in the greater Brantford area. The tireless efforts of its singers and conductor are the driving force behind the success of the Grand River Chorus.

Monika Admiral, president
905-768-3933
grandriverchorus@rogers.com
www.grandriverchorus.com

GYPHON TRIO
Since coming together in Toronto in 1995, the GYPHON TRIO has firmly established itself as one of the world’s leading piano trios. With a repertoire that ranges from the traditional to the contemporary and from European classicism to New World jazz and popular song, the GYPHON TRIOs are committed to redefining chamber music for the 21st century. The two-time JUNO Award winning trio tours extensively to venues large and small and their 13 recordings are an encyclopedia of works for the genre. The trio has commissioned over 50 new works, frequently collaborating on special projects with composers, actors, writers and dancers. Committed to the education of audiences and young performers alike, the GYPHON TRIO conduct masterclasses and workshops at universities and conservatories across North America and are artists-in-residence at the University of Toronto’s Faculty of Music.

2011/12 will see the GYPHON TRIO releasing three new recordings on Analekta and Naxos labels, travelling throughout Canada, the US, Switzerland, Belgium, the Netherlands, Italy and Kuwait and producing their flagship educational project Listen Up! in Midland and Hamilton, Ontario.

647-385-2085
dchoe@gypthon trio.com
www.gypthon trio.com

HAMILTON CHILDREN’S CHOIR
The award winning Hamilton Children’s Choir is known for performances going far beyond technical excellence while dazzling audiences with a focus on brilliant repertoire and captivating stage presence. Under the guidance of world renowned Zimfira Poloz and a talented artistic team, the HCC offers a unique opportunity to learn and grow through the study of choral music with a variety of different choral programs for approximately 130 young singers ranging in ages from 4 to 18 years who live in Hamilton and surrounding areas. Our performances give us the opportunity to share our gift of song with others and our musical standards enable us to offer a programme that helps contribute to the world class arts community found in the greater city of Hamilton and surrounding areas. Vocal skills and abilities are developed through the use of choir camps/retreats, rehearsals (in Hamilton), workshops, performances and tours (local, national and international). By participating in these activities, choirists are able to experience the joys of singing, teamwork, musical understanding and artistic expression.

Tricia Le Clair, executive director
905-327-1070
www.hamiltonchildrenschoir.com

HANNAFORD STREET SILVER BAND
The Hannaford Street Silver Band is Canada’s award-winning professional brass band and resident company of Toronto’s St. Lawrence Centre for the Arts. Its mission is to honour the traditions of this art form and at the same time place it in a contemporary context with a unique Canadian point of view. The HSSB’s 29th eclectic season opens on November 12, featuring The Armed Man: A Mass For Peace with the Amadeus Choir. The band also presents more brilliant brass concerts on December 13, January 22, and April 15.

Raymond Tizzard, general director
David Archer, administrative director
Alain Trudel, principal guest conductor
416-425-2874
hssb@interlog.com
www.hssb.ca
Tickets: www.slcf.com; 416-566-7723

HARBOURFRONT CENTRE
For more than 30 years, Harbourfront Centre has been on the cutting edge of all that is current and creative. We continue to bring together the best in both Canadian culture and the rich mosaic of cultures from around the world. A non-profit charitable organization, we attract more than 12 million visitors annually to our ten acres of revitalized waterfront land. Harbourfront Centre presents over 4,000 events each year and works with more than 450 community groups. A leader in local and international music presentations, Harbourfront Centre has offered audiences their first taste of various kinds of music. Our many venues are also popular with tourists. In summer festival season in particular features music from different cultures within weekend festivals. We also programme the City of Toronto’s nearby Harbourfront Centre Music Garden with classical music concerts outdoors all summer long, in a setting inspired by Bach. Harbourfront Centre’s exciting dance series “NextSteps” celebrates its sixth season this year with an incredible range of home-grown choreography that brings together the best of dance companies in Toronto. Our many venues are also popular rental facilities for musical acts.

416-973-4000
info@harbourfrontcentre.com
www.harbourfrontcentre.com

HARMONY SINGERS OF ETOBICOKE
The Harmony Singers of Etobicoke is a 35-voice women’s choir that has been in existence since 1985. The group memorizes and stages songs in a wide range of genres including pop, folk, sacred and light classical. The singers recently performed the national anthem at a Blue Jays game and appeared in a music video with the group Down With Webster. Each year they entertain at hospitals, retirement homes and civic gatherings. Their accompanist is the renowned pianist Bruce Harvey. This season they will present “December Time,” a concert of seasonal favourites on December 11. Special guest will be Elizabeth Perkins, winner of the 2010 Harmony Singers scholarship. In May the chorus will present two evenings of swing music with special guests The Canadian Singers.

The group rehearses on Monday evenings at Martin Grove United Church, at Martin Grove and Mercury in Etobicoke. There are a limited number of openings for new members. Singers interested should contact the conductor.

Harvey Patterson, conductor.
416-339-5821
theharmonysingers@ca.inter.net
www.harmonysingers.ca

HIGH PARK CHOIRS
Under artistic director Zimfira Poloz, the children of the High Park Choirs work together to create a beautiful, shimmering sound. We offer four skill-based groups for children ages 5 to 18: Piccolo Choir, Intermezzo Choir, Brio Choir and Allegria Choir. Weekly rehearsals held in Bloor West Village include music theory and ear training. Children are engaged in the creative process through performance of and involvement in the creation of new music. The choirs perform two annual concerts as well as numerous community engagements. They also participate in workshops, retreats and tours. The High Park Choirs are the Children’s Choir in Residence at the University of Toronto’s Faculty of Music.

We celebrate our 25th season with concerts on November 27 and May 12, collaborations with the University of Toronto’s Faculty of Music, a trip to the Podium choir conference in Ottawa and a variety of concerts within the community. Auditions are held many times throughout the year and new members are always welcome.

Zimfira Poloz, artistic director
Helen Nestor, general manager
416-762-0657
info@highparkchoirs.org
www.highparkchoirs.org

I FURIOSI BAROQUE ENSEMBLE
I Furiosi Baroque Ensemble is one of the world’s most innovative baroque ensembles, composed of four of Canada’s leading early music specialists: soprano Gabrielle McLaughlin, violins Aisslinn Nosky and Julia Wedman and cellist/gambist Felix Deak. These four daring musicians bring their skill and expertise to this edgy new voice in the early music world. I Furiosi’s Toronto concert series has been revitalizing the face of early music in Canada, inspired by the practice of the Baroque era while invoking the “bizarre and unnatural” aesthetic both cherished and despised in its time. Intelligent and inspired programming in addition to a captivating performance style has garnered a reputation as a revolutionary force in the Canadian and international early music scene.

In the 2011/12 season I Furiosi will again welcome world-class soloists as guests to help ignite the stage for each performance.

416-336-2943; 416-910-8740
www.ifuriosi.com
www.myspace.com/ifuriosi

INTERNATIONAL RESOURCE CENTRE FOR PERFORMING ARTISTS
Incorporated in 1985, the International Resource Centre For Performing Artists is a non-profit charitable organization whose mandate is to help freelance classical performing artists make the transition from graduation to steady employment and to help audiences understand and support the preparation...
and needs of the artists they will eventually enjoy in performance.

Two traditional events take place each year. In November there is the “Career Movers” workshop for members of all disciplines to exchange information and discuss who does what and why with arts professionals and presenters. In the June Opera Week “Interaction with Employers” programme, the IRCPA offers artists coachings, assessments and direction concluding in a showcase and gala concert. Other projects include “Opera In The Streets” for artists to appear at summer festivals in one-act, semi-staged operas around southern Ontario.

Ann Summers Dossena
416-362-1422
www.sumarts.com

INTERNATIONAL TOURING PRODUCTIONS
Established in 2001, ITP has a mission to bring great orchestral music to Ontario. Orchestras that have toured under ITP auspices include the George Solti Chamber Orchestra of Budapest, the Vienna Concertverein, the Czech Philharmonic Chamber Orchestra, Orchestra Internazionale d’Italia and the Slovak Sinfonietta.

In 2010 ITP was invited to administer the Toronto Concert Orchestra, which debuted with tenor Salvatore Licitra. TCO has since been the official orchestra of the first Toronto International Piano Competition and performed in the Phoenix Night Club and Concert Hall, the Windsor Arms Hotel and Echo Beach at Ontario Place. This autumn the orchestra has a six-city tour of Ontario and anticipates more touring in 2012/13. Visit our website for concert or audition opportunities.

The Grand Salon Orchestra, ITP’s authentic palm court orchestra, has toured extensively with its signature concert, “Puttin’ on the Ritz,” an infectious program of Gershwin, Kern, Cole Porter and others. As part of its ongoing adult education program ITP presents “A Little Night Music at the Toronto Centre.”

www.torontoconcertorchestra.com
www.kerrystraton.com
www.grandsalonorchestra.com

IRISH CHORAL SOCIETY OF CANADA
A Hundred Thousand Welcomes! The Irish Choral Society of Canada welcomes anyone enthralled by the lyrical songs originating in the Irish diaspora, as well as Irish Canadian compositions, to join our small family roots in the Emerald Isle are not required for membership, but we do revel in the enjoyment of all things Irish and Celtic. Originally founded in 1960, the society was re-invigorated in 2002 under the musical direction of Karen D’Aoust. In 2007 the group toured and performed in Ireland. Under the current musical leadership of Sinead Bergs, B.Mus., M.M., Mus.Doc. As we move forward in the 2011/12 concert season, we look forward to raising funds for worthy causes, informal pub appearances. Our repertoire includes choral music from all periods and different genres, often multilingual. This year the choir welcomes back our director Isabel Bernau. Our season begins with music from around the Mediterranean, 14th century to the present. Our winter concert in March 2012 will be Argentinian, with Carlos Guastavino’s amazing “Indianos,” traditional songs, contemporary music and tangos by Piazzolla, Carlos Gardel and others, along with a tango ensemble and tango dancers. Our June concert will be Canadian compositions of music rooted in traditions from around the world. We rehearse on Tuesday evenings from 7:30 to 9:45 at St. Leonard’s Anglican Church, 23 Wanless Ave., one block north of the Lawrence subway station. We welcome new members and encourage you to sit in on a rehearsal to check us out.

