COMPOSER JULIET PALMER

New Music for an

OLD TALE
Handel Hercules at Koerner Hall

Directed by
JEANNE LAMON
Stage Direction by
MARSHALL PYNKOSKI
Choreographed by
JEANNETTE LAJEUNESSE ZINGG
Lighting design by
RAHA JAVANFAR

Thurs Jan 19, Fri Jan 20,
Sat Jan 21 at 8pm
Sun Jan 22 at 3:30pm
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In This Issue

CAROLINE, OR CHANGE
page 22

HERR HANDEL HIMSELF
page 18

DECEMBER’S CHILD
page 72
For Openers / David Perlman

Last to Bed

Faithful fans of my little column both know that from time to time I go into a rant here about how this is the one remaining piece of copy preventing the issue from going to press, and how much I hate being the one responsible for the magazine not going to bed. (Or as a slight variation, a rant about how much I hate the fact that it’s the magazine that’s preventing me from going to bed.)

So now that’s over with, instead, a late night end-of-year toast to the best damned staff a publisher could ever wish for, and an acknowledgment of the fact that it’s only because each and everyone of you, at one time or another is “the last to bed,” that this little beauty ever gets to press.

A toast, I say, to the hard-working people:
... who work all night to rebuild the server when it crashes mid-cycle;
... who stay through blizzards to make sure the 65 listings that come in after deadline still get into the magazine even though we could just shrug and leave them out;
... who come up with a fantastic extra five hundred words at three am because a certain boneheaded editor in chief puts the same article in on two different pages;
... who stay long past midnight rejigging the routes for our thirty drivers because aforesaid boneheaded e.i.c./publisher gets the production schedule so terribly wrong even though he’s done it 174 times;
... who work half the night on the ad tracking sheet because they’ve spent all day hand-holding someone who’s never made an ad before through the process of making one;
... who right now sits patiently waiting for this last piece of copy, to make one last beautiful page;
... so our loyal printer can get in his car at two am and pick up page proofs;
... so we can still make our deadline in spite of the fact that the publisher was so busy toasting his staff that he forgot what he was trying to say, and sat staring at the computer screen for half an hour after writing this sentence, thereby nearly undoing all the hard work of the afore-mentioned best damned staff a publisher could ever wish for.

So, what else?

Oh yes, in case you haven’t noticed, dear readers, this is OUR DOUBLE ISSUE.

Do NOT phone me on January 2 to yell at me because The WholeNote has not arrived at your library. I will yell at you for demonstrating that you do not read my editorials.

To all, may music move you in many ways as you make your way through the joys and pains of the season.

To those who make the music, thereby giving us a reason for doing what we do, long may you prosper (or alternatively, may you prosper before long).

And now, to bed.

—David Perlman, publisher@thewholenote.com
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Like an Old Tale: An East Scarborough Retelling of The Winter’s Tale by William Shakespeare, (to give it its full title) is the latest chapter in Jumbies Theatre’s decade-long journey “to expand where art happens and who gets to be part of it.” Under the artistic direction of Ruth Howard, Jumbies undertakes multi-year residencies in a community, uncovering its stories and creating opportunities for the people of the community in question to turn those stories into art. “Every Jumbies community residency culminates with a large-scale production, one that melds original music, visual arts, dance, puppetry and projections into a vast theatrical realm.”

For Jumbies, unlike for some, “it’s not just a peripheral educational or community outreach programme,” says Howard. “One needs to be wholehearted and integrative about it. It takes time, forming alliances and partnerships in the community and across sectors, listening and learning, making mistakes, looking foolish, creating something glorious that awakens a shared desire for more, bringing in the best and most interesting artists available.”

Enter Juliet Palmer.

“I’ve known and admired Ruth Howard’s work with Jumbies for years,” says Palmer, valiantly shaking off the jet-lag of a flight back from Wellington, New Zealand, where she is engaged in a one year composer residency, her first extended creative re-engagement with the country of her birth since 2002. “From her side, Ruth has long been wanting me to compose the music for a project. This time round, the stars aligned, the timing was right and I said yes. The conversation about this project started at the beginning of 2010 and I started to work with Jumbies in January of this year. We had a workshop of key scenes in June at the Cedar Ridge Creative Centre in Scarborough before I headed to New Zealand.”

Looking at Palmer’s musical credits and interests, it’s not hard to see why Howard would have hoped for “the stars to align” in this way. And Palmer’s description of why the project pushes her artistic buttons makes it easy to understand why it has been, and continues to be for her, a project worth incurring jet-lag for.

“My work is often anchored in different vocal expressions—opera, choral, soundscape” Palmer says. “Here I am creating a world which makes room for different cultural traditions, including Carnatic, First Nations opera, and which allows for improvisation within a clear structure. Some moments are more installation-like, while others are clearly operatic and driven by the vocal line. There is also the powerful realm of the spoken word, performed by both professional actors and community members. When we stumbled through the outline of the piece back in the summer, I was struck by the compelling voices of young children and seniors speaking passages from Shakespeare’s The Winter’s Tale, the text which is the bedrock of the show.”

“Bedrock” is not an exaggeration. Howard’s commitment to the core text is striking. “Yes, it’s an adaptation” she says, “but the words are all Shakespeare’s. From my perspective, there’s no point doing Shakespeare without using the words.”

It took almost two years of Jumbies work on the ground in the community before Palmer came into the picture. “It was a process of reducing the text,” says Howard, “keeping my favourite passages and those that related to our thematic focus, then working with these same passages and themes in the community over a couple of years. Then I gave the reduced text to Juliet and she had freedom to pick and play within it, and then we worked back and forth with it, being quite precise about which words were cut or kept, as she composed the music. The overall script for Like An Old Tale also includes some text generated in the community — and this is, on a couple of occasions, spoken into or over Juliet’s music. These sections were conceived of by me and generated and edited collaboratively by me, our core artists and many community members.”

“One of the biggest challenges for me,” says Palmer “was composing music for amateurs. How do I create something which still feels like my own music, but can be sung by people who can’t necessarily read conventional notation? Also, how does the way music is passed along shape the result?”

Having solved that, the other half of the challenge was turning it into a score for double bass, assorted clarinets, violin, mrdangam and percussion, as well as opera singers Neema Bickersteth and Doug MacNaughton, while integrating traditional Tamil singing (Sharada K. Eswar) and First Nations elements (Rosary MacNaughton, while integrating traditional Tamil singing (Sharada K. Eswar) and First Nations elements (Rosary Spence, who has created her own original traditional-style songs) into the show’s soundscape.

“It’s a treat to work with Neema again and Doug for the first time. They are both fantastic singers and have the perfect temperament to work on a large scale, multi-community performance,” says Palmer.

The connection with soprano Neema Bickersteth is an interesting one. It goes back to Stitch, Palmer and librettist Anna Chatterton’s three woman chamber opera for urbanvessel that was one of highlights of the 2008 season.

“A rogue brace of creative spirits cuts through the couture and sweeps
us straight into a sewing sweatshop in "Stitch" wrote John Terauds for the Toronto Star. "Billed as 'an a cappella opera for three women and three sewing machines,’ it crosses so many genres as to be in a category of its own… Imagine an opera presented outside a theatre, without a stage or orchestra. It doesn’t seem like opera at all—until you realise how much a librettist, composer and three vocalists can accomplish with the simplest of means. That’s an art.”

As for Douglas MacNaughton, fresh off a leading role in last month’s Toronto Masque Theatre remount of the John Beckwith/James Reaney musical Crazy to Kill at Harbourfront’s EnWave Theatre, he’s ready to go. “Go figure,” he says. “Two shows back to back providing voices for puppets. This is great.” (He’s not kidding, either. As more than one opera singer has found, being free to throw one’s disembodied voice into a space can be tremendously liberating.)

So at this point, is Palmer’s work as composer winding down? “Most of it is done,” she says “but I’m still refining some dramatic moments in response to Penny Couchie’s choreography and Varrick Grimes’ staging.”

But if the bulk of the heavy lifting is over for Palmer, the big final push, so characteristic of Jumbies projects, was just beginning as of the second last week of November. That was when they moved into the decidedly unconventional venue for the show’s December 8 to 18 run, the former TVO studios at Pharmacy and Eglinton. Part of the front of the building is, fittingly, a gospel church, but the back, where the show will happen, is a massive soundstage, being used for the very first time in a live production of this kind.

With the orchestra tucked back in a corner next to the curved cyclo-rama (which provided a surprisingly springy soundboard), the space seems improbably huge and impossible to fill, until one sees the visionary shape of the show unfolding. It consists of many circles of chairs with backdrops inspired by each of the prominent East Scarborough sites where Jumbies has been making art with community participants for the past four years.

“In our version of the world of Shakespeare’s Winter's Tale,” explains Jumbies managing director Keith McNair, “there are many realms, all ruled over by the not-so-good King Leontes.” While the larger tale plays itself out in opera, dance, puppetry and visual imagery, within each individual realm, a storyteller will be there for whomever joins that circle. Each will tell the story of the jealous overlord Leontes from the perspective of that realm, and with all the variation one might expect from eight or ten distinct realms each with its own customs.

McNair takes me to a table at the far end of the soundstage, covered with little groups of miniatures, each group made of different materials—wool, wood, paper, clay… “These are the individual storytellers’ props,” he says, “corresponding to the different community centres we worked in during the four years of the project. So each individual community storyteller will have the puppet and doll miniatures of the show’s characters, created during the four year Jumbies residency in that particular community centre.” And they are indeed all unique, all as different as the micro-environments of this most diverse of all communities in the GTA that we like to dismiss as “Scarberia.”

Although the project and show grew out of a Scarborough residency, they also include, by extension, cultural contingents from all across Toronto, as well from Nipissing First Nation (near North Bay) and from Vancouver’s Downtown Eastside. The show is a fusion of multiple cultural forms (Tamil, First Nations, contemporary Western new music and dance) and celebrates a broad spectrum of ability and experience (from novice to virtuosic) in a professionally produced production. “Within our vast cultural pool of participants,” the Jumbies press release proclaims, “our involved community members speak...
Arabic, Bengali, Cantonese, Czech, English, Estonian, French, Gujarati, Hindi, Italian, Malay, Mandarin, Portuguese, Punjabi, Romanian, Russian, Spanish, Tagalog, Tamil, Urdu, Vietnamese.”

“By effectively asking every audience member to help tell the story, in at least some small part, one crucial goal is to blur the traditional line between audience member, participant and artist” says Ruth Howard. “In that sense, everyone who attends becomes part of the event.”

Inspired by the people and places of East Scarborough, Like an Old Tale promises a multi-disciplinary and multicomunity spectacle performed by an intergenerational cast of over 100 local youths, adults and seniors. And if all goes ahead as planned, they will leave behind a stable community-based arts entity of some kind, a Scarborough Community Arts Guild, run by the very people Howard identified in her opening remark — local people, now four years further down the road, capable of “forming alliances and partnerships in the community and across sectors, listening and learning, making mistakes, looking foolish, creating something glorious that awakens a shared desire for more, bringing in the best and most interesting artists available.” And carrying on.

**So what is next for Jumblies Theatre?** And how does it relate to the dawning awareness in the official “arts sector” that arts organizations have to “move forward and meet audiences, especially the younger ones, where they are, and where they want to be?”

“I could go on and on, as this question relates to the whole raison d’etre of Jumblies Theatre” Ruth says. “We’re stepping out of specialised arts places to ‘meet’ and connect with the people of the place where we live — so that art can be accessible and meaningful for everyone — including the dedicated art-makers and the larger population experiencing and taking part in art activities and events. Everything we do is about this — it’s always been a strategy and a vision about how art can and must expand and include all ages — so that children and youth grow up with art being part of life and important to everyone.”

Like many in the global village, I have become a fan of the Metropolitan Opera’s LIVE from the Met in movie houses, combining as it does all the lazy pleasures of movie going (a director telling you where to look, a soundtrack telling you what to feel) with an almost voyeuristic immediacy. I am behind the scenes of one of the world’s great opera houses, or face to face with the four feet tall tonsils of the world’s greatest bass-baritone, as the case may be. Add to this usual movie stuff the additional thrill, usually reserved for NASCART or other such blood sports, of knowing that the whole thing might crash and burn right before my eyes, but almost never does, and I am hooked. Why? Because it’s LIVE!

Except that it isn’t. It’s “live from,” but not live at. At, in this case, is the Queensway Cineplex Odeon, TimBits, milk tea and all. Even the Met’s celebrity greeters acknowledge as much. One of them always comes on screen during one or the other intermission, backbone, to remind us, the TimBits audience, that watching this way isn’t the real thing, and that to fully experience the magic of opera we should pop down to New York, or [tiny pause] go out and support our local opera company. My most recent foray to the Odeon was for an enormously satisfying production of Phillip Glass’s Satyagraha, during which bass baritone Eric Owens (Alberich in the Met’s current Ring Cycle) appeared during the intermission to do the mandatory “live opera is real magic” speech. Even in his sonorous tones it came off stilted and, dare we say it, just a titch insincere.

More’s the pity, because it’s the absolute bottom-line truth. There is an innate, unmatched theatricality in congregating live for music. It cannot be matched or emulated in other media, no matter how grand. And nowhere is this more evident than in the performance of new music.

Ironically, the first performance I want to draw to your attention, as an example of theatrical spectatorship, seems to negate that principle, because, to a significant extent, it takes place in the pitch dark. I heard about it from composer Brian Current, director of the New Music Ensemble of the Glenn Gould School. The work is Austrian spectral composer Georg Haas’ monumental In Vain, for 24 musicians and lighting (2000) Thursday December 8, 7:30pm and Friday December 9, 2:30pm, in the Conservatory Theatre of the Royal Conservatory.

“It’s a 70 minute piece, really a spectral wonder, a beautiful and entrancing spectacle performed by an intergenerational cast of over 100 local people, now four years further down the road, capable of “forming alliances and partnerships in the community and across sectors, listening and learning, making mistakes, looking foolish, creating something glorious that awakens a shared desire for more, bringing in the best and most interesting artists available.”

And it’s especially important, nowadays, to mention that the City of Toronto’s Cultural Service was our catalyst partner on this project (our Scarborough residency) — with shared values and vision about how art can and must expand and include all of Toronto’s people and places. They have been terrific all along and it wouldn’t have started or succeeded without them. In fact, Toronto Culture (through the museum, Montgomery’s Inn, which is now on the city chopping block), was the seminal and ongoing partner for our Etobicoke project, which is now flourishing in its seventh year as MABELLEArts.

“As for ‘young audiences’: well, we have a large, diverse and wonderful teen and young adult contingent in this show and project — in fact, they are one of the mainstays (another is a large group of Tamil seniors). We also have children as young as two and adults in their 80s. I think that the best route to involving younger people in the arts is to work in an intergenerational context — with families, cultural and geographical communities, and people of all ages — so that children and youth grow up with art being part of life and important to everyone.”

![Vinko Globokar, 1992, with members of the U of T Chamber Singers.](image)
ANDRÉ WATTS
PLAYS LISZT
Sun., Dec. 11, 2011 3pm
Koerner Hall
“Mr. Watts has big sound, big
technique and natural musicality.”
superstar performs an all-Liszt
program, including Hungarian
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“A formidable technical arsenal,
a still more powerful intellect.”
(The Washington Post)

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Mazzoleni Concert Hall
2010 Banff International String Quartet
Competition winner, the “exquisite”
(Montreal Gazette) Cecilia String
Quartet performs with international
pianist John O’Conor, “a pianist of
unbounding sensitivity,” (Gramophone)
in a program of Beethoven
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Julian Kuerti conducts the RCO
and pianist Minjoo Jo in a wonderful
concert that will include Dream-e-scape
by R. Murray Schafer, along with
Liszt’s Piano Concerto No. 2, and
Tchaikovsky’s Symphony No. 4.

SUSAN GRAHAM
WITH MALCOLM MARTINEAU
Sat., Jan. 28, 2012 8pm
Koerner Hall
The mezzo-soprano opera star
performs works by Purcell,
Schubert, Schumann, Liszt,
Duparc, Sondheim, Noel Coward,
and many other composers.

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MAURICE STEGER
Sun., Feb. 5, 2012 3pm
Koerner Hall
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Juno Award-winning ensemble “best
known for its zesty performances of
Baroque and Classical music” (The
New York Times) performs Baroque
concertos with Maurice Steger, “the
world’s leading recorder virtuoso,”
(The Independent), and a dynamic,
sexy, and spontaneous performer.

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QUARTET
Thurs., Feb. 2, 2012 7:30pm
Mazzoleni Concert Hall
The “terrifically unified, versatile,
idiotic, and moving ensemble”
(San Francisco Classical Voice)
performs Haydn, Sibelius, and
Mendelssohn with guest violists
Catherine Gray and Laurence
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theatrical nature of music has its beginnings.

By contrast, Queen of Puddings Music Theatre’s presentation of Galgenlieder à 3 (Gallows Songs) by Sofia Gubaidulina affirms its theatricality quite explicitly, billing itself as “a concert drama.” Queen of Puddings has always had an aesthetic of physical, singing theatre, going all the way back to their first production, “Mad for All Reasons” in 1996, which was built around Peter Maxwell Davies’ Eight Songs for a Mad King. Part of that aesthetic is curatorial, latching onto music that has an intrinsic theatricality rather than adding visual cheap tricks to jazz up the musically ordinary.

Gubaidulina’s Galgenlieder fits the bill. “It’s a 15-song cycle — sung in the original German — featuring the text of German poet Christian Morgenstern (1871–1914)” says Dáirine Ni Mheadra, QoP co-founder and director. “Gubaidulina’s stature in the world of contemporary music is enormous — she is one of the pre-eminent composers alive today. Her music is dramatic and intense.”

Born in Christopol in the Tatar Republic of the Soviet Union in 1931, Gubaidulina’s music was an escape from the terrifying socio-political atmosphere of Soviet Russia, Ni Mheadra says. “For this reason, she associated music with human transcendence and mystical spiritualism. Bringing these qualities plus a wicked sense of humour to her settings of Morgenstern is a knockout combination. And to have a star singer like Betty Allison singing this Galgenlieder is sumptuous. Betty’s sound has voluputness and an emotional depth to it that is profoundly moving.”

From Ladysmith, BC, by way of the Canadian Opera Company ensemble, Allison has been exercising her new music “chops,” coming to town hot off the title role in the Pacific Opera premiere of Mary’s Wedding (music Andrew P. MacDonald, libretto Stephen Massicotte.). In Galgenlieder she shares the stage with Ryan Scott, percussion, and Joseph Phillips, double bass, both accustomed to swimming outside of the mainstream as well as in.

Phillips, a former student of “tune ’em in fifths” bass virtuoso Joel Quarrington, has made frequent appearances with Art of Time Ensemble and is a member of Hotland Trio, a moody Balkan/Canadian trio (with violinist Aleksandar Gajic and accordionist Milos Popovic) that brings serious classical music to moody, driven, strongly rhythmic repertoire.

And Ryan Scott is one of the most versatile, accomplished (and busy) percussionists in this or any other town. Case in point, he will take the stage for Galgenlieder a week after a scorching performance of 20th century Japanese percussion titan Maki Ishii’s South-Fire-Summer for Esprit Orchestra at Koerner Hall November 30 — a work of extraordinary complexity requiring a percussion array the size of (and better stocked than) the average kitchen. And just one day later, December 9, it will be out of the proverbial frying pan into the improvisational fire for Scott, as he anchors the second half of the first of the two Vinko Globokar concerts to which I referred briefly at the beginning of this column and to which I now return.

Vinko Globokar, French avant-garde composer and trombonist, returns to Toronto at the invitation of New Music Concerts’ artistic director Robert Aitken, almost 20 years after Aitken brought him here in the first place. He’s been back in between, but this is a 12-day Vinko-fest, culminating Sunday December 11, at Betty Oliphant Theatre, 8pm, in an NMC presentation of works spanning four decades, ranging from Fluide (1967) for brass and (very extended) percussion through Eppure si muove (2003) for solo trombone (Globokar) and an ensemble of 11 disparate instruments including cimbalom, accordion, saxophone, synthesizer and electric guitar, without conductor. In between are Discours VII (1987) for brass quintet, which “attacks problems posed by spatialisation of sound, mobility of sound sources and different degrees of communication between five people,” and Eisenberg (1990) for four groups of four: brass instruments ad libitum (such as Tibetan horn, Moroccan nafr, conch), melodic instruments, harmony instruments and musicians who work with noises (unspecified percussion).

Even this mere recitation of ideas and instrumentation gives a tiny taste of the infinite variety, and jest, of this pioneer of modern trombone technique. Quite simply this is an individual who never repeats himself compositionally or artistically, challenging audiences and players (be warned, they are not always entirely distinct!) anew with every new outing and every new work.

Events in his visit will already be under way by the time this issue hits the street: at the University of Toronto, where Globokar is the Michael and Sonja Koerner Distinguished Visitor in Composition — improvisation workshops, forums, lectures, and a Globokar Colloquium at the Robert Gill Theatre. The following week Globokar will work extensively with the musicians of the New Music Concerts Ensemble and give masterclasses and improvisation workshops through the auspices of the Music Gallery. Some of the results of all this activity will be on display at the Music Gallery, Friday December 9, in the first half of the concert, titled “Back to Back.” The second half of that concert is an expanded music/theatre piece Terres brûlées, ensuite… co-presented by Toronto New Music Projects and Continuum, which brings me back to percussionist Ryan Scott.

Earlier, you may recall, I mentioned that, for Scott, going from Galgenlieder on December 8 to Globokar at the Music Gallery the next day would be like going from frying pan to fire. Here’s how he described it in (the Continuum Contemporary Music November newsletter).

“After intermission is the epic Terres brûlées, ensuite… (Burned Lands, Then…). Prepare for global annihilation! This trio for saxophone, piano and percussion featuring Wallace Halladay, Stephen Clarke (piano) and myself, is of legendary proportions and is rather difficult to describe: 6 saxophones, a prepared (and lightly abused) piano, over 70 percussion instruments (e.g. #43 “plank”) spread around the stage in 7 stations, 115 performance instructions (e.g. #21 Saw the plank and hammer in a nail), … live electronics… What else? Hmm… a motet… a fognhorn… oh, and explosions with fire (well, we’re working on that).”

There’s a wonderful interview with Globokar by British composer John Palmer available on the website of the Canadian Electroacoustic Community. For the curious it’s a great place to start.

What I got from it was the sense of energetic decades of musical inquiry, endlessly parsing and reparsing the relationships between music and speech, and rendering into music the theatricality of relationship. Part of his secret, I suspect, is a thick skin, the ability not to judge his own work in terms of success or failure. As he puts it: “What is sure is that a musical work is a document which will remain. It’s a document that testifies certain things that happened at a certain time in society. This is an historical truth which cannot be denied. In one hundred years people will say, ‘This music reflects certain events that happened in those years.’ … L’art pour l’art as such does not interest me, at all.”

AND ALL TOO BRIEFLY

“Beyond Sound,” the 2012 iteration of the annual New Music Festival at the University of Toronto Faculty of Music, coordinated by composer Norbert Palej, features Swedish composer Anders Hillborg as the Roger D. Moore Distinguished Visitor in Composition and runs from January 22 to February 5. It’s billed as an exploration “of the diverse scientific and artistic interests that form the musical landscape of the 21st century,” with a focus on Hillborg’s work. It’s an event warranting much more of a mention than this. Happily, it’s well covered in our concert listings, and in “The ETCeteras” (page 67), our regular compilation of musical workshops, forums, lectures, etc. It is also very well described on the Faculty’s own website under “Events.”

Percussionist’s “kitchen”: Ryan Scott.
A Classic Case of Less Is More

SHARNA SEARLE

If you’re looking for something in the realm of classical music in December—and I mean “classical” as in not baroque or renaissance music—you’re in luck… sort of. I say “sort of” because while there are indeed December offerings that don’t involve one adaptation or another of Handel’s baroque masterpiece, Messiah, or lovely renaissance-themed Christmas concerts, the pickings are slimmer than usual. However, the “luck” part lies in the fact that, at least for December, you will not be completely overwhelmed by the sheer number of “Classical & Beyond” (C&B) concerts from which to have to choose. (Let’s face it, that is usually the case with this beat, covering as it must everything from Haydn to Bartók, from solo recitals to orchestras.) So, amid the hustle and bustle of the season, hop on and enjoy the “less is more” C&B sleigh ride for December while you rest up for January!

TAKING STOCK: Any readers inclined to contest my thesis of December’s “less is more” vs. January’s “abundance,” should work their way through the listings as I did, taking stock. They will find 27 concerts in December that fall within C&B’s purview, 42 in January, and 11 in the first seven days of February. They will also doubtless find other interesting patterns emerging. They may notice as I did that of the 27 December concerts, seven offer Mozart, as do 12 in January and one in February. That translates into over 25% of December/January/first-week of February C&B concerts that have some Mozart in their programmes. Not an insignificant number.

I also noticed six concerts specifically geared to the “younger set,” while not a huge number, the concerts are, nonetheless, pleasing and varied. And I spotted four concerts featuring a Viennese theme, two each in the GTA and beyond the GTA, with one very interesting connection surfacing: two concerts—one GTA, one beyond—actually have “Vienna” in the concert title and both are holding matinees on New Year’s Day. So, armed with all of the above info and analysis, let’s dive into the details.

DECEMBER’S DELIGHTS:

Toronto’s Counterpoint Community Orchestra, the “first lesbian/gay/gay-positive orchestra in the world,” celebrates the opening of its 28th season in grand fashion, with a performance of Mozart’s Symphony No. 41, the “Jupiter,” on December 3. Directed by Terry Kowalczuk, the CCO’s programme also includes works by Khachaturian, Shostakovich, Schubert, Sousa and von Suppé’s Light Cavalry Overture. St. Luke’s United Church on Sherbourne is the venue. (And if you’re itching for a second dose of the “Jupiter,” you’ll have your chance when the Toronto Symphony Orchestra performs it (twice) in January—details below.)

On December 4, both the Kawartha Youth Orchestra and Orchestra Toronto have matinee performances that are “youth/family friendly.” An even more striking coincidence: each is performing Wieniawski’s Violin Concerto No. 2, with 16-year old soloists! The KYO features Claire Motyer on violin; Clarisse Schneider does the honours with OT. (Schneider is the winner of OT’s first Concerto Competition: Marta Hidy prize). The KYO also performs works by Sibelius and—you guessed it—Mozart. You’ll find them at Market Square, Peterborough (KYO) and at the Elgin Arts Centre, Peterborough (OT).

Conductor Terry Kowalczuk with members of Counterpoint Community Orchestra.

CAPTION

THE MUSIC GALLERY PRESENTS

POST CLASSICAL SERIES

VINKO GLOBOKAR

DOUBLE BILL: BACK TO BACK
FRIDAY, DECEMBER 9

NEW WORLD SERIES

ASALTO NAVIDENO

REIMAGINED: A CHRISTMAS CONCERT
FRIDAY, DECEMBER 16

JAZZ AVANT SERIES

AARON LUMLEY & SASHA IVANOCHKO

FRIDAY, JANUARY 13

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December 1 – February 7, 2012
thewholenote.com
Hall Theatre in Peterborough at 3pm. Also starting at 3pm, OT’s concert, titled “The Musician Storyteller,” includes Berlioz’s March to the Scaffold and Humperdinck’s Hansel and Gretel overture, as well as works by Khachaturian and Villa-Lobos. All OT’s concerts are at the George Weston Recital Hall, Toronto Centre for the Arts.

Staying with youth-oriented fare for a moment, Mooredale Concerts, which operates a youth orchestras programme (in addition to its two other established series), presents three levels of orchestras comprising 100 players (ages 6 to 18) on December 11, 3pm, at Rosedale Heights School of the Arts. The Junior Orchestra, under William Rowson, performs Handel’s Gavotte in A, Pichl’s Pastorella and Menuett in G by (Mr. 25%) Mozart. Rowson also conducts the Senior Orchestra and it performs Elgar’s Serenade for Strings Op.20 and — yes, indeed — Mozart’s Divertimento in D Major K136. The Intermediate Orchestra will play Handel’s Concerto Grosso Op.6 No.4, Clare Carberry conducting.

Kudos to Mooredale Concerts for exposing so many to the riches of the orchestral repertoire. In its “Music and Truffles” series, an adjunct to its regular concert series, Mooredale shares the wealth of chamber music with young people, ages 5 to 15. At 1:15pm, on January 15, for example, you can take the munchkins in your life to hear music by Mendelssohn, Tchaikovsky and Piazzolla; the “adult” concert starts at 3:15pm the same day, featuring the same repertoire played in full.

Returning to our “less is more” December theme, in a concert titled “Holiday Charms,” December 9 at Glenn Gould Studio, Sinfonia Toronto performs Mozart’s Violin Concerto No.1 under guest conductor Robert Bokor and violinist Sanghee Cheong. The programme also includes Wolf-Ferrari’s String Serenade, Corelli’s Concerto Grosso Op.6 No.8 “Christmas Concerto,” and Ricercare by Buhr. (ST offers more Mozart on January 20, in its concert titled “Black and White”: Clarinet Quintet K581, orchestral version, with James Campbell, clarinet; and Divertimento K137; this January concert also features the orchestral version of Shostakovich’s Piano Quintet, with Dmitry Gordin, piano.)

Mozart is also on offer when the Junction Trio presents its “Celebrating the Season with Sound” concert on December 15, 7pm, at the North York Central Library auditorium. The trio also performs works by Bach and Handel. The concert is free, but we are asked to give them a call to register.

Continuing our fine-combing of the listings, it’s not often we get the chance to attend a “Doctoral Recital in Orchestral Conducting,” for free, no less. At 1:15pm at Walter Hall (University of Toronto Faculty of Music) Kerim S. Anwar will conduct Debussy’s Prélude à l’après-midi d’un faune and works by Stravinsky and Schoenberg. Good luck Mr. soon-to-be-dr. Anwar! And since we’re at the U of T, the Faculty of Music’s free, three-day “PianoFest” happens December 12, 14 and 16, at 7:30pm each night, featuring the advanced students of the piano department.

Just two more December concerts and then I’ll move on to January. Amici Chamber Ensemble presents “Critics Choice: What do they really want to hear?” on December 16 at 8pm. Sounds like fun, especially since they’ve invited critics John Vandriel, Colin Eatock and John Terauds as their guests, along with Yehonatan Berick and Min-Jeong Koh, violin and Barry Shiffman, viola. Hopefully, everyone attending will enjoy hearing the programme of works by Beethoven, Poulenc and Elgar. (What? No Mozart?)

Syrinx Sunday Salons presents a splendid afternoon of works by Chopin, Liszt, Rachmaninoff, Gershwin, Alexander Levkovich, Dmitri Levkovich and others. Pianist/composer Dmitri Levkovich and pianist Anzhelika Fuks will also perform a piece dear to my heart, Schubert’s Fantasie for Four Hands in F Minor Op.103 D940, a copy of which sits atop my piano, at the ready, should someone drop by who can handle the second part; I always play the primo.

A young friend of mine in Vancouver and I have valiantly attempted to choose the decision of who and what to include (and exclude) that much more challenging. As a solution, I’m simply going to “rattle off” as many as I can, allowing for as many concerts — and presenters — as possible to get some print: Let’s start with the New Year’s Day “double-header in Vienna.” I alluded to earlier: Attila Glatz Concert Productions’ “Salute to Vienna” features the Strauss Symphony of Canada, András Deák, conductor, with Renee Schüttengruber, soprano, Wolfgang Gratscha, tenor and dancers from the Kiev-Aniko Ballet of Ukraine, at Roy Thomson Hall, 2pm. An hour later, the Guelph Symphony Orchestra presents its “Tour the World Series: Dreams of Vienna” with arias, duets, waltzes, polkas and marches. Judith Yan conducts, with Mark Dubois, tenor and Corinne Lynch, soprano, at the River Run Centre in Guelph.

Music Toronto has two fine and wonderfully varied offerings: on January 12, 8pm, at the Jane Mallett Theatre, flutist Leslie Newman and harpist Erica Goodman perform traditional South American folk songs and music by Ravi Shankar, alongside works by Bach, Saint-Saëns, Doppler/Zamara and others, for MT’s “Discovery Series.” And a week later, on January 19, (same time/same place), we are treated to a concert by the divine Lafayette Quartet performing Wolf’s Italian Serenade, Shostakovich’s String Quartet No.2 in A Major Op.68 and the String Quartet in C Minor Op.51 No.1 by Brahms.

The Toronto Symphony Orchestra prevails, hands down, however, in the “Much Mozart” department. Mozart@256 Festival, the TSO’s eighth annual celebration of the composer’s birthday, offers no fewer than eight concerts in which to immerse yourself, including for two kids; all but one is at Roy Thomson Hall. Mozart@256 runs January 11 to January 22. Some of the highlights include: the Concerto for Three Pianos and Orchestra K242 (with Stewart Goodyear, Katherine Jacobson Fleisher and Leon Fleisher doing the honours); the aforementioned Symphony No.41 K551 “Jupiter”; a “Young People’s Concerts: Mozart’s Magnificent Voyage,” featuring 23 excerpts from Mozart’s works; astonishing young Canadian pianist Jan Lisiecki in the Piano Concerto No.20 K466; and the Requiem K626 with a luminous cast. Phew! For all the details, see the listings.

And if after all that you still crave more Mozart, you’re in luck. In my October column I referred to a certain all-Mozart programme, adding that you’d have to wait for it. Well, it’s here! On January 25, Toronto Philharmonia Orchestra, in its first concert with Uri Mayer as artistic director and principal conductor, presents “Celebrating Mozart” at its home in the George Weston Recital Hall. The programme? Mozart’s Serenade No.6 in D Major K229 “Serenata notturna,” Piano Concerto in C Major K467 “Elvira Madigan” and Symphony No.40 in G Minor K550. The pianist is Andrés Laplante.

In winding up, I want to mention Trio Bravo’s February 5 recital at All Saints Kingsway Anglican Church at 2pm. The trio’s November 6 concert was cancelled due to the ill-health of one of its members. It’s nice to see that they’re back on track with a robust programme of works by Bach, Beethoven, Bruch and Schubert. Bravo, Bravo! Wishing you all sustained good health, a festive, music-infused holiday season and a soul-nourishing New Year and beyond! Sharna Searle trained as a musician and lawyer, practised a lot more piano than law and is listings editor at The WholeNote. She can be contacted at classicalbeyond@thewholenote.com.
December 1 – February 7, 2012
dewholenote.com

**AN INDIGO CHRISTMAS**

*Navidad Nuestra*

Tues Dec 6 2011

With Maderanz and COBA (Collective of Black Artists)

**VOICES OF THE DIASPORA**

*The Book of Negroes*

Tues Feb 14 2012

With Lawrence Hill & Joe Sealy Quartet

**AND STILL WE SING**

*Treemonisha*

Tues May 29 2012

Concert presentation of *Treemonisha* by Scott Joplin

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Xin Wang, Carla Huhtanen, Erica Iris Huang, sopranos

New Music Concerts Ensemble

Robert Aitken direction

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**THE WORLD OF GLOBOKAR**

Sunday December 11, 2011 • 8pm

Betty Oliphant Theatre, 404 Jarvis St.

Vinko Globokar guest composer

New Music Concerts Ensemble

Robert Aitken flute and direction

music by Vinko Globokar and Elliott Carter

affiliated events:

*University of Toronto* Nov. 29, 30, Dec. 2
www.music.utoronto.ca

*Music Gallery* Slide Summit, Dec. 7–9
www.musicgallery.org

Introductions @ 7:15
Concerts @ 8:00
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thewholeote.com
Seasonal Music’s Special Place

Benjamin Stein

The modern holiday that we understand as Christmas is a construct that arises from many different sources: a combination of pre-Christian winter solstice iconography; appropriated and re-interpreted prophetic Hebrew texts; various writers’ telling and retelling of the life and deeds of the mysterious, charismatic public speaker and teacher Joshua Ben Joseph (later more familiarly known as Jesus Christ); and the sung and spoken sacred texts of hundreds of millions of Christians around the world.

Complicating the “modern” Christmas still further is the North American figure of Santa Claus, a benevolent gift-giver very loosely based on the third-century Greek bishop Nicholas of Myra. Mercurial, harsh and irascible, the historical Saint Nick would have been a poor front-man for the vendors desperate to lure us to the shopping malls. He’d have been more likely to smite busy shoppers than to invite their children to sit upon his knee, wish list in hand.

It is not hard to imagine both Joshua and Nicholas together in some extra- worldly sphere, watching our frantic salterello of cards, gifts, parties and food with bemusement and despair in varied measure.

In the midst of this singular historical stew, music holds a special place in Christmas celebration. For many the pleasures of hearing and singing seasonal songs and carols is a welcome antidote to Christmas’ confused blend of commercialism, celebration, spirituality and dogma. The marvels and portents that accompany the birth of Christ reflect our joy, fear and incomprehension when confronted with one of the two most primal aspects of life—its beginning.

Christmas music at its best combines joy with contemplation, the earth-bound with the marvellous.

The performative nature of Christmas concerts makes them simultaneous celebrations of, and comments on, the phenomenon of Christmas. Below are some concerts of note for the coming season.

On December 10, the Tallis Choir recreates a Christmas Eve mass as it would have been heard in Quebec in 1725. The concert includes Charpentier’s Messe de Minuit and carols by baroque composers from Quebec and France.

Between December 13 and 30, Theatre Columbus reinterprets the Nativity story, in an outdoor theatre presentation at the historic Evergreen Brick Works. The audience is advised to dress warmly. Theatre Columbus is a creative workshop of a theatre company, and this version of the Nativity story clearly falls refreshingly into the irreverent/revisionist category. A different choir will provide musical accompaniment for every performance.

The Magnificat, or the Song of Mary, is a text taken from the Gospel of Luke. It is an attempt to see the events of the Nativity from Mary’s point of view. Women who have experienced giving birth in difficult circumstances might have their own opinions about how well it succeeds. In any case, it has been set by many composers, and on December 8, English visitors, the Tallis Scholars, one of the world’s eminent chamber choirs, will be performing several of these diverse settings. Toronto Choral Society also looks to Europe, if somewhat further east, performing “An Eastern European Christmas” on December 14. As well as including Eastern European carols, the concert provides an opportunity to hear a Franz Liszt setting of the mass text, the Missa Choralis.

Two great writers, Dylan Thomas and Charles Dickens, wrote very differently enchanting commentaries on the nature of Christmas. Thomas’ A Child’s Christmas in Wales is rooted in the real and physical, the tangible sensory understanding of a special event seen through the primal senses of a child: All the Christmases roll down toward the two-tongued sea, like a cold and headlong moon bundling down the sky that was our street; and they stop at the rim of the ice-edged fish-freezing waves, and I plunge my hands in the snow and bring out whatever I can find…

Dickens’ A Christmas Carol combined his central theme of the struggle between greed and charity with a vastly entertaining ghost story that has made the character of Ebenezer Scrooge almost as significant as Santa in the complex modern North American Christmas iconography.

Two choirs combine music with each of these literary works: Annex Singers combine A Child’s Christmas in Wales with works by Sweelinck, Joubert, Walton and Lauridsen on December 10. Then on December 18, Guelph’s Dublin Street United Church includes the work in “A Victorian Christmas,” with the Trillium Brass as guests. For those whose appetite for Welsh-ness is not satisfied by Dylan Thomas alone, the Toronto Welsh Male Voice Choir performs “A Welsh Christmas” on December 7 and 11.

Generosity is the theme of A Christmas Carol, which appears in two upcoming benefit performances. On December 4 the Nathaniel Dett Chorale teams up with the Choir of St. Timothy’s Anglican Church to sing in support of the Senior’s Health Centre of the North York General Hospital. On the same night, the Runnymede United Church Choir performs their Dickens-themed concert, which includes an appearance by tenor Ben Hepner, in support of the The Stop Community Food Centre.

Special church pageants and carol services are also an integral part of this season. The Church of the Holy Trinity’s nativity pageant, a popular draw, runs between December 9 and 24. Eglington St. George United Church’s December 11 carol service includes Benjamin Britten’s iconic Ceremony of Carols. Peruse the choral listings for other carol concerts—you will find inventive musical choices and choral groups that you might have previously missed.

In the multicultural GTA, some choirs acknowledge and explore the mid-winter festivals that take place in non-Christian cultures, such as Hindu Diwali, the African-American Kwanzaa and Chanukah, the Hebrew festival of lights and gifts.

On December 14 the Toronto Jewish Folk Choir’s free “Chanukah Concert Live” includes songs in Yiddish, Hebrew, Ladino and English. North York’s Alexander Singers and Players combine Christmas and Chanukah music at “A Festive Concert” on December 10.

Hart House Singers and Echo Women’s Choir present interesting programmes of world music on December 4 and 11 respectively. These types of concerts are a welcome antidote to the seasonal saturation of familiar songs and carols that, while beautiful, lose some of their appeal after the 1000th hearing.

And of course, no December choral column would be complete without a mention of what has become Christmas’ most emblematic choral work, Handel’s Messiah.

So there, I’ve mentioned it. Let’s move on now. It’s always interesting to investigate the varied programmes that choirs

Dec 7–11

Dec 10

Dec 18

A Child’s Christmas in Wales

The Song of Mary

The Magnificat
choose during the Christmas season. Drawing on the vast repertoire Messiah of music from different times and locations Messiah allows choirs MESSIAH to create unusual MESSIAH. Oh, all right. Can’t you Handelians take a joke? It’s a great composition. I love it! So quit spamming my website and hacking my documents. I promise to venerate Handel’s Messiah until the end of my days. And tell that strange alto from Kitchener she can take down her aria recording, Ben is Despised, from YouTube.

Part of the fun of hearing such a well-known work is experiencing the varied interpretations that different soloists, conductors and choirs come up with. Increasingly, musicians are bringing a creative disrespect to this piece, toying with orchestration, interpretation and even improvisatory aspects of it, to keep it fresh and interesting. Yet a simple, straightforward performance, well executed, allows the brilliance of its construction to shine through as well. My recommendation is to attend a Messiah performance by a choir unfamiliar to you. So many groups are performing this work—take the opportunity to acquaint yourself with a choir that you have not yet seen perform, and expand your knowledge of the GTA choral scene. We have even appended a handy “Messiah QuickPicks” to this column (see next page) to guide you in your search.

Finally, one final concert reminds us that even Christmas’ familiar calendar date is not an agreed-upon fact. On January 8 the Vesnivka Choir and Toronto Ukrainian Male Chamber Choir present “A Ukrainian Christmas Concert.” Eastern European Christmas culture can be wonderfully rich and mystical, and is a link to Christianity’s oldest roots. Could it be that this concert—presented at a time at which the rest of us are glumly contemplating our credit card statements—is the only one here that would have made any kind of cultural sense to the historical Saint Nicholas?

Christmas can be a very difficult time for people, as they attempt to reconcile the Apollonian ideal of the holiday with life’s often disappointing realities. But as I hope I’ve made clear above, a monolithic Christmas tradition does not in fact exist, and never did. Accordingly, we are free to define this holiday in a way that makes sense to each of us. Relieved of the obligation to enact an ideal version of Christmas, one can instead pick and choose, discard and redefine—as history itself has done—which elements combine together to create your own understanding of the season.

LookinG aheAd to January: After the December revels comes the new year’s hangover. The only solution, of course, is musical “hair of the dog”—i.e. more sybaritic choral excess. The January and February concerts mentioned below can feed this entirely healthy addiction.

Between January 18 and 22, the Toronto Symphony Orchestra performs Mozart’s minor Requiem, his final, unfinished work before his untimely death. Brahms then takes over on February 4. Two concerts to choose from are a concert by the Larkin Singers that includes Brahms’ Liebeslieder Waltzer, and Kitchener’s Grand Philharmonic Choir performing Brahms’ Ein Deutches Requiem and Arvo Pärt’s Credo and Cantus in Memorian.

Finally, on February 2 and 3, Soundstreams presents the Amadeus Choir and Elmer Iseler Singers in an intriguing presentation of The Sealed Angel by Rodion Shchedrin. Shchedrin is a living piece of history, a Russian composer who lived through the Soviet era and who continues to work today. The staged performance includes the participation of ProArteDanza dance company.

Ben Heppner is a Toronto tenor and theorist.
He can be contacted at choralscene@thewholenote.com.
Visit his website at http://benjaminstein.ca.

Elmer Iseler Singers
Lydia Adams, Conductor
2011–2012 Toronto season

Handel’s Messiah
Friday, December 2, 2011 at 8:00 pm
Metropolitan United Church, 56 Queen Street E.

The Sealed Angel
Friday Feb. 3, 2012 at 8:00 pm
Koerner Hall, Royal Conservatory of Music
273 Bloor Street West, near Avenue Road

Profoundly moving, this hypnotic choral drama is one of the most important Russian works of the 20th century.
In collaboration with Soundstreams,
The Amadeus Choir and ProArteDanza

Music of the Spheres
Saturday, April 21, 2012 at 8:00 pm
Procter & Gamble Great Hall, Ontario Science Centre
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BOSLEY
REAL ESTATE
December 1 – February 7, 2012

**TALLIS CHOIR**

The year is 1725, the night is Christmas Eve. In the colonial city of Quebec it is crisp and clear; snow upon snow has fallen and tonight lies in vast expanses, sparkling under the stars. Life is not easy—in no small measure because of the extreme cold—ah, but inside the church this night there is warmth and a sense of wonder at the holiness of this yearly ritual. And there is wonderful music: a marvellous *Messe de Minuit pour Noël* by the late French composer Marc-Antoine Charpentier is being performed. Brought carols. Its sections are surrounded and interspersed with other Christmas music too, noëls and motets by composers from the French court of King Louis XIV and from the New World; a carol in an aboriginal language; also lovely organ music from a book recently brought over from France by the new organist of Notre-Dame parish. For the sophisticated congregation of Quebec, it truly is a glorious feast of music.

Every year, the Tallis Choir presents a concert programme, built around an imagined but possible historical event such as the above, with music that was performed in the period. They do this with obvious joy in the extensive research involved in the preparation, by people such as choir member Douglas Cowling and director Peter Mahon. On December 10 at St. Patrick’s Church, you can hear this season’s offering as the Tallis Choir, the Talisker Players, organist Philip Fournier and director Peter Mahon recreate a high mass for Christmas Eve as it might have been celebrated in colonial Quebec city, “Midnight Mass for New France, 1725.”

**MESSIAH QUICK PICKS**

Following is an “at a glance” guide to concerts in our listings featuring Handel’s Messiah. For times, venues, soloists and other significant details, please consult the concert listings

**GTA**

- **Dec 2** Elmer Iseler Singers, with Amadeus Choir
- **Dec 3** Etobicoke Centennial Choir, (selections)
- **Dec 3, 4** Georgetown Bach Chorale, Georgetown Baroque Choir (Dec 4 sold out)
- **Dec 3** Milton Choristers
- **Dec 3** Voices Chamber Choir, (choruses only)
- **Dec 10** Pax Christi Chorale, The Children’s Messiah (condensed version of original)
- **Dec 10** Alexander Singers & Players (excerpts)
- **Dec 11** Etobicoke Centennial Choir, sing-along
- **Dec 11** Vocal Horizons Chamber Choir
- **Dec 14–17, 18** Tafelmusik, sing-along version Dec 18
- **Dec 14, 16–19** Toronto Symphony Orchestra, with Toronto Mendelssohn Choir
- **Dec 15** Kindred Spirits Orchestra, with Village Voices
- **Dec 15–17** Ontario Philharmonic, with Toronto Chamber Choir
- **Dec 17, 18** Oakville Ensemble
- **Dec 17** Aradia Ensemble, The Dublin Messiah
- **Dec 17** Greater Toronto Philharmonic Orchestra, (excerpts) with Masterworks of Oakville Choir
- **Dec 18** Arcady, with National Academy Orchestra of Canada

**Beyond GTA**

- **Dec 3, 6, 17** Arcady, A Baroque Messiah
- **Dec 3** Orchestra Kingston, Singalong Messiah
- **Dec 9** King Edward Choir (part 1)
- **Dec 10** Grand Philharmonic Choir, with Kitchener-Waterloo Symphony
- **Dec 16** Bach Elgar Choir, with Hamilton Philharmonic Orchestra
- **Dec 16** Grand River Chorus, Singalong Messiah
- **Dec 17** Guelph Chamber Choir, with Musica Viva Orchestra
- **Dec 18, 19** Peterborough Singers
- **Dec 19** Arcady, with National Academy Orchestra of Canada

**MESSIAH**

There’s no dearth of annual *Messiahs* in the offering, each one special in its own way. Here’s a sampling of some which offer a particularly unique approach:

Georgetown Bach Chorale takes an historical approach in terms of location and musical presentation. Director Ronald Greidanus waxes enthusiastic about the venues: “The buildings are as incredible as the music; Acton’s Old Town Hall being very similar to the theatre Handel would have performed his Dublin premiere in; the second location (east of Georgetown) even more breathtaking—an isolated wooden Catholic church situated in the middle of a field, lit by candles, decorated by incredible byzantinian icons. Listeners will be bemused by a beautiful chorale sound (complete with 22-member choir, two harpsichords, baroque chamber organ, baroque strings and brass) in an intimate church that seats only 180 — it truly is like

**Beat by Beat / Early Music**

**Warmth and Wonder Now as Then**

SIMONE DESILETS

The Children’s Messiah, Pax Christi Chorale at St. Mary Magdalene.

The Children’s Messiah, Pax Christi Chorale at St. Mary Magdalene.

Following is an “at a glance” guide to concerts in our listings featuring Handel’s Messiah. For times, venues, soloists and other significant details, please consult the concert listings

**GTA**

- **Dec 2** Elmer Iseler Singers, with Amadeus Choir
- **Dec 3** Etobicoke Centennial Choir, (selections)
- **Dec 3, 4** Georgetown Bach Chorale, Georgetown Baroque Choir (Dec 4 sold out)
- **Dec 3** Milton Choristers
- **Dec 3** Voices Chamber Choir, (choruses only)
- **Dec 10** Pax Christi Chorale, The Children’s Messiah (condensed version of original)
- **Dec 10** Alexander Singers & Players (excerpts)
- **Dec 11** Etobicoke Centennial Choir, sing-along
- **Dec 11** Vocal Horizons Chamber Choir
- **Dec 14–17, 18** Tafelmusik, sing-along version Dec 18
- **Dec 14, 16–19** Toronto Symphony Orchestra, with Toronto Mendelssohn Choir
- **Dec 15** Kindred Spirits Orchestra, with Village Voices
- **Dec 15–17** Ontario Philharmonic, with Toronto Chamber Choir
- **Dec 17, 18** Oakville Ensemble
- **Dec 17** Aradia Ensemble, The Dublin Messiah
- **Dec 17** Greater Toronto Philharmonic Orchestra, (excerpts) with Masterworks of Oakville Choir
- **Dec 18** Arcady, with National Academy Orchestra of Canada

**Beyond GTA**

- **Dec 3, 6, 17** Arcady, A Baroque Messiah
- **Dec 3** Orchestra Kingston, Singalong Messiah
- **Dec 9** King Edward Choir (part 1)
- **Dec 10** Grand Philharmonic Choir, with Kitchener-Waterloo Symphony
- **Dec 16** Bach Elgar Choir, with Hamilton Philharmonic Orchestra
- **Dec 16** Grand River Chorus, Singalong Messiah
- **Dec 17** Guelph Chamber Choir, with Musica Viva Orchestra
- **Dec 18, 19** Peterborough Singers
- **Dec 19** Arcady, with National Academy Orchestra of Canada

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The Toronto Consort
presents
A SPANISH CHRISTMAS
December 9 & 10 at 8 pm
December 11 at 3:30 pm
Flashing rhythms, irrepressible spirit, soulful sonorities – there’s nothing quite like the music of early baroque Spain and Latin America.
A Christmas fiesta like nothing else in the city – with guitars, lutes, harp, bajón, voices, and of course, wonderful percussion.

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

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

Orpheus Choir of Toronto
Robert Cooper C.M., Artistic Director
CHRISTMAS with ADRIANNE
Wednesday, December 21, 2011
7:30PM Koerner Hall
TELUS Centre for Performance and Learning

PURCHASE TICKETS:
Phone: 416.408.0208 or performance.rcmusic.ca

The luminous Adrianne Pieczonka...
a gleaming voice of great musicality.

Orpheus Choir invites you to celebrate the holidays with an evening of seasonal cheer featuring Adrianne Pieczonka, one of the world’s most stunning and radiant international operatic sopranos, in Toronto’s premier concert venue, Koerner Hall.
going back in time, it’s like the best kept secret!” December 3 in Acton, December 4 in Brampton.

Pax Christi Chorale’s performance, under the direction of Stephanie Martin, acknowledges children. “The Children’s Messiah” is designed especially for youngsters, in a condensed version with narration and a casual, child-friendly setting. December 10 at Church of St. Mary Magdalene.

Aradia Ensemble’s “The Dublin Messiah” recreates the first performance of Handel’s famous work using the original version of the score, as presented in Dublin on April 13, 1742. And there’s a nod to the dress code of the day: as in the original performance, they request that, “The Ladies who honour this Performance with their Presence would be pleased to come without hoops (hoop framed skirts), as it will greatly increase the Charity by making room for more company.” December 17 at Glenn Gould Studio.

Tafelmusik’s “Sing-Along Messiah,” celebrating its 25th anniversary, is directed by none other than Handel himself (aka Ivars Taurins). Taurins received a Gemini Award nomination this year for the film version; his immersion in his character is based on painstaking research — from Handel’s ruddy complexion (he was fond of drink) to the type of starch (not powder!) Handel used in his wig. As their press release says: “Does the audience notice these subtle distinctions? Maybe not, but they completely buy into the illusion that Handel has come back after 270 years to conduct them in this three-hour annual ritual.” December 18 at Massey Hall.

A Host Of Others To See Out The Old And Welcome In The New:

- **December 8:** The Tallis Scholars appear at Royal Conservatory’s Koerner Hall, in a programme that features diverse composers’ settings of the Magnificat — glorious choral music from 15th century John Taverner all the way to late 20th century Arvo Pärt.
- **December 9, 10, 11:** Toronto Consort celebrates “A Spanish Christmas” — Christmas with a Latin flavour as it might have been experienced by the Spanish-speaking nations of the world on both sides of the Atlantic in renaissance and baroque-period times. This is a world the Consort revisits every two years; this year’s presentation includes solemn motets, lively villançicos, pieces in native languages and dialects, some in African rhythmic inflections. Music of “irrepressible spirit, flashing rhythms and soulful sonorities.”
- **December 10:** I Furiosi Baroque Ensemble presents “Helt Haff No Fury”… like I Furiosi scorned! “Not your average Christmas concert” so be prepared to be surprised.
- **December 16:** Sine Nomine Ensemble for Medieval Music presents “Puer natus est nobis: A 14th-century Mass for Christmas Day,” a musical reconstruction of a nativity mass from Avignon. This year the ensemble celebrates 20 years of inventive programming, combining vocal and instrumental music from medieval courts and churches with readings, drama, and liturgical action, to provide insight into the fascinating artistic and intellectual culture of the Middle Ages.
- **January 1 and 2:** Musicians In Ordinary’s annual New Year’s Day concerts offer an elegant alternative to the traditional New Year’s fare, with cantatas by Vivaldi and Alessandro Scarlatti, a trio sonata by Corelli and music for solo archlute by Zamboni. Soprano Hallie Fishel and lutenist John Edwards are joined by violinists Edwin Huizinga and Christopher Verrette, and others.
- **January 15:** Toronto Early Music Centre’s “Musically Speaking” series resumes at its new location of St. David’s Anglican Church, 49 Donlands Ave. Music by Guillemain, Leclair and Telemann is performed by Alison Melville, recorders/traverso; Elyssa Lefuryge-Smyth, violin; Justin Haynes, viola da gamba; and Sara-Anne Churchill, harpsichord.
- **January 19 to 22:** What a way to celebrate your 30th anniversary! Jeanne Lamon’s “gift” to herself is to direct Tafelmusik Baroque Orchestra and Chamber Choir, along with spectacular guest soloists, in a semi-staged performance of Handel’s rarely performed music drama Hercules — a dramatic story “seething with the destructive power of sexual jealousy” inspired by a Greek tragedy written by Sophocles more than 2500 years ago.
- **January 27:** In Kingston, the Melos Choir and Chamber Orchestra presents “The Italian Connection: Gabrielli to Vivaldi,” welcoming guest guitarists Jeff Hanlon and Chad Yacobucci.
- **January 27 and 28:** Perhaps you’ve heard him singing with Tafelmusik: the passionate evangelist in Bach’s St. John Passion, the tenor soloist in the B Minor Mass, or the tenor voice in Purcell’s opera King Arthur. Or with the Toronto Consort, in the Monteverdi Vespers or the opera Orfeo. If so, you’ll not have forgotten the remarkable agility of his voice, or the intensity of his commitment to the text. Now the Toronto Consort presents the English tenor Charles Daniels in recital, in “It was a lover and his lass,” a concert of exquisite lute songs from the English and French Renaissance. He’ll be accompanied by lutenist David Miller, in works by Morley, Danyels, Campian and Moulinié.
- **January 28:** The years 1788 to 89 were incredibly creative ones for Mozart; he was then at the height of his powers. Academy Concert Series performs three of his major chamber works written during that time, in “Mozart: A Year In Vienna.”
- **February 4:** Fellow columnist, lutenist Benjamin Stein, makes the point that “Improvisation was a natural part of Bach’s musical milieu, and this skill, neglected in much classical music training, is one that has reappeared as an essential aspect of training in early music.” In Music at Metropolitan’s “BachFest II: Jam Sessions with Bach,” performances of works by Bach and other German composers are combined with improvisations on baroque dance forms and hymn tunes. Taking part are four talented musicians: Benjamin Stein, theorbo/lute; Sara-Anne Churchill, keyboard; Daniel Rubinoff, saxophone; Elyssa Lefuryge-Smith, violin.
- **February 4:** In “Pergolesi’s Inspiring Stabat Mater,” Barrie Concerts brings internationally renowned musicians to their stage: soprano Dame Emma Kirkby, countertenor Daniel Taylor and the Melos Choir and Chamber Orchestra presents “The Italian Connection: Gabrielli to Vivaldi,” welcoming guest guitarists Jeff Hanlon and Chad Yacobucci.
- **February 4:** In “Pergolesi’s Inspiring Stabat Mater,” Barrie Concerts brings internationally renowned musicians to their stage: soprano Dame Emma Kirkby, countertenor Daniel Taylor and the Theatre of Early Music will surely inspire with their performance. The series is sold by subscription only and is virtually sold out; lucky are those who already have their tickets.

Finally, a correction to last month’s column: it’s not often I mistake Schubert for Gounod. Granted, they both wrote Ave Maria, but only one of these is based on Bach’s Prelude No.1 from the Well Tempered Clavier Book I, and it definitely wasn’t the Schubert as I stated in the print version of last month’s issue. I guess The Well-tempered Sleeper finally woke... Better late than never! ☃️

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.
Opera: Poulenc Double Bill
Thurs-Sun, Dec 1-4, 2011. MacMillan Theatre
The Opera Division presents two one-act works of stunning theatrical contrast by Francis Poulenc: *La Voix Humaine* and *Les Mamelles de Tirésias*.

A Seasonal Celebration
Wed, Dec 7, 2011. 7:30 pm. MacMillan Theatre
Celebrate the season with U of T choirs in a variety of joyful, uplifting music by Gjeilo, Daley, Poulenc, and Pinkham’s Christmas Cantata with the Wind Ensemble.

Wind Symphony
Fri, Dec 9, 2011. 7:30 pm. MacMillan Theatre
Jeffrey Reynolds leads the Wind Symphony in David Maslanka’s powerful work, *Liberation*. Other works by Percy Grainger, Jack Stamp, and Jonathan Dagenais.

Wind Ensemble
Sat, Dec 10, 2011. 7:30 pm. MacMillan Theatre
Faculty flutist Susan Hoeppner performs Mike Mower's jazz-infused *Concerto for Flute and Wind Ensemble*, conducted by Gillian MacKay.

Jazz Faculty Quartet
Tue, Jan 17, 2012. 7:30 pm. Walter Hall
David Occhipinti, guitar; Andrew Downing, bass; Jim Lewis, trumpet; and Nick Fraser, drums, perform jazz standards with a high level of freedom and interplay.

New Music Festival
Jan 22-Feb 5, 2012. Various venues
Renowned Swedish composer Anders Hillborg headlines this year’s festival, entitled “Beyond Sound”. [www.music.utoronto.ca/events/nmf](http://www.music.utoronto.ca/events/nmf)

Gryphon Trio
Mon, Jan 23, 2012. 7:30 pm. Walter Hall
A spectacular New Music Festival opener featuring music by Anders Hillborg, Dan Visconti, Alexina Louie, Brian Currrent, William Jordan and Andrew Staniland.

Music of Anders Hillborg
Sat, Jan 28, 2012. 7:30 pm. MacMillan Theatre
The UTSO, Wind Ensemble, MacMillan Singers, gamUT and the RCM New Music Ensemble share the stage to perform music for large ensembles by Anders Hillborg.

Paul Hoffert, C.M.
Tue, Jan 31, 2012. FREE. Walter Hall
Award-winning film composer and Chair of the Screen Composers Guild of Canada, Hoffert is U of T’s Louis Applebaum Distinguished Visitor in Film Composition.

Weston Family Box Office 416.408.0208  www.music.utoronto.ca
DECEMBER: With minutes to spare, I pick up my ticket for *Seussical* at Young People’s Theatre (YPT) on Front St. and dash to my seat. The matinee audience of primary school students squeals and squirms with excitement, their eyes darting intermittently to the red and white striped hat that sits in the middle of the stage. I read a programme note in which Allen MacInnis, director and choreographer of the production (who also happens to be the artistic director of YPT), expresses his own excitement at remounting the show which was eminently successful in 2006 when he first directed it for the same theatre. Questions about why he is redoing it so soon are immediately answered: “I wanted to revisit the musical adaptation of Dr. Seuss’s stories because it is a perfect fit for a season of plays that are thematically linked by the power of change.”

How coincidental, I think: my late arrival at YPT resulted from a traffic snarl on King St. E. where the Occupy Toronto protest had swollen across the borders of St. James Park in response to a City eviction notice. More than seasonal change is in the air, a fact evident in much of the musical theatre on view during the next two months, in and beyond the GTA.

Settling into my chair to watch *Seussical*, a shortened version of the show by Lynn Ahrens and Stephen Flaherty that premiered on Broadway in 2000, I didn’t have to wait long to recognize its relevance to the idea of change that permeates our current social climate. “A person’s a person, no matter how small,” Horton the Elephant introduces in the rallying cry in his very first song, *Horton Hears a Who!* also the title of one of the stories by Theodor Geisel (Doctor Seuss) that the musical incorporates into its book. Although Horton is unable to see a Who, he can hear one, namely Jo-jo, a resident of the tiny world of Whoville who cries for help from her perch atop a speck of dust precariously caught on a clover leaf. Unable to convince anyone in the Jungle of Nool, where he lives, that Jo-jo exists, Horton becomes a subject of ridicule, suffering humiliating indignities that increase after Mayzie LaBird leaves him to guard an egg that she subsequently abandons. Captured by a team of mischievous monkeys, Horton is put on display in a circus where, more than seasonal change is in the air, a fact evident in much of the musical theatre on view during the next two months, in and beyond the GTA.

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For director MacInnis, *Seussical* is “a good fit” for YPT for a number of reasons. “I’m obsessed with the ways in which kids come into their own power,” he explains in an interview, “how they learn to give and take it.” Power, he suggests, is as much a sensation as a force: one senses it internally and externally, and not just in relation to physical prowess. Horton has power because he believes in himself—in what he alone can hear. Because he senses the capacity of his belief to change things, no matter how small, his power strengthens and begins to affect others. MacInnis likens Horton’s belief to imagination, which is one of the reasons he includes a musical in every YPT season. “Musicals make the audience work—they give them room to fill in the gaps and make connections, to use their imagination in ways that naturalism doesn’t allow.” This makes them ideal for young people, especially those who let their imaginations run wild.

*Seussical* is a terrific show, and not just for kids. The physical skills of the cast, as much as their musical talents, maintain its snappy pace and help to elevate its simple staging to a sophisticated style that is as clever as Ahrens and Flaherty’s eclectic score which covers a range from rap to rhythm ‘n’ blues and even includes a lullaby. George Masswohl brings a melancholy resolve to his performance of Horton (along with a voice like an angel) that grounds the production with sincerity and compassion to which the rest of the cast play with confidence. His real-life partner, Sharron Matthews, essays a mesmerizing Mayzie, especially when she vamps her way through *How Lucky You Are*. Running until December 30, *Seussical* offers family fare that is as timely as it is tuneful. There’s no better gift for the holidays than this wise and winning tale.

JANUARY: When I undertook to interview Mitchell Marcus, artistic producer of Acting Up Stage Company (AUSC), about *Caroline, or Change*, the American musical that receives its Canadian premiere on January 21 at the Berkeley Street Theatre (downstairs), I didn’t consider that *Seussical* might make a useful comparison. After all, what possible connection could exist between a musical compilation of Dr. Seuss’s fantastical parables and a character-driven study of an African-American maid working for a Jewish family in Louisiana in 1963? The answer is obvious to me now: change.

With a book and lyrics by playwright Tony Kushner (Angels in America), *Caroline, or Change* arrives in Toronto with a string of awards but limited commercial success. This alone provides a parallel, of sorts, to *Seussical* which, in its original Broadway incarnation, failed to win popular success or critical approval. In retrospect,
December 1 – February 7, 2012

**THE UPPER CANADA CHOIR**

- **Christmas Concert**
  - Join singers who range from 8 yrs to 18 yrs celebrate the festive season.
  - [www.uppercanadachorus.com](http://www.uppercanadachorus.com)

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  - 2nd concert in their 2011/2012 Season.
  - [www.orchestratoronto.ca](http://www.orchestratoronto.ca)

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- **Song For A Winter’s Night**
  - A heart-warming event to be enjoyed by the entire family.
  - [www.bachorus.org](http://www.bachorus.org)

**THE TORONTO SYMPHONY ORCHESTRA**

- **Mozart Requiem**
  - Which features teenage piano sensation Jan Lisiecki.
  - [www.tso.ca](http://www.tso.ca)

**THE TORONTO PHILHARMONIA ORCHESTRA**

- **Mozart’s Birthday Celebration**
  - With conductor, Uri Mayer.
  - [www.torontophilharmonia.com](http://www.torontophilharmonia.com)

**THE TORONTO SYMPHONY YOUTH ORCHESTRA**

- **Young and Bold**
  - Vibrant music by young composers and soloists in a programme entitled.
  - [www.tso.ca](http://www.tso.ca)

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**YOUR HOME FOR LIVE MUSIC**

- **December 3**
  - The Upper Canada Chorus presents their annual Christmas Concert.
    - Join singers who range from 8 yrs to 18 yrs celebrate the festive season.
    - [www.uppercanadachorus.com](http://www.uppercanadachorus.com)

- **January 22**
  - The Toronto Symphony Orchestra presents Mozart Requiem which features teenage piano sensation Jan Lisiecki.
    - [www.tso.ca](http://www.tso.ca)

- **January 25**
  - The Toronto Philharmonia Orchestra presents Mozart’s Birthday Celebration with conductor, Uri Mayer.
    - [www.torontophilharmonia.com](http://www.torontophilharmonia.com)

- **February 4**
  - The Toronto Symphony Youth Orchestra presents vibrant music by young composers and soloists in a programme entitled, Young and Bold.
    - [www.tso.ca](http://www.tso.ca)

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**GEOFFREY WESTON RECITAL HALL**

- **December 20**
  - Mark Masri
  - Canada’s next vocal sensation!
  - Embrace the spirit of the season as Masri wraps his lush vocals around all your holiday favourites.

- **January 27**
  - Mavis Staples
  - ‘I’ll Take You There’ ‘Respect Yourself’
  - ‘Staples’ voice is a rich liquid wonder...”
    - [Rolling Stone Magazine](http://www.rollingstone.com)

- **February 9**
  - Dan Hill
  - Legendary singer-songwriter behind
    - ‘Sometimes When We Touch’,
    - ‘Can’t We Try’, ‘In Your Eyes’ and more.

- **March 7**
  - Michael Kaeshammer
  - A consummate entertainer and extraordinary pianist, Kaeshammer is Canada’s boogie-woogie king.

- **March 8**
  - Anouk Dubeau et la Pietà
  - Dazzling all-female string quartet renowned for their impeccable precision, elegance, energy and style.
both shows suffered from unrealistic expectations and bloated production values. Only after Seussical was down-sized to a 90-minute version (which subsequently was further condensed to the 70-minute show on view at YPT), did it appeal to critics and audiences alike. While Caroline, or Change won critical success on Broadway in 2004, and in London in 2006, it failed to generate enough interest to garner subsequent productions of note, or to tour—the prime requisite for musical theatre longevity.

For Marcus, this marks it as “an underdog musical,” and qualifies it as a perfect choice for production by AUSC.

Marcus defines an underdog musical as one “that was so successful in a not-for-profit run that it usually has some momentum beyond its original production, even though it’s not gone on to become a big commercial hit…” Invariably, such shows—he cites The Light in the Piazza (book by Craig Lucas, music and lyrics by Adam Guettel) as an example—“redefine our expectations of musical theatre,” a central goal of AUSC which, Marcus explains, “seeks to produce thought-provoking, contemporary, intelligent musical theatre pieces, and to bridge the commercial side of musical theatre—the large entertainment spectacle musical—with the theatre scene in Toronto which I associate with provocative plays in intimate spaces, with great cast members.”

Even a cryptic description of Caroline, or Change indicates how the piece fits AUSC’s mandate. Completely sung-through, the book chronicles the relationship between Caroline Thibodeaux, a black maid and single mother, and Noah Gellman, the eight-year-old son of her Jewish employer. After the death of his mother from cancer, Noah increasingly relies on Caroline for guidance, especially when his new stepmother, Rose, convinces the maid to teach Noah a lesson about leaving change in his trouser pockets by asking her to keep the money she finds. Loathe to take money from a child, Caroline needs it for her own children, so she co-operates. Soon, Noah, deliberately, is leaving her change, fantasizing that Caroline’s family acknowledges and appreciates his benevolence. The situation grows complicated when a $20 bill goes missing.

“From a book perspective, it’s more a long piece of poetry than a forward-moving drama,” Marcus suggests. “The audience has to be willing to accept the poetic journey that Kushner takes it on, which does move forward, but not as quickly as most people expect. This is a musical about feelings. This is a musical about people…being.”

The change in form that the producer identifies finds a corollary in the music composed by Jeanine Tesori, best known for her scores for Thoroughly Modern Millie and Shrek, the Musical, which, Marcus is quick to point out, differ considerably from Caroline. Although fully sung-through, Caroline doesn’t have a single song you can isolate. It’s really like recit in opera, with all these different musical forms thrown together. Spirituals, blues, classical music, Motown, Jewish klezmer, folk music: the style shifts whenever a new character enters. The musical palette sounds like a radio in 1963, with someone changing the station every few minutes…”

The book further emphasizes change by setting Caroline’s situation against a sweeping historical backdrop that includes the assassination of President Kennedy, conflicts over the Vietnam war and the struggles of the Civil Rights movement. “It’s interesting to see a musical that focuses on the way an individual reacts when the community is changing around her. Artistically, the show pushes boundaries; socially, it offers so many opportunities for discussion…”

To produce Caroline, or Change, AUSC is partnering with Obsidian Theatre, whose mandate stresses its dedication “to the exploration, development, and production of the Black voice.” Partnering, by increasing production budgets, allows companies to mount larger, more ambitious productions (such as Paradise, which AUSC co-produced with Studio 180 last year). It also enables them to cast performers they otherwise couldn’t afford. Caroline stars Arlene Duncan, a regular on CBC’s Little Mosque on the Prairie, as well as seasoned professionals like Deborah Hay who played Eliza Dolittle in My Fair Lady at the Shaw Festival last summer. But the move is more than just practical, as Marcus points out. “By building relationships with other independent theatre companies, we can pool our audiences,” a move essential for the evolution of musical theatre and the development of Toronto audiences. “We are being entrusted to push the boundaries of this genre and, at the same time, to develop new audiences for it, to open their minds to the possibilities of the musical form.”