David Reddin, membership coordinator
416-286-8927
www.jubileesingers.ca

JOHN LAING SINGERS
Founded in 1982, the John Laing Singers is a classical chamber choir of singers from the Golden Horseshoe who have represented Canada in the USA and abroad. Besides our regular concerts in Hamilton and neighbouring communities, we perform as solo guest artists and collaboratively for special events and classical music concerts. In June 2011 we were featured at The Oakville Arts Festival, and in July 2011 we provided choral music for a service at the National Convention of the RCCO. Recordings include My Love Dwelt in a Northern Land (1998), Merrily Sing We (2008) and A Noel Tapestries (2011). Beginning September II (following John Laing’s retirement), The “New” John Laing Singers will be under the direction of Dr. Roger Bergs, B.Mus., M.M., Mus.Doc. As we move forward with the 2011/12 concert season, we look forward to continuing our standard of excellence. 905-658-5238 www.johnlaingsingers.com

JUBILATE SINGERS
The Jubilate Singers is a mixed-voice chamber choir of approximately 35 singers in Toronto. Our season consists of three concerts and one or two community
**KING EDWARD CHOIR OF BARRIE**

King Edward Choir of Barrie is celebrating its 60th anniversary season. The 75-voice SATB auditioned choir is known for its varied repertoire and quality performances. Artistic director Barbara McCann has led the choir since 1986, teaching, challenging and providing opportunities to grow through collaborations with notable conductors, choirs and musicians. The choir’s 2011/12 season will start September 24, 2011, when, as part of Barrie’s Colours of Music Festival, King Edward Choir and The Tallis Choir of Toronto will perform Brahms’ *German Requiem* with soloists soprano Allison Arden and baritone Peter McGillivray, accompanied by duo pianists Peter Tiefenbach and Robert Kortgaard, all under the direction of Peter Mahon. December 9, 2011, the choir will present Handel’s *Messiah — Part I*, with orchestral accompaniment, as well as Christmas carols new and old, and a special soloist’s recital for Christmas. Our 60th anniversary Concert on May 3, 2012, will feature the Premiere of *Lady Simcoe’s Diary* by Canadian composer and lyricist Leslie Arden, plus new songs and old songs with new twists, in music by Greg Jasperse, Stephen Hatfield, Eric Whitacre, Moses Hogan and the Beatles. 

Barbara McCann 705-726-2095
barmcann@bell.net.
www.kasco.org

**KITCHENER-WATERLOO CHAMBER MUSIC SOCIETY**

Active since 1974, Kitchener-Waterloo Chamber Music Society is one of Canada’s busiest presenters of chamber music concerts with over 60 concerts per year, ranging from solo recitals to concerts featuring sizeable ensembles. Programmes range from medieval to contemporary; most feature both classics and recent music. Since 1980 most of our concerts have taken place at 57 Young St. W., Waterloo, a private home where our KCWMS music room holds about 85 people. A schedule of over 80 concerts in the 2011-2012 season includes the adult choir (volunteer and professional singers), a children’s choir and a group of handbell ringers. The performance this year include Till Fellner, Eric Himy, André LaPlante, Michael Lewin, and many more pianists; the Penderecki, Lalayet, Tokai, Cecilia, New Oxford and more quartet. The 2011-12 season includes a three-concert subscription series, outreach and collaborative performances throughout Ontario. This year, Larkin Singers introduces “Conversations,” post-concert chats at the Fox and Fiddle (kitty-corner to our concert venue), giving audience members the chance to unwind with the artists and talk about the performance in a relaxing setting.

Kirsten Fielding, general manager
info@larkinsingers.ca
www.larkinsingers.com

**LAWRENCE PARK COMMUNITY CHURCH**

Lawrence Park Community Church has a tradition of fine music both in worship and in concert. Sunday services are held at 10:30am in the recently renovated and air-conditioned sanctuary. Musical groups at the church include the adult choir (volunteer and professional singers), a children’s choir and a group of handbell ringers. The 2011/12 “Fridays @ 8” concert series includes a chamber concert on November 11 with the Choir of Lawrence Park Community Church accompanied by a chamber ensemble, performing Bob Chilcott’s *Requiem*; a concert with Duo Majoya (piano and organ) on February 24, co-presented by the Toronto Centre of the RCCO; and a spring concert with the soloists of Lawrence Park Community Church and the Greater Toronto Philharmonic Orchestra, conducted by Floydd Ricketts, on May 11.

Mark Toews 416-499-1531 Ext. 228
mark@lawrenceparkchurch.ca
www.lawrenceparkchurch.ca

**LIVING ARTS CENTRE**

The Living Arts Centre is an architecturally stunning performance space, event venue and education facility of Mississauga and is home to one of the GTA’s most exciting venues for both performing and visual arts. Intimate entertainment is provided in all three magnificent performance theatres, showcasing international stars, Canadian talent and local community groups. Some of the 2011/12 season highlights include: 

- **Opera**
  - **Kafka’s Magic Flute and Don Giovanni**, The Miles Davis Experience, Czech Boys’ Choir, Paul Anka and many more!
  - **The Living Arts Centre also houses an exhibition gallery, eight professional art studios and sophisticated corporate meeting facilities. The art studios are used by talented resident artists to create unique works. Art programmes are offered year-round for children, youth, adults and families, who can explore their creativity under the guidance of practicing artist-educators.**

**LUMINATO**

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

Luminato features high-profile international and Canadian and world premieres, exciting new works, unexpected collaborations, widely accessible free celebrations and respected education and community outreach programs which together result in unforgettable creative experiences. Now in its sixth year, Luminato welcomes visitors and Toronto residents each June to engage in more than 130 events, most of them free.

In 2012, nearly four decades after it was first performed and 20 years since its last production, *Einstein on the Beach* will be reconstructed for a major international tour. Luminato is thrilled to offer the first revival in 20 years of Philip Glass and Robert Wilson’s contemporary opera, *Einstein on the Beach*. An *Opera in Four Acts*, the presentation marks the North American premiere of this new production.

Luminato 2012 is June 8 to 17. 416-368-3100
www.luminato.com

**MARKHAM THEATRE FOR THE PERFORMING ARTS**

Markham Theatre’s 2011/12 season encompasses brilliant performances with quality, diversity and an unprecedented variety. Our professional series run from "Totally Classical" to "Jazz Divas," "World Stage to Nostalgia" Afternoon Matinees" to "Great Canadian Performers" and more!

Get up close and encounter live world class performances with Markham Theatre’s most flexible pricing offers — yet unmatched in the GTA! With globally acclaimed artists, Canadian and GTA premiers and exclusive presentations, this 350 seat theatre, with not a bad seat in the house, offers an experience that creates unforgettable memories. We are located at 171 Town Centre Blvd., Markham, ON, L3R 8G5. Free Parking onsite.

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

**MASSEY HALL**

Herbie Hancock performs a special all-acoustic show with orchestra, conducted by Alain Trudel, to kick off "Jazz @ Massey Hall" on October 22. The popular series also includes performances by Jazz at Lincoln Center Orchestra with Wynton Marsalis and Toronto-based singer Sophie Milman with the Robi Botos Trio. We are pleased to continue supporting some of Canada’s most celebrated artists including Feist, Chantal Kreviazuk, Burton Cummings, K’naan, Nikkí...
Yanofsky, Pavlo and Colin James. Chicago, George Thorogood & The Destroyers and Classic Albums Live will rock the house and we’ll also celebrate the 25th Annual Toronto Blues Society’s Women’s Blues Revue. We also welcome back Chris Botti and Rock n Roll Hall of Fame inductee Buddy Guy. Massey Hall presents critically acclaimed artists including Justin Rutledge, Jill Barber, Diana Panton, Brandi Disterheft and Aleksandra Ribera in the intimate setting of Glenn Gould Studio and Steven Page, Whitehorse and Matt Andersen in the enchanting Winter Garden Theatre as part of our “Canadian Songbook” and “Jazz @ Glenn Gould Studio” concerts. The Corporation of Massey Hall and Roy Thomson Hall is a registered charitable not-for-profit organization.

Stephen McGrath
416-922-3714 ext 103
stephen.mcgrath@trh-mh.com
Box Office: 416-872-4255; www.masseyhall.com
www.soundboard.ca
@SoundBoardTO on Twitter and Facebook

MISSISSAUGA CHILDREN’S CHOIR
The Mississauga Children’s Choir is a treble choir of over 140 children aged 6 to 17 years. Lead by artistic director Thomas Bell, the choir includes four graded ensembles—the Training, Junior, Main and Concert Choirs—and a Boys Choir. Major performances take place at the Mississauga Living Arts Centre: “A Star from the East” on Sunday December 4, 2011, and “City Scapes” on Saturday June 5, 2010, which will include the world premiere of a new composition by Michael Coghlan. The season opens with “Music of the Americas” on Saturday October 22, 2011, at Eden United Church, Mississauga. Recently returned from a highly successful tour to Festival 300 in Newfoundland, the choir is anticipating another busy season including participation in three children’s choir festivals, further recordings and competitions. For over 30 years the Mississauga Children’s Choir has been providing young singers with exceptional musical experiences through excellence in performance, music education, recording, touring and service to the community. Details of our numerous activities together with information on how to join us are available on our website.

Thomas Bell, artistic director
Denise Hoggart, choir manager

MISSISSAUGA CHORAL SOCIETY
The Mississauga Choral Society, with artistic director Mervin Fick, is an award-winning concert choir that presents a series of classical masterworks and contemporary choral pieces. Our 2011/12 season, “Voiced Soundscapes,” includes four ticketed concerts: a benefit concert in support of the Compass Food Bank (November 5), Handel’s Messiah, “Vivaldi and the Italian Baroque” and “Soundscapes: Classic and Contemporary.”

The choir is involved in a variety of community events such as singing at “Take 2,” part of Mississauga’s Culture Days. As well, MCS has been invited back as guest chorus in the TSO’s “Messiah For The City.”

MCS’s arts education program, “Gallery of Song,” brings an interactive program of music, poetry and visual arts to school-aged children and our Choral Scholars Program invites high-school aged students to sing with MCS. The organization actively supports emerging voice musicianship as well as instrumentalists and is well known for commissioning and performing Canadian repertoire. Choristers benefit from opportunities for vocal training. Weekly rehearsals are held on Tuesday evenings and we welcome new singers.

905-278-7059
mississaugachoralsociety@gmail.com
www.mcs-on.ca

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

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

Our current season will comprise four concerts: “And On Earth, Peace,” “Festival of Friends” in February, the MFC Chamber Choir’s “Life Everlasting” in March, and finally, in May, “From Coast to Coast.”

MISSISSAUGA FESTIVAL CHOIR
905-624-9704
info@mississaugafestivalchoir.com
www.mississaugafestivalchoir.com

For more information about the choir, please visit our website.

info@mississaugafestivalchoir.com
www.mississaugafestivalchoir.com

MOOREDALE CONCERTS
Two orchestras, two superb string quartets, two star violinists, two great pianists, one bewitching soprano and a superstar cellist!