Pushing boundaries, opening minds. As I hurry home from my interview with Marcus in the cool autumn air, I recall MacInnis’ comments about imagination and power, which lead me to wonder about musical theatre as an instrument of change. Seussical begins when the red and white striped hat in the middle of the stage begins to slide across the floor, all by itself—or so it seems to the audience. For the children at YPT, the moment equalled sheer magic. Unaware of the “smoke and mirrors” of stage-craft, they watched in amazement as an inanimate object moved on its own—or so they thought. What will the Toronto audience think of Caroline, or Change, a piece that conflates life’s tumultuous changes with the change in a person’s pocket?

At the end of Kushner’s script, Caroline returns to her employer’s basement to wash the laundry, resigned to her lot in life even as she curses God. Change, it would seem, is beyond her.

What would Horton say to her, I wonder? “A person’s a person, no matter how…what?”

Robert Wallace is a Toronto-based, retired university professor who writes about theatre and performance. He can be contacted at musictheatre@thewholenote.com.
Theatrical Treats for Your Musical Sweet Tooth

Music theatre is as prevalent as candy canes at this time of year, in and beyond the GTA. If traditional treats satisfy your sweet tooth, check out *A Christmas Carol – the Musical* at Brampton’s Rose Theatre that runs from December 15 to 18. This popular version of Dickens’ haunting of Ebenezer Scrooge benefits from a melodic score by Alan Menken that strikes all the right notes. If the dates don’t fit, Runnymede United Church presents a dramatic reading of the poem on which it’s based on December 4, with holiday music performed by Ben Heppner, accompanied by a string trio and two choirs. Soulpepper Theatre offers a longer run of the yuletide treat, but without the musical icing, in Michael Shamata’s stage adaptation that opens on December 6 in the Distillery District, with Joe Ziegler heading an all-star cast.

White Christmas, a musical based on the 1954 film starring Bing Crosby with music by Irving Berlin, has grown in popularity since it premiered in San Francisco in 2004. Toronto’s Civic Light Opera presents the melody-fest from November 30 to December 17 at the Fairview Library Theatre, in a production designed and directed by Joe Cascone. The Berlin show’s iconic songs are unlikely to grace Angelwalk Theatre’s *Off Broadway On Stage*, a musical journey of a different sort that opens for one week on December 7 at the Studio Theatre in the Toronto Centre for the Arts. Conceived by Brian Goldenberg, with musical direction by Anthony Bastianon, the show includes songs from *The Fantasticks*, *Jacques Brel is Alive and Well and Living In Paris* and *Altar Boyz*, productions that succeeded in small venues without marquee stars.

For less traditional treats, look no further than *Like an Old Tale: An East Scarborough Retelling of The Winter’s Tale* by William Shakespeare. The score of this Jumbies Theatre production, composed by Juliet Palmer, showcases the remarkable soprano of Neema Bickersteth, who plays Hermione; it also incorporates traditional Tamil singing by Sarada K. Eswar, and First Nations singing by Rosary Spence. Presented at 793 Pharmacy Ave., the production runs from December 8 to 18. Another retelling of a traditional tale finds a wonderful setting in Toronto’s Evergreen Brick Works when Theatre Columbus presents *The Story*, a new version of the nativity by Martha Ross, featuring rotating corps of local choirs and drummers under the direction of John Millard. The show opens December 13 and runs to the end of the month.

To usher in the new year, Toronto Operetta Theatre offers an unusual delight: *The Gypsy Princess*, a comic opera by Hungarian composer Imre Kálmán starring soprano, Lara Ciekiewicz, opens at the Jane Mallett Theatre, St. Lawrence Centre for the Arts, on December 28 for ten performances. Other notable January fare, while less seasonal, is tasty nevertheless. *Cabaret*, Kander and Ebb’s popular musical based on the play by John Van Druten and stories by Christopher Isherwood, receives a student production at Hart House Theatre that is sure to attract a crowd. Under the direction of Adam Brazier, it opens on January 13 for two weeks. Further afield (geographically, at least), the Kingston Symphony presents musical theatre works by Andrew Lloyd Webber and others in an evening titled “Music of the Night” at the Grand Theatre on January 20. Michelle Todd, soprano, and Michael Hope, baritone, are featured.

Finally, on February 2nd and 3rd, Soundstreams presents *The Sealed Angel*, a musical drama by Russian composer, Rodion Shchedrin, that integrates the Amadeus Choir and the Elmer Iseler Singers with the ProArteDanza dance company in a liturgically-themed, multi-disciplinary work. With musical direction by Lydia Adams and choreography by Lars Scheibner, this ambitious production plays for two nights at the Royal Conservatory’s Koerner Hall. Festive treats, it seems, are not limited to the holidays.

— Robert Wallace
The Newly Visioned and the Seldom Seen

CHRISTOPHER HOILE

In Toronto’s opera scene, the last month of the old year and the first of the new provide a mix of old and new themselves. There is the Toronto premiere of a work that is standard repertoire in many central European countries, an unconventional production of a warhorse and an unconventional production of a seldom seen work.

**Back by popular demand:** Against the Grain Theatre remounts its acclaimed production of Puccini’s *La Bohème* not in a theatre but in a pub, the Tranzac Club at 292 Brunswick Ave. to be precise, December 1 to 3. The opera is directed, adapted and translated into English by AtG co-founder Joel Ivany, a frequent assistant director of productions for the Canadian Opera Company.

Inspired by the success of the musical *Rent*, in which the late Jonathan Larson updated the story of Puccini’s opera to the artistic community of 1990s New York, Ivany and company thought, “Why not set the opera itself in the bohemian atmosphere of contemporary Toronto?” The Tranzac Club, a favourite of indie musicians, home to several arts groups and central meeting place during the Toronto Fringe Festival, seemed like the perfect location. There’s no proscenium to separate the audience from the performers; in fact, the soloists are scattered among the patrons during the performance. AtG follows in the success of pub opera performances in the UK. In 2011, OperaUpClose won the Olivier Award for Best New Opera Production over productions from the Royal Opera House and the English National Opera.

On his blog, Ivany heaps praise on the cast he has assembled: “We’ve got a fabulous cast lined up. Miriam Khalil, as Mimi, is a young soprano who recently made her debut at Glyndebourne Festival Opera in the UK. Our Rodolfo, Ryan Harper, is a former member of the Atelier Lyrique program at Opéra de Montréal and our Marcello, Justin Welsh, is a former member of the Ensemble Studio at the Canadian Opera Company. Our cast is rounded out by cabaret singer Lindsay Sutherland Boal as Musetta, current COC Ensemble member Neil Craighead as Colline, baritone Keith Lam as Schaunard and Gregory Finney as Benoît/Alcindoro.”

Christopher Mokrzewski, the pianist and music director, has been on the music staff for both the COC and Opera Atelier, for the latter as coach and répétiteur for *La Clemenza di Tito*. This season he will be giving a solo recital of Liszt and Messiah as well as serving as accompanist for both classical and jazz vocal recitals.

For tickets and more information about Against the Grain, visit www.againstthegraintheatre.com.

**Seldom seen:** The programming slot after Christmas to just beyond Epiphany has been filled for more than two decades by productions from Toronto Operetta Theatre. This year from December 28, 2011, to January 8, 2012, TOT presents its first-ever production of *The Gypsy Princess* (*Die Csárdásfürstin*) by Imre Kálman (1882–1953). While the TOT has presented Kálman’s *Countess Maritza* (1924) twice and even the rarity *Gypsy Violins* (1912) once, it has never staged the *Csárdásfürstin* (1915), which brought Kálman his greatest success. According to the data gathered by Operabase, in the last three years there were 39 productions of *Csárdásfürstin*, 12 of them new, in 29 cities, in 11 countries including not just Germany, Austria, Switzerland and Hungary— that one might expect—but also Bulgaria, Estonia, France, Macedonia, Norway, Poland and Slovakia.

The plot about an aristocratic family’s distress that their young heir is in love with a cabaret singer plays out much like a story by P.G. Wodehouse. The TOT production will feature Lara Ciekiewicz as the glamorous Sylvia Varescu, Elizabeth Beeler as Countess Stasi, Keith Klassen as Prince Edwin in love with Sylvia and Ian Simpson as Princess Sylvia’s suitor, Count Edwin.

**Against the Grain’s bohemians (June 2011):** From left, Justin Welsh, Adam Luther, Gregory Finney, Keith Lam, Stephen Hegedus. 

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**amici**

**DECEMBER 16 @ 8PM CRITICS’ CHOICE**

**SPECIAL GUESTS**

YEHONATAN BERICK VIOLIN

MIN-JEONG KOH VIOLIN

BARRY SHIFFMAN VIOLA

JOHN VANDRIEL COLIN EATOCK

JOHN TERAUDS

**EARL HAIG SECONDARY SCHOOL**

winning student composition for clarinet, cello & piano

**BEETHOVEN**

Trio Op. 11 for piano, cello & piano

**POULENC**

Sonata for clarinet & piano

**ELGAR**

Piano Quintet

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**FASHIONISTA!**

**JANUARY 29 @ 3PM**

**SPECIAL GUESTS**

LARAST JOHN VIOLIN

CECILIA QUARTET

JOSEPH PETRIC ACCORDION

ROSEMARIE UMETSU

**USTVOLSKAYA**

Trio for violin, clarinet & piano

**ALICE PING YEE HO**

Breath of Fire for clarinet, cello & accordion (OAC commission)

**CHAUSSON**

Concertino in D for violin, piano & string quartet
as Count Boni in love with Stasi. Derek Bate will conduct the TOT Orchestra and Guillermo Silva-Marin will direct. The production premieres under the honourary patronage of Hungarian ambassador His Excellency László Pordány. For tickets visit www.stlc.com.

Handel’s Hercules: From January 19 to 22, 2012, Tafelmusik will celebrate the 30th anniversary of the Tafelmusik Baroque Choir with a “staged concert” version of Georg Frideric Handel’s Hercules. The piece will be staged by none other than Marshall Pynkoski, stage director for Opera Atelier. When I asked Pynkoski back in September what a “staged concert” would be, he answered that a lot would depend on what was and was not possible in Koerner Hall. What we could be sure of is that the soloists would be off book and interact as characters and that the Opera Atelier corps de ballet would be involved in the dances.

The question of Hercules’ genre has existed since the work premiered in 1745. Handel called it a “Musical Drama” and indeed its English-language libretto by Thomas Broughton is based on Sophocles’ tragedy The Women of Trachis. The work was first performed in a theatre, not a church, but as an oratorio without any stage action. Modern critics have since suggested that this confusion of genre led to its later neglect. Handel had the same experience with Semele (1744) which was also first presented as an oratorio, but since oratorios were supposed to take biblical stories as their subject matter, it was also rejected by the public and suffered similar obscurity until the 20th century. Now Semele has been fully embraced as an opera and will conclude the COC’s 2011–12 season.

The plot concerns the circumstances of Hercules’ death. When Hercules returns to his wife Dejanira after his 12 labours, he brings the captive Iole in tow. This arouses Dejanira’s jealousy and she seeks to retain Hercules’ love through a tunic imbued with the blood of Hercules’ enemy, the centaur Nessus, which supposedly can render the wearer faithful to the giver. In fact, the garment is Nessus’ revenge on his opponent since it causes unendurable pain that leads Hercules to ask his son to set him upon a funeral pyre.

For Tafelmusik, Sumner Thompson will sing the role of Hercules, Allyson McHardy will be Dejanira, with Nathalie Paulin as Iole, Colin Blazer as Hercules’ son Hyllus and Mireille Lebel as the herald Lichas. Jeanne Lamon will conduct. For tickets and more information, visit www.tafelmusik.org.

Christopher Hoile is a Toronto-based writer on opera and theatre. He can be contacted at opera@thewholenote.com.
What Is The “World” In This Music?

ANDREW TIMAR

What is “World Music” and who are its performers? For years I have been alternately intrigued by the question or flatly dismissed it as irrelevant to the music I loved and made myself. Now that I’ve served as your faithful world music columnist for some months, however, I thought I’d use this end of year soapbox to finally tackle this slippery musical subject. Please brace yourself for a further series of annoying questions arising from my simple initial one. The woods get much thicker before we can clearly see the trees, let alone the clearing beyond.

Is world music a commercial marketing category, coined by record label executives in 1980s London, equipped with its own sales charts, radio category, journalistic terminology and record awards? Or a term coined in the early 1960s by the late ethnomusicologist Robert E. Brown at Wesleyan University, Connecticut for his groundbreaking world music studio and academic programs there, which became a model for universities, colleges and conservatories around the world?

Is it “local music from out there,” or “someone else’s local music” as some have proposed? Is it about “our” vs. “their” music, or about the way musicians variously recombine the music you were born into with the music you chose, moved into? Or is it a musical football match playing out a disagreement between perceived authenticity (i.e. indigenous music) and hybridized musical categories, especially those seemingly “diluted” by pop culture?

In the face of such a bewildering range of questions, just what can we agree on? One thing, perhaps, is that the definitions of world music are multiple, dynamic and overlapping. Another is that over the last 30 years world music has clearly gone through a process of gradually increasing “sub-genre-fication,” not unlike other kinds of music (heavy metal is a good example). By sub-genre-fication I mean an extension of the genre’s original definition of a perceived unmediated “roots music” to include a mounting list of newly created hybrid sub-genres. Part of this process is no doubt the result of pressures on genre boundaries in the overall climate of a globalising pop culture. There are commercial pressures at play here too. According to a 2002 Unesco report by the latter half of the 1990s the value of global record sales hit a historic peak. Significantly slipping sales ever since have meant the record and publishing company financial support for world music, has declined. On the one hand this has led, overall, for world music as well as for many other music categories, to a precipitous decline in overall album sales. Paradoxically it may also be directly linked to the vigour of the modest but vital local live world music performance scenes dotted around the planet, and to the touring companies who (hope they will) pack our largest halls, often wrapped up in elaborately costumed and staged extravaganzas.

There are examples of both on display in my column this issue. Happily for all of us, musicians of all stripes continue to make both established and newly minted hybrid kinds of music that someone may choose to dub world music—or not.

I hope I haven’t lost you in my overview of some 50 years of world music, because, as you can see from what follows, our GTA concert scene over the next two months reflects and underscores many of the issues I have mentioned.

Parvaz Homay and his Mastan Ensemble present “Love, Wisdom and Human” [sic] at Roy Thomson Hall on December 2. Described as a newly created concert “opera” by Iranian musician Parvaz Homay, this production (in Farsi) is presently touring Canada and the US. Judging from this group’s multiple albums and international tour dates they seem to enjoy a solid fan base among the Iranian diaspora. At its Toronto stop, the Mastan Ensemble, a traditional Persian instrumental group, is reinforced by a Western orchestra directed by Toronto conductor Kerry Stratton. A brief trailer video on his website reveals Homay as a singer with a folksy voice. On the other hand, soprano Darya Dadvar sings in a distinctly operatic manner. The dramatic baritone, Soli, rounds out the concert cast.

On December 6, the world music Christmas calendar begins in earnest with the Nathaniel Dett Chorale’s concert titled “An Indigo Christmas: Navidad Nuestra” at Koerner Hall. The artistic director, Brainerd Bylden-Taylor has programmed a vibrant mix of Afro-Latin and Andean rhythms and harmonies. The Latin music quartet, Maderaz, and the celebreated dance collective COBA will add to the choir’s celebration of Afro-centric dance, music and folkloric traditions invoking the spirit of Christmas. The concert features two choral gems by Argentinean composer Ariel Ramírez (1921–2010). His Misa Criolla (1964), now a staple of the choral repertoire, is spiritually charged and at the same time deeply rooted in multiple music/dance forms from across South America including the chacarera, carnivalito and estilo pampeano, as well as Andean influences and instruments. Here, COBA choreographer BaKari E Lindsay, COBA brings it to life through staged dance representations of the dance rhythms intrinsic to Ramírez’s score. Ramírez’s signature Yuletide Navidad Nuestra, which serves as the concert’s centerpiece, is a suite of Argentinean carols marked by characteristic Hispanic American music. The evening is rounded out by Haitian-born Sydney Guillaume’s Dominus Vobiscum interweaving Gregorian melodies with Creole texts and rhythms; a trio of African-American spirituals by Minnesota composer Robert L. Morris; an a cappella interpretation of Go Tell It On The Mountain arranged by Bruceaylor; and Craig Courtney’s impassioned arrangement of Mary Had A Baby.

Music Gallery’s concert on December 16 also has a Christmas theme, but one that reaffirms the commitment to experimentation in the Music Gallery’s “New World Series.” Titled “Asalto Navideño Reimagined: A Latin Christmas Concert,” the concert has three layers: a remix of a classic salsa Christmas album, a seasonal celebration and a resolute statement of pan-Latino culture. Originally a statement about New York Hispanic life, Willie Colon and Hector Lavoe’s popular salsa Christmas album Asalto Navideño, now 40 years old, is ripe for reinvention. Its lyrics speak of the joy of Christmas, but they also explore themes of home and diaspora and even propose new festive traditions. Today’s Latin sounds continue
to mix music from across the Americas, increasingly with the intervention of electronics. Therefore it’s natural that four “producers” have been commissioned to remix the album’s now-iconic material: Toronto’s DJ Linterna & Ulladat, DJ Javier Estrada from Monterrey, MX, and Sonora Longoria from Austin, TX. All are known for their individual combinations of music genres, groove and experimentation. Their electronic contributions will be mixed with live instruments including Steve Ward on trombone and vocals. Vocalist Lido Pimienta, who splits her time between Toronto, London, Ontario, and Colombia, is a key voice in the evening; her striking hybrid performance style combining unaffected vocals and electronics.

Moving into the New Year, on January 10, 2012 at noon, the Little Pear Garden Collective presents a different sort of festive entertainment, performing classical and contemporary dance works with Chinese music at the Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts. The collective, directed by Emily Cheung, is Toronto’s Jingju or Peking opera company. That this concert is part of the “Dance Series: Chinese Traditions Then and Now” is yet another reminder that world music performances also sometimes include dance.

Keeping with the Chinese music and dance theme, on January 12 to 15, Falun Dafa presents “Shen Yu Performing Arts” at the Sony Centre for the Performing Arts. This massive NYC based company certainly aims high. It was established in 2006 with no less a mission than “reviving 5,000 years of divinely inspired Chinese culture.” Its mission statement makes an eloquent ideological case, “After more than 60 years of Communist Chinese rule…Chinese traditional culture has been all but completely demolished. However, the deeper spiritual core of the ancient culture, with its values of benevolence, honor, propriety, wisdom, and sincerity, as well as a reverence for the gods and the heavens, cannot be destroyed. In order to restore…Chinese traditional culture, a group of overseas Chinese artists established Shen Yun in New York.”

At the core of Shen Yun’s performances appears to be a vast staged pageant, with tableaux enacted by dozens of performers clothed in impressive, brilliantly coloured, custom-made costumes and supported by an original musical score performed by a Western orchestra, classical Chinese and regional ethnic dance styles, instruments such as erhu and pipa, and characteristic vocalists. The show’s narrative is transparent. It moves audiences from the Himalayas to tropical lake-filled regions, “from the legends of the culture’s creation over 5,000 years ago through to the story of Falun Dafa in China today.” With over 100 artists “Shen Yu Performing Arts” might be one of the primary proponents of the “go big because you can’t go home” school of world music (and dance) performance.

May you all have wonderful Holidays, a stellar 2012 and be able to go home if you want to.

Andrew Timar is a Toronto musician and music writer. He can be contacted at worldmusic@thewholenote.com.
Billion (with a “B”)

JACK MACQUARRIE

As if the looming Christmas Concert season wasn’t enough to deal with, this is a combined December/January issue, so I have twice as much activity as usual to contemplate. Even so, before looking at the weeks that lie ahead, there have been a few musical events in my life over the past few weeks that warrant more than passing notice, so indulge me, dear reader.

The first of these was the collaboration of the Hannaford Street Silver Band and the Amadeus Choir in a performance of The Armed Man: a Mass for Peace by the contemporary Welsh composer Karl Jenkins. Having heard this work before in its original form for chorus and orchestra, I was anxious to hear how it might fare with a transcription for brass band. This arrangement exceeded any expectations I might have had; I enjoyed it much more than the original. For this work, the band and chorus seemed made for each other. For the fiendishly difficult parts for every section of the band to the haunting solo passages for the flugelhorn and euphonium the instrumentalists and vocalists were as one. If I had any concern, it would be that there was far more to this work than I could absorb in a single performance. I hope that this arrangement will be recorded so that I may hear it again.

The other noteworthy musical event was totally unexpected. As an alumnus of the University of Toronto and former participant in various alumni functions over the years, I was invited to the launch of a massive fund raising campaign for the university. I had expected a few inspirational speeches followed by a distribution of pledge cards, but the university’s Convocation Hall was filled to capacity, and every aspect of the evening was as overwhelming as the fund raising goal for the next year of $2 billion (yes that’s a “b”) dollars. But it was the music that I found most inspiring. While we were being seated, we were treated to a vocal octet of students from the faculty of music. Then the spotlight shifted to the two upper galleries on either side of the organ where two brass choirs, under the direction of the Faculty of Music’s Gillian MacKay, performed an amazing work by graduate music student Aaron Tsang. While it was referred to in the programme as the Opening Fanfare, with four French horns, five trombones, four tubas and trumpets too numerous to count, it was much more than that, and warrants more performances in the future. After the various addresses, we were treated to a massive video presentation with a musical score by another Faculty of Music student Kevin Lau and after all being awarded “Doctorates in Boundless Opportunity” left Convocation Hall for the reception in a massive marquee tent, in the corners of which there were four small stages where there were alternating performances of a small jazz group, vocalists singing operatic arias and a brass quintet among others. With our honorary degrees in hand, we all left with the assurance that the future of music in this part of the world is certainly going to be in good hands.

Now on to December. What’s in store in the band world? Needless to say, Christmas music and other seasonal works dominate all programmes. Most bands have guests, with various types of choirs dominating the scene. Here’s a condensed list, from those bands whose listings we received, featuring choirs. Needless to say you will have to consult the concert listings for details:

City of Brampton Concert Band has the Mayfield Singers at the Rose Theatre (Dec 10); Etobicoke Community Band presents “You’d Better Watch Out: Holiday Favourites,” with the Toronto Police Services Men’s Chorus (Dec 16); Milton Concert Band performs for the very first time in the newly constructed Milton Centre for the Arts with St. Paul’s United Church Choir (Dec 10); Pickering Community Concert Band offers “Celebrate with the Sounds of Christmas” with the William Dunbar School Choir as guest (Dec 11); Wellington Winds will have “A Christmas with the Wind and Young Voices,” with the Inter-Mennonite Children’s Choir (Dec 18); Whitby Brass Band offers “A Christmas Celebration,” with classics, Salvation Army and pop arrangements, and guests, the O’Neill Chamber Choir (Dec 9). On the professional side, Hannaford Street Silver Band presents “Yuletide Celebration” with Ariana Chris, mezzo, and the Canadian Children’s Opera Company Youth and Principal chorus (Dec 13).

With guests other than choirs, Chinguacousy Concert Band presents “Brampton Christmas Pops” featuring the Chinguacousy Swing Orchestra (Dec 11); East York Concert Band’s “Christmas Festival” will be a holiday sing-along (Dec 12); Markham Concert Band will have “A Seasonal Celebration” featuring Christmas and Chanukah songs with guest Lisa Kallasmaa-Bavis on vocals (Dec 4). Of the bands with December concerts that we heard from, only two did not include guests in their programs. Scarborough Concert Band will be presenting a “Community Concert Series” at three locations over the holiday season (Dec 7, x and y). And Wilfrid Laurier University Wind Orchestra has a single performance (Dec 3). For details of time and place of these events, consult the listings sections.

Of all of the bands that we were made aware of, one stood out as having no public Christmas concerts. That does not mean that the Newmarket Citizens’ Band will not be busy. On the contrary, a visit to their website told a very different story. Unlike all of the other community bands, this band marches and plays in parades. In the six week period between November 6 and December 20, this band was booked to play in no fewer than 11 parades, including six Santa Claus parades in surrounding communities. They also had scheduled five concerts at retirement residences and long term care facilities. This is a band that takes community service seriously. All of their activity will be topped off with an annual banquet to present various awards to members.

Recently, I was asked to write some programme notes for a concert discussing the evolution of Christmas music from the earliest day to the present. That project is still in its infancy. However, there is certainly no question that the programme of a modern band concert would bear little resemblance to that of a concert a century ago. Of the repertoire being performed by the bands of today, there seems to be a common theme: diversify. No longer do they stick to the traditional Christmas carols and such shopping mall favourites as Sleigh Ride or Rudolph the Red Nosed Reindeer. Increasingly we are seeing a wide spectrum of medleys of seasonal and/or Christmas melodies along with such humorous spoofs as Good Swing Wenceslas or How the Grinch Stole Christmas. And many bands are now including some excellent arrangements of Chanukah music.

As in other years, the period from Christmas to mid-January appears to be one for rest and reflection, with little thought of public
Newmarket’s Main Street Candle Light Parade and Tree Lighting, with the Newmarket Citizens Band on Nov. 18.

For the rest of January, traditionally community ensembles will now have filed away all of the seasonal music and have begun sampling a broad spectrum of music to challenge band members and hopefully please audiences in the coming months. So far we have not heard of any plans for band concerts in January except for the Hannaford Street Silver Band’s presentation of “A Latin Celebration” with guests the Boston Brass on January 22. Can’t think of a better start.

**DEFINITION DEPARTMENT**

This month’s lesser known musical term is **Gelatinissimo**: to play with a bouncing style that sticks to a well defined mould.

We invite submissions from readers.

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

MARK MILLER IS probably the finest author of jazz books that this country has ever produced. There. Having stated my case right off the top, I am pleased to say that there is a new addition to his now substantial body of work. It is called Way Down That Lonesome Road, the story of Lonnie Johnson in Toronto, where he lived for the last five years of his life from 1965 to 1970.

There might well be a lot of readers who would ask “Who was Lonnie Johnson?”

Well, he was born into a musical family in New Orleans, in 1899, and was destined to be a pioneer jazz guitarist, credited with being the first to play single string solos on that instrument. In his early career he was pretty well regarded as a blues player although he wasn’t happy to be pigeon-holed as such. But he went on to make recordings in 1927 with Louis Armstrong’s Hot Five as a guest on I’m Not Rough, Savoy Blues and Hotter Than That, and in 1928 with Duke Ellington on Hot and Bothered, Move Over, and The Mooche.

The book covers in some detail the early career of Johnson, but the meat of this work deals with the years spent in Toronto and no one is better qualified than Mark Miller to tell that story.

But in the grand scale of things, Lonnie Johnson is overlooked, like so many other musicians. And therein is a clue as to what makes Mark Miller, the author, click.

He is drawn to the stories of musicians who made significant contributions, but have been neglected because they weren’t “stars.” Who else would have so diligently researched and written an informative and entertaining book on the life and music of Valaida Snow or an equally rewarding look at the life of Herbie Nichols — again, hardly household names. He likes to look for the overlooked.

It came as no surprise when I learned that Miller was researching a book on Lonnie Johnson’s final years when he called Toronto home. It is a fascinating read set at a time before Yorkville became fashionable and traditional blues and jazz were relatively popular. To those readers who were around in the days of “flower power” and hippies, the book is a nostalgic trip down memory lane and a detailed study of Johnson’s life in a town where he felt welcome.

Another important side of Miller’s life was his time as a reviewer and critic. He was the sometimes controversial jazz columnist for Toronto’s Globe And Mail newspaper from 1978 to 2005. His reviews showed the same insightful and well-crafted standard of writing which is now so clearly evident in his books.

His views were at times open to question with some of his readers, but nobody could ever deny the quality of his writing.

Some of those same readers were of the opinion that Miller had a definite preference for the more contemporary and “avant-garde” players and are surprised, for example, that he would devote the time and energy to a book on the aforementioned Valaida Snow or Lonnie Johnson.

A look at the contents of A Certain Respect For Tradition, a volume of his selected writings, will in fact show a knowledge and appreciation of a broad spectrum of the music. Mr. Miller does indeed have a refreshingly open mind to his chosen craft.

He eventually elected to give up writing his pieces for the newspaper. By way of explanation he had this to say: “The business of jazz, the media in general and the Globe in particular have all moved in new directions. Their various interests, and mine, simply diverged.” Perhaps he saw the writing on the wall, given that nowadays the

Beat by Beat / Jazz Notes

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Another important side of Miller’s life was his time as a reviewer and critic. He was the sometimes controversial jazz columnist for Toronto’s Globe And Mail newspaper from 1978 to 2005. His reviews showed the same insightful and well-crafted standard of writing which is now so clearly evident in his books.

His views were at times open to question with some of his readers, but nobody could ever deny the quality of his writing.

Some of those same readers were of the opinion that Miller had a definite preference for the more contemporary and “avant-garde” players and are surprised, for example, that he would devote the time and energy to a book on the aforementioned Valaida Snow or Lonnie Johnson.

A look at the contents of A Certain Respect For Tradition, a volume of his selected writings, will in fact show a knowledge and appreciation of a broad spectrum of the music. Mr. Miller does indeed have a refreshingly open mind to his chosen craft.

He eventually elected to give up writing his pieces for the newspaper. By way of explanation he had this to say: “The business of jazz, the media in general and the Globe in particular have all moved in new directions. Their various interests, and mine, simply diverged.” Perhaps he saw the writing on the wall, given that nowadays the
The last few years more than half of all arts journalists were either dropped or moved to other positions. On the other hand there are arts blogs now competing for attention online by the hundreds of thousands. But the lack of arts coverage in conventional newspapers speaks volumes about where we are culturally right now.

When asked to name some of his favourite musicians the list ranged from contemporary bassist Renaud Garcia-Fons to Jelly Roll Morton's Red Hot Peppers via Django Reinhardt, Thelonious Monk and Gil Evans – it was a Gil Evans recording that first opened his ears and mind to jazz – showing a healthy open-minded approach which is reflected in the subject matter of the ten books he has published.

Looking at the evolving nature of the music, Miller sees a future in which jazz will be seen as a small period of time in the overall development of improvised music in which melody, rhythm and a melding of musical influences from other cultures played an essential part and after which the texture of jazz changed radically, evolving and reinventing itself while still retaining its creative force.

If there is a tougher way of making a living in jazz by playing, then it surely is surviving as a writer about jazz. It is also a lonely occupation with no instant feedback from an audience, no applause for a well written chapter or a well-placed turn of phrase.
**The WholeNote Listings**

*The WholeNote* listings are arranged in four sections:

**A** GTA (GREATER TORONTO AREA) covers all of Toronto plus Halton, Peel, York and Durham regions (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 Ancaster, Barrie, Belleville, Cobourg, Dundas, Elora, Fonthill, Guelph, Hamilton, Jordan, Kingston, Kitchener, Lindsay, London, Meaford, Niagara-on-the-Lake, Owen Sound, Paris, Peterborough, Port Hope, St. Catharines, Waterloo, Whitby. Starts on page 59.

**C** IN THE CLUBS (MOSTLY JAZZ) is organized alphabetically by club.

**D** THE ETCETERAS is for lectures, symposia, master classes and other music-related events (except performances) that may be of interest to our readers. Starts on page 67.

**A GENERAL WORD OF CAUTION** A phone number is provided with every listing in *The WholeNote*—in fact, we won’t publish a listing without one. Concerts are sometimes cancelled or postponed; 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.

**DOUBLE ISSUE** The next issue covers the period from February 1, 2012 to March 7, 2012. All listings must be received by 6pm Sunday January 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

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**MUSIC THEATRE: EXTENDED RUNS**

Musical theatre productions with runs of more than 15 performances do not appear in the daily listings, but are referenced below (in order of first appearance in this issue’s listings):

- **December 1** 10:15am: Young People’s Theatre. *Seussical.* Music by Flaherty, lyrics by Ahrens, book by Ahrens and Flaherty. Featuring Damien Atkins, Jane Johanson, Bethany Kovarik, Nichola Lawrence, David Lopez, George Masswohl, Sharron Matthews and others. 165 Front St. E. 416-382-2222. 110–120. **Runs to December 30,** matinee performances only, Saturdays and Sundays at 2pm. Monday to Saturday at 10:15am; on some weekdays, additional shows at 1pm or 2pm. Consult presenter’s website for full details.

- **December 1** 7:30p: Ross Petty Productions. *The Wizard of Oz.* Book by Baum, adapted by Wright & Hune-Brown. Elicia MacKenzie (Dorothy); Yves Pedneault (Tin Man); Steve Ross (Cowardly Lion); Kyle Blair (Scarecrow); Ross Petty (Wicked Witch of the West); and others; Tracey Ffye, director and choreographer; Steve Thomas, music director. Elgin Theatre, 189 Yonge St. 1-855-589-5900. 427–465; 459(12 and under). Extended run to Jan 6, 2012. No performances on Mondays. Matinee performances: Saturdays at 2pm, most Sundays at 1pm. Evening performances: Tuesday to Saturday at 7pm (some exceptions), most Sundays at 6pm. Consult presenter’s website for full details.

- **December 1** 8:30p: Mirvish Productions. *Mary Poppins.* Cameron Mackintosh, producer. Princess of Wales Theatre, 300 King St. W. 416-872-1212 or 1-800-461-3333. $35–$150. Extended run into 2012. Evening performances: Tuesday to Saturday 7:30pm. Matinee performances Wednesday, Saturday and Sunday 2pm.

- **December 1** 8:30p: Mirvish Productions. *Two Piano Four Hands.* A musical play by and about two piano players. Written and performed by Ted Dykstra and Richard Greenblatt. Panasonic Theatre, 651 Yonge St. 416-872-2212. 129–474. Extended to January 5, 2012. Matinee performances: some Wednesdays and most Sundays at 2pm. Evening performances: most Fridays and Saturdays at 8pm; some weekdays at 8pm. Consult presenter’s website for full details.

- **December 6** 7:30p: Dancap Productions. *Memphis.* Book by DiPietro, music by D. Bryan. Christopher Ashley, director; Sergio Trujillo, choreography. Toronto Centre for the Arts, 5040 Yonge St. 416-644-3665 or 1-888-950-7489. 451–180. **Runs to December 24,** Evening performances: Tuesday to Saturday at 7:30pm. Matinee performances: Saturday and Sunday at 2pm, some weekday performances at 2pm.

- **December 13** 8:00p: Lower Ossington Theatre. *Joseph and the Amazing Technicolor Dreamcoat.* Webber and Rice. Sharon Dickens, Rebecca Perry and Jada Rifik, narrators; Robert Wilkinson, director. 100A Ossington Ave. 416-915-6747. 445–160. **Runs to December 30,** Evening performances: Tuesday to Friday at 8pm; a few matinee performances and weekend shows. Consult presenter’s website for full details.
Music TORONTO

ST. LAWRENCE QUARTET

Thursday Dec. 1 at 8 pm

0:00: Music Toronto. Quartet Series: St. Lawrence Quartet. Haydn: String Quartet in F Op.20 No.5; Golijov: new work (2011); Schubert: String Quartet in G D887. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723 or 1-800-708-6754, $47.50–$52; $10(st); accompanying adult half price; pay-your-ages 18–35, plus $6 facility/handling fee.