Cellist Ofa Harnoy gives her first Canadian recital after a decade-long sabbatical from her meteoric career, with pianist Anton Kuerti. Leading violinist Roman Simovic plays Brahms in his Toronto debut with the Ontario Philharmonic Orchestra and Maestro Marco Parissot at a special Tuesday evening performance at Koerner Hall. Violin virtuoso Dmitri Berlinsky solos with his own spectacular chamber orchestra, Famed Canadian pianist Stéphane Lemelin presents a recital with celebrated Canadian soprano Donna Brown. 2011/12 six-concert subscriptions for “Toronto’s Best Bargain for Great Music!” are only $125/$110, including tickets for the three Mooredale Youth Orchestra concerts.

Five of the featured concerts will also be presented as a one-hour “Music and Truffles” interactive performance for children 5 to 15, each concluding with a chocolate truffle. There is a special concert February 12, 2012, with Anton Kuerti as host. Adults wishing to learn more about music-making are also welcome. All take place at Walter Hall, Sundays at 11:30am, with subscriptions at $50.

416-922-3714 x103
www.mooredaleconcerts.com

MUSIC AT METROPOLITAN
Music at Metropolitan presents a variety of concerts at Metropolitan United Church, featuring Metropolitan’s choir, soloists and guest artists. This season features BachFest—a series of four concerts: “Christmas Oratorio” on November 23, “Jazz Sessions with Bach” on February 4, “Bach and the King of Instruments” on March 16 and a performance of Bach’s Mass in B Minor on Good Friday, April 6. The annual “Hallowe’en Phantoms of the Organ” is on October 28. Co-sponsored with ORGANIX is a piano/organ duo concert on May 11. “Noon at Met” — free recitals featuring the organ and other instrumentalists/vocalists — is held every Thursday at 12:30pm. Our special Christmas events include the “Carols United” carol sing with the Metropolitan Silver Band and organ on December 4 and our “Candlelight Carol Service”
on December 18. Metropolitan houses the largest
concerts of younger Canadian artists.

3) A special opening concert with the Tokyo Quartet

5) Five pianists with something to say, including the inimitable Richard Goode.

6) The Discovery series (tickets just $21.50): three

The Music Gallery's concert season continues until June and comprises five streams: Post-Classical (contemporary classical, electroacoustic, sound art), Pop Avant (leftfield pop, rock, techno), Jazz Avant (jazz and improv), New World (music beyond Western Europe and North America), and the Emergents series (new music pioneers from Toronto and other international new music hubs. Featuring performances by Lee Ranaldo and Leah Singer, Tim Verrett (violinist and occasional concert master with Tafelmusik), violinist Edwin Huizinga, tenor Bud Roach and others. MIO are at 212-1383 Bloor St., W., Toronto.

416-335-9956
musinord@sympatico.ca
www.musiciansordinary.ca

MUSIC GALLERY
Founded in 1976, the Music Gallery is Toronto's centre for presentation and promotion of innovation, experimentation and cross-pollination between audiences, genres and disciplines in all forms of music. David Perlman, publisher of the WholeNote, commissioned for the occasion.

Fabulous at forty! Music Toronto celebrates 40 seasons of great chamber music downtown. We've planned a season celebrating what we do, including performances by string quartets, solo pianists and younger Canadian musicians.

Musicians to attend:
1) An audience serious about music (but not solemn) and casual and friendly at intermission.
2) Praised as “A chamber series with a pedigree” by Time Out London.
3) A special opening concert with the Tokyo Quartet and pianist Markus Groh and a new quartet by Jeffrey Ryan commissioned for the occasion.
4) Six more of the world's best string quartets and ensembles.
5) Five pianists with something to say, including the inimitable Richard Goode.
7) Traditional repertoire: Mozart, Schubert, Schumann, Brahms.

Our prices: top price only $32; students any age just $10, accompanying adult half price; 18 to 35, pay your age (that's up to 40% off).

You can't afford to miss music this good! Jennifer Taylor, artistic director, 416-241-1298
www.nathaniellofficial.com

NATHANIEL DETT CHORALE
The Nathaniel Dett Chorale is a 21-voice SATB professional choir based in Toronto and dedicated to performing Afrocentric music of all genres, including classical, spiritual, gospel, jazz, folk and blues. Founded by artistic director Dr. Brainerd Blyden-Taylor in 1998 and named after internationally-renowned African-Canadian composer R. Nathaniel Dett, the Chorale is Canada's premiere performer of Afrocentric composers and a touchstone for the education of audiences and communities regarding the full spectrum of Afrocentric choral music. The mission of the Chorale is to build bridges of understanding, appreciation and acceptance between communities of people through the medium of music. The Chorale has a three-concert subscription series, tours extensively each season and has released several CDs and DVDs. Membership is by audition.

Alexandra Asher
416-340-7000
alexandra@nathaniellofficial.com
www.nathaniellofficial.com

NATHANIEL DETT YOUTH CHORALE
The Nathaniel Dett Youth Chorale is a training choir that meets on a weekly basis for instruction in Afrocentric history, music theory and vocal ensemble. Each young singer also receives a weekly voice lesson. The Youth Chorale comes together with the Nathaniel Dett Chorale professional ensemble for the annual Youth/Adult concert. A number of chorister/pianists work as soloists and on coaching groups or are involved in all aspects of the Chorale's performances. Singers who graduate from the Training Choir program will have the opportunity to become apprentices with the professional ensemble.

All the instructors for these two initiatives are either board members or current members and alumni of the professional ensemble. Through this unique program we are furthering our mission to build bridges of understanding, appreciation and acceptance through the medium of music.

Karen Scovell
416-340-7000
karen@nathaniellofficial.com
www.nathaniellofficial.com

NEW MUSIC CONCERTS
NMC's 41st season opens September 25 at Glenn Gould Studio with “Secret of the Seven Stars,” an evening of world premieres by Canadian composers Hope Lee, Alice Ho and Andrew Staniland, plus a memorial tribute to the late Ann Southam.

Two events at the Betty Oliphant Theatre follow, the first featuring the Canadian premiere of eminent American composer Charles Wuorinen's massive Percussion Symphony for 24 players along with new music by Canada's Eric Morin and Chris Paul Harman on October 30. The second is an innovative evening with virtuoso trombonist and composer Vinko Globokar on December 11. “Legends,” at Harbourfront's Enwave Theatre on January 29, features new vocal works by Omar Daniel and Jeffrey Ryan and a woodwind and piano quintet with electronics by Thomas Kessler. Prominent Hungarian composer/conductor Peter Eötvös leads a concert of his own works along with music by Zoltán Jeney and Stravinsky's Octet at Glenn Gould Studio on March 10. The season closes April 27 at the intimate Gallery 349 with “Small Is Beautiful,” a recital of Canadian piano works performed by Yoko Hirota.

Robert Atkin, artistic director
David Olds, general manager
416-961-9594
nmc@interlog.com
www.newmusicconcerts.com

NINE SPARROWS ARTS FOUNDATION
Nine Sparrows Arts Foundation marks its 18th anniversary this season under the continuing leadership of artistic director Eric Robertson. Since the inaugural performance of "Hasten to Come Before Winter," Nine Sparrows Arts Foundation has presented a rich variety of concerts for Toronto audiences. In addition to its weekly recital series, Nine Sparrows Arts Foundation has presented international groups such as King’s College Cambridge Choir, Clare College Singers and St. John's College Choir and has featured Canadian artists including John Neville, Erica Goodman, Colin Fox, the True North Brass, the Gryphon Trio, Christine Duncan's Element Choir and percussion ensemble NEXUS.

Nine Sparrows Arts Foundation is a not-for-profit organization dedicated to bringing Toronto audiences the best in inspirational arts programming. It is governed by an elected volunteer board of directors and operates with the assistance of advisors from a variety of backgrounds and professions, including event management, promotions, finance and business.

Nine Sparrows Arts Foundation, in co-operation with Christ Church Deer Park, will begin its 2011/12 season on October 13 with the first recital in its weekly series, "Lunchtime Chamber Music."

E. Burns, president
416-241-1298
9sparrowsarts@gmail.com

NOCTURNES IN THE CITY
Nocturnes in the City began as Nocturnes at Masaryktown two years ago and moved downtown in 2007. This series presents Czech and Slovak artists to Canadians, mainly from the Czech and Slovak communities.

This year, the seven-concert season takes place at the Community Hall of St. Wenceslaus Church, 496 Gladstone Ave. (Bloor and Dufferin subways). Beginning with internationally known pianist Boris Krajňík in September, the season highlights include Iain Scott’s audio-visual presentation of Czech opera, a thrilling performance by mezzo soprano Marta Herman, an interpretation of Czech composers by pianist Jan Novotný and the virtuosity of violinist Ivan Ženátý.

289-234-0264
www.nocturnesinthecity.com
NUMUS CONCERTS
Exciting, challenging, ground-breaking — NUMUS is new music, now. NUMUS invites audiences to explore the bold sounds and ideas of a new generation of composers and performers while celebrating the innovators of the past.

Founded in 1985 by composer Peter Hatch and based in Waterloo, Ontario, NUMUS is one of Canada’s foremost new music organizations, renowned for its electrifying contemporary programming and high standards of artistry. Under the artistic direction of composer Glenn Buhr, NUMUS showcases established and emerging talent from across Canada and the globe.

NUMUS occasionally presents in Toronto. Past Toronto venues have included The Music Room and Glenn Gould Studio. You may find selected NUMUS productions on the CBC website under “concerts on demand.”

Glenn Buhr, artistic director and general manager
Meghan Bancs, director of operations
519-884-3662
info@numus.on.ca
www.numus.on.ca

NYCO SYMPHONY ORCHESTRA
The NYCO Society is dedicated to the performance of classical music in a range of styles, encouraging participation and development within our membership and appreciation and enrichment of classical music for a wide public.

NYCO offers audiences of every age exposure to classical music and musicians of every age varied performance opportunities. The NYCO Symphony Orchestra, under the baton of David Bowser, music director and conductor, offers an affordable four-concert subscription series at St Michael’s College School Centre for the Arts.

In addition to our subscription performances, NYCO performs throughout the city to a diverse audience through outreach and community programs. The NYCO Symphony Orchestra performs in community centres and long-term care facilities, while the NYCO Chamber Players performs an education concert series in schools across Toronto. We believe music is for everyone.