0:00: Musideum. Coffeehouse Concert Series. Millie Minas, piano and vocals; Lew Mele, bass. 401 Richmond St. W. 416-419-2248. $15.

0:00: Rose Theatre Brampton. Emeline-Claire Barlow, jazz vocalist. Arrangements from the American Songbook. Opening act: Brandi Disterheft Trio. 1 Theatre Lane, Brampton. 905-874-2000. $33.90–45.50.

0:00: Tafelmusik. Baroque Ensemble. The Golden Age of Dresden. Zelenka: Hypochordonia; Vivaldi: Concerto for oboe in C Op.8 No.12 RV449; Fauch: Ouverture in g for three oboes, bassoon and strings; Pisendel: Concerto for violin in D; Telemann: Ouverture in B-flat for three oboes, bassoon and strings. Featuring Christopher Verreet; viola guest: Alfredo Bernardini, oboe and director. Trinity-St. Paul’s

December 1 – February 7, 2012

thewholenote.com
Friday December 02


• 7:30: University of Toronto Faculty of Music, Opera Series: Le Voix Humaine & Les Mamelles de Tirésias. See Dec 1.

• 7:30: York University Department of Music, Jazz Festival: York University Jazz Orchestra, Mike Cadó, director. Toronto Collegiate Institute, 17 Broadway Ave. 416-788-8482. $20; $12(st). Also Dec 3.

• 8:00: Against the Grain Theatre. La Belle. See Dec 1.


• 8:00: Elmer Iseler Singers. Messiah. With Amadeus Choir; soloists and orchestra; guest: Leslie Fagan, soprano; Mia Lennox-Williams, mezzo; Graham Thomson, tenor; Peter McGillivray, bass; Lydia Adams, conductor; Patricia Wright, organ, and others. Metropolitan United Church, 56 Queen St. E. 416-217-0537. $40 – $55; $35 – $45(st); $15 – $20(st). Also Dec 13.

• 8:00: Diapason Genius. Tumbling into the Light: A Musical Journey out of the Darkness. See Dec 1.


• 8:00: Mirvish Productions. Two Pianos Four Hands. See Dec 1.

• 8:00: Musideum. Coffeehouse Concert Series. Yvette Tollar, vocals; Dave Restivo, piano. Yorkdale Shoppes at Yorkdale Mall St. W. 416-419-2248. $16.

• 8:00: Rose Theatre Brampton. Quartetto Gelato. Classic masterworks, operatic arias, tangos, gypsy and folk songs. 1 Theatre Lane, Brampton. 905-874-2800. $37.29 – $45.89.

• 8:00: Royal Conservatory. Steven Izserlo, cello and Connie Shih, piano. Mendelssohn: Cello Sonata No.1 in B-flat Op.45; Liszt: Romance ovolite S527; Dile Zelle in Nonenwehr etc.; Cello Sonata in A.; Aes: Lieux retrouvés (Canadian premiere). Koerner Hall, 273 Bloor St. W. 416-408-0208. $28 and up.

• 8:00: Tafelmusik. Baroque Splendour: The Golden Age of Dresden. See Dec 1.

Saturday December 03

• 2:00 and 8:00: Hart House/St. Michael’s College. Hairspray – The Broadway Musical. See Dec 1.

• 2:00 and 8:00: Markham Theatre for the Performing Arts. The Irish Rovers. 171 Town Centre Blvd., Markham. 905-305-7469. $54-45.

• 2:00 and 8:00: Mississauga Festival Choir. And on Earth Peace! RBC Theatre, Living Arts Centre, 1411 Living Arts Centre Dr.; Mississauga. 905-306-8008. $29; $25(st); $20(under 12).

• 2:00 and 7:30: Theatre Passe Muraille/Acting Up Stage Company. Ride the Cyclone: A Musical Thrill Ride through the adolescent subconscious. See Dec 1.


• 5:30: Lawrence Park Community Church. Maggie Choruses Christmas Concert. Seasonal music, holiday auction and festive food. 2180 Bayview Ave. 416-489-1551. $25; $20(st).

• 7:00: Newtown United Church. In the Christmas Spirit. Music and readings. Toronto French Montessori School Choir; Seneca Hill Public School Choir; Newtown United Church Chancel Choir; East York brass and Woodwinds; Taylor Sullivan, music director. 53 Summer Ave. 416-222-5417; $10; $5(under 12).

• 7:30: East York Choir. Winter Solstice: Seasonal 25th Anniversary Celebration. Hatfield world premiere. Guests: Stephanie Pierce-Beames, soprano; Ray Dillard, percussion; Les Alft, flute/in whistle/fièrle flute; Charlie Roby, guitar and mandolin; Wendy Solomon, cello; Jenny Crober, director; Elizabeth Acker, accompanist. Eastminster United Church, 310 Danforth Ave. 416-472-0740. $20; $15(st); $10(under 12). Reception to follow.

• 7:30: Etobicoke Centennial Choir. Sacred Traditions. Handel: Messiah (selections); Christmas carols. Brenna Conrad, soprano; Karen Scovill, alto; John Barber, tenor; David Yang, baritone; Sneak Peak Orchestra; Henry Renglich, conductor; guest: Thomas Street Middle School Choir. Humber Valley United Church, 76 Anglesley Blvd., Etobicoke. 416-769-9271. $20.

• 7:30: Massey Hall and Roy Thomson Hall. Christmas with the Salvation Army. Salvation Army Canadian Staff Band. Guests: Peterborough Singers; Festival Choir; Marjory Watson, voice; Ian Sadler, organ; Roy Thomson Hall, 80 Simcoe St. 416-872-4255. $15-25.

• 7:30: Milton Choristers. Handel’s Messiah. Mattamy Theatre, Milton Centre for the Arts, 1010 Main St. E. 905-878-1632. $25.

• 7:30: Pax Christi Chorale. Britten: Saint Nicolas. Also S. Marin: Winter Nights (world premiere); and traditional carols. James McLean, tenor; Pax Christi Youth Choir; Haver College Girl’s Choir; Canadian Children’s Opera Boy chorus soloists; Bruce Ubaka and Stephen Ralls, duo piano; with orchestra; Stephanie Martin, conductor. Grace Church on-the-Hill, 300 Lonsdale Rd. 416-491-8542. $30; $25(st); $22(st); $15(under 12). Also Dec 4(mat). 8:45: Pre-concert chat with Katie Larson.

• 7:30: Royal Conservatory. The Magic Flute. See Dec 2.

• 7:30: University of Toronto Faculty of Music, Opera Series: La Voix Humaine & Les Mamelles de Tirésias. See Dec 1.


• 8:00: Against the Grain Theatre. La Belle. See Dec 1.

• 8:00: Canotores Celestes. A Hands Across the Border Christmas. Holman; Sir Christmas; Susa; and others. Robert Norton, conductor. 416-872-4255. $20; $15(st).

• 8:00: Civic Light Opera. White Christmas. See Dec 1.


• 8:00: County Town Singers. Cool Yule. Festive songs. See Dec 2.

• 8:00: Diapason Genius. Tumbling into the Light: A Musical Journey out of the Darkness.

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Day 1 – December 4, 2011 3:00 p.m.

The Musician Storyteller

Humperdinck, Hansel and Gretel
Khzhataurian, Masquerade Suite
Villa-Lobos, The Little Train
Berio, March to the Scaffold
Wieniawski Violin Concerto No. 2
Winner of Orchestere Toronto Concerto Competition
Clarisse Schneider, violin
David Smith, Theatre of Marionettes

Toronto Centre for the Arts
George Weston Recital Hall
5040 Yonge Street
Pre-Concert talk 2:15 p.m.
Instrument Petting Zoo
Tickets $33, $34, $14
Call Ticketmaster at 1-855-865-ARTS (2787)
Born in Bethlehem, Ossie B. Jackson, is a folk singer-songwriter and Egyptian-Canadian vocalist. With Oved Efan, acoustic guitar; Eran Weitz, guitars; Avi Agaba, percussion; Weleed Abdalhamid, bass and percussion; Nagmeh Farahmand, tabla and percussion; Michael Ibrahim, nay and oud; and others. Koerner Hall, 237 Bloor St. W. 416-408-0208. $33.50 and up.

See December 4.

Monday December 8


Tuesday December 8

• 7:30: Dancap Productions. Memphis. See Extended Runs on page 34.

• 8:00: Massey Hall and Roy Thomson Hall. Folk band Bon Iver with Lianne La Havas, voice. Massey Hall, 178 Victoria St. 416-872-4255. $29.50-$49.50.

Wednesday December 9

• 7:00: Canadian Opera Company. Family Series: Bizzarri. Berczy Peak Theatre, 600 King St. W., Toronto. 416-363-8000. $25. (30% reserved) $25 (10% with ID)

Thursday December 10

• 11:00: Luminato. Toronto Opera. The Infinite Bridge. See Dec 3.

Friday December 11

• 7:30: Opera Belcanto. Christmas Concert. See Dec 3.

Saturday December 12

• 1:00: Cathedral Church of St. James. Bach Series XI. Andrew Aadai, organ. 65 Church St. 416-364-7865 x231. Free will offering.
A. Concerts in the GTA

pay-your-age (ages 18–35; plus $6 facility and handling fee).


Wednesday December 07


• 1:15: Kerim S. Anwar. Doctoral Recital in Organ. Toronto Mendelssohn Choir. The Metropolitan United Church, 208 Queen Street West. 416-967-8668. $25 or $15 (children).

• 7:30: Toronto Mendelssohn Choir. Festival of Carols. With Festival Brass. Noel Edison, conductor; Richard Ouzounian, narrator; Michael Bliss, organ. Yorkminster Park Baptist Church, 1585 Yonge St. 416-928-0422 x24. $48–$76; $42–$70 (students); $20 (and under).


• 7:30: University of Toronto Faculty of Music. Chorus in Concert: A Spring Seasonal Celebration. Pinkham: Christmas Cantata; and works by Gjelio, Daley, Poulenc and others. MacMillan Singers; Women’s Chorus; Women’s Chamber Ensemble; Men’s Chorus; Hilary Apfelstadt, Ana Alvarez, David Holler, conductors; members of the T Wind Ensemble. MacMillan Theatre, Edward Johnson Building, 80 Queen’s Park. 416-408-0208. $20; $15 (student).

• 8:00: Angelwalk Theatre. Off Broadway On Stage. With David Hohl, Will Lamond, Mike ‘Nug’ Nahrgang, Natasha Negovanlis, Clara Scott and Jennifer Walls. Anthony Bastianon, music director. Studio Theatre, Toronto Centre for the Arts, 5040 Yonge St. 416-872-1111. $35; $25 (under 30 with ID). Also Dec 8–10; 11 (mat).


• 8:00: Massey Hall and Roy Thomson Hall. Folk band Ben Iver with Lianne La Havas, voice. See Dec 6.

• 8:00: Queen of Puddings Music Theatre. New Voices. Concert drama of 15 vocal and instrumental pieces based on poetry of C. Mor- genstern. Gubaïdulina: Galganieler à 3 (Gallows Songs). Betty Wayne Alison, soprano; Ryan Scott, percussion; Joseph Phillips, double bass; Darin M. Mheada, John Hess, music directors. Tank House Theatre, Young Centre for the Performing Arts, 55 Mill St. 416-866-8668. $25; $15 (mat/arts worker).

Thursday December 08


### The Three Cantors
by Angus Sinclair

**DECEMBER 7, 7:30PM**
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300 Lonsdale Road
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A delightful evening that combines everything from ancient music of the church to spirituals to the best of Broadway! A reception follows the concert.

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**Wednesdays 12:15 - 1:00**

**Music and Artistic Director**
**Gordon D. Mansell**

**December 7**
Gordon Mansell

**December 14**
Christina Hutton

**December 21**
Christina Hutton

**December 28**
No concert

**February 1**
Peter Bishop

**Pastor**
Rev. Fr. Nino Cavoto
Pastoral Assistant: Patrick Sibley
3066 Bloor Street West, just west of Royal York Road

One of the most stunning Baroque instruments in the world

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thewholenote.com December 1 – February 7, 2012
MacNaughton, baritone (Leontes); Neema Bick-ersteth, soprano (Hermione); Sharada K. Es-war, traditional Tamil singing; Rosary Spence, First Nations singing; Erna Van Dale, musical director. 793 Pharmacy Ave. 416-453-6732. $30; $20(st); $15(Dec 16). Also Dec 9-18. Start times vary.


- 8:00: Angelwalk Theatre. Off Broadway On Stage. See Dec 7.

- 8:00: Civic Light Opera. White Christmas. See Dec 1.

- 8:00: Corktown Community Orchestra. Deck the Halls of Corktown. Corelli: Christmas Concerto; Handel: Hallelujah; popular holiday music. Guests: Corktown Ukulele Jam; McFlyes; Choir! Choir! Choir!. Little Trinity Church, 425 King St. E. 416-387-0272. $10; Free(under 12). Proceeds to benefit Little Trinity Church.


- 8:00: Markham Theatre for the Performing Arts. Alice Tan Ridley, voice. Gospel and funk. 171 Town Centre Blvd., Markham. 905-395-7468. 154 459.

- 8:00: Musideum. Coffeehouse Concert Series. Red, Whyte & Tollar, jazz vocal trio. 401 Richmond St. W. 416-419-2248. $15.

- 8:00: Royal Conservatory, Talits Scholars. Holiday concert featuring diverse settings of the Magnificat. Koerner Hall, 273 Bloor St. W. 416-408-0208. $39 and up.

- 8:00: Toronto Symphony Orchestra. Ehnes Plays Tchaikovsky. Tchaikovsky: Polonaise from Eugene Onegin; Violin Concerto; Symphonic No. 2 “Little Russian.” James Ehnes, violin; Peter Oundjian, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828 or 416-593-0888(Cheese). $33—$145. Also Dec 10(7:30pm).


A. Concerts in the GTA

$8 (sr); $15 (st);
• 8:00: Angelwalk Theatre. Off Broadway On Stage. See Dec 7.
• 8:00: Chris Tsujiuchi. A Very Chris-terical Christmas Cabaret. Buddies in Bad Times Theatre, 12 Alexander St. 416-875-8555. $10. Also Dec 10.
• 8:00: Civic Light Opera. White Christmas. See Dec 1.
• 8:00: Continuum Contemporary Music/ Music Gallery. Vinko Globokar Double Bill: Back to Back. Globokar: Au-delà d’une étude pour percussion; Dos à Dos; Terres brûlées, ensuite .... Vinko Globokar, trombone; Thomas Keszler, electronics; Wallace Halladay, saxophone; Stephen Clarke, piano; Ryan Scott, percussion; David Schotzko, percussion; and others. Music Gallery, 197 John St. 416-204-1080. $10 ($sr); $15 (st). Work in progress.
• 8:00: Etoibecco Philharmonic Orchestra. A Christmas Canvas. Tchaikovsky: Nutcracker (excerpts); also music by Bizet, Lehár, Puccini, traditional Christmas sing-along. Ermanno Mauro, tenor; Deirdre Fulton, soprano; Sabatino Vaccar, conductor. Humber Valley United Church, 76 Anglesey Blvd. 416-239-5665. $25; $20 (sr); $10 (st).
• 8:00: Green Door Cabaret at the Low-er Ossington Theatre. Hampton Avenue 4. Christmas repertoire performed in four part harmony, a cappella. Debbie Fleming, director. 100A Ossington Ave. 416-915-6747. $30 (reserved); $25; $20 (industry with ID).
• 8:00: Royal Conservatory, Spanish Harlem Orchestra: A Salsa Christmas. New York City salsa. Oscar Hernández, director. Koerner Hall, 273 Bloor St. W. 416-408-2028. $39 and up.
• 8:00: Upper Canada Choristers. Winter-tide. Jenkins: Stella Natalis (North American premiere); L.E. Fraser; Fanfare (premiere); and other works. Laurie Evan Fraser, conductor; Jo Greenaway, piano; guests: Michael Barth, trumpet; David Tomlinson, percussion; Cante-mos, Latin-American ensemble. Grace Church-on-the-Hill, 300 Lonsdale Rd. 416-256-0510. $25 ($20 (sr); free (child/high school student)).
• 8:00: Via Salzburg. The Birds Take Up Their Charming Songs Once More. Vivaldi: Four Sea-sons; musical improvisations. Guest narrator: Bruce Hunter. Rosedale United Church, 159 R oxborough Dr. 416-972-9193. $30 ($sr); $20 (under 30); $10 (st).
• 8:00: York University Baroque Ensemble. In dulci jubilo. Baroque Christmas repertoire. Church of Saint Mary Magdalene, 477 Manning Ave. 416-771-2977. $25; Carol sing-along, with refreshments, to follow.

Saturday December 10

2:00 and 7:30: Jumbles Theatre. Like an Old Tale: An East Scarborough Retelling of A Christmas Story. Markham Theatre, 159 Roxborough Dr. 416-972-9193. $30 ($sr); $20; $10 (st).


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The Birds Take Up Their Charming Songs Once More
Guest narrator: Bruce Hunter. Vivaldi: Four Seasons; Musical improvisations – The Audience Becomes the Storyteller
Join friends, family and community to participate in some music making with Via Salzburg. The Baroque sounds of Vivaldi prepare our ears as Via Salzburg and our audience create music together for the first time.


THE TOOTH ORCHESTRA
A Christmas Special
Dec 10 St. Lawrence Centre
Toronto 416-366-7723
Dec 17 The Studio @ Hamilton Place 1-855-827-5000
Dec 18 Markham Theatre
Markham 905-305-7469

3:00 and 8:00: Onstage Productions/ Markham Theatre for the Performing Arts. Scarborough Choral Society: Sounds of Christ-mas. Holiday special with choir and orchestra. Guests: Toronto Children’s Concert Choir – TC3. 171 Town Centre Blvd., Markham. 905-305-7469. $26; $23 (ar); $20 (st). Also Dec 11 (mat).

2011

FRI, Dec 9, 8PM

VIA SALZBURG

The Birds Take Up Their Charming Songs Once More
Guest narrator: Bruce Hunter. Vivaldi: Four Seasons; Musical improvisations – The Audience Becomes the Storyteller
Join friends, family and community to participate in some music making with Via Salzburg. The Baroque sounds of Vivaldi prepare our ears as Via Salzburg and our audience create music together for the first time.

Tickets $19 to $40
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Massey Hall 416.872.4255
Sat. Dec. 10, 2011 • 7:30 PM | Sun. Dec. 11, 2011 • 3:00 PM

FRI, Dec 17, 8PM

HART HOUSE MUSIC COMMITTEE
Jazz at Oscar’s: Hart House Jazz Ensemble
Arbor Room, Hart House, 7 Hart House Circle.

FRI, Dec 18, 8PM

VIASALZBURG

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December 1 – February 7, 2012
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Kingsway Conservatory of Music


4:00: Kingsway Chamber Strings. Featuring musicians from the Royal Conservatory Academy.


5:30 and 7:30: Church of the Holy Trinity. The Christmas Story. See Dec 9.

5:00: Alliance Française de Toronto. Enchanted Fables. Audouker: music set to fables of La Fontaine. Kristin Mueller-Heinslip, soprano; Michelle Simmons, mezzo; Allison Wiebe, Charles Waddell, piano. 24 Spadina Rd. 416-922-2014. $15; $10(st); freelunder 12(AFT st).


7:30: Royal Conservatory, Academy Chamber Orchestra. Program featuring string students of the Young Artists Performance Academy and Academy alumni. Mazzoleni Concert Hall, 273 Bloor St. W. 416-408-0208. Free.


7:30: Tallis Choir. Charpentier: Midnight Mass for New France, 1725. Charpentier: Messe de Minuit; and nosés by Daquin, Delalande and Raison; Huron Carol; and organ music of the Livre d’Orgue de Montreal. Guests: Talisker Players. St. Patrick’s Church, 141 McCaul St. 416-598-3269 or 416-286-9798. $30; $25(st); $10(st with ID).

7:30: Toronto Symphony Orchestra. Ehnes Plays Tchaikovsky. See Dec 8.

7:30: University of Toronto Faculty of Music. Wind Ensemble. Stravinsky: Symphonies of Wind Instruments; Mower: Concerto

A Child’s Christmas in Wales
Saturday, Dec. 10 at 7:30 PM
Bloor Street United Church

Song for a Winter’s Night
Saturday, December 10, 2011 at 7:30pm
Toronto Centre for the Arts
5040 Yonge Street (north of Sheppard Ave.)

Tickets: $24 and $26 at the Toronto Centre box office or TicketMaster at 416.870.8000

University of Toronto Faculty of Music

Wind Ensemble

Ehnes Plays Tchaikovsky

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Linda Beaupré, Conductor
Eleanor Daley, Pianist

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by Charpentier

Noëls by Daquin, Delalande & Raison

Huron Carol and Organ Music of the Livre d’Orgue de Montréal

A rare opportunity to hear the world of Louis XIV and the first choral music written in Baroque Canada.

With guest artists: The Talisker Players.

Saturday, December 10, 7:30 PM
St. Patrick’s Church, 141 McCaul St. (North of Dundas)

Tickets: $30, Seniors: $25, Students with ID: $10

Info: (416) 286-9798

Order online: www.tallischoir.com
Tallis Choir CDs available online and on iTunes

SATURDAY, DECEMBER 10, 2011 @ 4PM
The Children’s Messiah

SUNDAY, DECEMBER 11, 2011 @ 4:30PM
Evensong, Advent Carols & Benediction

SATURDAY, DECEMBER 24, 2011 @ 11PM
Christmas Eve Midnight Mass

SUNDAY, DECEMBER 25, 2011 @ 10AM
Folk Mass

FRIDAY, JANUARY 6, 2012 @ 6PM
Epiphany – Solemn Mass
A. Concerts in the GTA


• 8:00: Angelwalk Theatre. Off Broadway On Stage. See Dec 7.


• 8:00: Chris Tsujichii. A Very Chic-tenial Christmas Cabaret. See Dec 9.

• 8:00: City of Brampton Concert Band. Christmas at the Rose. Guests: Jennifer Hewitt, voice; Lindsay Duggan, voice; the Mayfield Singers. Rosc Theatre, 1 Theatre Lane, Brampton. 905-874-2800. $25; $20(st); $15(under 12).

• 8:00: Civic Light Opera. White Christmas. See Dec 1.

• 8:00: Green Door Cabaret at the Lower Ossington Theatre. Countermeasure. 16-piece a cappella ensemble. 100A Ossington Ave. 416-915-6747. $30(reserved); $25; $20(st); $10(sen).


• 8:00: Driana Women’s Choir. Christmas in Song. Traditional Christmas music and seasonal songs. Mitchell Padv, conductor; guests: Ruth Watson Henderson, piano; Duo Percussion. Grace Church on-the-Hill, 300 Lonsdale Road. 416-978-8849. $25; $20(st); $10(under 30).

• 8:00: Richmond Hill Philharmonic Orchestra. Holiday Spectacular. Jessica V. Kun, conductor. Richmond Hill Centre for the Performing Arts, 10268 Yonge St., Richmond Hill. 905-787-8811. 627-77-1311. Pre-concert talk at 7:15.

• 8:00: Toronto Consort. A Spanish Christmas. See Dec 9.

• 8:00: Univox Choir. Snow Angel. Quartet: Snow Angel; Jisoo Kim: A Christmas Carol; Biebl: Ave Maria; Britten: A Hymn to the Virgin; Stroope: All My Heart This Night Rejoices. Guest: Samuel Bisson, cello; Dallas Bergen, director. Christ Church Deer Park, 1570 Yonge St. 416-697-9561. $20; $15(advisor). See Dec 10.

• 8:00: Toronto Consort. A Hymn to the Virgin. Stroope: All My Heart This Night Rejoices. See Dec 10.

• 8:00: Civic Light Opera. White Christmas. See Dec 1.

• 2:00: Mississauga Big Band Jazz Band. Annual Christmas Concert. Rob Boniface, conductor. Cooksville United Church, 2500 Mimo- sa Row, Mississauga. 905-270-4757. $20.

• 2:00: Pickering Community Concert Band. Celebrate with the Sounds of Christmas. Guests: William Dunbar School Choir; Sean Breen, arranger and composer. Forest Brook Community Church, 60 Kearney Dr., Ajax. 905-427-5443. $15; $10(under 12).


• 3:00: Onstage Productions/Markham Theatre for the Performing Arts. Scarlet- hough Choral Society: Sounds of Christmas. See Dec 10.

• 3:00: Chinguacousy Concert Band. Brampton Christmas Pops featuring the Chinguacousy Swing Orchestra. Lester B. Pearson Memorial Theatre, 150 Central Park Dr., Brampton. 905-874-2844. $20; free(under 16).

• 3:00: Green Door Cabaret at the Lower Ossington Theatre. Countermeasure. See Dec 10.


• 3:00: Mooredale Youth Orchestras. In Concert. Featuring three levels of orchestras comprising 100 players (age range 6–18). El- gars: Serenade for Strings Op. 20; Mozart: Di- vertimento in D K136; Menuette in G; Handel: Concerto Grosso Op. 6 No 4; Gavotte in A; Pi- chl: Pastorella. Youth (senior) Orchestra and Junior Orchestra, William Rowson, conductor; Intermediate Orchestra, Clare Carberry, con- ductor. Rosedale Heights School of the Arts, 711 Bloor St. E. 416-922-3714 x103. $145; $10(st).

• 3:00: Royal Conservatory. André Watts

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**Syrius Sunday Salons**

**Dmitri Levkovich**, piano

**Anzhelika Fuku**, piano

Program includes:

Schubert Fantasia for 4 Hands works by Alexander Levkovich and Dmitri Levkovich

Chopin, Rachmaninov

Liszt and Stravinsky

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Chopin, Rachmaninov

Liszt and Stravinsky

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### Monday December 12


#### 8:00: Hannahford Street Silver Band. Yuletide Celebration. Ariana Chir, mezzo; Canadian Children’s Opera Company Youth and Principal choirs, Anna Cooper Gay, director; guess: David Briskin, conductor. Metropolitan United Church, 56 Queen St. E. 416-368-7723 or 1-800-708-8754, 145, 140 (sr); 115 (tst).


### Tuesday December 13


#### 7:00: Civic Light Opera. White Christmas. See Dec 1.

### Wednesday December 14


#### 8:00: Hannahford Street Silver Band. Yuletide Celebration. Ariana Chir, mezzo; Canadian Children’s Opera Company Youth and Principal choirs, Anna Cooper Gay, director; guess: David Briskin, conductor. Metropolitan United Church, 56 Queen St. E. 416-368-7723 or 1-800-708-8754, 145, 140 (sr); 115 (tst).


### Toronto's Premier Clarinet Ensemble

#### Holiday Concert and Carol Sing

December 11 at 3:30 pm

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

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### WOLCUM YULE!

**Featuring**

**Carol Singers**

- Benjamin Britten
- with guest Harpist Judy Loman and 
**Community carols by Candle Light**

led by Choristers of Eglinton St. George’s United Church and

**Sunday November 12, 7 p.m.**

Free entry offering benefiting "Out of the Cold"

Eglinton St. George’s United Church

35 Lyton Blvd at Duplex

Tel. 416-481-1141 ex. 250

www.esgunitedinch.org
A. Concerts in the GTA

- 7:00: Toronto Jewish Folk Choir. Channakah Concert Live. Cohn Concert Series 2.

- 7:00: University of Toronto Faculty of Music. PianoFest. See Dec 12.
- 8:00: Koffler Art Salon. Present Past: Chap- gail Through Toronto's Artists. Music, dance, performance and spoken word inspired by Chap- gail. Tova: Bella: The Colour of Love; and works by Luminys, Theresa Tova, voice; Matt Her- skowitz, piano; Sasha Luminsky, accordion; The Thing Is (jazz band). Art Gallery of Ontario, 317 Dundas St. W. 416-638-1881 x4228. $22.50; $17(tsr); $20(Koffler Envision or AG members).
- 8:00: Musideum. Coffeehouse Concert Series. Mike Downes, bass. 401 Richmond St. W. 416-419-2248. $15.
- 8:00: Toronto Symphony Orchestra. Toronto’s Favourite Messiah. Handel: Messiah. Suzie LeBlanc, soprano; Mag Bragle, mezzo; Law- rence Wilford, tenor; Andrew Foster Williams, bass-baritone; Toronto Mendelssohn Choir; Nicholas Kraemer, conductor and harpsichordist. Roy Thomson Hall, 60 Simcoe St. 416-593- 4828 or 416-593-0688(Chinese). $38–$107. Also Dec 16–19; Dec 18(mat).

Thursday December 15
- 7:00: Rose Theatre Brampton. A Christmas Carol – the Musical. Manken. 1 Theatre Lane, Brampton. 905-674-2800. 305.1-153.11; $20(under 12). Also Dec 16-18; 17(mat), 18(mat).

- 7:30: Tafelmusik. Handel’s Messiah at Ko-erner Hall. Karina Gauvin, soprano; Robin Blaze, counter-tenor; Rufus Müller, tenor; Brett Pole- gato, baritone; Ivars Taurins, conductor. Koern- er Hall, Royal Conservatory; 273 Bloor St. W. 416-964-9337 or 416-409-0209. $45-4105; $25-499(under 30). Also Dec 15, 16, 17.
- 7:30: Toronto Choral Society presents An Eastern European Christmas December 14th, 2011 7:30 p.m.

featuring Franz Liszt’s Missa Choralis, along with carols from Eastern Europe and traditional North American favourites.
Eastminster United Church, 310 Danforth Avenue (one block west of Chester Subway Station)
Tickets $20 in advance $25 at the door For tickets please visit www.torontochoralsociety.org or call 416-410-3509

$25 Seniors & Students $20

Puer natus est nobis
A 14th-century Mass for Christmas Day
Friday, December 16, 8 pm
Saint Thomas’s Church 383 Huron Street Tickets $20 / $14 416-638-9445 sine.nomine@3web.com

Sine nomine
Ensemble for Medieval Music

Mike Downes, bass.
University of Toronto Faculty of Mu-

sium. For tickets please visit www.torontochoralsociety.org

Ring in the Yuletide with the Victoria Scholars as they present carols from Christmas past and present, from Canada and around the world, in a spirited celebration of seasonal music.
Admission $25

Tickets and Info 416.761.7776 | www.victoriascholars.ca
Preservation Hall Jazz Band: Creole Christmas

ics Choice: What do they really want to hear?

Rugby Christmas Carol Service.

Jennifer Potter.

maniap.

An East Scarborough Retelling of The Winter’s Tale by William Shakespeare

Koerner Hall Concert

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4255. $29.50-$69.50.

Roy Thomson Hall, 60 Simcoe St. 416-872-9696.

music

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siah with Michael Burgess

 âmnoke of the Rugby Christmas carols with members of the Rugby

University of Toronto Faculty of Music

Tafelmusik

Ontario Philharmonic

Church of the Holy Trinity.

Jumblies Theatre

Etobicoke Collegiate Institute, 86 Montgomery Rd. 416-410-1570. 7:30; $15.50; free (under 12).

ance of a nativity mass from Avignon. Saint John Baptist Church.

Massey Hall and Roy Thomson Hall


Christmas Carol Service. Toronto Police Services Men’s Chorus. Etobicoke Collegiate Institute, 86 Montgomery Rd. 416-410-1570. 7:30; $15.50; free (under 12).

Massey Hall and Roy Thomson Hall

Preservation Hall Jazz Band: Creole Christmas. Roy Thomson Hall, 60 Simcoe St. 416-872-4255. $29.50-$69.50.

Peterborough PianoFest.

Christmas with Markus: Children’s Cush-

Kingsway Conservatory of Music


Carols from Christmas past and present byㄱ

Toronto’s Favourite Messiah.

Noël, Noël. Noël! Avery Maclean, recorder; Ron Greidanus, director. 157 Main St. S., Georgetown. 905-877-8669. 4:15. Also Dec 17, 18. ALL THREE SHOWS SOLD OUT.


tetholnote.com

Critical Christmas: Mysteries of the Season. Works by Debussy, Holman, Mathias, Rutter and others. With TCC Alumni Choir. Roy Thomson Hall, 60 Simcoe St. 416-872-4255. 1:30-$44.50.

2:00 and 7:00: Rose Theatre Brampton. A Christmas Carol – the Musical. See Dec 15.

Maddox, organ; Eric Robertson, conductor; guest: Richard Margison, tenor. Yorkminster Park Baptist Church, 1585 Yonge St. 416-922-1167. Free, collection taken in support of Toronto Food Bank.

2:00: Toronto Children’s Chorus. A Chorus Christmas: Mysteries of the Season. Works by Debussy, Holman, Mathias, Rutter and others. With TCC Alumni Choir. Roy Thomson Hall, 60 Simcoe St. 416-872-4255. 1:30-$44.50.

2:00 and 7:30: Jumblies Theatre. Like an Old Tale: An East Scarborough Retelling of The Winter’s Tale by William Shakespeare. See Dec 8.

2:00 and 8:00: Civic Light Opera. White Christmas. See Dec 1.


December 1 – February 7, 2012

thetholnote.com

1167. Free, collection taken in support of Toronto Food Bank.

1:30-$44.50.

Like an Old Tale:

see Dec 1.


See Dec 15.

See Dec 12.

See Dec 17.

See Dec 14.

See Dec 9.

Unlike Aretas, sopranono; Vivienne Mahling, narrator. 100A Ossington Ave. 416-915-6747. $30(reserved); $25; $20(students industry with ID).


See Dec 1.

The Winter’s Tale by William Shakespeare

An evening of Christmas carols with members of the Rugby Leagues of Ontario. 73 Simcoe St. 416-593-5600. Free offering in support of the “Out of the Cold” program at St. Andrew’s Church.


Ontario Philharmonic. Handel’s Messiah with Michael Burgess. See Dec 15.

Tafelmusik. Handel’s Messiah at Koerner Hall. See Dec 14.

University of Toronto Faculty of Music. PianoFest. See Dec 12.


Christmas Light Opera. White Christmas. See Dec 1.


Session of a nativity mass from Avignon. Saint Thomas’s Anglican Church, 383 Huron St. 416-638-8445. 2:00; $14(st/1st).

Toronto Symphony Orchestra. Toronto’s Favourite Messiah. See Dec 14.


2:00: Nine Sparrows Arts Foundation/ City TV. 3rd Annual City Carol Concert. William

Friday December 16

12:00 noon: Kingsway Conservatory of Music. Christmas with Markus: Children’s Cush-

39th Annual Rugby Christmas Carol Service. An evening of Christmas carols with members of the Rugby Leagues of Ontario. 73 Simcoe St. 416-593-5600. Free offering in support of the “Out of the Cold” program at St. Andrew’s Church.

3:00: St. Andrew’s Church. The Christmas Story. See Dec 9.


3:30: Ontario Philharmonic. Handel’s Mess-


3:30: University of Toronto Faculty of Music. PianoFest. See Dec 12.

8:00: Amici Chamber Ensemble. Crit-

voices of Christmas... with Maestro John Barnum

45
A. Concerts in the GTA

Mississauga. 905-306-6000. 440-451.50; $36-446.25(ad); $25(st); $15(under 15).
• 4:30 and 7:30: Church of the Holy Trinity. The Christmas Story. See Dec 9.
• 7:00: Sony Centre for the Performing Arts. A Leahy Family Christmas. Leahy, traditional folk and roots group. 1 Front St. E. 1-855-872-7669 or 1-866-447-7849. $35-445.
• 7:30: Amadeus Choir. Glorious Sounds of the Season. Winning composition of the Seasonal Song Writing Competition and other holiday favourites. Eleanor Daley, piano; Shawn Grence, piano; Lydia Adams, conductor; guest: Bach Children’s Chorus, Linda Beaupré, conductor. Yorkminster Park Baptist Church, 1585 Yonge St. 416-466-0188. $40; $30(sr); $15(st).
• 7:30: Forte: The Toronto Men’s Chorus. All is Calm, All is Bright. Guests: Braided Blyden-Taylor; Olivia Chow, Marilyn Lightstone. Metropolitan United Church, 56 Queen St. E. 416-871-7685. $30(adv). Price includes comida.
• 7:30: Living Arts Centre. Rising Stars Gala. Showcase of young Canadians. Sarataste: Tarantelle; Gershwin: Rhapsody in Blue; Bach: Concerto for two violins in d; and other works. Leslie Ashworth, Eros Tan, Nicholas Lee and David Lim, violin, Christopher Soong and Priscilla Chan, piano. CAST Philomusica Orchestra. RBC Theatre, Living Arts Centre, 4141 Living Arts Dr., Mississauga. 905-306-6100. $10-420.
• 7:30: Oakville Ensemble. Messiah.