Please visit our website for this year’s programming. 416-628-9195
nyco.on.ca

OFF CENTRE MUSIC SALON
Welcome to Off Centre Music Salon’s 17th season — a year of surprises! Because we know the suspense is killing you, we’ll reveal some plans right away, but we’re keeping the rest up our sleeves. We begin with “Russia in Two Acts,” a programme in which we time-travel between the world of Gershfonkovich (the conforming non-conformist) and that of Tchaikovsky’s Eugene Onegin. Our surprise host will be critically acclaimed Toronto novelist Sheila Heti. The next salon is devoted to our beloved Schubert (in our 17th annual Schubertiad!), master of both the grander-scale contemplative sonata and the intensely concise lied 

offcentremusic.com
www.offcentremusic.com

ONTOARIO PHILHARMONIC
Currently in its 53rd season, the Ontario Philharmonic has established itself as one of the most highly respected professional regional orchestras in Canada. It is under the musical direction of one of Canada’s most brilliant conductors, Marco Parisotto.

The 2011/12 subscription series highlights include Elgar’s Enigma Variations, the Brahms Violin Concerto, Handel’s Messiah, Respighi’s Pines of Rome, Gershwin’s Rhapsody in Blue and a stellar array of world-renowned soloists.

For more information on the concerts, dates, ticket sales and subscriptions, please visit OP’s website.

Marco Parisotto, music director
Monica Anguiano, executive director
905-579-6711
contact@ontariophil.ca
www.ontariophil.ca

ONTOARIO REGISTERED MUSIC TEACHERS ASSOCIATION
ORMTA has branches across Ontario and is part of the CFMTA (Canadian Federation of Music Teachers Association), with parallel branches in other provinces. The Central Toronto branch covers most of what used to be the old city of Toronto. We hold various events throughout the year for our members and guests, and provide support and networking opportunities including workshops on a range of music-related subjects, general membership meetings, student auditions and recitals and teacher performances. Members can also participate in zone, provincial and national events and attend provincial and national conventions. Students of members can participate in a range of competitions for both performing and composing, qualify for a variety of scholarships and play for guest artists in ORMTA-hosted masterclasses. ORMTA teachers are listed in a printed directory and on our website.

416-694-0299
www.ormtatoronto.org

OPERATOREATLIER
Opera Atelier is Canada’s premier baroque opera/ballet company, producing opera, ballet and drama from the 17th and 18th centuries. While drawing upon the aesthetics and ideals of the period, Opera Atelier goes beyond “reconstruction” and infuses each production with an inventive theatricality that resonates with modern audiences. Over the past 25 years, lead by founding artistic directors Marshall Pynkoski and Jeannette Lajeunesse Zingg, Opera Atelier has garnered acclaim for its performances at home as well as in the United States, Europe and Asia. Based in Toronto, Opera Atelier performs at the historic Elgin Theatre in the heart of downtown. The 2011/12 season opens with a brand new period production of Mozart’s outrageous comedy Don Giovanni (October 29 to November 3, 2011), which will also travel to Opera Columbus. The season continues with Lilly’s Armide (April 12 to 23), one of the most enthralling love stories of all time, which is also part of the 2012 Glimmerglass Festival. Both productions feature a spectacular array of Canadian and international singers, Tafelmusik Baroque Orchestra and the artists of Atelier Ballet.

Marshall Pynkoski and Jeannette Lajeunesse Zingg, co-artistic directors
416-703-3767
www.operatelier.com
Tickets: 1-855-622-ARTS (2787)
www.ticketholder.ca

OPERABELCANTOFSOUTHSIMCOE
Opera Belcanto is a mixed-voice group of some 30 chorus members and soloists of all ages, under the direction of Maestro David Varjabed. Our passion for opera, our love of music and our dedication to excellence are what bring us together! Since 2006, Opera Belcanto has brought favorite operatic arias and choruses to audiences throughout York Region and Simcoe County. In 2010 we presented our first staged performance, La Traviata.

Our upcoming performances will be:
October 19 and 21: Cavalleria Rusticana and Pagliacci (double bill).
April 5 and 7: Tosca (Puccini).

Performances will take place at the Richmond Hill Centre for the Performing Arts, 7:30pm. For tickets please see contact information below.

We invite both soloists and community members wishing to audition for the role of Maestro to contact Maestro
Frank Pasian to create a magnificent set.

The second half of Opera York's season is led by artistic director Geoffrey Butler, offering in full production a classic of the Viennese opera repertoire, Strauss' Die Fledermaus.

Opera York continues to provide affordable and accessible lectures, operatic concerts for seniors and educational programming. November 3 and 5, 2011: Puccini's Madama Butterfly, February 26, March 1 and 3, 2012: Strauss' Die Fledermaus (both at Richmond Hill Centre for the Arts).

Box Office: 905-787-8811; rchcentre.ca
info@operayork.com
www.operayork.com

is an annual music festival presenting a series of concerts and educational events throughout the month of May. While individual concerts may feature trumpets, strings, percussion or a choir, the common thread that binds the festival together is always the number one feature: the pipe organ, “King of Instruments.”

ORGANIX 12 (May 7 to June 6) will feature the architecture of great buildings and magnificent organs and performers, including Massimo Nosetti (Italy), Diane Bish (USA) and the winner of the October 2011 Canadian International Organ Competition held in Montreal. ORGANIX is a music festival like any other. 416-571-3680; toll free 1-877-769-5224
www.organixconcerts.ca

ORIANA WOMEN'S CHOIR
ORIANA celebrates its 40th anniversary season this year. This auditioned choir of 30 to 40 singers is known for its musical excellence, its welcoming and supportive atmosphere, its collaborations with many, an exploration of new jazz-flavoured contribution to Canada's choral repertoire. ORIANA has also released five CDs to critical acclaim.

This year we welcome our new artistic director Mitchell Pady. In addition, this season we are re-focusing our commitment to the strength of women's voices in partner with each of the organization for each of our three season concerts. These will be held on Saturdays December 10, March 3 and May 12, 8pm, at Grace Church on-the-Hill. Join us as we feature traditional and modern women's choir music for Christmas, in celebration of International Women's Day and in honour of Mother Earth. Subscriptions are available. Auditions are available for each term; contact us to attend a rehearsal or book an audition. Rehearsals are on Wednesdays from 7:30pm to 9:45pm.

Samantha Clarke, manager
416-467-7673
info@orianachoir.com
www.orianachoir.com

ORPHEUS CHOIR OF TORONTO
Founded in 1964, the 60-voice Orpheus Choir, under artistic director Robert Cooper, takes pride in bringing Toronto audiences innovative choral programming. Our mission “to engage and enthral audiences through performances of rarely heard and newly created choral music” explores a range of styles from classics to jazz, from a cappella miniatures to full orchestral works, all celebrating our “expect something different” motto.

Our 2011/12 season includes the Toronto premiere of I Believe: A Holocaust Oratorio for Today at Roy Thomson Hall; “Christmas with Adrienne” at Koerner Hall, featuring the stellar soprano Adrienne Pieczonka; the premiere of No Mortal Business, a dramatic new work by Alberta composer Allan Bevan; and “Light and Jazzy,” an exploration of new jazz-flavoured scores by György Orbán and Vytautas Miskinis.

Through our successful Sidgwick Scholarship Programme, Orpheus provides invaluable opportunities to aspiring professional singers who gain experience as soloists and section leaders.

Orpheus is a vital and inclusive community of singers meeting Tuesday evenings at Yorkminster Park Baptist Church, 183 Yonge St. Rehearsals are open and we are always pleased to audition new singers.

Robert Cooper, artistic director
Edward Moroney, accompanist
Helen Coxon, manager
416-530-4428
orpheuschoir@sympatico.ca
www.orpheuschoir.com
PAX CHRISTI CHORALE

Pax Christi Chorale, Toronto’s Mennonite Choir, was founded in 1987, inspired by the success of an ad hoc choir assembled for the Toronto celebrations of the 1986 Bicentennial of Mennonites in Canada. Under the inspired artistic direction of Stephanie Martin since 1997, the 90 members include both Mennonites and singers from various faith traditions and cultures. Ms. Martin leads the choir in performances of both a cappella repertoire and masterworks with full orchestra, showcasing both established and emerging soloists. Pax Christi Chorale celebrates its 25th anniversary season in 2011/12 with performances of the Salieri Mass in D Major, Britten’s Saint Nicolas and Elgar’s The Kingdom.

The choir has a choral scholarship program as well as the Pax Christi Chamber Choir and Pax Christ Youth Choir, which is led by Lynn Janes. The choir rehearses on Mondays nights in North York. Concerts take place at Grace Church on-the-Hill and Koerner Hall. Auditions are held in May and August.

Laura Adlers, general manager and auditions
laura.adlers@paxchristichorale.org
Daniel Norman, assistant conductor and auditions
daniel.norman@paxchristichorale.org
www.paxchristichorale.org

PAX CHRISTI YOUTH CHOIR

Pax Christi Youth Choir is Toronto’s newest youth choir, providing young singers aged 14 to 22 with a rich choral education and rewarding performance opportunities, both with Pax Christi Chorale and as an independent youth choir. (See Pax Christi Chorale.)

Led by renowned music educator, conductor and singer Lynn Janes, PCYC choristers will experience music that draws from the best of classical and contemporary musical traditions, in both choral masterworks and smaller, more intimate settings. Highlights of the 2011/12 season will be performances of the Salieri Mass in D Major, Britten’s Saint Nicolas and Elgar’s The Kingdom with Pax Christi Chorale.

The PCYC rehearses on Monday nights in North York and concerts take place at Grace Church on-the-Hill and Koerner Hall. Auditions are held in May and September.

Christine Dulude, general manager and auditions
christine.dulude@paxchristichorale.org
www.paxchristichorale.org

PENTHELIA SINGERS

A vibrant ensemble of women, Penthelia Singers is committed to excellence in performing a culturally diverse and musically sophisticated repertoire spanning the Renaissance to the 21st century. Founded in 1997, the group is named after the ancient Egyptian priestess-musician, Penthelia. Entering its 15th season, the choir has earned a reputation for presenting innovative concerts of four to eight-part choral repertoire in a multitude of languages. Costumes, masks, invented venues and unique programming create an original and engaging concert experience. The choir aims to demonstrate the diversity of choral music and to cross ethnic and cultural boundaries by reaching out to and connecting with their community through music.

Our major concerts for the 2011/12 season will include “Vocal Treasures” (Sunday December 4, 2011, 3pm) and “15th Anniversary Gala” (Sunday June 13, 2012, 7:30pm). Penthelia Singers rehearse Wednesdays from 7:30pm to 9:30pm at Rosedale Presbyterian Church (429 Mt. Pleasant Rd.)

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

PLATINUM CONCERTS INTERNATIONAL

Platinum Concerts International is delighted to present the internationally-renowned, award-winning Kyiv Chamber Choir and conductor Mykola Hobdyč as they return to North America to deliver their unique performances of some of the most beloved Ukrainian Christmas music on their 20th anniversary tour.

This will be the fourth Kyiv Chamber Choir concert tour that PCI, managed by Ernie McCullough and Andrew Witter, has presented.

The skill and passion with which this choir performs the classics works of Ukrainian master composers and the entertaining way they present the favourite Christmas carols of their country with choralography and instruments are unlike anything else in the world of music.

This hidden treasure of Ukrainian music will be presented in Toronto’s Koerner Hall, Waterloo’s First United Church, the Cathedral of St. Catherine in St. Catharines and Ottawa’s Dominion-Chalmers Church, in addition to the choir’s performances in New York, Washington, Philadelphia, Hartford and Rochester. Complete 2011 concert tour information is available at www.platinumconcerts.com.

Christmas with the Kyiv Chamber Choir—a unique choral concert not to be missed.

416-292-3407; Toll-free 1-877-266-2357

QUEEN OF PUDDINGS MUSIC THEATRE

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

Spectacular company successes include Beatrice Chancy by James Rolfe and George Elliott Clarke, the first opera about Canadian slavery; The Midnight Court by Ana Sokolovic and Paul Bentley (based on the famous Irish poem of the same name), which went on tour to Covent Garden in London; and Love Songs, a tour-de-force for solo female singer by Ana Sokolovic which premiered in 2008 and toured internationally. In June 2011 Queen of Puddings premiered Ana Sokolovic’s electrifying new opera for six female singers, Svadba – Wedding to huge critical acclaim. Beckett: Flock I!, premiering in February 2012, in association with Canadian Stage, is a wildly provocative show that juxtaposes Samuel Beckett’s shorter plays with contemporary classical music from outstanding Irish composers inspired by his appreciation for the absurd.

Nathalie Bonjour, artistic producer
416-203-4149
queenofpuddings2@bellnet.ca
www.queenofpuddingsmusictheatre.com

ROY THOMSON HALL

The 2011/12 season welcomes a wide range of internationally-renowned artists and speakers. Season highlights include Renée Fleming, Liza Minnelli, Joan Baez, Compa 1a Flamenco José Porcel, The Priests, Bobby McFerrin, Bob Newhart, a presentation by former U.S. Vice President Al Gore and the inaugural season of National Geographic Live, a series bringing the images and projects of National Geographic to life. The classical music series Virtuoso Performances returns, featuring the Mariinsky Orchestra with conductor Valery Gergiev, a duo vocal recital from Michael Schade and Thomas Quasthoff and a very special evening with Yundi (formerly known as Yundi Li) on the Roy Thomson Hall stage. Roy Thomson Hall introduces “CanadianVoices,” a new series of four vocal recitals at Glenn Gould Studio, each recital featuring one of Canada’s brightest stars (Tyler Duncan, Daniel Okulitch, Julie Boulianne and Layla Claire).

We also celebrate our 15th season of free “Noon Hour Choir and Organ Concerts.” Please check our website (roythomson.com) for details. The Corporation of Massey Hall and Roy Thomson Hall is a registered charitable not-for-profit organization.

Stephen McGrath, 416-593-4822 x218
stephen.mcgrath@rth-mh.com
Box Office: 416-872-4255
www.roythomson.com
www.soundboard.ca
@SoundBoardTO on Twitter and Facebook

ROYAL CANADIAN COLLEGE OF ORGANISTS

The RCCO is Canada’s oldest musicians’ association. Today it represents a nationwide community of professional and amateur organists, church and synagogue musicians, choral conductors and those who share a love for the “King of Instruments.”

The RCCO offers professional examinations annually, circulates its quarterly Organ Canada/Orgue Canada, publishes new compositions (both solo organ and choral) and organizes annual conventions. The Toronto Centre’s 2011/12 programme opens with two Organ Skills workshops (September 17 and November 19). Anyone with keyboard skills and an
interest in the organ will benefit from this introduction to basic organ technique and useful resources. For 2011/12, Scaramella looks back to some of the most beloved and extraordinary music of the Renaissance and Baroque, with its catchy tunes, capricious variation and clever word play. To these we add celestial inspiration, a charming counter tenor and a highly colourful clown. We’d love it if you’d join us!

Scaramella performs at Victoria College Chapel. Tickets are available at the door, or you can order them through the mail by downloading the form from our website.

November 26, 2011, 8pm: “Hitt and Run.”
February 18, 2012, 8pm: “The Angel and the Devil.”
March 7, 2012, 8pm: “Imagine.”
Joëlle Morton, artistic director
416-760-8610
info@scaramella.ca
www.scaramella.ca

SCARBOROUGH CONCERT BAND

The Scarborough Concert Band was founded in 1972 by Paul Dunn and David Bourque. Performance venues for our 2011/12 season will include St. Dunstan of Canterbury Anglican Church, the Master of the United Church, Port Union Community Centre, Scarborough Civic Centre and various seniors’ residences in the Scarborough area.

We are not professional musicians, but rather a growing number (up to 45) that is an eclectic mix of all ages and genders. Our love of music is what brings us together.

If you’re seeking a group of musicians to play with on a regular basis you’ll find the band a satisfying experience. Fees are $100 per year. The ensemble currently has openings for alto clarinet, basset horn, French horn (two), drum set and trombone.

Rehearsals are Wednesday evenings from September to July at Winston Churchill Collegiate in Scarborough. Conductor Denis Mastromonaco has made a significant contribution to the band. The future looks very bright for the SCB, which is a registered charity, is a member of the Canadian Band Association and acknowledges the support of the Trillium Foundation.

Brian Rose, president
905-683-9867
info@scband.ca
www.scband.ca

SCARBOROUGH PHILHARMONIC ORCHESTRA

Now in its third season, Scarborough Philharmonic Orchestra continues to offer innovative programming at affordable prices. A high-quality community and training orchestra with a professional core, we present old favourites and hidden gems of the traditional repertoire alongside engaging new works by Canadian composers.

The Scarborough Philharmonic is led by music director Ronald Royer, who will be joined on the podium by guest conductors Howard Cable, Daniel Swift and Geoffrey Butler. Our concerts showcase soloists from our ranks alongside internationally-renowned performers like American trumpet virtuoso Burnett Dillen. This season we are also proud to feature six emerging soloists through our Young Artist Mentoring Program.

Our 2011/12 six-concert season features two concerts for orchestra (An American in Paris on October 29 and Berlioz’s Symphonie Fantastique on March 31), two with the Toronto Choral Society (“Howard Cable’s Cowboy Christmas” on December 3 and Brahms’ German Requiem on February 25), a chamber orchestra concert (Viwadi’s Four Seasons on May 12), and music for brass quintet (“The Red Brass” on January 21).

416-429-0007
sp@spo.ca
www.spo.ca

SHOW ONE PRODUCTIONS

The Canadian media have called Svetlana Dvoreskaia “an icon in the making” and a “Russian-born superwoman.” For eight years, Dvoreskaia and Show One Productions have brought Canada some of the world’s biggest classical music stars, including operatic luminaries Dmitri Hvorostovsky and Sondra Radvanovsky, Valery Geriev and the Mariinsky Orchestra, the Rotterdam Philharmonic and Yannick Nézet-Séguin and pianists Denis Matsuev and Olga Kern. The 2011/12 Show One season opens October 22 and 23 with the Marinello Syopma Orchestra and Maestro Gergiev playing Tchaikovsky at the New Hall in Montreal and National Arts Centre in Ottawa. February 23, violinist Vladimir Spivakov returns for his sixth Show One visit in a recital with pianist Olga Kern at Koerner Hall. On May 3, celebrating its 20th anniversary, the Moscow Soloists Orchestra comes to Roy Thomson Hall, featuring virtuoso violin and conductor Yuri Bashmet, along with cellist Mischa Maisky. And finally, in a very special project for Show One this year, broadcasting icon Larry King presents his comedy show (November 29) at Roy Thomson Hall and National Arts Centre (November 28).

Svetlana Dvoreskaia, president and producer
416-737-6785
info@showoneproductions.ca
www.ShowOneProductions.ca

SILVERTHORN SYMPHONIC WINDS

Founded in September 2006 and led by music director Andrew Chung, Silverthorn Symphonic Winds (SSW) brings classical and contemporary repertoire for wind ensemble to audiences in Toronto and York Region. The all-volunteer ensemble is characterized by exceptional dedication and a commitment to the highest possible level of performance. The musicians, who are all chosen by audition, range from highly accomplished professional soloists from our own ranks alongside internationally-renowned performers like American trumpet virtuoso Burnett Dillen. This season we are also proud to feature six emerging soloists through our Young Artist Mentoring Program.

Now in its third season, Silverthorn Symphonic Winds continues to offer innovative programming at affordable prices. A high-quality community and training orchestra with a professional core, we present old favourites and hidden gems of the traditional repertoire alongside engaging new works by Canadian composers.

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416-429-0007
sp@spo.ca
www.spo.ca

SINE NOMINE ENSEMBLE FOR MEDIEVAL MUSIC

Sine Nomine is an ensemble of talented, versatile singers and instrumentalists passionate about the music of the Middle Ages and bringing it to life for modern audiences. The group has performed in Toronto and other Ontario centres, as well as Alberta, Quebec, the Maritimes, the eastern USA and England.