CATHEDRAL BLUFFS SYMPHONY ORCHESTRA

2011–2012

NORMAN REINTAMM artistic director

SABTURDAY at 8 pm December 17, 2011*

P.C. Ho Theatre
5183 Sheppard Ave E, Scarborough

Special Guest Artists
CHRIS MCKHOO AND THE SULTANS OF STRING

2010 JUNO Nominees and “Canada’s ambassadors of musical diversity”
with their thrilling global sonic tapestry of Spanish Flamenco, Arabic folk, Cuban rhythms, and French Manouche Gypsy-jazz, celebrating musical fusion and human creativity with warmth and virtuosity.

In keeping with the season, a selection of Christmas fare featuring a CBSO favourite, soprano JENAVIEVE MOORE.


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Exultate CHAMBER SINGERS
Karen Grylls, Conductor

Saturday, December 17, 2011, 7:30 pm
Exultate in Excelsis
St. Thomas’s Anglican Church
383 Huron Street, Toronto

New this year, Artistic Director Karen Grylls expands the Exultate vocal forces by inviting alumni and new singers to join the choir for an intense and vivid choral sound. Book your tickets early for this sell-out concert.

For ticket, concert and subscription information:
phone: 416–971–9229
email: exultate@exultate.net
web: www.exultate.net

Ontario Philharmonic
Led by Music Director Marco Parisotto

Handel’s Messiah with MICHAEL BURGESS

A LUXURY VOCAL QUARTET WITH:

MARCO PARISOTTO
Ontario Philharmonic Music Director

Les Mis Superstar
MICHAEL BURGESS
tenor

INGA FILIPPOVA-WILLIAMS
soprano

CHRISTINA STELMACOVICH
mezzo-soprano

ANDREW TEE
bass-baritone

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

Christ Church Deer Park
1570 Yonge Street
TORONTO
Dec. 17, 2011 at 8 pm

Regent Theatre
50 King Street East
OSHAWA
Dec. 15 and 16, 2011
at 7:30 pm

Info/Tickets
Reserve now:
905.579.6711 (Oshawa)
416.443.9737 (Toronto)
contact@ontariophil.ca
www.ontariophil.ca

8:00: Aradia Ensemble. The Dublin Messiah. Virginia Hartfield, soprano; Maria Souls, mezzo; Joseph Schnurr, tenor; Giles Tomkins, bass; Kevin Mallon, conductor. Glenn Gould Studio, 250 Front St. W. 416-877-4355. 15–35.

6:00: Cathedral Bluffs Symphony Orchestra. Subscription Concert #2 with guests Chris McKhool and the Sultans of String. J. S. Bach, Handel, Messiah (excerpts). Guest: Masterworks of Oakville Choir, Jean-Michel Malouf, conductor. CBC Presbyterian Church, 26 Delise Ave. 647-238-0015. $25; $20(stud).

8:00: Green Door Cabaret at the Lower Ossington Theatre. Theresa Tava: A Holly Jolly Christmas and Chanukah Show. With Fern Lindzon, piano. 1001A Ossington Ave. 416-915-6747. $30(reserved); $25; $20(stud/industry with ID).

8:00: Toronto Symphony Orchestra. Toronto’s Favourite Messiah. See Dec 14.

Sunday December 18

1:30: Markham Theatre for the Performing Arts. Toronto All-Star Big Band: A Christmas Special. 171 Town Centre Blvd., Markham. 905-305-7469. 139.

1:30: Toronto All-Star Big Band. A Christmas Special. Holiday revue featuring jazz tunes, nostalgic stories and holiday humour. Markham Theatre for the Performing Arts, 171 Town Centre Blvd. 905-305-7469. 139.

4:00: All Saints’ Kingsway Anglican Church. The Call of Christmas with True North Brass. With massed choir, carols, brass and organ. Simon Walker, organ; Margaret Bárdos, mezzo; Shawn Grenke, conductor. 2850 Bloor St. W. 416-233-1125. 15.

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

4:00: Church of St. Simon-the-Apostle. Traditional Christmas Candlelight Lessons and Carols. Choir of St. Simon’s; guests: Reaching Out Through Music Children’s Choir. 52B Bloor St. E. 416-823-8714. Free will offering in support of St. Simon’s Church.


7:00: Metropolitan United Church. Candlelight Service of Lessons and Carols. Traditional carols, anthems. Patricia Wright, Sarah Svendsen, organ. 56 Queen St. E. 416-363-0331 x28. Free will offering.

7:00: St. Thomas’ Anglican Church. Festival of Nine Lessons and Carols. 383 Huron St. 416-879-2323. Free will offering. Religious service.

Saturday December 17

3:00 and 7:30: Oakville Ensemble. Messiah. Handel, Catherine D’Addario, soprano; Erika Bailey, alto; Michael P. Taylor, tenor; Bob Knight, bass; Stéphane Potvin, conductor. Mary Mother of God Church, 2745 North Ridge Trail, Oakville. 905-825-9740. $35 ($25/adv); $25(art); $15(stud); $70(family)/$150(adv).


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7:00: St. Thomas’ Anglican Church. Festival of Nine Lessons and Carols. 383 Huron St. 416-879-2323. Free will offering. Religious service.

8:00: Christmas Holiday Show. Freddy Cole and the Sultans of String. McAvoy’s O’Stadt, 50 St. James St. 416-585-2165. $35 ($25/adv); $25(art); $15(stud); $70(family)/$150(adv).

December 1 – February 7, 2012

www.thewholenote.com

ST. THOMAS’ ANGLICAN CHURCH
383 Huron Street, Toronto

Festival of Nine Lessons and Carols
Sunday, December 18 | 7 p.m.
Following the tradition begun at King’s College, Cambridge

Christmas Eve
Midnight Mass | 11 p.m.
Music: Malcolm, Rodney Bennett
Organ recital 10:30 p.m.: Bach, Messiaen

Christmas Day
8 a.m. Said Eucharist (BCP)
9:30 a.m. Sung Eucharist (BAS)
11 a.m. Solemn Eucharist (Traditional Rite)
The Feast of the Epiphany
Sunday, January 8
8 a.m. Said Eucharist (BCP)
9:30 a.m. Sung Eucharist (BAS)
11 a.m. Procession & Solemn Eucharist (Traditional Rite)
7 p.m. Solemn Evensong, Epiphany Carols and Procession (music by Lloyd, Leighton, Willan, Wishart, Vaughan Williams, Messiaen)

www.stthomas.on.ca

Rector Rev. Mark Andrews
Organist & Choirmaster John Tattie

Sunday, Dec 18 • 2 pm
www.auroraculturalcentre.ca
905 713-1818

Aurora Cultural Centre presents...

Family Holiday Jazz
Paul Neufeld, piano with guest Lester Mclean, sax

2:00: Aurora Cultural Centre, Paul Neufeld’s Sunday Jazz Sessions. Paul Neufeld piano; guest: Lester McLean, saxophone. Brevik Hall, 22 Church St., Toronto. 905-713-1818. 115.

2:00: Tafelmusik. Sing-Along Messiah at Massey Hall. Karina Gauvin, soprano; Robin Blaze, counter tenor; Rufus Müller, tenor; Brett Pollegato, baritone; Ivars Taurins, conductor and host. Massey Hall, 178 Victoria St. 416-872-4255 or 416-964-6337. $43; $42(stud); $28(under 30).

2:00 and 7:00: Rose Theatre Brampton. A Christmas Carol – the Musical. See Dec 15.


3:00: Toronto Symphony Orchestra. Toronto’s Favourite Messiah. See Dec 14.

All Saints’ Kingsway
Presents

The Call of Christmas with True North Brass
Sunday, December 18 at 4 p.m.
Join us for an unforgettable afternoon of mixed choir, carols, brass and organ.

Shawn Grenke, Conductor
Simon Walker, Organist
Margaret Bárdos, mezzo-soprano.

2850 Bloor St. W., Toronto, ON
(Royal York Subway Station | Prince Edward/Bloor Intersection)

www.all saints kingsway.ca

Contact SHAWN GRENKE, Director of Music at music@all saints kingsway.ca • 416-233-1125
A. Concerts in the GTA

Mansell, music director. 3055 Bloor St. W. 416-231-6018 Free.

1:00: Cathedral Church of St. James. Gregg Redner, organ. 65 Church St. 416-364-7865 x231. Freewill offering.


8:00: Rose Theatre Brampton. Mark Masri, voice and piano. Holiday classics. 1 Theatre Lane, Brampton. 905-874-2800.

Toronto Symphony Orchestra. Christmas Holiday Pops. Seasonal favourites including Ding Dong Merrily on High, Go Tell It on the Mountain, Christmas Time is Here; and Dixieland jazz. Canadian Brass, Steven Reineke, conductor; Etoiboko School of the Arts Chorus. Roy Thomson Hall, 60 Simcoe St. 416-593-4828 or 416-593-0688 (Chinese). $29-$410. Also Dec 21 (mat) and eve.

Wednesday December 21


8:00: Markham Theatre for the Performing Arts. A Leahy Family Christmas. Celtic medleys and traditional carols and songs. 171 Town Centre Blvd., Markham. 905-305-7469. $15-$45.

8:00: Massey Hall and Roy Thomson Hall. The Canadian Tenors: Home for the Holidays. Roy Thomson Hall, 60 Simcoe St. 416-872-4250. $39.90-$59.90. Also Dec 23.

Thursday December 22


8:00: Markham Theatre for the Performing Arts. A Leahy Family Christmas. Celtic medleys and traditional carols and songs. 171 Town Centre Blvd., Markham. 905-305-7469. $15-$45.

8:00: Massey Hall and Roy Thomson Hall. The Canadian Tenors: Home for the Holidays. See Dec 22.

Friday December 23


8:00: Ensemble Polaris. Definitely NOT the Nutcracker. Arrangements of Russian folk tunes and original interpretations of festive classics. Heliconian Hall, 35 Hazelton Ave. 416-588-4301. $20; $15 (sr/st); $8 (under 12).

8:00: Massey Hall and Roy Thomson Hall. The Canadian Tenors: Home for the Holidays. See Dec 22.

Saturday December 24

4:30 and 7:30: Church of the Holy Trinity. The Christmas Story. See Dec 9.


11:00pm: St. Thomas’s Anglican Church. Christmas Eve Midnight Mass. Choral music by Malcolm and Bennett. 383 Huron St. 416-979-2323. Freewill offering. Religious service. 10:30pm: Pre-service organ recital featuring works by Bach and Messiaen.

Sunday December 25


Tuesday December 27


YOUR EVENT COULD BE LISTED HERE. listings@thewholenote.com

Definitely NOT the Nutcracker

Festive tunes from Canada’s Arctic Fusion band

FRIDAY, DECEMBER 23 @ 8 pm

HELICONIAN HALL, 35 Hazelton Ave.
$s20 ($15 st/sr)
Info: 416-588-4301

Ensemble POLARIS

Marco CERA – Kirk ELLIOTT – Margaret GAY – Ben GROSSMAN – Alison MELVILLE – Colin SAVAGE – Debashis SINHA – Jeff WILSON

22nd Annual
CHRISTMAS EVE
Service
December 24, 10:30 PM

Metropolitan Community Church of Toronto invites you to their annual Christmas Eve Service featuring traditional Christmas music, The Choir of MCC Toronto with guest singer Julie Michels, and a Christmas message offered by Rev. Dr. Brent Hawkes.

To purchase tickets call Roy Thomson Hall Box Office 416-872-4255 or visit www.roythomson.com

Child Care Provided ★ Wheelchair Accessible ★ ASL Interpreted
NEW YEAR’S CELEBRATIONS
AT ROY THOMSON HALL

Bravissimo!
Opera’s Greatest Hits
Saturday December 31, 2011 7pm
Opera Canada Symphony
Bruno Aprea, conductor (Italy)
Sabina Cvilak, soprano (Slovenia)
Chiara Taigi, soprano (Italy)
Wallis Gunta, mezzo-soprano (Canada)
David Pomeroy, tenor (Canada)
Aris Argiris, baritone (Greece)

Celebrate Opera’s Greatest Hits with a stellar cast of international opera stars including famous excerpts from Tosca, Carmen, Marriage of Figaro, Rigoletto, Madama Butterfly and more...

Bravissimo! A truly magnificent Opera Extravaganza!

Salute to Vienna
New Year’s Concert 2012
Sunday January 1, 2012 2:30pm
The Strauss Symphony of Canada
András Deák, conductor (Budapest)
Renée Schüttengruber, soprano (Vienna)
Wolfgang Gratschmaier, tenor (Vienna)
Dancers from Kiev-Aniko Ballet of Ukraine

This annual recreation of Vienna’s world famous New Year’s Concert returns with a new cast of 75 musicians, stellar European singers and dancers performing favourite waltzes, polkas and Operetta excerpts by Johann Strauss, Jr.

The Tradition continues for the 17th consecutive year!

Both concerts are co-presented with Attila Glatz Concert Productions

Call (416) 872-4255  roythomson.com
A. Concerts in the GTA

Wednesday December 28
- 8:00: Toronto Operetta Theatre. The Gypsy Princess. Kálmán. Lara Ciekiewicz, soprano; Siyva Varescu; Elizabeth Beele, soprano (Countess Stasi); Keith Klassen, tenor (Prince Edwin); Ian Simpson, tenor (Count Boni); Derek Bate, conductor; Guillermo Silva-Marín, director. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723 or 1-800-708-6754. 545.40. 484.60. Also Dec 30, 31, Jan 4, 6, 7, 8(mat).

Thursday December 29

Friday December 30
- 8:00: Toronto Operetta Theatre. The Gypsy Princess. See Dec 28.

Saturday December 31
- 7:00: Attilla Glatz Concert Productions. Bravissimo! Opera’s Greatest Hits. Excerpts from Tosca, La Traviata, Romeo and Juliet, Carmen, Don Carlo, La Bohême and others. Sabina Cvikl, soprano; Chiara Taigi, soprano; Wallis Giunta, mezzo; David Pomeroy, tenor; Aris Argiris, baritone; Bruno Aprea, conductor. Roy Thomson Hall, 60 Simcoe St. 416-872-4255. 455.--145.
- 8:00: Toronto Operetta Theatre. The Gypsy Princess. See Dec 28.

Sunday January 01
- 2:30: Attilla Glatz Concert Productions. Salute to Vienna. Strauss Symphony of Canada; András Deák, conductor; Renée Schütting-ruber, soprano; Wolfgang Gratschmaier, tenor; dancers from the Kiev-Aniko Ballet of Ukraine. Roy Thomson Hall, 80 Simcoe St. 416-872-4255. 455. 145.
- 8:00: Sony Centre for the Performing Arts. Moeur & Mansour In Concert. Persian music. 1 Front St. E. 1-855-872-7869. 651.75.--108.50.

Monday January 02
- 8:00: Musicians in Ordinary. New Year’s Concert. See Jan 1.

Wednesday January 04
- 8:00: Toronto Operetta Theatre. The Gypsy Princess. See Dec 28.

Thursday January 05

Friday January 06
- 8:00: Toronto Operetta Theatre. The Gypsy Princess. See Dec 28.

Saturday January 07
- 8:00: Toronto Operetta Theatre. The Gypsy Princess. See Dec 28.

Sunday January 08
- 2:00: Toronto Operetta Theatre. The Gypsy Princess. See Dec 28.

Monday January 09

Tuesday January 10
- 1:00: Cathedral Church of St. James. Andrew Adair, organ. 65 Church St. 416-384-7865 x231. Freewill offering.

TUESDAY, JANUARY 10, 8PM
SOPHIA PERRILM & ADREAN FARRUGIA
LIVE RECORDING
JOIN THIS REMARKABLE DUO AS THEY RECORD A LIVE ALBUM AT
Musieum
TORONTO’S NEWEST, INTIMATE CONCERT VENUE!

- 8:00: Musidium. Coffeehouse Concert Series. Sophia Perlilrn, vocals; Adrean Farrugia, piano. 401 Richmond St. W. 416-419-2248. $15.

Wednesday January 11
- 5:30: Canadian Opera Company. Jazz

The Musicians In Ordinary
FOR THE LUTES AND VOICES
2 PM JANUARY 1, 2012 AND 8PM JANUARY 2, 2012
A NEW YEAR’S DAY CONCERT
Music of the Baroque by Vivaldi, A. Scarlatti and others
HALLIE FISCHEL, SOPRANO, JOHN EDWARDS, THEORBO
WITH GUEST VIOLINISTS CHRISTOPHER VERRETTE
AND EDWIN HUIZINGA

Heliconian Hall
35 Hazelton Avenue
Single tickets $25 / $20 STUDENTS & SENIORS

The whole note.com
December 1 – February 7, 2012

50
Music Toronto

Leslie Newman
Flutist
Erica Goodman
Harpist

Thursday Jan. 12 at 8 pm

Fantasie; Andriessen: intermezzo; Farr: Teheke; and other works. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7272 or 1-800-708-8754. $21.50; $10 (student); accompanying adults pay half price; pay-your-age (ages 18–35, plus $6 facility and handling fee).

Friday January 13


8:00: Music Gallery. Jazz Avant Series: Aaron Lumley, bass & Sasha Ivanovitchko, dancer. 197 John St. 416-204-1080. $30.

Saturday January 14


2:00: Sony Centre for the Performing Arts. Shen Yu Performing Arts. See Jan 12.


3:00: Hart House. Cabaret. See Jan 13.

Sunday January 15

1:15: Mooredale Concerts. Music & Truffles for children 1:15

3:15pm Sunday January 15

Mendelssohn Concerto in D minor Tchaikovsky, Piazzolla

Walter Hall

Music & Truffles for children 1:15

$30/25, M&T $12 416-922-3714x103

www.mooredalesconcerts.com
Music Toronto

Lafayette Quartet

Thursday Jan. 19 at 8 pm

**Tafelmusik. Handel’s Harlequins.** Music drama with stage direction by Marshall Pynkosky. Allyson McHardy, mezzo (Dejanira); Nathalie Paulin, soprano (Iole); Mireille Lebel, mezzo (Lichas); Colin Balzer, tenor (Hylus); Summer Thompson, baritone (Hercules); Jeanne Lamon, director. Koerner Hall, Royal Conservatory, 273 Bloor St. W. 416-965-1950 or 416-965-9644. 4:30 and 9:30 and (up to) 5:30 and up to 5:30 and 7:30. Also Jan 20, 21, 22(mat).

Friday January 20


Saturday January 21

**2:00 and 7:30 Living Arts Centre. Shen Yun Performing Arts.** See Jan 19.

**4:30: Canadian Opera Company. Tosca.** Puccini. Adrianne Pieczonka, soprano (Floria Tosca); Jan 21, 25, 29, Feb 5, 7, 11, 13, 16; Jul Madej, soprano (Floria Tosca); Jan 31, Feb 5, 9, 21, 23, 25; Carlo Delante, tenor (Mario Cavaradossi); Jan 21, 25, 29, Feb 7, 11, 13, 16; Thiago Arancam, tenor (Mario Cavaradossi); Jan 31, Feb 5, 9, 21, 23, 25; Mark Delante, baritone (Baron Scarpia); Paul Curran, stage director. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-365-4321. $12 (stud); $25 (up to); Also Jan 26, 29, 31, Feb 5, 7, 9, 13, 15, 21, 23 and 25. Start times vary.


**3:30: Toronto Symphony Orchestra. Cas- ual Concerts: Mozart Requiem.** Mozart: Requiem K626. Simone Osborne, soprano; Kelley O’Connor, mezzo; Frédéric Antoun, tenor; Tyler Duncan, baritone; Amadeus Choir; Elmer Iseler Singers; Peter D undjian, conductor. See Jan 18. 13-48-39.

**8:00: Acoustic Harvest. Jaffa Road. St. Nicholas Anglican Church, 1512 Kingston Rd. 416-284-2235, $20; $18/stmt.

**8:00: Acting Up Stage Company/O- sidian Theatre, Caroline, or Change.** Book and lyrics by Kushner; music by Tessa. Can- nadian premi e. With Arlene Duncan (Caroline); Neema Bickersteth (The Moon); Deborah Hay (Rose Stopnick); Alana Hibbert (Dottie); Cam- eron MacDuffee (Stuart Gillman); and others. Berkeley Street Theatre, 26 Berkeley St. 416-388-3110. $15—$14. Also Jan 22, 25—Feb 1—$2. Start times vary.

**8:00: Hart House. Cabaret. See Jan 13.

**8:00: Infinity Classical and World Artists.** Johannes Leidl, guitar. Oakville Centre for the Performing Arts, 130 Navy St., Oakville. 905-821-9015 or 1-888-489-7784. $48.99.

**8:00: Scarborough Philharmonic. Red Brass.** Music for brass quintet with a focus on Canadian compositions. Andre Dubelsten, Jonas Feldman, trumpet; Iris Kirzimanic, French horn; Brad Dickson, trombone; Wilfred Lee, bass trombone. Kingston Road United Church, 975 Kingston Rd. 416-429-0007. $20; $15/stmt; $10/youth.

**8:00: Tafelmusik. Handel’s Harlequins.** See Jan 18.

**8:30: Peggy Baker Dance Projects.** The Sound and Feel of It. John Cage 100th anni- versary; with contemporary dance set to live performance of contemporary music. Hatzis: In the Fire of Conflict; Cage: Sonatas and Interludes. Beverley Johnston, marimba; An- drew Burashiko, piano; Peggy Baker, choreog- raphy. Betty Oliphant Theatre, 404 Jarvis St. 1-888-222-6880, $29; 422(stmt). Also Jan 21, 22(mat), 25-26, 28(mat).

Saturday January 21

**8:00: Peggy Baker Dance Projects. The** Sound and Feel of It. See Jan 19.

Sunday January 22


**2:00: Living Arts Centre. Shen Yun Performing Arts.** See Jan 19.


**3:00: Hannaford Street Silver Band.** A Latin Celebration. With Hannaford Youth Band. Guest: Boston Brass, James Gourlay, conduc- tor. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-595-7723 or 1-800-708-8764, 147.50—$150; $10/stmt; accompan- ing adult pays half price; pay-your-age (ages 18—35 plus $6 facility and handling fee).

**3:00: Hart House Music Committee.** Sun- day Concerts: 650th Concert. Marta Herman, mezzo; Rob MacDonald, guitar, Great Hall, Hart House, 7 Hart House Circle. 416-978-2452. Free.

**3:00: Toronto Symphony Orchestra.** Three at the Westen ( Walton Series: Mozart Requi- em. Mozart: Piano Concerto No.20 K466; Requi- em K626. Simone Osborne, soprano; Kelley O’Connor, mezzo; Frédéric Antoun, tenor; Tyler Duncan, baritone; Amadeus Choir; Elmer Iseler Singers; Peter Oundjian, conductor. See Jan 18. 13-48-39.
HANNAFORD STREET SILVER BAND PRESENTS...

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THE INCREDIBLE
BOSTON BRASS

HANNAFORD YOUTH BAND
side-by-side with the
HANNAFORD STREET SILVER BAND
under the direction of
guest conductor
James Gourlay

Sunday Jan. 22, 2012, 3:00 p.m.
at JANE MALLETTE THEATRE

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ACKNOWLEDGMENTS
A. Concerts in the GTA

Choir; Elmer Iseler Singers; Peter Lundjian, conductor. George Weston Recital Hall. Toronto Centre for the Arts, 5040 Yonge St. 1-855-985-2787. 443-198.


3:30: Cathedral Church of St. James. Andrew Adair, organ. 65 Church St. 416-364-7865 x231. Free will offering.

4:00: Peggy Baker Dance Projects. The Sound and Feel of It. See Jan 20.


7:00: Acting Up Stage Company/Obisdian Theatre. Caroline, or Change. See Jan 21.

Monday January 25


7:30: University of Toronto Faculty of Music. Faculty Artist Series: Gryphon Trio. Works by Hillborg, Loure, Current, Jordan, Staniland and Visconti. Walter Hall, Edward Johnson Building, 80 Queen’s Park. 416-408-0208. $30; $20(st), part of the New Music Festival.

8:00: Jazz FM.91. Sound of Jazz Concert Series: Lullaby of Birdland: A Tribute to George Shearing. Don Thompson, vibes; Reg Schwager, guitar; Neil Swainson, bass; Terry Clarke, drums; Bernie Senensky, piano. The Old Mill Dining Room, 21 Old Mill Rd. 416-236-2641. $17; $32(st).

Tuesday January 26

12:00 noon: Canadian Opera Company. Jazz Series: Jazz con Salsa Mexicana. Latin jazz with a focus on the rhythms and music of Mexico. Hilario Duran, piano; students of Humber College. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.


1:00: Cathedral Church of St. James. Bach Series XII. Andrew Adair, organ. 65 Church St. 416-364-7865 x231. Free will offering.


Wednesday January 25


1:30 and 8:00: Acting Up Stage Company/Obisdian Theatre. Caroline, or Change. See Jan 21.

7:30: Canadian Opera Company. Tosca. See Jan 21.


8:00: Hart House. Cabaret. See Jan 13.

Thursday January 26

Beyond the Score: The Miraculous Mandarin
January 26 at 7:30 p.m.

tso.ca
416.593.4828

5:45-7:45 The Toronto Symphony Orchestra will perform


7:30: Toronto Mendelssohn Choir. Community Concert. Concluding concert of the TMC Choral Conductors’ Symposium. Toronto Mendelssohn Choir; Elora festival Singers; Noel Edison, conductor. Yorkminster Park Baptist Church, 1585 Yonge St. 416-586-0422 x27.


8:00: Opera by Request. Lohengrin. Wagner. Jason Lamont, tenor (Lohengrin); Rachel Cleveland, soprano (Elsa); Kristine Dandavino, mezzo (Ortelo); Andrew Tees, baritone (Friedrich); Wayne Line, baritone (King Henry); Michael Robert-Broder, baritone (Herald). William Shookhoff, piano. College St. United Church,
**Performers:**
Nicolai Tarasov, Clarinet
Edwin Huizenga, Violin
Emily Eng, Violin
Charlene Yeh, Viola
Kerri McGonigle, Cello

**Artistic Directors:**
Kerri McGonigle
Nicolai Tarasov

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Mozart: A Year In Vienna

Highlighting the chamber music of the Classical composer Wolfgang Amadeus Mozart, including String Trio K. 563, String Quartet K. 575 and the Clarinet Quintet K. 581. Performed on period instruments.

Saturday, January 28, 2012
8:00 p.m. (doors open at 7:30 p.m.)
Mendelssohn, Schubert, Schumann, Liszt, Du-parc and others. Susan Graham, mezzo; Malcolm Martineau, piano. Koerner Hall, 273 Bloor St. W. 416-408-0208. $33.50 and up.

• 8:00 Taproot New Opera. The Tapestry Songbook. Arias from Tapestry’s library of works by Canadian composers. Xin Wang, soprano; Peter McGillivray, baritone; Christopher Foley, piano. Ernest Balmer Studio, Distillery District, 55 Mill St., Building 5B, Room 316. 416-537-0686 x243. $30.

• 8:00 Toronto Consort. Charles Daniels in Recital: It was a lover and his lass. See Jan 25.

• 8:00: Toronto Symphony Orchestra. The Miraculous Mandarin. See Jan 31.

• 8:30: Peggy Baker Dance Projects. The Sound and Feel of It. See Jan 20.

Saturday January 29

• 2:00: Canadian Opera Company, Tosca. See Jan 21.


Monday, January 30, 2012, 7:30 p.m.

Sergei Taneyev String Quintet in G major, Op. 14 Franz Schubert String Quintet in C major, D. 956 (Church of the Redeemer, 162 Bloor St. West)

Monday, February 27, 2012, 7:30 p.m.

Edvard Grieg String Quartet No. 1 in G minor, Op. 27 Bedřich Smetana String Quartet #1 in E minor (Trinity-St. Paul’s Centre, 427 Bloor St. West)

Monday, March 19, 2012, 7:30 p.m.

Young Magic – Ensembles from the Toronto Symphony Orchestra (Trinity-St. Paul’s Centre, 427 Bloor St. West)

Monday, April 30, 2012, 7:30 p.m.

Franz Joseph Haydn String Quartet in D, Op. 76 #5 Johannes Brahms String Quartet in B flat major, Op 67 #3 Jean Sibelius String Quartet in D “Voces Intimae”, Op. 56 John Corigliano “Postcard” (Church of the Redeemer, 162 Bloor St. West)

Monday, May 28, 2012, 7:30 p.m.

Franz Schubert Schubert Octet in F major, D. 803 (Trinity-St. Paul’s Centre, 427 Bloor St. West)

Box office: 416-282-6636 www.associates-tso.org

Tuesday January 31

• 12:00 noon: Canadian Opera Company. Chamber Music Series: Mirror of Memory: the Chamber and Vocal Music of Kaija Saariaho. Saariaho: Tag des Jahres; Leino Songs; and other works. Soundstreams; Elmer Iseler Singers; Carla Hultman, soprano. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-383-8231. Free.

• 1:00: Cathedral Church of St. James. Bruce Kirkpatrick Hill, organ. 65 Church St. 416-394-7885 x231. Freewill offering.

• 7:30: Canadian Opera Company. Tosca. See Jan 28.

• 8:00: Royal Conservatory. A Year of Great Sax: Joe Lovano. See Jan 20. Joe Lovano, saxophone; James Weidman, piano; Francisco Mela and Otis Brown III, drums; Esperanza Spalding, bass. Koerner Hall, 273 Bloor St. W. 416-408-0208. $45 and up.

• 8:00: Talisker Players. Starry Night – of Sleep and Dreams – the Wonder and Terror of the Night. The Tenors; Serenade; Kaminsky; Night-piece: Kuzmenko: Nocturne and Dance; Plant; Bella Notte; Saint-Saëns: Les Violons dans le soir; Schoeck: Nocturne. Guests: Rufus Müller, tenor; Alexander Dobson, baritone; Stewart Arnott, actor/reader. Trinity-St. Paul’s Centre, 427 Bloor St. W. 416-468-1800 or 416-878-8849. $30; $20(st); $10(st). 7:15 Pre-concert chat. Also Feb 1.

Wednesday February 01


• 1:30 and 8:00: Acting Up Stage Company! Obsidian Theatre. Caroline, or Change. See Jan 21.

• 5:30: Canadian Opera Company. Jazz Series: Lost Love Songs. Heather Bambrick, vocals; Chase Sanborn, trumpet; Mark Kieswetter, piano; Mike McClelland, bass. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W.
ber Music: Rising Stars Recital. The Yeoman of the Guard. See Jan 27. 2:00 and 8:00 Act Up Stage Company | Obsidian Theatre. Caroline, or Change. See Jan 21.

3:00: Toronto Symphony Youth Orchestra. Young and Bold. Prokofiev: Concerto for Violin (first movement); Bloch: Concerto Grosso No. 1; Stravinsky: Suite from the Firebird (1910); and other works. George Weston Recital Hall, Toronto Centre for the Arts, 5040 Yonge St. 1-855-385-2787. $27.

4:00: Larkin Singers. Romance: Passages on a Winter’s Night. Brahms: Liebeslieder Walzer; Mendelssohn: Psalm 42; choral works by Bruckner, Reger and Rheinberger. Christ Church Deer Park, 1570 Yonge St. 416-895-0651. $25; $20 (junior); $10 (standing). Post-concert chat at Fox and Fiddle near venue.

4:30 Canadian Opera Company. Love from Afar. See Feb 2.

7:30: Metropolitan United Church. Metropolitan BachFest II: Jam Session with Bach. Instrumental works by Bach and other German masters, featuring improvisations on baroque dance forms, Lutheran hymns and other music of the baroque era. Benjamin Stein, theorbo; Sara-Anne Churchill, keyboard; Daniel Rubinoff, saxophone; Eylysa Lefurgy-Smith, torch songs, including O. Daniel’s Neruda Canziones. Patricia O’Callaghan, soprano; Ken Whiteley, guitar; Teri Dunn, soprano; Michel Schrey, tenor; Giles Tompkins, baritone; and others. Enoch Turner School House, 106 Trinity St. 416-410-4561. $35; $30 (seniors); $15 (under 30). Also Feb 4.

Thursday February 02


12:10: Nine Sparrows Arts Foundation | Christ Church Deer Park. Lunchtime Chamber Music: Rising Stars Recital. Students from the University of Toronto Faculty of Music. 1570 Yonge St. 416-241-1298. Free, donations welcome.


7:30: Canadian Opera Company. Love from Afar. Sariaho, Russell Braun, baritone; Jaufré Rudel; Wall Wall, soprano (Clémence); Kristinza Szabo, mezzo (The Pilgrim); Johannes Debus, music director; Daniele Finza Pasca, stage director. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. $12–$1318; $22 (under 30). Also Feb 4, 8, 10, 12, 14, 18, 22. Start times vary.


7:30: St. Anne’s Music and Drama Society. The Yeoman of the Guard. See Jan 27.


8:00: Acting Up Stage Company | Obsidian Theatre. Caroline, or Change. See Jan 21.

8:00: Gallery 345. Reue Dues-Anne/Bitter Sweet Dream. Works by Debussy, J. Harvey, S. Silver, Carter; and new works by Canadian composers C. Ross, S. Godin, T. Olson; featuring Baudelaire’s poems from Les Fleurs de Mal (The Flowers of Evil). Stacie Dunlop, soprano; Krista Vincent, piano. 345 Sorauren Ave.

Friday February 03

7:30: Canadian Opera Company. Tosca. See Jan 21.

7:30: St. Anne’s Music and Drama Society. The Yeoman of the Guard. See Jan 27.

8:00: Acting Up Stage Company | Obsidian Theatre. Caroline, or Change. See Jan 21.

8:00: Collective of Black Artists: Les Rythmes de la Forêt. Dances and rhythms from Sub-Saharan Africa. Fleck Dance Theatre, Harbourfront Centre, 231 Queen’s Quay W. 416-973-4000. $22–30. Also Feb 4, 5mat).

8:00: Markham Theatre for the Performing Arts. Simon Shaheen. Arab music for violin and oud. 171 Town Centre Blvd., Markham. 905-305-7469. #4–45.

8:00: Soundstreams. The Sealed Angel. Shchedrin. See Feb 2.

8:00: Toronto Masque Theatre. Masques of Love. Poetry and love songs, from renaissance madrigals and lute songs to 20th century
A. Concerts in the GTA

Piano Concerto No. 2; Beethoven: Symphony No. 5; Arthur Ozo, piano; Norman Reintam, conductor. P.C. Ho Theatre, 5183 Sheppard Ave. E., Scarborough. 416-879-5566.

• 8:00: Metropolitan BachFest. BachFest II: Jam Sessions with Bach. Saturday, Feb. 4, 7:30 pm

Benjamin Stein, theorbo; Sara-Anne Churchill, keyboard; Daniel Rubino, saxophone; Elyssa Lefarge-Smith, violin

Instrumental works by Bach and other German masters

Improvisations on Baroque dance forms, Lutheran hymns and other musical influences from Bach’s era

Admission: $20

March 16 organ recital
April 6 Mass in B Minor

www.metunited.org 416-363-0331 ext. 26 or 51
Metropolitan United Church
56 Queen St. E. (at Church St), Toronto, Ontario

Sunday February 05


2:00: St. Anne’s Music and Drama Society. The Yeoman of the Guard. See Jan 27.