This year, Sine Nomine celebrates 20 years of inventive programming, combining vocal and instrumental music from medieval courts and churches with...
readings, drama and liturgical action to provide in- 
sight into the fascinating artistic and intellectual cul- 
ture of the Middle Ages. Concerts will take place on  
Friday December 16, “An Avignon Christmas Mass”;  
Friday February 24, “A Canterbury Pilgrimage” and; 
Friday April 27, “Music of the Spheres,” at Saint  
Thomas’s Church (383 Huron St.) at 8pm.
Sine Nomine has produced three recordings: an  
independent cassette, the CD-ROM The Art of the Chant  
PBS/Jasmine and the CD A Golden Treasury of Mediaeval  
Music Saydisc/AmonRa.
Sine Nomine is ensemble-in-residence at the  
Pontifical Institute of Mediaeval Studies.
Contact: Randall Rosenfeld  
416-638-9445  
Fax: 416-926-7292  
sinemomine@sympatico.ca  
www.pims.ca/amicci/sinemomine.html
●●●●●●

● SINFONIA TORONTO

“A World Class Ensemble” (Germany’s  
Russelheimer Echo), Sinfonia Toronto performs its seven 
“Masterpiece Series” concerts in Glenn Gould Studio. The  
orchestra concertizes in other Ontario centres, 
broadcasts on CBC and performs community outreach 
concerts. Since 2009 Sinfonia Toronto has been the orchestra-in-residence at Barrie’s Colours of Music Festival.
Sinfonia Toronto’s strings perform standing, blending  
each musician’s solostic energy into a brilliant 
ensemble under music director Nurhan Arman. A 
raster of winds and percussion joins the strings for 
chamber orchestra programmes. This fall the orchestra 
will release its third CD on Cambria Records. The 
orchestra has toured Spain (2010) and Germany (2008), 
where its performances were recorded by Hessischer 
Rundfunk for state-wide broadcast.
Soloists for 2011/12 include pianists David Jalbert, 
Lucille Chung, Ratiniminovic and Dmitri Gordin;  
violinists Sarah Cheong and Victor Kuleshove; clari- 
etist James Campbell; and Spanish trumpeter Vicente 
Campos. The orchestra will perform in Barrie and 
Port Hope.
The Toronto Star writes of “a remarkable range of 
colour,” “ample eloquence” and “gripping authority,” 
while La Scena Musicale declared, “Nurhan Arman 
and his orchestra literally conquered us.”
Nurhan Arman, music director and conductor 
Heather MacLean, general manager 
Margaret Chasins, director of operations 
416-499-0403  
sinfoniatoronto@sympatico.ca  
www.sinfoniatoronto.com

● SONY CENTRE FOR THE PERFORMING ARTS

Sony Centre for the Performing Arts, Toronto’s first 
performing arts centre, has played a defining role in 
the cultural life of Toronto for more than 50 years.
Today, the newly renovated Sony Centre is home to 
a roster of national and international artists that 
reflects the diversity and sophistication of 21st-century 
Toronto. In addition, the Sony Centre is dedicated to 
developing Toronto’s younger audiences through 
family programming, workshops targeted towards 
school-aged audiences, an under-10 membership pro-
gram and other community initiatives including an 
international culinary experience. For tickets and/or 
information please call 1-855-872-SONY (7669), visit 
sonycentre.ca or visit the box office at 1 Front Street 
East.

● SOUNDRIGHTS

For almost three decades, Soundstreams has ignited 
audiences with an annual concert series that ranges 
from intimate chamber music events to multi-choral 
spectaculars, operas and eight highly successful inter- 
national festivals. Led by founding artistic director 
Lawrence Cherney, Soundstreams creates and pro-
grams music concerts that weave together globally 
diverse genres, artists and eras. An international cen-
tre for new directions in music, Soundstreams is one of 
the largest and most dynamic organizations of its 
kind anywhere in the world.
Programming focuses on music by living composers, 
with a special emphasis on Canadian composers. 
Soundstreams regularly commissions new works from 
both Canadian and international composers and has 
added over 160 new works to the global reperto-
ire since 1982.

Soundstreams’ community outreach initiatives gen-
erate dynamic encounters among creators, perform-
ers and audiences, and inspire youth in creating the 
future of music. Soundstreams brings visiting com-
posers and musicians to schools for mentorship and 
composition workshops. Students showcase their 
talents in the Young Artist Overture, a mainstage 
performance series presented as part of our perform-
ance series.
Jennifer Green, executive director  
jenjenny@soundstreams.ca  
www.soundstreams.ca

● SOUTHERN ONTARIO CHAPTER OF THE HYMN SOCIETY

Southern Ontario Chapter of the Hymn Society 
(SOCHS) is a growing non-denominational organ- 
ization supporting congregational song and offering 
three events each season in the Barrie, Kitchener-
Waterloo and Pickering triangle. Anyone interest-
ed in hymns and congregational song may join us or 
participate in our activities. John L. Bell and James 
Abbingtion have brought exciting songs to our gather-
ings. Internationally recognized hymn writers Mary 
Louise Bringle, Carl Daw, Michael Hawn and Brian 
Wren have also been guests.

Our fall social at 2:30pm on Sunday October 2, 2011, 
at Islington United Church features tips on supporting 
congregational song. We’ll sing hymns and enjoy 
cookies. On Monday February 13, 2012, at 7:30 pm, 
we’ll host a conversation at Emmanuel College about 
“Hymns and Church Music: Where is it all Going?” 
with young musicians who are students or gradu-
ates of the Master of Sacred Music (MSMus) program at 
Emmanuel College. At our workshop on Saturday 
June 2, 2012, from 9:30am to 3:30pm at Metropolitan 
UC, Gerald Martindale will introduce the art of the
Also for the holiday season: Sing-Along Messiah with "Maestro Handel!" at Massey Hall (December 18).

Tafelmusik continues its three-concert series at George Weston Recital Hall: "Mozart and Friends" (November 8); "Virtuoso Vivaldi!" with Marion Verbruggen, recorder (February 21); and the Chamber Choir’s 30th anniversary concert (March 27).

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Our music director since July 2008, Mark Vuorinen, is one of Canada’s rising choral conductors, with more than ten years of experience. Our 2012/13 season opens with a “Kaffeeemusik” performance of the rich surround-sound sonorities of Ockeghem’s 8-voice motet Des Gratus and his Missa Causisus Toni. At Christmas we’ll thrill you with an evening concert of seasonal motets and carols. In March, the Cardinal Consort will join the choir in a programme spanning street cries and cathedral classics of the Renaissance and the Baroque. To finish our season we return to a TCC mainstay, J.S. Bach. Come to hear Cantata 39, “Break your bread for the hungry,” and contribute to our food drive.

All concerts are held at Christ Church Deer Park, 1570 Yonge St, just north of St. Clair.

Mark Vuorinen, music director
Mary Ella Magill, president
416-763-1695
info@torontochamberchoir.ca
www.torontochamberchoir.ca

TORONTO CHILDREN’S CHORUS

The Toronto Children’s Chorus is celebrating its 3th sea-son under artistic director Elise Bradley, with its “Mystery and Mastery” series. Building on the legacy established by founder Jean Ashworth Bartle, Bradley has developed a program of comprehensive music education for children aged 6 to 17, including sight-singing, ear training and music theory, along with extraordinary musical performances. With a reputation for excellence in education and musicianship, the Toronto Children’s Chorus enhances the development of leadership and life skills in children through the choral art.

The 2012/13 concert season opens following acclaimed performances at the 9th World Symposium on Choral Music in Puerto Madryn, Argentina. As the sole children’s choir and one of only 25 choirs invited to participate, the Chorus reinforced its reputation as one of the finest treble choirs in the world. In addition to its annual outstanding concert series, the Chorus performs as guests with the Toronto Symphony Orchestra and represents Canada on regular world tours. These young ambassadors have performed in such revered venues as the Musikverein, Carnegie Hall, the Kennedy Center and Royal Albert Hall.

Carol Stairs, general information
416-332-4866 x231
www.torontochildrenschorus.com

TORONTO CHORAL SOCIETY

The Toronto Choral Society was founded in 1845 to present concerts and foster the development of the local musical community. Today, under the leadership of artistic director Geoffrey Butler, the 140-voice TCS choir presents great works of the choral repertoire, produces innovative concerts celebrating our city’s rich history and diversity and participates in special community events. The 2012/13 season will include a Remembrance Day concert, “The Larks, Still Bravely Singing,” on November 11; Liszt’s Missa Choralis on December 14; Brahms’ Requiem, a co-production with Scarborough Philharmonic Orchestra, on February 23; and a choral exploration of Toronto’s ghost stories on May 16.

The Toronto Choral Society includes two smaller choirs in addition to the main TCS choir. Street Haven Women’s Choir, drawn from clients of Street Haven at the Crossroads, performs at concerts and community events. Choir Friends, a smaller choir set up in cooperation with the Toronto Crossroads Housing Society, performs on special occasions. Please call or visit our website for information about membership in TCS.

416-410-3509
info@torontochoralsoociety.org
www.torontochoralsoociety.org

TORONTO CLASSICAL SINGERS

The Toronto Classical Singers goes platinum singing timeless treasures for 20 years! In 1992, The Toronto Classical Singers presented its first concert with orchestra, soloists and a dedicated group of eager singers, establishing a tradition that has endured over the past 20 years. Since then, TCS has flourished under the direction of its artistic founder, Jurgen Petrenko. TCS produces three performances each year, enthral-ling audiences with its versatility and tenacity and tackling the works of composers who have earned a place in music history for both their notorious lives and their wonderful music. Come join us as we cele-brate our milestone with these timeless treasures: highlights of Bach’s Christmas Oratorio on December 4, Vivid’s Gloria and Schubert’s Mass in G Major on March 4 and Verdi’s Requiem on May 6. Concerts are held at 4pm in the relaxed and informal setting of Christ Church Deer Park (wheelchair accessible). Rehearsals are held on Mondays, 7:30pm to 9:30pm. The Toronto Classical Singers’ Season tickets $80/$65 and singles $30/$25.

416-443-1490
members@torontoclassicalsingers.ca
www.torontoclassicalsingers.ca

TORONTO CONSORT

One of Canada’s premier period music ensembles, the Toronto Consort breathes life into the music of the Middle Ages, Renaissance and early Baroque. Founded in 1972, the Consort presents an annual subscription series at Trinity-St. Paul’s Centre in downtown Toronto. The Consort has toured extensively and has recorded 11 CDs as well as music for film and television, including the hit television series The Tudors and The Borgias.

Artistic director David Fallis has programmed a treasure trove of music for 2012/13: “Venetian Splendour” (October 21 and 22), “A Spanish Christmas” (December 9, 10 and 11), “English Tenor Charles Daniels in Recital” (January 27 and 28), “A Musical Bestiary” (March 23 and 24) and “The Original Carmina Burana” (April 27, 28 and 29). For tickets and information visit our website and follow us on Facebook for updates.

Returning this season: “Sunday Sampler”—2 concerts at 3:30 pm. This sampler series consists of “A Spanish Christmas” on December 11 and “A Spanish Christmas” on April 29.

David Fallis, artistic director and general manager
416-966-1045
Box office: 416-964-6337
www.torontocconsort.org

TORONTO HELICONIAN CLUB

The Toronto Heliconian Club was founded in 1909 to give women in the arts and letters an opportunity to meet socially and intellectually. It continues to hold to its original purpose while responding to the changes of contemporary life.