2:00: Trio Bravo. In Recital. Works by Bach, Beethoven, Bruch and Schubert. All Saints Kingsway Anglican Church, 2850 Bloor St. W. 416-242-2131. $20; $15(srt).


3:00: Royal Conservatory. Le Violons du Roy with Maurice Steger, recorder. Koerner Hall, 273 Bloor St. W. 416-408-0208. $39 and up.


Reception to follow.

4:00: Collective of Black Artists: Les Rythmes de la Forêt. See Feb 3.

4:00: Toronto Singing Studio. Vivace Vox: Embroidered Voices. Vocal settings of poems by Blake, Shelley, Rossetti, Stevenson, Kipling.

 uninited.org 416-363-0331 ext. 26 or 51

Toronto Masque Theatre
6 Trinity Street. Toronto

A cabaret presentation

MASQUES OF LOVE

Friday, February 3rd, 2012, 8pm
Saturday, February 4th, 2012, 8pm

Enoch Turner Schoolhouse
6 Trinity Street. Toronto

A night of revelry celebrating Cupid - the shyest rogue alive!

Refreshments will be available

• Torch songs and Standards
• Lute songs and Madrigals
• Love poetry and

• Omar Daniel’s Neruda Canciones

Starring

Patricia O’Callaghan

Joined by singers Teri Dunn, Vicki St. Pierre, Michel Schrey, Cës Tomkins, actor Martin Juen and tenorists Terry McKenna

With special guest Ken Whiteley, blues guitar

Regular $35 / Senior $30 / Under 30 $15

Call 416-410-4561 or visit www.torontomasquetheatre.com

December 1 – February 7, 2012

Tuesday February 07


• 12:00 noon: Wilfrid Laurier University. Music at Noon. Colin Andrew Lee, piano. Mau- reen Forrester Recital Hall, 75 University Ave. W., Waterloo. 519-884-0710 x2150. Free.  • 2:00 and 8:00: Sanderson Centre for the Performing Arts. The Irish Rovers. 88 Dal- housie St., Brantford. 519-752-9910 x202 or 1-800-265-0710. $37.  • 8:00: Wilfrid Laurier University. Impro- visation Concerts Ensemble. Glenn Buhr and Kathryn Ladano, directors. Maureen Forrester Recital Hall, 75 University Ave. W., Waterloo. 519-884-0710 x2150. Free.

Thursday December 01


B. Concerts Beyond the GTA


Thursday December 01

• 12:00 noon: Wilfrid Laurier University. Music at Noon. Colin Andrew Lee, piano. Mau- reen Forrester Recital Hall, 75 University Ave. W., Waterloo. 519-884-0710 x2150. Free.  • 2:00 and 8:00: Sanderson Centre for the Performing Arts. The Irish Rovers. 88 Dal- housie St., Brantford. 519-752-9910 x202 or 1-800-265-0710. $37.  • 8:00: Wilfrid Laurier University. Impro- visation Concerts Ensemble. Glenn Buhr and Kathryn Ladano, directors. Maureen Forrester Recital Hall, 75 University Ave. W., Waterloo. 519-884-0710 x2150. Free.

Friday December 02


Saturday December 03


Off Centre Music Salon

17” Concert Season

February 5, 2012

Schubertiad: The composer Contemplates and Tweets

+ CD Launch: Boris Zarankin’s NEW recording of Schubert Sonatas

Robert Schumann once described Schubert’s sonatas as being of “heavenly length” and his B flat major sonata (written in the final year of his life) is truly a piece of heavenly contemplation. But Schubert also wrote intensely dense and concise lieder - those one-page wonders! - that show off a kind of 19th Century musical intensity and humour that we’ve come to think of as twittering. Soprano Charlene Santoni, baritone Vasil Garvanliev, and violinist Jacques Israellevitch, join Inna Perkis and Boris Zarankin in contemplation and in twittering.

All concerts begin @ 2pm and take place at Glenn Gould Studio, 250 Front Street West

For Tickets and Information, please call 416.466.1870 or visit www.offcentremenusic.com. Single Ticket Prices: $30/st $50 ad $60. Subscribe today and Join Off Centre’s extended family!
**B. Concerts Beyond the GTA**

- **7:30: 100.** Guelph Young Singers. Candles in Our Hearts. Seasonal music and carols. Linda Beauford, conductor; Ken Gee, accompanist; guest: Suzuki String School of Guelph. St. George’s Anglican Church, 99 Woolwich St., Guelph. 519-763-3000. $25; $19(st).
- **7:30: Mohawk College Community Choir.** Christmas at St. Paul’s. Stage, Fleming College, 200 Albert St. S., Brantford. $20.

**Wednesday December 7**

- **12:15: St. Andrew’s Presbyterian Church.** Wednesday Noon Concerts. Banfield-Dumlauffa! Duos, violin and piano. 54 Queen St. N., Kitchener. 519-578-2129. Free.
- **7:30: Centre for the Arts – Brock University.** Spanish Harlem Orchestra: Salsa Navidad. Howard Finger, director. Audrius Skuza, trumpet.بنيا یانکی، sousepiano. $20. 519-758-8090.

**Monday December 5**

- **8:00: Theatre Anacast.** Ada. See Dec 2.
- **8:00: Wilfrid Laurier University.** IUW Wind Orchestra. Jessica Kun, conductor. Maureen Forrester Recital Hall, 75 University Ave. W., Waterloo. 519-884-0710 x2150. Free.

**Tuesday December 6**


**Wednesday December 7**

- **8:00: Kitchener-Waterloo Chamber Music Society.** Peter Vincente, piano, with the Bremen String Quartet. Hayden: Piano Concerto in D; Quartet Op. 9 No. 4; Quartet Op. 9 No. 4. Mozart: Piano Concerto No. 9. KWCMC Music Room, 57 Young St. W., Waterloo. 519-886-1673. $30; $25(st); $20(sen).
- **8:00: Grand Philharmonic Choir.** Messiah with the Kitchener Waterloo Symphony. Bethany Horst, soprano; Walls Giunta, mezzo; Lawrence Williford, tenor; Peter McGillivray, baritone; Mark Vuirinen, conductor. Centre in the Square, 101 Queen St. N., Kitchener. 519-578-1570. 720-465; 118-458.565; $10(sen); $15(st).

**Friday December 9**

- **7:30: King Edward Choir.** Christmas Messiah. Part I of Handel’s Messiah and traditional carols. Elise Heikila, soprano; Andrea Ludwig, alto; Ryan Harper, tenor; Michael Broder, bass. St. Mary’s Roman Catholic Church, 65 Amelia St., Barrie. 705-252-5212. 122/20(d/ad); $10(17 and under).

**Saturday December 10**

- **8:00: Kitchener-Waterloo Chamber Music Society.** Trios: Amanda Goodwin, violin; Emmanuelle Beaulieu-Bergeron, cello; Sanae Nifuji, piano. Mozart: Trio in B-flat K562; Mendelssohn: Trio No. 2 in c; Brahms: Trio No. 1 in B. KWCMC Music Room, 57 Young St. W., Waterloo. 519-886-1673. By Donation (minimum $20). Fundraising concert.

**Sunday December 11**

- **10:30 am: St. Jude’s Anglican Church. Lessons and Carols.** Chancel choir directed by Stephanie Burgony. 81 Peel St., Brantford. 519-752-0965. Free.
- **2:00: Toronto All-Star Big Band.** A Christmas Special. Holiday revue featuring jazz tunes, nostalgic stories and holiday humour. Rexy Theatre, 50 1st St. E., Guelph. 519-371-2833. $27; $15(st).

**Monday December 12**

- **8:00: Kitchener-Waterloo Chamber Music Society.** Leslie Newman, flute; Erica Goodman, harp. Bach: Sonata in g, Saint-Saëns: Fantaisie in A; Doppler: Casadella Fantasie; An- drianissi: Intermezzo; Shanker: L’Aube Enchan- tée; and other works. KWCMC Music Room, 57 Young St. W., Waterloo. 519-886-1673. $25; $20(sen); $15(st).

**Hamilton Children’s Choir Holiday Concert**

**Sing for Joy!**

Sat. December 10th

3:30 pm and 8:00 pm

905-527-1618

www.hamiltonchildrenschoir.com
Tuesday December 13

- 12:00 noon: Corporation of the City of St. Catharines. Civic Christmas Carol Concert. Sir Winston Churchill Secondary School Concert Choir, Cliff Sayliss, music director; Dennis Morris Catholic High School Choir, Angela Barbatano-Koekuyt, music director; St. Catharines Civic Brass Ensemble, Steve Fralic, conductor; Peter Partridge, conductor of mixed choirs; Ross Stratton and Kenneth Hutton, organ. St. Thomas’ Anglican Church, 99 Ontario St., St. Catharines. 905-688-5601 x2160. Free entry.

Wednesday December 14

- 12:00 noon: Music at St. Andrew’s. Christmas Music with Marina Laking, organ, and Pau bration in preparation for Christmas. Barrie City Hall.

Saturday December 17

- 2:00: Toronto All-Star Big Band. A Christmas Special. Holiday revue featuring jazz tunes, nostalgic stories and holiday humour. The St. Catharines Jazz Festival. Toronto All-Star Big Band. 88 Dalhousie St., Barrie. 705-721-4752. $20; $10(st); $5(child).

Sunday December 18

- 7:00: Dublin Street United Church. A Victorian Christmas: A Child’s Christmas in Dublin. Dublin Chancel Choir; Trillium Brass; Martin Anderle, organist and conductor. Dublin Street United Church, 68 Suffolk St. W., Guelph. 519-821-0610. $20; $15(st); $5(child).

Wednesday December 21

- 5:00 and 7:30: Elora Festival and Singers. Festival of Carols. See Dec 20.

Thursday December 22

- 6:00: Sandon Centre for the Performing Arts/Big Wooden Horse Theatre Company. The Life and Adventures of Santa Clause. 88 Dalhousie St., Barrie. 705-758-8090 or 1-800-285-0710. $20.

Saturday December 31

- 6:00: Bay of Quinte Country Club Ltd. Commodores’ Orchestra: A dancing night of big band swing! Bay of Quinte Golf and Country Club, 1380 Old Highway 2, Belleville. 613-968-8691. $85(incl. 5-course meal and champagne at midnight).

Sunday January 01

- 3:00: Guelph Symphony Orchestra. Tour the World Series: Dreams of Vienna. Arias, duets, waltzes, polkas and marches. Mark Dubois, tenor; Corinne Lynch, soprano; Judith Yan, conductor. River Run Centre, 35 Woolwich St., Guelph. 519-763-3000. $42; $21(st).

Wednesday January 04

- 12:00 noon: Midday Music with Shigeru. Yadula Virilas, piano and Dmitri Virilas, flute. Music by Handel, C.P.E. Bach, Dufy, Haydn, Bazzini and others. Hi-Way Pentecostal Church, 50 Anne St. N. Barrion. 705-726-1181. $5; students free.

Monday December 19

- 7:30: Arcady. Handel’s Messiah with National Academy of Canada. Dorais Scott, organist. Toronto All-Star Big Band. 88 Dalhousie St., Barrie. 705-758-8090 or 1-800-285-0710. $20; $10(st); $5(child).

Tuesday December 20


Monday December 26


Friday December 23

- 7:30: Bach Elgar Choir. Handel’s Messiah. Janet Obermeyer, soprano; Jennifer Enns Molod, mezzo; Bud Roach, tenor; Matthew Casils, baritone; Hamilton Philharmonic Orchestra. Melrose United Church, 86 Homewood Ave., Hamilton. 905-527-5995. $30; $25(st); $10(st).

Tuesday December 27

- 7:30: Gallery Players. Glissandi Christmas. Seasonal music, short stories and poems. Deborah Braun, harp; Douglas Miller, flute; David Braun, violin; Guy Bannerman, narrator. Fort hill United Church, 42 Church St. Fonthill. 905-468-1525. $27-40.

Wednesday December 28

- 8:00: Guelph Chamber Choir. Handel’s Messiah. Jennie Such, soprano; Carolynn Godin, alto; Chris Fischer, tenor; Jason Neddock, bass; Musica Viva Orchestra; Gerald Neufeld, conductor. River Run Centre, 35 Woolwich St., Guelph. 519-763-3000. $30; $10(st).

Thursday December 29


The Corporation of the City of the St. Catharines proudly presents the 21st Annual Civic Christmas Carol Concert
Tuesday, December 13th, 2011 • 12 Noon Doors Open at 11:30a.m.

The program features Choirs and Musicians from Sir Winston Churchill Secondary School Concert Choir Cliff Sayliss – Music Director
Denis Morris Catholic High School Choir Angela Barbatano - Koekuyt – Music Director
The St. Catharines Civic Brass Ensemble Steve Fralick – Conductor
Peter M. Partridge – Conductor Massed Choirs Ross R. Stratton – Producer of the Civic Carol Concert & Organist Kenneth R. Hutton – Organist St. Thomas’ Anglican Church

Official Guest Speaker The Right Rev. D. Ralph Spence

Tenth Bishop of Niagara, The Albion Herald of Canada
Chairman of Renfrew - University College
University of Waterloo

Come Celebrate Christmas in the Singing of Yuletide Carols
Choirs ~ Organ ~ Brass
Proceeds to Community Care

thewholenote.com
Thursday January 05


Saturday January 07

- 8:00: Kitchener-Waterloo Chamber Music Society. Jerry Merkel, cello; Angela Park, piano. Janacek: Pohadka; Poulenc: Sonata; Richardon: Crossing; Brahms: Sonata No. 1 in E. KWCMS Music Room, 57 Young St. W., Waterloo. 519-886-1673 x35; $30(s); $25(st).

Wednesday January 18

- 12:00 noon: Music at St. Andrew’s. Bruce Kirkpatrick Hill, organ; Pax Christo oratorio choir. Gloria in Excelsis Deo, St. Andrew’s Presbyterian Church, 47 Queen St., Barrie. 705-7261181 x5; free(st).

Thursday January 19

- 12:30: Open: Kitchener-Waterloo Chamber Music Society. Jerry Merkel, violin; Angela Park, cello. A Night of Beethoven. KWCMS Music Room, 57 Young St. W., Waterloo. 519-886-1673 x35; $30(s); $25(st).

Friday January 20


Saturday January 21


Friday January 27

- 7:30: Melos Choir and Orchestra. The Italian Connection: Gabrieli to Vivaldi. Vivaldi: Concerto for Two Guitars in G; works by Corelli, Gabrieli, Marenzio, Cimarosa and others. Guests: Jeff Hanlon and Chad Yacobuzzi, guitar. St. George’s Cathedral, 270 King St. E., Kingston. 613-549-7125. $12–45.

- 8:00: NUNUS Concerts. Jazz Summit – Double Bill: Ebeny Tower Orchestra and the Random Access Quartet. The Jazz Room, Huetker Hotel, 59 King St. N., Waterloo. 519-896-3662. $24; $20(s); $10(st); half price for second show only.

Saturday January 28

- 7:30: Johannest Lindsen and Antonius D’Avilia. Valentine Fiesta Romantica. Johannes Lindsen, Latin guitar; Antonias D’Avilia, gypsy and flamenco guitar. The Studio at Hamilton Place, 1 Summerns Ln., Hamilton. 1-855-872-5000. $34.

- 7:30: Northumberland Orchestra & Choir. Putting on the Ritz. Works by Gershwin and a tribute to composer Rod Anderson. Cecilia Huether, organ; Pax Christi oratorio choir. Centre for the Arts – Brock University. 39 King St. W., Kitchener. 519-896-3662. $35; $30(s); $10(st; rush only).

Friday February 3

- 8:00: NUMUS Concerts. Pop/Rock Avant Series: The White Albums. Works by the Beatles. Pete Lidigrose and the Urban Monks; Lukas Boula, guitar and sitar; NUMUS Chamber Orchestra. Conrad Centre for the Performing Arts, 39 King St. W., Kitchener. 519-896-3662. $35; $30(s); $10(st; rush only).

Saturday February 4


- 7:30: Grand Philharmonic Choir. A Night of Brahms and Fauré. Brahms: Ein Deutsches Requiem; Fauré: Credo and Cantus in Memorian Benjamin Britten. Betty Wayne Allan, soprano; Andrew Trew, baritone; Mark Vuorinen, conductor. Centre in the Square, 101 Queen St. N., Kitchener. 519-578-8885. $10–$45. Tuesday February 07

- 8:00: Kitchener-Waterloo Chamber Music Society. New Orford Quartet. Beethoven: Quartet Op.59 No.3; Schubert: Quartet No.2; Schostakovich: Piano Quartet. KWCMS Music Room, 57 Young St. W., Waterloo. 519-886-3662. $24; $20(s); $10(st); half price for second show only.

Monday January 16

- 8:00: Kitchener-Waterloo Chamber Music Society. André Laplante, piano. Beethoven: Symphony No. 6; Rodrigo: Concierto de Aranjuez. Daniel Bohloy, guitar. St. George’s Cathedral, 270 King St. E., Kingston. 613-530-2050. $24-149.

Tuesday January 24

- 8:00: Kitchener-Waterloo Chamber Music Society. String Extravaganza. Brahms: Sextet in B-flat; Pizzicato Duo; Villa-Lobos: 2 Choros; Martinini: 3 Madrigals for Violin and Violin; Yehonatan Berick and Csaba Koszso, violin; Theresa Rudolph and Caitlin Boyle, viola; Rachel Mercer and Rachel Desor, cello. KWCMS Music Room, 57 Young St. W., Waterloo. 519-886-1673 x35; $30(s); $25(st).

Wednesday January 25

- 7:30: Centre for the Arts – Brock University. Movis Staples. Gospel, rhythm and blues. Sean O’Sullivan Theatre, 500 Glinde
Alleycatz
2409 Yonge St. 416-481-8685
www.alleycatz.ca


Aquila Restaurant
347 Keel St. 416-761-7474
Live Blues Wednesday to Saturday Nights 9pm. Open Jam Sundays 4-9pm.

Azure Restaurant & Bar
at the Intercontinental Hotel
225 Front St. W. 416-597-3701
www.azurerestaurantbar.com
Every Thu, Fri, Sat 5:30-10:30pm Dan Bodanis Trio w Bernie Senensky & Steve Wallace.

Black Swan, The
154 Danforth Ave. 416-489-0537
Every Wed 9:30pm The Danforth Jam w Jon Long and Friends.

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

Castro’s Lounge
2116 Queen St. E. 416-899-8272
Every Sun 6-9pm JerseyMama Roxy Trio (Jazz/Roots) No Cover. Every Mon 9:30pm Smokey Folk (Bluesguitar/Rockabilly). No Cover.

C’est What
67 Front St. E. 416-860-9000
www.cestwhat.com
Dec 3, 17, 31 3-6pm Del Daku & Friends. Dec 18 9-3pm Hot Five Jazzmakers.

Chalkers Pub, Billiards & Bistro
247 Marleau Ave. 416-789-2531
www.chalkerspub.com (full schedule)

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

Cobourg, The
533 Parliament St. 416-913-7538
Jazz Sundays 9pm. No Cover.

Coco Rouge Chocolate Lounge, The
2097 Yonge St. 416-901-2626
www.cocoroque.com
Every Thu, John Campbell. No Cover. Every Fri and Sat Alex James. No Cover.

Communist’s Daughter, The
1149 Dundas St. W. 647-435-0103
Every Sat 7pm Gypsy Jazz w Michael Johnson & Red Rhythm: Michael Louis Johnson (trumpet/vocals) Roberto Rosenman (guitar) Terry Wiggins (bass).

Cool Runnings Restaurant
2708 Danforth Ave. 416-694-2665
Dec 1 NVW Trio: Norman Marshall Villeenueve (drums); Michael Shand (piano); George Kozub (bass). No Cover.

DeSotes
1079 St. Clair Ave. W. 416-651-2109
Every Thu 8pm-midnight Open Mic Jazz Jam, hosted by Double A Jazz. Every Sun 11am-2pm Brunch w Double A Jazz and Guest.

Dominion on Queen
500 Queen St. E. 416-388-6893
www.dominiononqueen.com
Every Sun 11am-3pm Rockabilly Brunch. Every Tue 8:30pm Corktown Django Jam w host Wayne Nakamura. Pwyc. Every Wed Corktown Uke Jam. Dec 1 8pm George Grosman Trio 17. Dec 2 8:30pm Swingin’ Black Jacks 15. Dec 3 4pm Ronnie Hayward. Dec 4 7:30pm Jana Waldron: Jazz 3 ‘Laughe $10. Dec 8 7:30pm Tara Open Mic Night 12/free for students. Dec 9 8pm Festival Mediale Caba- ret 15; 9pm Paul James $10. Dec 10 8:30pm Beverly Taft, Tony Quartaroli and San Murata $10. Dec 11 4pm Jazz Jam with Noah Leibel and guests; 7pm Musical Theatre Cabaret. Dec 14 8pm Jana Waldron: Jazz 3 ‘Laughe $10. Jan 14 9pm Havana to Toronto with Joaquin Nunez and guests; 10pm Cuban Ballroom. Jan 29 8pm Derek Gray’s ‘Tasser act 15. Dec 31 New Year’s Eve with Gary Kendall Band.

Dovercourt House
805 Dovercourt Rd. 416-537-3337
www.sodoxocks.org (full schedule)
Every Sat Saturday Night Swing: Dancing featuring Live Swing Bands and dance lessons.

EDO
484 Eglington Ave. W. 416-322-3033

Every Thu 7:30-10pm: Tony Quarri-ngton, guitar, with guests: Dec 1 Melissa Boyce (vocals) Drew Birston (bass). Dec 8 George Westerheide (vocals) bassist TBA. Dec 15 Sera-fina Laffrione (vocals) Lee Satcha Hutchison (bass). Dec 22 Maureen Kennedy (vocals) George Koller (bass). Dec 29 Dee Kaye (vocals) Artie Roth (bass).

Beat by Beat / In the Clubs

C. In the Clubs (Mostly Jazz)

Shhhhhhh!!!!!

ORI DAGAN

EVERY RECENTLY I attended bebop-singing pioneer Sheila Jordan’s 83rd birthday celebration in New York City. There was a great turn-out of well-wishers present, including loved ones, friends and pupils. Seconds into the third song of the first set, a rude patron became engaged in conversation and if that wasn’t bad enough, he began snickering audibly, repeatedly, obnoxiously, as if it the Blue Note was a Yuk Yuk’s. “Shut up, shut up, SHUT UP!” I thought silently to myself, but the insensitive man was unaware of the filthy looks he was receiving from numerous angles. Thankfully, an angered music appreciator approached the clueless culprit and aggressively shushed him, as if putting out a kitchen fire with baking soda. (Heroes like this particular shusher prove that we’ve all got to get over our shyness when it comes to shushing. Sheesh!)
concert, and I believe that brings their playing to a higher level—with the audience being the lucky recipients! During the first few months of operation, I actually remember one very well-known jazz musician speaking with me just minutes before he went on the stage, insisting that he was sure that people were going to talk during his performance. To show you the “normal” expectation amongst jazz players when it comes to being listened to. I assured him that people came to listen, without talking, and he was pleasantly shocked…I was truly happy to do this for many years, to support the jazz and world music communities, and even happier to see that in time the series could sustain itself without me doing the booking. Safa Nematy, the owner for many years now, does that these days.”

I asked Nemati, how strict the restaurant is about this policy, and why it is important: “At Mezzetta we take our no-talking policy very seriously,” says Nemati. “At the start of the show we remind our audience of this policy and ask them to keep their voices to a minimum volume. I believe that by creating a listening atmosphere, musicians and audience find a perfect setting to perform and enjoy music…the intimate ambience at Mezzetta enhances the experience that could only be found in much bigger concerts.”

The January schedule is not available as of press time, but there will be three concerts in December. Drumon-Brown saxophonist David Mott in duet with bassist Rob Clutton on the 7th; vocalist Maureen Kennedy with guitarist Reg Schwager on the 14th; and the Roland Hunter trio on will play holiday music on the 21st.

HOLIDAY BLEND

Speaking of holiday music, I have two concerts to recommend, both by vocal groups so polished, they sparkle. The first one is a CD release and listening party by Cadence; the group’s new holiday recording Cool Yule will be celebrated on Sunday December 4 at 7:30pm on the Trane Studio. Dubbing themselves as “four men, four microphones, no instruments,” Cadence’s formula is charm, skill, humour and heart aplenty.

Another a cappella quartet appearance of note will take place at the Green Door Cabaret, a new venue which I wrote extensively about in the October issue. On December 9 at 8pm, don’t miss a rare appearance by the Hampton Avenue 4, a distilled version of award-winning vocal group Hampton Avenue, with vocals by Suba Sankaran, Dylan Bell, Tom Lillington and director Debbie Fleming. Expect beautiful arrangements, exceptional musicianship and infectious joy from a group that performs all too rarely these days. Hampton Avenue’s acclaimed CD All I Want for Christmas (1996) will be available for sale. Tickets are likely to sell out for this concert, so be sure to get yours in advance by visiting www.green-doorcabaret.com or by calling 416-915-6747. See you there!

Ori Dagan is a Toronto-based jazz vocalist, voice actor and entertainment journalist. He can be contacted at jazz@thewholenote.com
Jazz Room, The
Located at the Huetner Hotel, 59 King St. N., Waterloo 226-476-1565.
www.kjazzroom.com
All attendees must be 19+; opening acts at 6pm, headliners (listed below) at 8:30pm.
Dec 2 Paul Mitchell Tidolatry; Dec 3 Richard Whitman Trio; Dec 5 Daven Watten Quarter; Dec 6 John McKinney; Dec 7 Kicking in the Darkness: Bruce Cockburn and the Christian Imagination Book Launch & Benefit Concert 11:55/12pm; Dec 8 & 9 Susanna with Friends; Dec 10 Abrams Brothers, Matthew Barber, Samantha Martin, Anna Teixeira, Open Hearts Society & Lori Yates; Dec 12 Jo Mama’s; Dec 13 Stacey Y and Tom Hanley.

Latinata Restaurant & Jazz Bar
1871 Bloor St. W. 416-933-9716
www.latinata.com
Liberto Bistro, The
25 Liberty St. W. 416-533-8832
www.libertobistro.ca
Every Tue Open Mic w/ Big Rare Jake. Every Wed Noah Zacharin.
Lula Lounge
1585 Dundas St. W. 416-588-3037
www.lula.ca
Every Sun (Dec 4, 11, 18, 25, 22) 12:30pm Sunday Family Salsa Brunch with Luis Mario Ochoa 25$ (includes brunch and dance lesson); free for kids under 12.
Dec 2 Salsa Dance Party with Sun Ache. Dec 3 Morning Zumba Fitness Class!; Salsa Saturday with Café Cubano. Dec 6 50+ yoga CD Release; Dec 6 70+ yoga CD Release; Dec 7 Morning Zumba Fitness Class; Salsa Saturday with Changuy Havana. Dec 31 New Year’s Eve featuring Hilario Duran and the Lula Salsa All-Stars.
Manhattan’s Music Club
951 Gordon St., Guelph. 519-767-2440
www.manhattans.ca
Melange Restaurant
191 Manitoba St. 226-484-7495. No Cover. Dec 8 AMV Trio: Norman Marshall Villenuove (drums); Eric Boucher (piano); Jon Meyer (bass).
Mezzetta Restaurant
681 St. Clair Ave. W. 416-658-5687
www.mezzettarestaurant.com

Home Underground
Restaurant/Bar
745 Queen St. W. 416-386-4743
www.homeunderground.com
Every Mon Chris Weatherstone Trio. Every Tue John Campbell. Every Thu Carl Bray. Every Fri Chris Weatherstone Trio. Every Sat Carl Bray.

Home Smith Bar
See Old Mill, The
Hot House Café
35 Church St. W. 416-386-7800
www.hothousecafe.com
Every Sun 11am-3pm. Brunch with Jazz Zone. No Cover.
Hugh’s Room
2261 Dundas St. W. 416-531-6604
www.hughroom.on.ca (full schedule)
All shows start at 8:30pm unless otherwise noted.

Joe Mama’s
317 King St. W. 416-340-4649
Live music every night. All shows: No Cover Every Sun 7:11pm Nathan Hiltz Trio & Special Guests: Every Mon 7:30-11:30pm Scout Mondays. Every Tue 7:11pm Blue Angels. Every Wed 8pm-12am Blackbird. Every Thu 8:30pm-12am Blackbird. Every Fri 10pm-2am The Grid. Every Sat 10pm-2am Shugga.

Latinata Restaurant & Jazz Bar
1871 Bloor St. W. 416-933-9716
www.latinata.com
Liberto Bistro, The
25 Liberty St. W. 416-533-8832
www.libertobistro.ca
Every Tue Open Mic w/ Big Rare Jake. Every Wed Noah Zacharin.
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C. In the Clubs (Mostly Jazz)

Griffith/Hitz Trio; 9:30pm Ho Ho Ho O.J.J.O. Dec 22 6:30pm Alex Goodman Quintet; 9:30pm Andrew Bonwell Group CD Release. Dec 23 4pm Hogtown Syncopators; 6:30pm Sara Dell; 9:45 Heavyweights Brass Band with guests. Dec 26 9:30pm Nick Teahan. Dec 27 9:30pm Abbey’s Mohawk; 9:30pm Classic Rox Jam with host Terra Hazleton. Dec 28 6:30pm Griffith/Hitz Trio; 9:45pm Crusader Rabbit. Dec 29 6:30pm Alex Goodman Quintet; 9:30pm Steve Koven: Project Rex. Dec 30 4pm Hogtown Syncopators; 6:30pm The Livebombers; 8:45pm Leyland Gordon. Dec 31 3:30pm Royal & the Big Time; 9:45 New Year’s Eve bash with Grooveyard.

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

Le Saint Tropez
315 King St. W. 416-591-3800
Live piano jazz 7 days a week
www.lesainttropez.com

Somewhere There
227 Sterling Rd. Unit #112 416-763-0880
All shows: $8 cover; 8pm (unless otherwise indicated).
Dec 1 Tomasz Krakowiak (percu ssion); Chris Warden (guitar); Jonathan Adjemian (synth); Mike Gennaro (drums). Dec 3 Matt Miller (electronics). Dec 4 5pm Jack Vorvis (drums/electronics); Scott Thomson, 8pm John Kameava (percu ssion/electronics); David Sait (guitar); Ken Aldcroft (guitar); Germaine Liu (drums) percussion. Dec 5 Jason Sharp (solo bass and sax); Lina Allemans (trumpet); Rob Clayton (bass); Scott Thomson (trombone). Dec 6 Heather Sogger (trombone) with guests. Dec 7 Cherylo (vi olinello). Dec 8 Tomasz Krakowiak (percussion). Dec 10 Improvisation and New Compositions: Ken Aldcroft (guitar); Karen Ag (alto sax); Jonathan Adjemian (anal og synth); Josh Cole (electric bass); Germaine Liu (drums and percussion). Dec 11 5pm Jack Vorvis (drums and electronics); John Kameava (percussion). 8pm NOW Series: A Very Ayler Christmas: Bernard Stepnisky. Dec 12 9pm NOW Series: John Kameava (percussion). Dec 14 7pm John Kameava (percussion). Dec 15 Cherylo (vi olinello). Dec 17 Krakowiak: Michael Barone (drums); Mark Zarinowski (drums); Ken Aldcroft (guitar). Dec 18 5pm Jack and Jill: Jack Vorvis (drums); Jill Ashton (vocals). 5pm Monthly Rent Party: Buster Keaton’s The General. 9pm Ken Aldcroft (guitar), also with Heather Sogger (trombone); Rod Campbell (trumpet); Chris Willes (clarinet). Dec 20 8pm Paul Newman (solo sax); The Swyes: Aaron Lumley (bass); Dan Gaucher (drums); Jay Hay and Jeremy Strachan (woodwinds). Dec 21 Cherylo (vi olinello). Dec 22 Tomasz Krakowiak (percussion). Dec 28 Cherylo (vi olinello). Dec 29 Tomasz Krakowiak (percussion).

Trane Studio
964 Bathurst St. 416-913-8197
www.tranestudio.com (full schedule and details).

Tranzac
292 Brunswick Ave. 416-923-8137
www.tranzac.org (full schedule)
3-4 shows daily, various styles; most shows Pwyc.

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

Venues interested in being added to February’s In the Clubs should contact Ori Dagan at listings@thewholenote.com no later than January 15, 2012.

Inside the ETCeteras

FRONTLINE MUSIC FANS OUGHT to flock to the Isabel Bader Theatre on December 4 for the seventh annual Canadian Folk Music Awards (see Galas), featuring award presentations in twenty categories this year. Leading the pack with four nominations apiece are veteran Bruce Cockburn and Nova Scotia’s Dave Gunning. Publicist Jane Harbury will be presented with the inaugural Unsung Hero Award, honouring “the exceptional contribution of an individual, group, or organization to any aspect of the Canadian folk, roots and world music scene.” In addition to the gala, the CFMA is also presenting the world premiere screening of A Walk in My Dream, an intriguing documentary about the crossing of paths between harmonica virtuoso Mike Stevens and disadvantaged Labrador youth, December 2 at TIFF Bell Lightbox (See Screenings) as well as two workshops on the day of the gala (See Workshops).

In the new year, the Pax Christi Chorale will be celebrating 25 years of singing in Toronto with a unique event tailored to charm the senses in a venue that should arouse towering feelings: the Fasken Martineau DuMoulin law office on the 24th floor of the Bay Adelaide Centre. The January 27 gala will feature Canadian art on display, a sampling of regional cuisine and wine and the Windermere Quartet performing the world premiere performance of Stephanie Martin’s String Quartet No.1. “From a distant island.” It might not be a castle in the air, but close enough.

Open to the public, the masterclasses listed in our magazine shed light and insight into the various mysteries of musical mastery. Where musical master and passionate pupil meet, being an observer is a true privilege; particularly when the musical master is a guest from afar. On December 3, Tafelmusik presents Italian baroque oboe specialist Alfredo Bernardini; on January 13, York University’s Department of Music presents accompanist, coach, conductor and composer John Greer; and the Glenn Gould School, in partnership with the Royal Conservatory, presents a plethora of such events, including among others, trumpet master Mike Tische on December 5; recent star of the COC’s Iphigenia in Tauris, mezzo Susan Graham on January 27; and NEXUS percussionist Bob Becker on February 3.

Finally, of particular note in a time where the inherent value of Toronto’s museums is being likened to gravy, the holiday season is arguably the most wonderful time of the year to get to know land- marks such as the Spadina Museum, the Scarborough Museum, the Montgomery Inn, Gibson House, Mackenzie House and the historic Zion Schoolhouse. Find some interesting seasonal events taking place at these locations, many of them featuring festive delights, listed under the categories of Singalongs and Miscellaneous.

As always, we look forward to receiving your listings for events that aren’t purely performances but are of musical interest. Please send us your listings to etc@thewholenote.com. Wish you a very happy holiday season, filled with events that defy easy categorization.

OF THE WHOLE NOTE — Winnipeg FREE PRESS — Thursday, December 1, 2011

HAILEY MICHUR

Harmonica master Mike Stevens is the subject of the documentary film A Walk in My Dream.
Anniversary Celebration Gala: A Feast for the Jr. the musical: a Fundraiser for Haiti.

December 1 – February 7, 2012

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the Met HD presentation of Handel’s Rodelinda.
Arts and Letters Club, 14 Elm St. 416-486-8408. iain@opera-is.com. $50 per lecture.
• Dec 08: 10:00am: Opera Is. Previews of Upcoming Operas. Lectures by Iain Scott pertaining to the Met HD presentation of Gounod’s Faust.
Arts and Letters Club, 14 Elm St. 416-486-8408. iain@opera-is.com. $50 per lecture.
• Jan 07 12:00pm: Northumberland Learning Connection. Opera Brown-bag Lunch Talk: Mozart’s Don Giovanni. Rod Anderson gives a half-hour talk ahead of Metropolitan Opera HD broadcast. 20 Queen St., Port Hope. 905-349-3402. $5 (includes coffee/tea).
• Jan 21 12:00pm: Northumberland Learning Connection. Opera Brown-bag Lunch Talk: The Enchanted Island. Elizabeth Wilson gives a half-hour talk ahead of Metropolitan Opera HD broadcast. 20 Queen St., Port Hope. 905-349-3402. $5 (includes coffee/tea).

Nocturnes in the City
Professor Iain Scott Czech Operas: An audio visual presentation January 22, 23 pm St. Wenceslaus Church 496 Gladstone Avenue

Age of Multimedia: interactions between arts in modern culture. “Participants: U of T’s Faculty of Music; Graduate Centre for the Study of Drama; Department of Art, Ontario College of Art and Design; U of T Scarborough. Walter Hall, Edward Johnson Building, 80 Queen’s Park. 416-408-0208. Free.
• Jan 24 7:30pm: University of Toronto Faculty of Music. Composers Forum: Andrea Hillborg. Distinguished Visitor in Composition, Hillborg discusses a variety of topics in an open forum with student composers. Walter Hall, Edward Johnson Building, 80 Queen’s Park. 416-408-0208. Free.
• Jan 25 12:00pm: University of Toronto Faculty of Music. Panel Discussion: “Scientific and technological developments in 21st century art music.” Participants: McMaster University’s Department of Communication Studies and Multimedia; New Adventures in Sound Art; Sheridan College’s School of Animation; U of T’s Department of Computer Science; and others.. Walter Hall, Edward Johnson Building, 80 Queen’s Park. 416-408-0208. Free.

Beyond the Score: The Miraculous Mandarin
January 26 at 7:30 p.m.
tso.ca 416.593.4828

• Jan 26 7:30pm: Toronto Symphony Orchestra. Beyond the Score: Bartók’s The Miraculous Mandarin. An examination of the post-WWII urban pantomime through narration, video projections and musical examples played by the TSO, conducted by James Gaiffigan. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. $23–$76.
• Jan 28 11:30am: Northumberland Learning Connection. Opera Brown-bag Lunch Talk: Handel’s Rodelinda. Ian McDonald gives a half-hour talk ahead of Metropolitan Opera HD broadcast. 20 Queen St., Port Hope.


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December 1 – February 7, 2012
public; on the day of the class, room locations are displayed on digital signage at the RCM. Schedule subject to change, contact 416-408-2824 or email masterclass@rcmusic.ca

- Jan 20 10:00am: Royal Conservatory/Glenn Gould School, Lafayette Quartet, chamber. Masterclass for GGS students is open to the public; on the day of the class, room locations are displayed on digital signage at the RCM. Schedule subject to change, contact 416-408-2824 or email masterclass@rcmusic.ca
- Feb 03 10:00am and 2:00pm: Royal Conservatory/Glenn Gould School, Afiera String Quartet, chamber. Masterclass for GGS students is open to the public; on the day of the class, room locations are displayed on digital signage at the RCM. Schedule subject to change, contact 416-408-2824 or email masterclass@rcmusic.ca
- Feb 03 10:00am and 2:00pm: Royal Conservatory/Glenn Gould School, Karen Donnelly, trumpet. Masterclass for GGS students is open to the public; on the day of the class, room locations are displayed on digital signage at the RCM. Schedule subject to change, contact 416-408-2824 or email masterclass@rcmusic.ca
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WORKSHOPS

- Dec 03 9:00am: Wilfrid Laurier University. Conducting Workshop, Theatre Auditorium, 75 University Ave. W., Waterloo. 519-884-0710. x2150. Free.
- Dec 04 1:00: Canadian Folk Music Awards. Good Songs for Bad Times. Workshop on songwriting focuses on songs that are the result of personal, political, romantic, economic, or social life changes. Hosted by Candace Shaw, with Evelyn Parry, Dave Gunning and

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Melisande. Alumni Hall, Victoria College, 91 Charles St. W., 416-978-8849. $15 workshop only; $50 includes second workshop (Made for Trad at 2:15) and CFMA Gala (see Galas & Fundraisers). www.folkawards.ca

Dec 04 1:30-4:00: Toronto Early Music Players Organization. Workshop. Avery MacLean, coach. Bring own instruments and music stand; music is available at the door. Armour Heights Community Centre, 2140 Avenue Rd. 416-245-3413. $20.

Dec 04 2:15: Canadian Folk Music Awards. Mad for Trad. Workshop on the back-bone for most styles of folk and roots music. Hosted by Eleanor and Warren Robinson, with Shane Cook, Jean Hewson & Christina Smith, Cristina and Guine Bachand, Alumni Hall, Victoria College, 91 Charles St. W., 416-978-8849. $15 workshop only; $50 includes second workshop (Good Songs for Bad Times at 1:00) and CFMA Gala (see Galas & Fundraisers). www.folkawards.ca


Jan 08 10:00: Toronto Flute Circle. Informal performance workshop by Margot Rydall. Solo presentation, group participation and ensemble reading. Participants encouraged to bring their own music; adults and teenagers of all levels welcome. 48 Empire Ave. 416-463-1011. $30–$35.

Jan 10 7:00: Miles Nadal JCC. The Alexander Technique and the Community Singer: An Introductory Evening. Led by Tanya Bénard, certified teacher of the Alexander Technique. Participants will learn about how the technique can help address excess tension, postural issues and vocal challenges as they relate to singing. All singers welcome, regardless of experience. 750 Spadina Avenue, Room 318. 416-924-6211 ext. 0. www.mjcc.org/music

Jan 14 10:30am: Toronto Mendelssohn Choir. Singalong Saturday: Beethoven’s Mass in C Major with guest, conductor Hilary Apfelstadt. Music provided; participants can register at the workshop. Cameron Hall, Yorkminster Park Baptist Church, 1585 Yonge St. 416-588-0422 x24. $10 includes refreshments. Register online: www.tmc CHOIR.


MUSIC SALES

Dec 03 11:00am-4pm Arts & Letters Club. December Show and Sale of Art, Books and CDs. Small works available for purchase by the club's artists, writers and musicians. 14 Elm St. 416-597-0223. Free. www.artsandletter-sclub.ca.

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OPERA CASTING CALL

Classically-trained singers for Jericho-Baghdad, new ‘documentary-opera’ feature film by John Greyson (Lilies, Fig Trees) and David Wall (Flying Bulgar Klezmer Band). Roles include: Jean Genet, James Loney, Abu Nawas, Baghdad Blogger. Shooting February, non-union. Contact: greyzzonecasting@gmail.com for complete breakdown.
**D. The ETCeteras**

**SINGALONGS**
- Dec 11 11:00am: Winchecnysry Centre. Latkes & Light: A Chanukah Delight! Including stories, dreidel games, gelt, secular candle lighting and singalong led by David Wall and Josh Engel and an art project led by artist Naomi Kates. Bring latkes or a potluck lunch contribution; apple sauce, sour cream, sufganiot (jelly donuts) and drinks will be provided. 918 Bathurst St. 416-789-5502. 16; $10(family).
- Dec 17 1:00: City of Toronto Museums. Christmas Open House at Historic Zion Schoonover. Turn-of-the-century school activities including writing on a slate, participating in a spelling bee, hot chocolate and biscuits and singing cards around a schoolroom piano. 1091 Finch Ave. E. Pre-registration only, 416-395-7435.

**ANNOUNCEMENTS**
- Call for Submissions. Barrie New Music Festival 2012. Artist submissions are now being accepted. Four-day live music festival will feature various genres, roughly 75 acts, scheduled for July 12-15. 2012. For artist submission information, visit www.admiralent.com or www.newmusicfest.ca.

**ETCETERA: MISCELLANEOUS**
- Dec 03 and Dec 04 1:00-4:00: City of Toronto Museums. Christmas Open House at Gibson House. Sale of handmade gifts, hands-on activities and indoor games for children and live music. 5172 Yonge St. 416-385-7432.
- Dec 04, 11 and 18 12:00-5:00: City of Toronto Museums. Swell Sundays: Christmas in the Golden Age of Radio at Spadina Museum. Make your own decoder craft, sample period refreshments, plus a live 1930s style recreated radio show including advertisements and behind-the-scenes on-air fun. 285 Spadina Rd. 416-392-8910; 41; 8(yr/youth); 18(child).
- Dec 10 6:30: City of Toronto Museums.

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SERVICES

ARE YOU PLANNING A CONCERT or recital? Looking for a venue? Consider Bloor Street or other locations. Off places, the intimate space radiates with breathtaking colours and textures that offer infinite musical possibilities. Musideum is operated by Donald Quan, an accomplished film composer with a personal passion for aboriginal and contemporary world music. I had the opportunity to ask him a few questions about the venue.

WHAT MADE YOU DECIDE TO CHANGE MUSIDEUM FROM A RETAIL SPACE TO A PERFORMANCE SPACE? “I thought that by offering Musideum up only as a retail store was not doing the concept of it justice. The initial concept I had for Musideum three years ago when I opened it, included designing a space that could be used as a musical performance space and could also serve as a museum of sorts exposing the public and the world at large to music and musical instruments that have rarely been appreciated in person. Untill Musideum, many of these instruments could only be seen in books or perhaps on the internet.”

HOW HAS YOUR BACKGROUND AS A FILM COMPOSER INFLUENCED THE DESIGN OF THE SPACE? “In order to be a film composer one has to understand and appreciate more than just music. Because film composing is a collaborative medium, one has to appreciate visual aesthetic, poetry, words, art and some less-tangible concepts.

Today I view Musideum as a single space where all of my artistic endeavours can be shared with the public and be appreciated easily. Musideum has become a venue where performers of all kinds can intimately share their music with their audience with as much resonance and as little resistance as possible. Without the distractions of food and drink for example!”

WHAT HAS BEEN THE RESPONSE TO THE VENUE SO FAR? “All of the audiences have told me that they will continue to support the new Musideum venue and will come back. As a result we have over 2500 hand-signed or opt-in addresses on our current mailing list. As for performers, almost every performer we have asked has agreed to try doing at least one show here…Since last summer Musideum has hosted over 35 successful performances ranging from jazz to world, electronica, pop, experimental and more…unfortunately I’ve had to limit the publicity of the shows as the venue’s capacity is only 40 people.”

WHAT SHOULD OUR READERS KNOW IF THEY ARE PLANNING ON ATTENDING A PERFORMANCE AT THE MUSIDEUM? “Come early and please reserve a ticket in advance (call 416-599-7323) if you want to guarantee a seat! And PLEASE check the website before you come down to make sure you have the latest information on the shows as our schedule is constantly being added to. The link to our schedule can be found at www.musideum.com and it is updated on a daily basis.”

UNIQUE SEEMS TO be an understatement for Musideum, a new performance space at 401 Richmond St. W. (Richardson and Spadina) which also operates as a retail store and a musical museum, selling and displaying authentic instruments from all over the globe, including ones from Peru, China, Australia and part of northern Canada. Like a gleaming gem from any of these far-off places, the intimate space radiates with breathtaking colours and textures that offer infinite musical possibilities. Musideum is operated by Donald Quan, an accomplished film composer with a personal passion for aboriginal and contemporary world music. I had the opportunity to ask him a few questions about the venue.

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HOW HAS YOUR BACKGROUND AS A FILM COMPOSER INFLUENCED THE DESIGN OF THE SPACE? “In order to be a film composer one has to understand and appreciate more than just music. Because film composing is a collaborative medium, one has to appreciate visual aesthetic, poetry, words, art and some less-tangible concepts.

Today I view Musideum as a single space where all of my artistic endeavours can be shared with the public and be appreciated easily. Musideum has become a venue where performers of all kinds can intimately share their music with their audience with as much resonance and as little resistance as possible. Without the distractions of food and drink for example!”

WHAT HAS BEEN THE RESPONSE TO THE VENUE SO FAR? “All of the audiences have told me that they will continue to support the new Musideum venue and will come back. As a result we have over 2500 hand-signed or opt-in addresses on our current mailing list. As for performers, almost every performer we have asked has agreed to try doing at least one show here…Since last summer Musideum has hosted over 35 successful performances ranging from jazz to world, electronica, pop, experimental and more…unfortunately I’ve had to limit the publicity of the shows as the venue’s capacity is only 40 people.”

WHAT SHOULD OUR READERS KNOW IF THEY ARE PLANNING ON ATTENDING A PERFORMANCE AT THE MUSIDEUM? “Come early and please reserve a ticket in advance (call 416-599-7323) if you want to guarantee a seat! And PLEASE check the website before you come down to make sure you have the latest information on the shows as our schedule is constantly being added to. The link to our schedule can be found at www.musideum.com and it is updated on a daily basis.”

December 1 – February 7, 2012

thewholenote.com 71
Violinist Aisslinn Nosky, from Nanaimo, BC, was a student of Heilwig von Königslöw at the Nanaimo Conservatory when she played her solo debut with the CBC Vancouver Orchestra at the age of eight. It’s possible she has not stopped for breath since.

Nosky moved to Toronto by herself, at the age of 15, to study with Lorand Fenyves for five years, later enrolled at the Glenn Gould Professional School (Toronto), with summers at the Banff Centre and the Steans Institute (Ravinia Festival).

Today, along with solo, chamber and orchestra commitments across North America, Europe and Asia, she is increasingly in demand as a leader and concertmaster.

Since 2005, Nosky has been an active member of Tafelmusik Baroque Orchestra as an ensemble member and soloist. Prior to Tafelmusik, she was assistant principal second violin of the Canadian Opera Company Orchestra, and a frequent guest concertmaster with Symphony Nova Scotia. Nosky was recently named concertmaster of the Handel and Haydn Society in Boston, a post she took up in September 2011.

As co-artistic director of I FURIOSI Baroque Ensemble for over a decade (with Julia Wedman, Felix Deak and Gabrielle McLaughlin) Nosky has helped to bring an increasingly wider audience to baroque music, with an extraordinarily creative concert series. Her other regular chamber commitments include the Eybler Quartet, the Kirby String Quartet, and The Knights’ Chamber Orchestra.

Nosky’s astonishing energy and all-embracing musical appetite result in after-hours consorting with bands such as the Hidden Cameras, Hunter Valentine and Rock Plaza Central.

“I clearly remember when WholeNote started — I used to read it cover to cover dreaming about the day when I would get to play some concerts…”

Who is February’s Child?

With roots in The Land of Song, and a dragon tattoo on her right ankle, this soprano is a match for...the subtlety of a Palej or Berlioz song-cycle (Group of 27);...the ecstasy of Vivaldi’s Juditha (Ensemble Caprice);...the stamina and humour for a TSO outreach tour (arias, semi-staged with props);...the heat of an all-female a cappella ensemble in Svába – Wedding (Queen of Puddings Music Theatre, June 2011);...four characters and their puppets in Crazy to Kill (Toronto Masque Theatre, November 2011).

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 January 22, 2012.

Circa 1981, Ottawa.

If you could meet the little person in that childhood photo... I would like to tell her that the quality of the time she will spend practicing violin is more important than the sheer volume of hours;

I would ask her to remember to stop and smell the roses every once in a while.

I would also want to warn her that puberty is going to be a little rough but not to worry too much about it because the people around her in her life who care for her will really be there for her.

Your absolute earliest musical memory? I don’t remember ever not having music around. My mother tells me that from the time I was a tiny baby I would get quiet when she put certain records on. Apparently my favourite was an LP of Jascha Heifetz playing the Brahms Violin Concerto with the Chicago Symphony conducted by Fritz Reiner. The record literally wore out by the time I was about eight.

When did you first play the violin? I started violin lessons sometime between the ages of three and four.

One day I saw a segment on Sesame Street where Itzhak Perlman played the violin. I informed my mother, ‘I am going to do that when I grow up.’

She asked me if I thought I would like to give it a try before I was totally grown up and I said ‘Sure!’ So off we went to the big city of Victoria to pick out a bright shiny new violin.

What do you remember about your first violin teacher? My very first teacher was an extremely kind lady named Vivian Pritchard who taught through our community music school. My second violin teacher, Heilwig von Königslöw took over Ms. Pritchard’s studio of students. I studied with Heilwig for almost ten years and today she remains one of my closest friends.

All you music teachers out there reading this please know what a positive difference you are making in the lives of young people!

Read the full interview at thewholenote.com.

Music’s Children gratefully acknowledges Andrea & Michael, Heilwig, Alex, Francine, Sebastian & Geoff, the Eybler Quartet, Tafelmusik, Analekta, I Furiosi Baroque Ensemble.
**An Alexian Brother**

Our Brother Remi Ude is the author of the novel *An Alexian Brother*.

**Reviews**

They are the first to receive one of a limited number of CDs, Ed Boucher.

**CD Production**

A copy each for Martin, Lucas Harris. (DSL-90802).

**CD Features**

I FURIOSI’s CD on the Dorian Sono-... a bonus, since it features the brilliant performance of one of my favourite musicians, the Canadian pianist William Aide has spent most of his illustrious career as a performer and teacher.

**Music**

At the heart of this collection are two sets of poems based on large-scale pieces by Liszt and Schumann. B Minor Sonata probes Liszt’s fascination with the Faust legend and its various implications. Aide’s cycle closes with a moving Coda, which begins: Who’ve lasted through the days and nights are shriven: The theme of peace bestowed on humankind.

**Poems Based on Schumann’s Carnaval**

The poems based on Schumann’s Carnaval offer pithy evocations of the characters the composer created in these short pieces. They zoom, leap, waltz and laugh, reminding us that “suffering seems unreal once it has passed.” Each poem in these two cycles is printed facing a page from the piano score on which Aide has scribbled comments such as, “Love these stentorian BLASTS!”, “This page warries with age...” and “Hard to bear this note.”

**Composer Insights**

Composers like Chopin (as always) and William Byrd, pianists like Janina Fialkowska and Claudio Arrau, painters like Delacroix and Uccello, and writers like George Eliot and Günter Grass, along with specific events from Aide’s own life, are woven into the fabric of the remaining poems.

**CD Details**

The CD included with this book is truly a bonus, since it offers the opportunity to hear the music that means so much to Aide as interpreted by the poet himself. Yet these poems do stand on their own, able to provoke, amuse, teach and move us quite apart from the music that inspires them.

**Additional Reviews**

It has been almost 50 years since pianist Leon Fleisher started losing the use of his right hand. This candid memoir takes us through all the ways his world fell apart while he struggled to find a cure for what was eventually diagnosed as focal dystonia. He kept performing by playing works written for the left hand alone, many newly commissioned by him. He taught, and took up conducting. But the emotional impact was devastating. Yet, after untold experimental procedures and false hopes, Fleisher, finally found a treatment that worked. Now 83, he has been performing with two hands for a number of years.

Fleisher offers colourful portraits of some of the remarkable “individuals of strong character” he has worked with over the years, like Leonard Bernstein and George Szell, who conducted Fleisher’s legendary recordings of the Beethoven concertos. The most memorable figure to emerge here is his beloved teacher, the great pianist Artur Schnabel. But it’s a shame there’s no index to be able to track down references to all these musicians, among other things.

Over the years, Fleisher has been regularly giving masterclasses in Toronto at the Royal Conservatory of Music. In five separate chapters he describes how he teaches specific works that have meant most to him, including Brahms’ Concerto in D Minor and Schubert’s Sonata in B-flat Major. He offers insights on what the music is about, and how to communicate that without sounding “as if feeling were being injected into the music, as through a syringe. You hear that kind of serious...”

**Conclusion**

There are plenty of funny moments here. But the issues Fleisher is dealing with are serious—physically, emotionally and musically. “At my lowest point,” he confides, “I seriously considered killing myself. But I didn’t kill myself. I stayed alive. And, just as I was stuck with being alive, I was stuck with my love of music.” This memoir is inspiring and brave, though at times I found the breezy tone Fleisher and his co-author,
journalist Anne Midgette, invariably assume at odds with the gravity of what’s going on.

**Concert Notes:** January 11 and 12 at 8pm in Roy Thomson Hall, Leon Fleisher conducts the Toronto Symphony Orchestra and performs Mozart’s *Concerto for Three Pianos* K242 with his wife, Katherine Jacobson Fleisher, and former student, Stewart Goodyear.

Fleisher also conducts the Royal Conservatory Orchestra and performs Prokofiev’s *Concerto No.4* with Uri Mayer conducting, at 8pm February 17, 2012, at Koerner Hall.

**Gustav Mahler**

by Jens Malte Fischer

translated by Stewart Spencer

Yale University Press

758 pages, photos; $50.00

In Gustav Mahler’s own mind, his life and his music were “inexhaustibly” bound up together. By filtering his biography of Mahler through the direct relationship between the two, Jens Malte Fischer is able to shed light on what makes Mahler’s music so utterly his own. “Using a vocabulary that seems familiar and sometimes even intimately colloquial,” he writes, “Mahler expresses all that is unheard of and uncanny, all that is unsettling and upsetting. What was alien sounds familiar, and what is familiar now seems alien.”

Mahler’s life was as complex as his music, mostly because, as Fischer shows, he was such an intense, complicated and brilliant character. Admiring though he is, Fischer doesn’t shrink from describing how condescendingly insensitive Mahler could be with colleagues, friends and, especially, his much younger wife Alma. But Fischer, like most Mahler biographers, is equally tough on Alma. Even from her own diaries she emerges as narcissistic, humourless and willful. But, as she wrote, Mahler “lived a life of torment and inflicted torments a thousand times worse on me.” She even gave up her own dreams of being a composer at his insistence, though Fischer seems unnecessarily harsh when he disparages her talent on the evidence of her surviving compositions.

In 1910, just months before he died, Mahler finally realized how unhappy Alma was. When he discovered she was having an affair with Walter Gropius, he contacted Sigmund Freud for help. No notes from the session, which took place as they wandered the picturesque streets of Leiden, Holland, have survived. But among Freud’s writings Fischer found interesting references to a patient who could only be Mahler. Fischer even managed to track down the bill Freud sent to Alma after Mahler’s death.

As a theatre historian, Fischer is able to offer fascinating perspectives on various aspects of Mahler’s work, such as the detailed and often idiosyncratic performance instructions Mahler wrote in his scores (which Fischer compares to playwrights’ stage directions). He is especially good at describing the literary, artistic, political and religious currents of his day, above all the prevailing climate of anti-Semitism that drove Mahler, who was Jewish, to convert to Catholicism. But there are occasional lapses in musical judgment. Explaining Mahler’s famous remark, “My time will come,” he inexplicably downplays the popularity of the works of Mahler’s supposed rival, Richard Strauss.

The translation by noted scholar Stewart Spencer flows well, especially when dealing with such vivid descriptions of Mahler’s works as, “His First Symphony is a tempestuous, urgent, rebellious work, the composer’s first contribution to the medium and without doubt the boldest symphonic visiting card in the whole history of western music.”

**Concert Notes:** The University of Toronto Symphony Orchestra under David Briskin performs Mahler’s First Symphony on Thursday, February 2, at 7:30pm in the MacMillan Theatre.

**James Levine:**

40 Years at the Metropolitan Opera

edited by Ellen Keel Amadeus Press

230 pages, photos; $35.00 US paper

This attractive book marks conductor James Levine’s 40 years working with the Metropolitan Opera. It’s a celebration, but there’s a poignant undercurrent, since, after this book went to press, lingering health problems forced Levine to give up his position as music director of the Met and withdraw from conducting assignments.

Singers and orchestra musicians talk about working with Levine, and he, in turn, offers comments on his experiences conducting them. We begin to understand what makes a great opera conductor. But all that mutual admiration stifles discussion of the controversial issues—and inevitably there have been plenty during his tenure—that would make these comments more incisive. Levine himself remains elusive.

We get an inkling of the power Levine wields at the Met when he says that for the revival of director Robert Wilson’s polarizing *Lohengrin* in 1998, “I insisted on a few changes.” But by all reports here, Levine exercises his power with sensitivity, support and inspiring passion. So it’s hardly surprising that singers love working with him. Sherrill Milnes says, “For me, Jim was the first ‘love conductor,’ versus the old-time ‘fear conductors’” … ☮

For the full text of Pamela Margles review of James Levine: 40 years at the Metropolitan Opera, please visit our website.

**Jazz Notes: Mr. Miller’s Tales** continued from page 33

Here is an excerpt (from the internet) from the preface to Mark Miller’s *Way Down That Lonesome Road: Lonnie Johnson in Toronto, 1965–1970.*

So sang Lonnie Johnson on the very first recording that he made under his own name, 86 years ago in St. Louis, mindful even then of his own mortality. If he has indeed been remembered after all the days, and now decades, since his death, 41 years ago in Toronto, it has been largely for his early and essential contribution to the histories of both blues and jazz.

…These, at least, are among the memories of some of the many people whose paths he crossed in Toronto between 1965 and 1970, the final years of his life—the years that serve as the time frame of this book. As much, however, as *Way Down That Lonesome Road* is a biographical study of Lonnie Johnson in this period, it is also a social and cultural history of the scene that he encountered in Toronto. As such, it takes its lead from my book *Cool Blues,* which found in the visits of the legendary alto saxophonist Charlie Parker to Montreal and Toronto in 1953 an opportunity to bring the modern jazz communities in each of those cities back to life. And like *Cool Blues,* *Way Down That Lonesome Road* (which takes its title from a song that Johnson recorded in 1928) is populated by a cast of secondary characters—musicians, critics, friends and fans—who have stories of their own to tell.

…The story of his years in Toronto combines both — the happiest of times and the hardest, a Dickensian sort of paradox, albeit in a tale of just one city. This is that tale; here is that city.

— Published October 19, 2011 by The Mercury Press/teksteditions ©Mark Miller 2011
Editor’s Corner

DAVID OLDS

With The Goat Rodeo Sessions (SONY 88697891862) being touted as Yo-Yo Ma’s most successful release to date, it likely doesn’t need my help with promotion. But I can’t help but mention it as it touches on so many of my own musical interests. Evidently a “Goat Rodeo” is something which depends on an improbable number of high risk factors all coming together at once. Hyperbole aside, this recording is the confluence of four very busy musicians from across the musical spectrum and it is a treat from start to finish. Of course we are aware of Ma’s diverse interests in the field of classical music, and his world and roots music projects like Silk Road and earlier collaborations with Mark O’Connor and Edgar Meyer. On this outing bassist Meyer also plays piano and gamba. The other contributors, Nashville session-man Stuart Duncan and bluegrass star Chris Thile, respectively add fiddle, fretless banjo, mandolin and plectrum banjo; and mandolin, guitar, gamba, fiddle and vocals to the mix. Meyer, Duncan and Thile also share writing credits on all the tunes leaving Ma the odd man out simply playing his cello. But with the bottom end so ably anchored by Meyer, Ma gets to exploit the upper reaches of his instrument and the resulting ensemble is an extraordinary string band. Add the lovely voice of Anife O’Donovan on a couple of tracks and you have a wonderfully diverse album which, while firmly rooted in American folk traditions, incorporates a wealth of influences.

Local cellist Nick Storrings was also the 2011 recipient of the Canadian Music Centre’s Toronto Emerging Composer Award. Like Ma, Storrings works in a variety of genres, but unlike his mainstream counterpart, pretty much all of Storrings’ excursions are far from the beaten path. Rife, a recent solo release on the adventurous British label Ent’racte (121 www.entracte.co.uk), features electronic compositions created over the past six years. Artifacts, takes as its main sound source a “near-broken” 7/8 size violin given to the composer by his grandmother. After nearly 22 years as a wall ornament the instrument became the inspiration for this extended suite. Although we are occasionally aware of the sound of the violin being plucked or bowed, for the most part the source is obscured by extensive electronic processing, computer manipulation, recording onto a dictaphone whose power supply was shorting out and the use of intentionally damaged CDRs and deliberately corrupted MP3 files. You wouldn’t know this from the liner notes.
however, which are literally non-existent. The distinctive packaging—a silver foil heat-sealed sleeve with purple lettering listing the tracks, brief credits and the websites of the publisher and the composer—is certainly eye-catching and presumably cost-effective, but ultimately does a disservice to the product. I think Storring is of the same opinion because when he sent the disc he followed up with a note saying that given the “peculiar style of the packaging” he felt he should provide an info-sheet with background about himself and the pieces. Although the information is available on the Enc’arte website, this fact is not mentioned on the packaging. The other works are Indices of Refraction (2005-2011) which uses various instruments, field recordings and mixer feedback, and Outside, Summer is Bursting at the Seams which cites only cello but the sounds here are every bit as varied as those in the other compositions. This is an intriguing release by a young composer/performer well worthy of our attention.

Dialectics – Expressions in Solo Percussion is a new CD by Richard Moore (www.richardmoore.ca). It juxtaposes works for relatively pitch-less instruments—kettle drums, bass drums, drum set and maracas—with pieces for melodic instruments including vibraphone, marimba and two members of the hammered-dulcimer family: the large Eastern European cimbalom and its tenor counterpart, the Austrian hackbrett. The opener, March for Two Pairs of Kettledrums was written more than three centuries ago by Jacques Philidor. Originally intended for two players placed antiphonally, Moore uses overdubbing to play the duet with himself in a convincing manner. The title track is a 1999 composition for two large bass drums by Moore himself. The driving first movement Thesis is reminiscent of the surf-rock classic Wipeout. Antithesis is introspective, combining hand drumming with the eerie sounds produced by drawing rubber mallets across the skin of the drum heads. Without a noticeable break Synthesis grows out of the quiet and builds back to the relentlessly steely, not well-suited to the modern percussionist’s arsenal. Moore’s improvisation is so well integrated that it is hard to realize it is not a part of the original soundscape. Frankly, I wish the disc ended there. Moore is an accomplished musician and these tracks demonstrate his command of many aspects of the contemporary percussionist’s arsenal. The disc however continues with Bach’s Third Suite for Solo Cello performed on a marimba. Perhaps it is just my prejudice as a cellist, but I feel there is simply not enough resonance, especially in the lowest register of the marimba, to do the music justice. Certainly Bach can withstand being translated into virtually any instrumental form, but the question for me is does the music benefit from the translation and in this instance my answer is no.

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 performers, composers and record labels, “buy buttons” for online shopping and additional, expanded and archival reviews.

—David Olds, DISCoveries Editor
discoveries@thewholenote.com

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<td>John Blow – Venus and Adonis Amanda Forsythe; Tyler Duncan; Mireille Lebel; Boston Early Music Festival; Paul O’Dette; Stephen Stubbs CPO 777 614-2</td>
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- The Boston Early Music Festival and the German CPO label have successfully collaborated on five recording projects of early opera so far, including Conradi’s Ariadne, Charpentier’s Acteon, two by Lully – Thésée and Psyché – and this, John Blow’s little-performed masterpiece from the early 1680s, Venus and Adonis. It’s a powerful and economic piece, full of drama, humour, action and, ultimately, deep poignancy. The performance, co-directed by the legendary lutenists Paul O’Dette and Stephen Stubbs, is as close to perfect as one could hope for. Tempos are well-chosen and the small baroque band and chorus are lively and colourful and really dive into the score with emotional intensity. BEMF has a strong Canadian connection and the two Canadian soloists – mezzo Mireille Lebel (Cupid) and baritone Tyler Duncan (Adonis) — both acquit themselves with a combination of beautiful sound and superb attention to text. The third soloist, American soprano Amanda Forsythe, is less appealing, not for lack of drama, but because her sound tends toward the relentlessly steely, not well-suited to the character of Venus. She more than redeems herself, however, in a stunning performance of Blow’s Welcome, ev’ry guest, one of three additional pieces at the end of the recording. The accompanying booklet is packed full of interesting essays, biographies of everyone involved (even bassoonist Dominic Teresi, of Tafelmusik), full texts and translations. The photos of the original BEMF production of Venus and Adonis give some idea of what a special project this was. How lucky for us that it was recorded so exquisitely for posterity.

—Larry Beckwith

| Concert Notes: Mireille Lebel can be heard with Tafelmusik in Koerner Hall performances of Handel’s Hercules January 19 to 22. Tyler Duncan performs in Mozart’s Requiem with the Toronto Symphony Orchestra January 18 to 22 and will give the premiere of Jeffrey Ryan’s The Whitening of the Ox with New Music Concerts at the Enwave Theatre on January 29. |

Handel – Streams of Pleasure Karina Gauvin; Marie-Nicole Lemieux; Il Complesso Barocco; Alan Curtis Naive V 5261

- With the exception of Hercules, Alexander Balus and Theodora, the Handel oratorios on this disc clearly mark him as an Old Testament composer (in contrast with his contemporary, New Testament composer J.S. Bach). Handel composed oratorios almost exclusively in his later years and his choice of Old Testament historias such as Belshazzar, Susanna, Judas Maccabaeus, Joseph and his Brethren, Joshua and Solomon offer every bit of dramatic variety as the operas he composed in his earlier career, albeit without the staging. Just as in his operas, the oratorios offer many an opportunity to showcase both sopranos and contraltos through the use
of stirring arias and duets. “Streams of Pleasure” indeed, with arias such as Crystal streams in murmurs flowing (Susanna) sung gorgeously by Karina Gauvin in all its sensuous beauty, contrasting brilliantly with the fiery Marie-Nicole Lemieux’s Fury with red sparkling eyes from Alexander Balus. Both sing with the warmest tenderness in the recording’s title love duet from Theodora and add a most regal tone in the more contrapuntal Welcome as the dawn (Solomon).

In the solo arias, both singers exploit the da capo form to the fullest with supremely virtuosic trills and ornamentations on the second round. Complesso Barocco’s superb ability to shine whilst still allowing the full-sounding strings, BWV1067 and the Concerto for oboe and violin in C minor, BWV1060. The middle adagio cantabile movement in the latter allows the two soloists to engage in an exquisite musical exchange. All perform with deftness, poise and grace worthy of Bach’s enduring artistry.

Dianne Wells

Gluck – Ezio
Max Emanuel Cencic; Ann Hallenberg;
Sonia Prina; Il Complesso Barocco;
Alan Curtis
Virgin Classics 50999 07092923

Gluck is often styled an operatic reformer, but he composed many successful examples in the earlier opera seria style in which virtuosic da capo arias alternated with simple recitatives. In the year 1750 he selected texts by Pietro Metastasio of Rome, partly because Metastasio specialized in classical themes and partly because his librettos were admired by composers and performers alike.

Ezio is set in Rome after the title character, a Roman general, has defeated Attila the Hun, promptly arousing the jealousy of Emperor Valentiniano III. An intense romantic intrigue is grafted by Metastasio onto the historical background.

From the start, Metastasio’s words vary between heart-felt and lengthy arias and quick-fire exchanges during the recitatives. This is apparent in Act One, Scene Two when Ezio, Massimo and Fulvia reveal the initial romantic intrigue within the plot in a very short space of time before Ezio devotes an aria to pleading with Fulvia to be loyal to him.

Metastasio has created characters who are contradictory and flawed: Valentiniano is virtuous but at the same time he is cowardly and credulous, while Ezio is courageous but lacks a sense of caution. This is the backdrop against which Gluck composed his opera while Gluck had not yet himself settled in Vienna.

For all these problems and challenges, the opera lover can settle down to a fine performance — we look forward to others in the series.

Richard Haskell

Lisz Recital
Janina Fialkowska
ATMA ACD2 2641

Canadian pianist of world renown, Janina Fialkowska made an heroic recovery from cancer in 2002 and bravely returned to her interpretations of such diverse composers as Bach, Couperin, Ravel and Messiaen (himself one of the judges in the competition). This newest Hyperion release features three early piano concertos by Mozart, the nucleus of a proposed project to record all 27. Together with the Orchestra da Camera di Mantova, under the leadership of Carlo Fabiano, Hewitt proves that she is as at home with Mozart as she is with music from the baroque or late romantic period. The disc is a gem! Her playing is stylish and elegant, demonstrating well-articulated phrasing and a refined sensitivity to the technical demands, while the 29-member ensemble constitutes a formidable musical partner.