To mark its centennial in 2009, the Toronto Heliconian Club instituted a series of concerts featuring singers, pianists and other instrumentalists drawn from the club’s professional musicians and from across Canada. Reflecting the multidisciplinary nature of the club, select concerts highlighted visual and literary artists. The series flourished and continues, with the final concerts of 2013 being held on September 23 and October 28. Please contact the club for details about the 2012 series beginning in January.

Heliconian Hall, the club’s visual and acoustic gem dating from 1873, is available to rent for recitals and corporate events at reasonable rates. Recently the concert hall’s seven foot Steinway “B” was completely rebuilt and new state-of-the-art stage and house lighting was installed.

Emma Walker
416-922-3618
rentals@heliconianclub.org
General Information info@heliconianclub.org
www.heliconianclub.org

TORONTO JEWISH FOLK CHORUS

The Toronto Jewish Folk Choir offers an opportunity to sing beloved Yiddish songs and music of the Jewish people in other languages. You don’t need to be Jewish—just enjoy singing with a friendly group from around the world! Canada’s longest continu-ing Jewish choir aims to preserve and maintain our secular heritage and experience while also enhancing contemporary Jewish culture through newer works by Jewish Canadian composers and arrangers. Last season concluded with a performance to an enthusiastic crowd at Montreal’s International Festival of Yiddish Theatre.

This season’s line-up includes a concert commemorating our late long-time leader Ben Shek, intergenerational and Chanukah concerts and the
annual commemoration of the Warsaw Ghetto Uprising. Highlighting the 86th annual spring concert is a suite by Milton Barnes for choir and klezmer band, marking the late composer’s 80th birthday and honouring the memory of Myrna Levine, who commissioned the piece for us. Musical selections will also celebrate one of the greatest Yiddish songwriters, Mordechai Gebirtig (1877-1942). Rehearsals are Wednesdays, 7:30pm to 10pm at the Winchevsky Centre, 355 Cranbrooke Ave. (Bathurst-Lawrence).

Alissa Lebow, music director
Lisa Zemelman, accompanist
905-669-5906
folkichoir@hotmail.com
www.winchevskycentre.org/institutions/choir.html

TORONTO MASQUE THEATRE
Praised for high standards and an inclusive atmosphere, Toronto Masque Theatre has a mission to bring centuries-old performing arts forms of the masque alive. The TMC performs over 20 concerts annually. TMC multimedia performances combining theatre, music and dance from the Renaissance to the present. Past highlights include commissions of five new works (by Abigail Richardson, Omar Daniel, James Rolle and Dean Barry), a critically acclaimed cycle of Henry Purcell; and a summer theatre work, “A Mollycoddle, Celebration,” “Masques of War,” and “Commediali!”

Our eighth season includes the Toronto premiere of John Beckwith’s detective opera Crazy to Kill, with Kimberly Barber and Doug MacNaughton; a “Masque of Love,” featuring Patricia O’Callaghan singing Omar Daniel’s Neuda Canzones; and “Convent of Pleasure,” a 17th century extravaganza of theatre, ballet and music, featuring works by Monteverdi, Luigi Rossi and playwright Margaret Cavendish.

Smaller TMT readings, lectures and concerts will be presented throughout the year. “Beckwith & Co. have the right idea and the right attitude, thinking not only of the past, but of the present and future.”—John Terauds, Toronto Star.

Larry Beckwith, artistic director
Vivian Moens, managing director
Derek Boyes and Marie-Nathalie Lacoursiere, artistic associates
416-410-4561
admin@torontomasquetheatre.ca
www.torontomasquetheatre.com

TORONTO MENDELSSOHN CHOIR
Grand symphonic sound has been the trademark of the Toronto Mendelssohn Choir, Canada’s world-renowned large vocal ensemble, for over 100 years. TMC concerts offer audiences authentic interpretation of some of the greatest sacred and secular music ever composed. The 150-voice choir includes a professional core of 20 from the Elora Festival Singers, along with the non-auditioned choruses. TMC’s education and outreach programs in Toronto and the GTA include workshops for anyone who loves to sing.

Noel Edison, artistic director and conductor
416-598-0422
manager@tmchoir.org
www.tmchoir.org

TORONTO OPERA OPERETTA THEATRE
Founded in 1985 by general director Guillermo Silva-Marin, TOT is a vibrant company with a mandate to produce classical operettas featuring professional Canadian artists of exceptional talent.

Our 2011/12 season begins October 27 with a “Zarzuela Gold” benefit concert. Imre Kálám’s Belshazzar’s Feast and David Ludwig, with conductor Robert Cooper, April 24 to 29. All productions are staged by director Leslie Ann Bradley, Marion Newman, Keith Savage and Dean Burry), a critically acclaimed cycle of Henry Purcell, with an educational component called “Exposed: Unveiling Great Music.”

Special events include the President’s Reception (October 23), TOT’s New Year’s Eve Gala Party at the HotHouse Café and a “Musical Journey” dinner, concert and dance at the Marriott Hotel (April 7). All performances are at the St. Lawrence Centre for the Arts.

Some restrictions apply. For information about participation).

Singing Studio offers many ways to improve and develop your voice and singing skills. Interested in professional or hobby singing, the TSS offers a variety of programs for anyone who loves to sing, including an impressive lineup of guest artists and repertoire. This amazing 90th season features performances by Yo-Yo Ma, Itzhak Perlman, Barbara Hannigan, James Ehnes, Evgeny Kissin, a two-week residency with Lang Lang and more of today’s biggest classical stars. The TSS maintains a professional core of 20 from the Elora Festival Singers, along with the non-auditioned chorus. TMC’s education and outreach programs aim to be fresh and vibrant, so please join us for the concerts and welcome our new Maestro! 647-439-8787

www.torontophilharmonia.com

TORONTO SYMPHONY ORCHESTRA
The 2011/12 season offers big concerts and bold experiences for audiences to treasure. Join us for the Toronto Symphony Orchestra’s 80th birthday and star-studded concert season. Canada’s premiere symphonic ensemble, the Toronto Symphony Orchestra presents its concert season in the visually stunning and acoustically superb Roy Thomson Hall.

Under the artistic leadership of music director Peter Oundjian, the TSO performs over 100 concerts featuring an impressive lineup of guest artists and repertoire. This amazing 90th season features performances by Yo-Yo Ma, Itzhak Perlman, Barbara Hannigan, James Ehnes, Evgeny Kissin, a two-week residency with Lang Lang and more of today’s biggest classical stars. The TSS maintains a professional core of 20 from the Elora Festival Singers, along with the non-auditioned chorus. TMC’s education and outreach programs aim to be fresh and vibrant, so please join us for the concerts and welcome our new Maestro! 647-439-8787

The Toronto Singing Studio has locations downtown and in midtown. For more information, visit the TSS website.

Linda Eymar, director
416-455-9238
linda@theontarionsingingstudio.ca
www.theontarionsingingstudio.ca

TOYICHI INTERNATIONAL PROJECTS
Toyich International Projects is a non-profit charitable organization devoted to developing the skills, professional training and musical education of music students, performers, mature amateur musicians and music teachers by providing them with opportunities to develop and present their talents nationally and internationally.

Our acclaimed Monster Concerts (piano orchestras) have showcased many talented performers over the years and have been featured on radio, television and print media in Canada and Europe. TIP’s mandate is inclusive and we provide and support professional training on an ongoing basis to musicians of all ages in the form of coaching, master classes and performance practice (contact Boyanna Toyich for information about participation).

In collaboration with the University of Toronto’s Faculty of Music, TIP is proud to present its
TRILLIUM BRASS QUINTET

The TRILLIUM BRASS QUINTET (Brendan Cassidy and Scott Harrison, trumpets; Christine Passmore, horn; Cathy Stone, trombone; and Courtney Lambert, tuba) is a versatile and professional chamber ensemble. Formed in 1996, TBQ has performed throughout Ontario, including recital appearances at the Gananoque Grass Festival, Kincardine Summer Music Festival, Toronto International Chamber Music Festival and as featured guests with the Sault Ste. Marie Symphony. The quintet has collaborated with, among others, Exultate Chamber Singers, Pax Christi Chorale and Cantantes Women’s Chamber Choir. TBQ maintains a strong commitment to education with a busy schedule of educational concerts through Prologue to the Performing Arts.

By commissioning new works as well as transcribing music from many styles and eras, TBQ has developed a sophisticated and dynamic stage presentation.

TBQ’s recordings include their debut CD, Revecy, and Seasons of the Spirit (with the Pax Christi Chorale). Please visit our website for audio and video samples and for more information about this unique ensemble.

Scott Harrison
www.trilliumbrass.com

● UNIVERSITY OF TORONTO FACULTY OF MUSIC

The Faculty of Music at the University of Toronto is one of the world’s top universities, the Faculty of Music is home to a diverse and dynamic community of scholars, performers, composers and educators. With superb educators in every area of music study and dozens of areas of specialization in our degree and diploma programs, we offer an education that is both broad and deep. Our students and alumni have garnered such awards as Prix Italia, the Peabody, JUNO and National Jazz Awards, and occupy prominent positions with such ensembles as the Toronto Symphony, Cleveland Orchestra, Boston Symphony and the Berlin Philharmonic.

The Faculty of Music’s annual concert season features students, faculty and guests in over 100 public concerts, lectures and masterclasses. This year’s featured guests include conductor Sir Andrew Davis, composers Anders Hillborg and Paul Hoffert, violinist Lara St. John, vocalist Aprile Millo, Simón Bolívar String Quartet, and the Canadian Brass, among many others.

Dr. Don McLean, dean
Box Office: 416-408-0208
www.music.utoronto.ca

● UNIVERSITY SETTLEMENT MUSIC & ARTS SCHOOL

The University Settlement Music and Arts School has been providing quality, affordable music lessons and group classes for 90 years in downtown Toronto. We believe that the arts are a right, not a privilege, and we offer music and arts programmes to everyone, regardless of age, ethnicity, perceived talent, disability or ability to pay. Individual lessons are available from a faculty of highly qualified professionals on a wide variety of instruments, in voice and in theory. Group activities include Children’s Choir, Community Choir, Chamber Music, Ear Training for Kids and Adults, Drumming Circle, RCM Rudiments and Harmony classes, Dance (jazz, tap and ballet) and Computer Music.

Lesson fees are modest and we offer subsidies to low-income families who qualify. Scholarships, practice facilities and instrument rentals are also available. Regular student recitals offer excellent performance opportunities in a family environment. We also present faculty concerts, special events with special guests and workshops.

For specific information, call the office Monday 9:30am to 4:30pm, Tuesday to Friday 9:30am to 7:30pm and Saturday 11:00am to 3:00pm. (Hours are occasionally subject to change.)

Anne Yardley, director
Michelle Simmons, programme assistant
416-596-4444 x241 or x244
ann.yardley@universitysettlement.ca

● VESNIVKA CHOIR

The Upper Canada Choristers is a mixed voice community choir in Toronto committed to musical excellence, community service and collaboration with both local and international choirs. The choir’s diversity is reflected in its wide range of repertoire and the variety of its guest artists. Cantemos is the auditioned Latin chamber ensemble of the Choristers. Founding artistic director and conductor Laurie Evan Fraser and accompanist and associate conductor Nicole Bellamy provide the professional musical leadership for this vibrant organization.

The choir performs two programmes annually in a variety of community venues.

Our 2011/12 season opens with “Wintertide,” a concert on December 9, 2011, at Grace Church on-the-Hill, featuring the North American premiere of Stella Natalis by Karl Jenkins. Our spring concert on May 4, 2011, at Grace Church is “Sanctus.” The programme features Requiem by Gabriel Fauré and Missa Sine Nominine by César Alexandre Carillo. Special guests include choirs from Swansea Public School under the direction of Catherine West.

Laurie Evan Fraser, conductor and artistic director
416-767-2197
nykola@vesnivka.com
www.vesnivka.com

● VIA SALZBURG

Since its inception in 1999, by artistic director and internationally acclaimed violinist Mayumi Seiler, the Via Salzburg Chamber Ensemble continues to present high-calibre chamber music concerts with an emphasis on strings. The orchestra consists of 12 core members and boasts some of Toronto’s top professional musicians and finest emerging talent in a group that plays to consistent critical acclaim. From the blending of art forms to the addition of prestigious musicians from diverse genres of world music, the Via Salzburg concert experience is unparalleled.

With its 13th season, Via Salzburg returns to the very heart of the chamber music experience by embracing the intimacy of the string quartet as our core ensemble at our beautiful new venue – Rosedale United Church. We will continue to bring you innovative concerts, special guest artists and a healthy dose of excellent music from both Canada and around the world, as
we infuse the familiar with the new and move both the ensemble and our audience into exciting and sometimes challenging musical waters.

416-972-9193
info@visalsalzburg.com
www.visalsalzburg.com

VICTORIA SCHOLARS MEN’S CHORAL ENSEMBLE

The namesake of the Victoria Scholars, Tomás Luis de Victoria, was an outstanding renaissance composer whose music is renowned for its spirituality and emotional expressiveness. The Victoria Scholars bring the clarity and balance of sound so characteristic of renaissance music to all their repertoire, encompassing medieval plainchant, works from the baroque, classical, romantic, and contemporary eras and newly-commissioned works.

Past winners of the Healey Willan Grand Prize in the CBC Radio National Competition for Amateur Choirs, the Victoria Scholars have performed with many excellent choral organizations (including the Toronto Symphony Orchestra and the Kivin Chamber Choir) and vocal soloists (including Michael Schade, Russell Braun, Sondra Radvanovsky and Norine Burgess). They have toured nationally and internationally, have three widely acclaimed recordings, and are heard regularly on CBC Radio 2 and Classical 96.3 FM.

The 2012/13 concert series includes “Solace — Songs of Remembrance and Peace” (November 6), “Natus est nobis” (December 16 and 18), “The Romantic Gentleman” (March 4), and “Sea Fever” (June 3 and 10).

We welcome interested singers at our auditions every September and January.

Jerzy Cichocki, music director
416-761-7776
info@victoriascholars.ca
www.victoriascholars.ca

VILLAGE VOICES

Village Voices is a not-for-profit, adult mixed-voice community choir of about 70 voices, now in its 23rd season. Under the direction of Joan Andrews, the choir provides fellowship for its members and produces a high standard of achievement in all types and eras of choral music: classical, sacred and secular. Rehearsals are on Wednesday nights in Unionville.

Village Voices raises its artistic level and expands its repertoire through vocal workshops and by including professional guest soloists and instrumentalists. The choir performs at various venues in Markham and the surrounding area. It continues to honour its commitment to the community by entertaining at local retirement and group homes.

Village Voices will perform its annual Christmas concert on November 26 and Handel’s Messiah on December 13 as guests of the Kindred Spirits Orchestra. The spring concert on May 12 will honour more than 700 years of British music. Performances take place in Markham.

Joan Andrews, conductor and artistic director
Gerald Lee, accompanist
Marg Clark, membership information
416-761-4545
www.villagevoices.ca

VISUAL & PERFORMING ARTS NEWMARKET

Visual and Performing Arts Newmarket was organized in 1988 with the aim of bringing together arts lovers and campaigning for a performing arts facility. In 1997, VPAN was able to take advantage of a new state-of-the-art theatre in Newmarket and created “Three For The Show,” a three-concert series of classical music on Sunday afternoons during the winter months. Most recent artists appearing include Janina Paikowski, the Gryphon Trio, Joel Quarrington, Rivka Golani, André Laplante, Quartetto Gelato, Toronto Children’s Chorus, Elmer Iseler Singers and the Bach Children’s Choir.

Eleven years ago, VPAN added a popular fourth concert, “Young Artists’ Showcase.” In 2012/13 VPAN celebrates its 13th season by presenting The Zodiac Trio (violin, clarinet, piano) on October 30, 2011, Pentaedre Wind Quintet on March 4, 2012, and soprano/com- edienne Mary Lou Fallis on April 1, 2012.

All concerts take place Sundays at 2pm at the Newmarket Theatre, 505 Pickering Cres. Subscription tickets are $66 (adults), $58 (seniors) and $24 (stu- dents). Single tickets can be purchased by calling the theatre box office or online. See contact information below.

Judy Craig 905-895-8713
Box Office 905-895-5122
www.newmarketetheatre.ca
art_judy@rcogers.com
www.vpan.ca

VIVA! YOUTH SINGERS OF TORONTO

Leading innovators in choral education, VIVA! Youth Singers of Toronto is a vibrant choral organization for children and youth aged 4 to 25. 2012/13 marks VIVA’s 12th season as a downtown, non-profit group of choirs whose mission is to provide children and youth with artistically excellent musical opportunities in a supportive, inclusive environment. Founded by Carol Woodward Ratzlaff in response to widespread cuts to school arts programmes, VIVA!’s diverse pro- gramming features age-appropriate choral training through weekly instruction in vocal technique, regular private vocal instruction and comprehensive theory. Through a valuable mentoring program, young singers learn from university and high school stu- dents. VIVA!’s unique Inclusion Program provides specialized support for youth with disabilities in all choirs. Our 2012/13 season includes performances with the National Ballet of Canada’s Nutcracker throughout December, “Carols by Candlelight” at Trinity– St. Paul’s on December 18, our annual gala featuring Adrienne Pieczonka on April 11, 2012, a concert in- spired by the muses on June 3, 2012, and the “Greece Tour Farewell Concert” on June 26, 2012.

416-768-8492
www.vivayouthsingers.com

WINDERMERE STRING QUARTET

The Windermere String Quartet was formed in the spring of 2005 to perform the music of Mozart, Haydn, Beethoven, Schubert and their contemporaries on period instruments. Violinists Rona Goldensher and Elizabeth Loewen Andrews, violinist Anthony Rapoport and violist Anthony Rapoport share a wealth of experience in baroque and classical styles. Individually, they have been acclaimed for their performances with such groups as Sinfonia Toronto, Talisker Players and the klezmer ensemble HuTsaTsa.

The quartet’s first CD, The Golden Age of String Quartets, is to be released during the 2012/13 season. The Windermere String Quartet Concert Series was founded in 2006. In addition to the quartet’s core classical repertoire, the series occasionally features newly commissioned works. Concerts take place in the baroque and intimate atmosphere of St. Olave’s Anglican Church in Toronto’s west end and have been recorded for broadcast by CBC Radio. The quartet has also performed at Toronto’s Academy Concert Series, the Toronto Music Garden, Nuit Blanche, Musically Speaking, Stratford Chamber Music, The Lake MacDonald Music Centre and Music at Port Millford.

416-769-0952
info@windermerestringquartet.com
www.windermerestringquartet.com

WOMEN’S MUSICAL CLUB OF TORONTO

Through its “Music in the Afternoon” concert series, the 113-year-old Women’s Musical Club of Toronto presents chamber music concerts featuring musicians on the threshold of international recognition as well as established artists and ensembles.

Concerts are held Thursday afternoons (one Wednesday and four Thursdays for the 114th season) at 1:30pm at Walter Hall, Edward Johnson Building, 80 Queen’s Park.

Artists for the 114th (2012/13) season are: Weilerstein Trio and Barry Shiffman, viola (Wednesday September 28); Robert Atkin, flute, Simon Fryer, cello, and Vilde Dalajant, piano (Wednesday October 5); Pierre-Andrécher, baritone (Wednesday October 12); Joel Quarrington, violin, and Mikhail Otsuki, piano (Wednesday October 19); and Daniil Trifonov, piano (Thursday October 26).

www.wmct.on.ca
www.wmct.on.ca

YORK UNIVERSITY DEPARTMENT OF MUSIC

York’s Department of Music showcases its resident talent in more than 100 public events each year. An annual highlight is the Faculty Concert Series, this year featuring percussionist Trichy Sankaran, sopranos Janet Obermeyer, violinist Jacques Israelievitch, pianist Christina Petrowska Quilico and improv pianist Casey Sokol. Classical chamber concerts and performances by the York U Chamber Ensemble are offered alongside cutting-edge electro-acoustic explorations and original works by student composers. The annual world music festival celebrates diverse global traditions, from Caribbean and Middle Eastern music to West African drums, flamenco guitar and Chinese orchestra. Each term concludes with performances by the York U Symphony Orchestra, Gospel Choir and Wind Symphony, and a four-day jazz festival featuring small ensembles, jazz choirs and jazz orchestra. Professional masterclasses are open to observers.

The monthly “Chill & Play” series offer free lunchtime performances, often featuring guest artists. Other concerts are held weekday evenings and occasional weekends. Performances take place in the Tribute Communities Recital Hall or the informal setting of the Martin Family Lounge in the Accadale East Building at York’s Keele campus.

Dr. Louise Wronen, chair
William Thomas, associate chair
Dr. Lisette Canto, graduate program director
Judy Karac, events and promotions coordinator
music@yorku.ca
416-736-5186
Box Office: 416-736-8588; www.yorku.ca/perform

www.yorku.ca/finearts/music