These concertos were all written before Mozart was 22 and, not surprisingly, contain a mood of youthful optimism. Yet the music is not all galanterie. Indeed, for me, the highlight of the recording is surely the slow movement from the Concerto No. 9, a work completed in January 1777 for Victoire Jenamy, the daughter of the famed choreographer Jean-Georges Noverre. Here, the sombre and elegiac mood is so perfectly evoked that I can’t help but envision a countryside churchyard in late autumn, the bare tree branches silhouetted against a grey sky. Sunshine returns with the jubilant finale — among the only concerto movements Mozart wrote in which the soloist begins before the orchestra — thus bringing this pleasing disc to a close. Bravissimo a tutti on a fine performance — we look forward to others in the series.

Michael Schwartz

Mozart – Piano Concertos 6, 8 & 9
Angela Hewitt; Orchestra da Camera di Mantova
Hyperion CDA67840

Has it really been 26 years since Angela Hewitt made the world sit up and take notice as the winner of the Toronto International Bach Competition? Since then, the Ottawa native (now based in London) has gone on to achieve international fame through her

Dianne Wells
brilliant career. Although primarily known for her Chopin interpretations she now surprises us with a full blown Liszt recital. A sensitively selected program of not-so-well-known works of enormous difficulty played with tremendous skill, masculine power, stamina and charming feminine grace would sum up this very successful issue. Interestingly, only two of the pieces are original Liszt compositions. All the others are transcriptions, or rather complete reworkings, of Schubert, Chopin and even Gounod, all propelled into Liszt’s magical sound world.

First an elegant Waltz by Schubert from Soirées de Vienne, greatly extended by Liszt’s cascading floratures is dashed off with superb panache. Next comes original Liszt, Benedicteon de Dieu dans la Solitude, a deeply religious piece that reminds me of the Petrarca Sonnets with most heartfelt and beautifully built up melodies. The “Polish Connection” brings a rarely heard set of six songs by Chopin put into piano settings and dedicated to Liszt’s paramour, Polish princess Carolyne. They include virtuoso mazurkas, tender nocturnes and a wild, stormy finale that thunders along like the Revolutionary Étude.

The final portion of the disc dedicated to Goethe’s Faust is represented by a piano transcription of the second movement (Gretchen) of the Faust Symphony. Fialowska’s sensitive, deeply felt and fully understood performance sounds even better on the piano than with full orchestra. Here one can concentrate on the girlish longings of its simple melody followed by the more menacing themes of Faust. The two in combination build to a passionate climax like a love duet.

A sumptuous paraphrase of the delightful waltz from Gounod’s Faust brings us to a brilliant close. Liszt sums it up by saying that, “in the compass of the piano’s seven octaves it includes the entire scope of the orchestra, and the 10 fingers of a single man suffice to render all the harmonies produced by the concurrence of over a hundred concerted instruments.”

— Janos Gardonyi

Busoni – Piano Concerto
Roberto Cappello; Orchestra Sinfonica di Roma; Francesco La Vecchia
Naxos 8.572523

Ferruccio Busoni’s gigantic Piano Concerto (1902-1904) is rarely performed in concert due to its lengthy duration (c. 80 minutes), super-human demands on the soloist and the unusual incorporation of an invisible male chorus singing a *Hymn to Allah* in the finale of the work. It is stylistically unorthodox as well, with the piano cast as more of a commentator on the ongoing symphonic events rather than the usual self-centred protagonist. It has fared well on disc however, with multiple releases following the landmark 1968 performance by the legendary Busoni champion John Ogdon.

The present disc features the rarely recorded Italian pianist Roberto Cappello in a truly spectacular display of the challenging amalgam of power, energy and nobility the score demands. Balances in this production are straightforward, emphasizing the elaborate piano writing with a judicious mixing of the orchestra. The Rome Symphony Orchestra proves itself a proficient partner, though the attention to dynamics and voicing by conductor Francesco La Vecchia is tenuous. To truly appreciate the finesse of Busoni’s orchestration I would recommend the 1989 Telarc recording by pianist Garrick Ohlsson with Christoph von Dohnányi leading the incomparable Cleveland Orchestra. That being said, at this price one need not be too picky and the soloist is indeed truly magnificent. Thank you Naxos for making this awesome leviathan of a concerto more widely available.

— Daniel Foley

Bruckner – Symphony No.7
Bayerischen Staatsorchester; Kent Nagano
Sony Classical 88697909452

The critic Eduard Hanslick ridiculed Bruckner so much that when he was decorated by the Emperor and asked if there was anything he could do for him, Bruckner naively answered (I paraphrase), “please, Majesty, do something with this Hanslick, he is making my life miserable!” Seriously though, little Bruckner, the Austrian country bumpkin kept writing his symphonies one after another not really caring what the world was thinking about them but by the time he wrote the Symphony No. 7 in *E major* the world was noticing. The rest is history as the rather hackneyed expression goes.

Indeed Bruckner is enjoying a tremendous renaissance these days. What was at one time the sole territory of the great German-Austrian tradition, with venerable old conductors like Kleiber, Celibidache, Schuricht, Wand, Karajan and others is now the property of a new generation no longer German nor old, let alone venerable.

One of these is Kent Nagano and this new recording by Sony Classical makes us listen with renewed interest. It is so fresh and exciting and indeed unpredictable that it is as if we have never heard the symphony before.

From the first bars on, where the theme appears as if it has descended from heaven (in fact it came to Bruckner in a dream) with a pianissimo tremolando in the violins generating tension, the first movement builds with a sense of inevitability culminating in a magnificent peroration in the brass. The second, the essence of the work and one of the most beautiful adagios ever written, simply glows and the famous climax with the cymbal crash is overwhelming. The typical Brucknerian scherzo thumps along merrily like Fahner and Fasolt albeit with a sensuous lyrical trio interlude, perhaps reminding us of Fasolt’s love for the goddess Freia.

The finale is always a stumbling block for conductors but with a faster than usual tempo Nagano resolves the problem and the symphony ends in an outburst of glory.

— Janos Gardonyi

Schoenberg – Orchestral Works
Berliner Philharmoniker; Simon Rattle
EMI Classics 4 57815 2

This fantastic new album juxtaposes three quite different sides of the composer Arnold Schoenberg in superb performances by Sir Simon Rattle and the Berlin Philharmonic. The earliest of the compositions, the 1907 *Chamber Symphony No.1 Op.9*, is a crucial work in the composer’s oeuvre, marking his first forays towards an expanded harmonic palette. Though originally conceived for a chamber ensemble of 15 solo instruments, the composer later decided the sound of the five string players was too easily swamped by the wind ensemble and prepared an alternate version (Op.9b) in 1935 incorporating a full string section. Performances of this symphonic version remain quite rare however, and it is quite a treat to have this late Romantic score so convincingly interpreted. The *Accompanying Music for a Film Scene Op. 34* was composed in 1930 on commission from his publisher. It is a curious work in that the horrific silent movie scenario Schoenberg had in mind was completely imaginary. Though conceived in his new dodecaphonic style it recalls the compelling expressionistic drama and colourful orchestration of his early atonal works, elements often suppressed in the self-constrained classicism of many of his other serial works. The performance of this nine minute wonder is truly inspired and totally engaging.

Schoenberg turned his hand to orchestrating Brahms’ *Piano Quarter* in 1937 while exiled in paradise in California with very few opportunities for performances of his own music. A great admirer of Brahms, his approach to the *Quartet* is for the most part respectful to a fault, featuring lush strings padded with opulent winds. The Berlin
Strings Attached

TERRY ROBBINS

CELLIST Matt Haimovitz has come up with a terrific double album for his latest release, Shuffle.Play.Listen (Oxingale 0X2019). Haimovitz, who is no stranger to cross-over and improvisatory playing, has teamed with pianist Christopher O’Riley to record what they describe as “a collaboration that blurs the boundaries between classical and pop.”

CD 1 alternates the five movements of the Vertigo Suite, arranged by O’Riley from Bernard Hermann’s score for the Hitchcock movie of the same name, with four 20th century standard repertoire pieces: Janáček’s Pohádka; Martinů’s Variations on a Slovak Folksong; Stravinsky’s Suite Italienne (after Pulcinella); and Piazzolla’s Le Grand Tango. It’s all terrific stuff and, if anything, it shows just how close top-level film music is to the concert repertoire. CD 2 features O’Riley’s arrangements of songs by the groups Arcade Fire, Radiohead, Cocteau Twins, Blonde Redhead and A Perfect Circle, and by guitarist John McLaughlin. It gets off to an electrifying start with Arcade Fire’s an electrifying start with Arcade John McLaughlin. It gets off to Perfect Circle, and by guitarist Twins, Blonde Redhead and A Arcade Fire, Radiohead, Cocteau mentions of songs by the groups 2 features O’Riley’s arrange-

January 2010. Released on the Hall’s October 27, 2009. Released on the Hall’s BOE

Beethoven sonata series that started on

Emerson String Quartet

are a welcome addition to the
catalogue. This is big, warm playing, with

the Emerson String Quartet recorded any Mozart quartets, so these Prussian Quartets (Sony

88697935982) are a welcome addition to the catalogue. This is big, warm playing, with

the players admitting that they don’t hesitate to use generous vibrato when the emotional

demands. This disc spans nearly 50 years,

(1959) to

Corigliano succeeds in maintaining an

recorded sequences to written compositions.

peering back and forth between

classical and jazz idioms,

deliberately playing for effect

and style. These are wonderful works, and

the Emersons never put a foot wrong.

Violinist Rachel Podger and violinist Jane Rogers have both been astonishingly successful in the world of period performance, and their technical and musical abilities and accomplishments are indisputable. Their latest recital disc (Channel Classics CCS SA 32411) features Duo Sonatas by Mozart and Michael Haydn, Joseph’s younger brother. The two composers were good friends and Mozart’s two sonatas were probably composed to complete a set of six that Michael Haydn was writing for the Archbishop of Salzburg. Podger and Rogers have been playing these two Mozart duos together since they were teenagers, and the playing here is not surprisingly stylish and absolutely top-notch; however, I did find it a bit on the cool side emotionally at times. The first two of Haydn’s four sonatas are included, and while they are not the equal of the Mozart duos, they are delightful works presenting a different set of challenges for the players. A short Menuetto from Mozart’s 12 Duos for 2 Horns rounds out the disc.

STRINGS ATTACHED continues at www. thewholenote.com with cello concertos by Alberto Ginastera (Mark Kosower), violin concertos by Ross Edwards and Sibelius (Adele Anthony), Handel’s complete violin sonatas (Ensemble Vintage Köln) and Grieg’s music for string orchestra (Malmo Symphony Orchestra).

MODERN & CONTEMPORARY

Winging It – Piano Music of

John Corigliano

Ursula Oppens; Jerome Lowenthal Cedille CDR 90000 123

www.cedillerecords.org

John Corigliano is a musical dramatist who melds the past century’s innovations into his own compositional style. Equally comfortable in classical repertoire and in contemporary music, pianist Ursula Oppens is an ideal interpreter of Corigliano, with the delicate sensitivity and fearless assurance to meet his music’s wide-ranging demands. This disc spans nearly 50 years, from Kaleidoscope (1959) to Winging It (2008). The latter comprises three composer improvisations “translated” from recorded sequences to written compositions. Corigliano succeeds in maintaining an improvisational feel, as does Oppens in her exploratory interpretation.

Corigliano’s Fantasia on an Ostinato (1985) is the most expressive minimalist

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Corigliano’s Fantasia on an Ostinato (1985) is the most expressive minimalist
As an accordionist since childhood, I have seen the popularity of my instrument rise and fall in a fashion similar to current money markets. The accordion is on a sharp rise again at the moment, with a number of new releases that feature its rhythmical and melodic sensibilities in a variety of styles.

Finnish accordionist/composer Antti Paalanen showcases his envious bellows control and minimalist compositional ideas in the solo release Breathbox (Silbar Records SACD-1005). The Finnish landscape is depicted musically in tracks like the heavy long tones and looping grooves of Permafrost and the ethereal high pitched harmonies of Northern Wind. The tiny detailed tones of Mementos Waltz are as touching as looking at one’s favourite keepsakes. Paalanen is an excellent instrumentalist fully in control. Many of the repeated musical ideas seem to be drawn from traditional folk melodies creating an exciting and accessible “cross-over” effect, though some lengthy passages, especially in Gaza, could use a bit of editing.

Accordionist Robert Kusiolek showcases his playing, compositional and electronics skills in Nuntium (Multikulti MPPC002). Along with Anton Sjarov, voice/violin, Ksawery Wojcinski, double bass, and Klaus Kugel, drums, etc., Kusiolek creates an atonal musical environment in seven chapters. The slow-moving vocal/violin improvisational mood of Chapter 1 sets the stage for a diverse range of ideas that is unbelievably coherent. Chapter 4, with its intricate conversations between the instruments, is the highlight. Each player is a star, with the accordion driving the jazz music. The free improvisational feel of Nuntium adds to the unique sound of the accordion in this ensemble setting.

The bandoneon with its free reed mechanism, is a distant relative of the accordion, so the inclusion here of Navidad de los Andes (EGM 2204) is fitting. Bandoneonist/composer Dino Saluzzi breathes sonic beauty into this “Christmas in the Andes” ensemble collection. The excellent programmatic liner notes provide a guiding hand through the 11 tracks without getting lost in technical details, aiding the listener to envision the Christmas story in a personal way. From the arid, bleak opening track, many South American musical traditions (like the ever popular Tango) are brilliantly performed by Saluzzi, cellist Anja Lechner and tenor sax/clarinettist Felix Saluzzi.

The Tarkovsky Quartet (ECM 2159) is the brainchild of composer/pianist François Couturier. His music, which is inspired by the work of the late filmmaker Andre Tarkovsky — thus the name of the quartet — draws upon his life and work. Couturier’s new age tonal music shifts slowly like a scene frozen in lush cinematography allowing Parisian accordionist Jean-Louis Matinier to sit on long held notes with solemn colour. Cellist Anja Lechner and soprano saxophonist Jean-Marc Larche add their own unique contributions to the mix. Though the impressionistic compositions are in the style of movie music, it is the collective improvisations on three tracks that are the highlights. Here the harmonic world opens to more punchy chords while accordion melodies race through florid legato lines and extreme staccatos.

Now, literally, off to the movies. Uniko (Cmajor 707108) was written by Finnish rock star status accordionist/vocalist Kimmo Pohjonen and his colleague, electronics master Samuli Kosminen. The Kronos Quartet was introduced to Pohjonen’s music while on tour in Finland, and loved how he had expanded the possibilities of the accordion. All are featured in this concert film. There are lots of shots of fingers playing but the stark stage set and lighting supports the stark rhythmic explosiveness of the music. The looping musical ideas are perfect for the film idiom. Do not be misled by Pohjonen’s on-stage persona—he is the lead on accordion. Though it is an. It is the composition of the accordion is solid. However, it always amazes me that nobody ever needs to turn a page...

There is a vast world of music available for the accordion and it should be no surprise that in solo and ensemble settings the “squeezebox” keeps pushing and pulling its way into contemporary music.
The Vipers
The Vipers
Independent
www.silverbirchprod.com

The self-titled CD from bluesy jazz group The Vipers is a treat from start to finish. Produced by group members Pat Carey and Howard Moore, the disc features dynamic vocalist Sophia Perlman and additional band members Mitchell Lewis, Ross MacIntyre and Jeff Halischuk. Guitarist and arranger Ted Quinlan also guests on some of the disc’s strongest tracks.

The tasty opener, East of the Sun, West of the Moon (Brooks Bowman), has no shortage of swing. The horns are arranged in tight, Med Flory-inspired lines while Perlman’s glorious alto soars with maturity and all the right musical decisions. Her husky, June Christy-ish tone is the perfect complement to Quinlan’s crisp, lyrical guitar line. Vocalist Perlman also shines on That’s Why I’m Cryin’ — a rarely performed gem by blues icon Koko Taylor. Perlman’s approach is all at once soulful, gut-wrenching, funky and provocative.

Other stand outs include You Make Me Feel So Young (Myro/Gordon), a charming duet with Perlman and Moore that brings to mind the duets of Ray Charles and Betty Carter, and an energetic arrangement of Old Devil Moon from Burton Lane’s Broadway smash, Finian’s Rainbow. The tune is an up-tempo cooker with vibrant guitar from Quinlan and drum solo from Halischuk. Also notable is an evocative version of Billie Holiday’s Don’t Explain, which is literally drenched in musical “film noir” and features Perlman’s breathtaking and chameleon-like vocal instrument.

— Lesley Mitchell-Clarke

School Days
Steve Lacy; Roswell Rudd; Henry Grimes; Dennis Charles
Eemanem 5016
www.emanemdisc.com

Nearly 50 years later it seems unbelievable, but this all-star quartet broke up after a couple of years of almost no work because few wanted to support a band that exclusively played what was then thought of as far-out music by pianist/composer Thelonious Monk. Yet, on the basis of the material recorded here in 1963, with Henry Grimes’ stentorian walking bass timbres and Dennis Charles’ free-flowing drum beats, soprano saxophonist Steve Lacy and trombonist Roswell Rudd were already so familiar with the Monk canon that they were able to create their own swinging variations on such now-familiar Monk fare as Monk’s Dream and Brilliant Corners.

The seven spiky and unconventional songs, recorded in a New York coffee house by the late Toronto poet Paul Haines, then resident in Manhattan, demonstrate how Lacy’s gritty, yet lyrical tones impossibly blended with the modern gutbucket styling of Rudd. These treatments of Monk’s inimitable compositions also suggest the distinctive concepts that would help Lacy (1934–2004) develop into a major improviser and admired composer during the rest of his life.

As an added bonus this reissue contains two bootleg sound-quality tracks — not recorded by Haines — from a 1960 jazz festival appearance with Lacy as a member of a Monk combo of heavyweights, the pianist, drummer Roy Haynes, bassist John Ore and tenor saxophonist Charlie Rouse. Historically matchless, the versions of Ballad Bivouar Ba-Lues-Are and Skippy provide insight, showing how Lacy’s tart, taut tone created a sonic role for itself within the tight-knit group’s performances.

— Ken Waxman

In the Moonlight
Sophie Milman
eOne Entertainment EOM-CD-215
www.eonemusic.ca

Vocalist Sophie Milman’s latest disc, In the Moonlight is a trip through the Great American Songbook (with a short detour by way of Feist) which places her on a new tier of her remarkable evolution as a jazz vocalist. Ms Milman is the veritable Grace Kelly of jazz — elegant, beautiful, skilled and always in good taste. Produced by Matt Pierson (who is responsible for discovering jazz star Joshua Redman, among others), the CD was recorded at famed Sonor Sound in NYC and boasts an all-star line-up of jazz luminaries such as Gerald Clayton, Lewis Nash, Romero Lubambo, Randy Brecker and Chris Potter, matched with innovative arrangements by Rob Mounsey, Gerald Clayton, Julian Lage, Gil Goldstein, Alan Broadbent and Kevin Hayes. In addition, we are treated to six tracks with orchestral components — inspired settings for Milman’s luminous voice and persona.

This recording is the splendid result of exquisitely talented pairings between instrumentists, arrangers and vocalist. The Oscar winning title track was written by The Bergmans for the 1980s re-make of the film Sabrina. Milman’s version utilizes strings in interplay with her lower register, in order to capture every romantic nuance. From The Music Man comes ‘Til There Was You, rendered by Milman with a profound intimacy — a new twist on this familiar Broadway powerhouse. Also wonderful is Serge Gainsbourg’s romantic Ces Petits Riens, enhanced by atmospheric accordion work from pianist/arranger Gil Goldstein. Milman’s quick, parfait-like vibrato and impeccable phrasing is an elegant fit for this genre. This is a beautifully produced, recorded and performed CD — a perfect holiday gift!

— Lesley Mitchell-Clarke

It’s Our Jazz

S IT POSSIBLE to sound better than perfect? This improbable intellectual puzzle came to mind thanks to the new CD from Guido Basso, his first in eight years. His work on trumpet and flugelhorn has always been exemplary but he’s surely attained new heights on Changing Partners (Rhythm Tracks RTCDO015 www. cdbaby.com), an 11-tune excursion recorded over two years with five top-notch collaborators in duet formats. These settings, with no plan, no charts and no rehearsal, result in playing that’s often passionately inspirational, with wit and bravura technique added to his customary mellow fluency in all genres. His colleagues are pianists Robi Botos, John Sherwood and Don Thompson plus guitarists Lorne Lofsky and Rob Pitch. Botos is a particularly effective foil on three cuts, notably a sparkling There Is No Greater Love and a frolicking Down By The Riverside but there are no duds here. On Goodbye Basso adds a moving segment employing late bandleader Rob McConnell’s valve trombone in honour of his long-time associate. Apparently there’s plenty of material available for a second volume. Do it soon.

Another stylish veteran trumpeter is Montreal’s Kevin Dean, always eloquent and always striking. On Kevin Dean Quartet — A Message From The Dean (Cellar Live CLO60711)
he demonstrates an assured, flowing yet unhurried approach with a big, round sound that has none of the rough edges you’d expect in a jazz-school honed hard bop. He’s also an imaginative composer, penning all ten tunes on which he has well-seasoned support from splendid pianist Andre White, bass Alex Walkington and drummer Dave Laing. The opening Famous Last Words is particularly impressive, Gone By Morning brisk and bracing with Dean’s contribution seemingly effortless despite the daunting structure, in marked contrast to the yearning ballads Ultra Sounds and Thank You Notes. Quality is high throughout, culminating with the lovely Epitaph.

More great music emanates from Montreal on Donato Bourassa Lozano Tanguay – Autour de Bill Evans (Effendi FND112 www.effendirecords.com), an all-star quartet showcasing the current cornerstones of that city’s superior jazz history. The group led by excellent pianist Francois Bourassa tackles the repertoire of Bill Evans, the lyrical master who died in 1980, although of the disc’s 11 tunes just four are Evans originals. This tribute pushes the right buttons, sounds classic yet up-to-date and highlights the considerable talents of the team, with saxman Frank Lozano adept at capturing Evans’ melodic strengths, bass Michel Donato’s rich deep tones proving a super-strong anchor, drummer Pierre Tanguay exercising his precise subtleties and the leader his expansive imagination and crafted harmonies. The band’s easy cohesion and flair for innovation within the tradition will ensure this album is a candidate for top ten year-ending lists.

CD Note: Effendi has recently issued four more classy discs by Montreal headliners, groups led by Lozano (Destin), pianist Josh Rager (Kananaskis), saxophonist Alexandre Cote (Transitions) and bassist Alain Bédard (Homos Pugnax).

Pianist Paul Hoffert and drummer Jim Gelcer have long paid their musical dues (Hoffert a founder of Lighthouse) but their jazz inclinations get a workout here on Gelcer Hoffert Trio – How High The Bird (Breaking Records 110110 www.paulhoffert.ca), an 11-track exploration combining classical standards, much unison playing by the principals (bass duties shared by Lew Mele, Russ Boswell and Justin Gray) and a large dose of Thelonious Monk. The combinations don’t always work — the opening All Weep For Blues has definitive parts of All Blues and Willow Weep For Me and so on — but this seems just enforced cleverness rather than boundary-breaking concept. Elsewhere the unison work is more appealing, while the basics of Monk’s great compositions like Straight No Chaser and Well You Needn’t need no tampering and are handled well, as is Moe Koffman’s hit Swinging Shepherd Blues (done in 5/4). I didn’t care for Gelcer’s channelling Chet Baker vocals.

Bob Stevenson is probably better known hereabouts as Robert Stevenson, long a force in classical circles as former artistic director of innovative Arraymusic and many other roles. He’s also into jazz improv, demonstrated on The Bob Standard – Out Of Nowhere (Urban Meadow www.urbanmeadow.ca), his clarinet aided by guitarist Justin Haynes, bassist Victor Bateman and eclectic percussionist Blair Mackay. They tackle ten standards, trying to make the chestnuts palatable in different ways — like avant-garde music without its frequent ventures into the ugly. Results can be bizarre; witness the ensemble output on Out Of Nowhere and the sonic massacre perpetrated on Softly, As In A Morning Sunrise. The leader hews closest to familiar melodies while his subversive team assaults harmony, rhythm and a whole lot more. However, this risky venture is always interesting; Caravan works.

Jazz with strings was a popular experiment when bebop arrived, but mega-talented saxophonist, pianist and composer Phil Dwyer has gone much further, creating a violin concerto integrating jazz and classical music. On the enterprising — and beautifully recorded — Phil Dwyer Orchestra – Changing Seasons (Alma ACD10252 www.aimarecords.com) he employs 21 strings led by admired violinist Mark Fewer and a 17-piece jazz band. It’s a seamless showcase, a pleasing companion to baroque composer Vivaldi’s 18th century triumph, The Four Seasons.

If you must have Christmas fare but don’t want to cringe at the season’s usual mawkish musical sentiments, get Have Yourself A Merry Little Christmas (Justin Time JUST 245-2 www.justin-time.com). The album features performers such as Oliver Jones, Diana Krall, Rob McConnell, Montreal’s Jubilation Gospel Choir and some fine but undervalued singers.

Something in the Air

Multiple & Boxed Sets of Improvised Music

KEN WAXMAN

Traditionally, holiday time gets people thinking about CD box sets as gifts. But merely offering multi-disc best-of collections hardly shows originality. Instead the most valuable multiple CD sets are collected because, like the talented players featured here, the musicians literally had more ideas than could be expressed on even two discs. Take Paris-based bassist Benjamin Duboc for example. Probably the busiest and most inventive player of his instrument in French improvised music circles, Primare Cantus (AYLCD 098-099-100 www.ayler.com), a three-CD-set, highlights a different facet of his work on each side. A treat for double-bass fanatics, the solo work on Disc 1 demonstrates that by also using his voice and extended techniques the spatial program not only expresses the fascinating bass timbres but does so in a way that the resulting sounds seem electronically processed although thoroughly acoustic. Meanwhile Discs 2 and 3 are equally excellent showing how his mature style adapts to input from radically different ensembles. Accommodating his jagged bowing and hearty string smacks to the vibrations from saxophonists Sylvain Guérineau and Jean-Luc Petit plus cunning percussion besides Didier Lasserre, results in concentrated sounds that are as accommodating as they are opaque. The fifth untitled track for instance, perfectly matches low-pitched bass arpeggios with the timbres of cymbal tops being gonged and gauged, while track nine climaxes with majestic glissandi from
both reedists mated with Duboc’s speedy string scrubbing that completes the initial challenge between the bassist’s strums and subterranean snorts from Petit’s baritone plus fortissimo bites from Guérineau’s tenor. Pascal Battus’ guitar pick-up and the subtle introduction of field recordings give Disc 3 more of an electronic cast. Overall, with Sophie Agnel concentrating on fishing out unexpected note clusters from her piano’s internal string set and Christian Pruvost mostly propelling pure air from his trumpet, the thesis is timbre expansion not swing. For instance, the bassist’s concentrated ostinato underpinning Battus’ bottleneck flanges, the trumpeter’s strained grace notes and Agnel’s mallet popping on the strings creates mercurial dynamism. Additionally, suggestions of billiard balls being racked or magnetic tape reels reversing provide unexpected tinctures in a sound field otherwise consisting of agitated bass licks, quivering piano strings and squealing brass. Overall, an aviary explosion from Pruvost, shaped by Agnel’s metronomic pitter-patter and Duboc’s pedal point is as exciting as anything recorded by Roy Eldridge with Oscar Peterson and Ray Brown.

So are the three CDs of improvisations from the well-matched Swedish duo of veteran Roland Keijser playing a variety of conventional and folkloric reeds in conjunction with Raymond Strid’s sensitive percussion output. Recorded live in a Stockholm club Yellow Bell (Umlaut UMADA 2 www.umlautrecords.com) offers a variety of moods and strataxes. Although Keijser — on piano — and the percussionist conclude with a stately reading of Monk’s Mood that’s all tremolo key clipping and drum rim smacks, most of the 32 tunes are far from the jazz canon. Spégelsäng for example finds Keijser on stuttering saxophone and Strid’s thumping martial beat deconstructing a folk tune as its initial tone rows are played upside down in its second half. On Sohini the reedist’s tootles are from trussed metal whistles and Strid’s drags and flames could come from a djembe intonation, while Keijser uses a supple South Indian venu flame to play a variant of the Swedish Varför frågar du/Varför svarar du backed by snare shuffles and cymbal rattles. The most impressive display of this cross-cultural improv is evident on the title tune plus Kvällskvarpa/Danska med moss. On the former, Keijser’s Sonny Rollins-like obligatos transmogrify an ancient fiddle tune into near-jazz, while the latter is kept linear by Strid’s paraddides and riffs as mid-range clarinet glissandi diffuse from snake-charmer-like trills to splintered runs.

For an idea of how Viennese guitarist Burkhard Stangl plus British pianist Howard Riley also use multiple discs for maximum expression see the continuation of this column at www.thewholenote.com.

POT POURRI

Neo-Jazz

Many groups think of themselves as jazz bands, especially when they offer just a teeny dose of improv, or swing, or interaction or any of the other basic elements of the art form. Some are content to operate on the music’s fuzzy boundaries.

This trio could be classified as neo-jazz—they certainly aren’t purveyors of smooth jazz. The Sultans Of String do global music in which you’ll detect Flamenco, Roma, Arab, Cuban and Brazilian elements as well as plentiful grooves on their third album Move (Indie MCK 2050 www.sultansofstring.com). It’s a polished affair of 12 cuts with much colourful atmosphere, savage to sweet execution and terrific violin work from leader Chris McKhool. At his side are guitarists Kevin Laliberte and Eddie Paton, bass Drew Birston and sterling percussionist Chindy Leon as well as an army of guests. There’s much to enjoy from the Afro-Spanish blend of Andalucia to the lively Emerald Swing and the ultra-jazzy Ernie’s Bounce—and stuff to avoid (a cloying Heart of Gold for instance) — but overall it’s fun, if perhaps a little too polished.

The Boxcar Boys offer a dozen tracks and interesting instrumentation on Don’t Be Blue (Indie www.theboxcarboys.ca) with Rob Teehan, sousaphone, John David Williams, clarinet and composer of eight tunes, Karl Silveira, trombone, Laura Bates, violin and Ronen Segall, accordion. There’s vintage jazz, humour, Klezmer, blues, hillbilly vocals and more here, and you surely can dance to this circus music.

Halifax-based Gypsophilia (not to be confused with US band of the same name) is seven-strong. They all sing and play multiple instruments on Constellation (FMG026 www.gypsophilia.org), an album that expands on their fondness for Django Reinhardt. The 11 tunes, all by band members, are all distinctly different, a movie score perhaps with its touches of bop, classical, whimsy and waltzes. If these troubadours return to the GTA, go see.

— Geoff Chapman

Bailar Conmigo

Christopher Lee; James Brown

Manor House Records MHR220811

Several years ago, while attending a concert at a local high school, I was quite impressed by the talent of a young student named Christopher Lee. Today, some 25 years later, I am amazed at how this young musician has developed. In this CD Chris Lee has collaborated with Toronto guitarist James Brown, a faculty member of the Royal Conservatory. This all-Latin CD spans a wide spectrum of works from such standards as Abreu’s Tico Tico and Albeniz’s Granada and Seville to works of such contemporaries as Chick Corea, Christopher Caliendo and collaborator James Brown. Five of the 15 selections are by Caliendo, including the world premiere recording of his Mistero.

The guitar’s role is primarily accompanying the flute, where it is always tasteful. Brown’s solo opportunities on such tracks as Corea’s La Fiesta and his own Toronto Folk Song show his talents well. However, this CD is really a showcase for Chris Lee. His dazzling technique on Tico Tico and Caliendo’s Caliente come across as all the more amazing when contrasted with the subtle tones of such works as Ponce’s Estrellita.

For me, the highlight is El Choco, one of the most recognizable of all tangos. This begins with a slow section where the performer introduces us to an amazing spectrum of tonal colours. Here the haunting sounds reminded me of a native flute circle. The CD ends with dazzling virtuosity of Caliente. A must have recording.

— Jack MacQuarrie

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Old Wine, New Bottles: Fine Old Recordings Re-Launched

Bruce Surtees

The Decca Sound (Decca 4782866) is a Limited-Edition, 50-CD set of outstanding performances and recordings dating from 1957 until 2009 packaged in a cube taking only five and a quarter inches of shelf space. As to be expected, there are many familiar works and a wealth of off the beaten track items. A very important factor in this particular collection is the roster of artists, many exclusive to Decca, heard at their distinguished best in their chosen repertoire. Even though there are no subsequent re-mastering dates revealed, in no cases did any performance sound less than freshly minted with spacious, translucent sound clarifying textures from top to bottom. The complete list of contents may be seen on the Decca web site www.deccaclassics.com. Each of the 50 CDs is sleeved in a fine board facsimile of the original CD cover. The 198 page booklet gives complete details of recording dates, venues, producers, etc., together with an extensive history of Decca from 1937 when Edward Lewis assembled a hand-picked collection of experienced sound engineers including the inspired and inspiring, forward-looking Arthur Haddy who headed the Decca team for decades. Given the excellence of the contents and presentation, at about $2.50 per disc this package is just about irresistible.

Eileen Joyce: The Complete Parlophone & Columbia Solo Recordings 1933–1945 (Apian Publications & Recordings APR 7502, 5 CDs). Today, only collectors and archivists recognize her name, but in the 1930s, 40s and 50s Eileen Joyce was a pianist held in high esteem by her fellow musicians, critics and record collectors. She was born in Tasmania in 1908 and grew up in Boulder City, Western Australia. Her talent was recognized at an early age. Later Percy Grainger described her as “the most transcendentally gifted child he had ever heard.” She studied in Leipzig from 1927 until she moved to London early in 1930 where she was accepted by Tobias Matthay, one of the great musical pedagogues of his time, whose methods had produced many successful pianists including Myra Hess and Clifford Curzon. Her career took off in 1933 and she was in demand both as a recitalist and in concertos, appearing with such conductors as Beecham, van Beinum, Karajan, de Sabata, Celibidache, Ormandy, Wood, Szell and the rest. In those days it was still accepted and indeed expected that performing artists would have their own signature style and sound. Therefore there was more variation between them, as to how they produced their sounds and how they projected it in the music. The collectors of historic recordings are fascinated by this individuality which has become rare in the last half century. Bryce Morrison states in the informative liner notes that “Virtually all of her recordings in this issue have the power to reinvent themselves so that you seem to be forever hearing them for the first time.”

Joan Sutherland – The Complete Decca Studio Recordings (Decca 4783243, 23CDs, Limited Edition). The late Joan Sutherland (1926–2010) was one of the outstanding sopranos of the last century and she was recognized at an early age by Richard Bonynge as being the most transcendentally gifted child he had ever heard. They married in 1954 and he directed her early recordings. Starting with her live through her many Decca recordings of operas and recitals. She was a commanding figure in person but it was her voice alone that won her a devoted following. To honour her, Decca has assembled every one of her studio recordings in this issue have the power to reinvent themselves so that you seem to be forever hearing them for the first time.” Joan Sutherland – The Complete Decca Studio Recordings (Decca 4783243, 23CDs, Limited Edition). The late Joan Sutherland (1926–2010) was one of the outstanding sopranos of the last century and she was recognized at an early age by Richard Bonynge as being the most transcendentally gifted child he had ever heard. They married in 1954 and he directed her early recordings. Starting with her live through her many Decca recordings of operas and recitals. She was a commanding figure in person but it was her voice alone that won her a devoted following. To honour her, Decca has assembled every one of her studio recordings and packaged them in this attractive set. Her husband Richard Bonynge was, progressively, her pianist, coach and conductor. They married in 1954 and he directed her towards the baroque repertoire, the bel canto period and French works of the 19th century. The turning point in her career came on the evening of February 17, 1959, when she sang the title role in the first production at Covent Garden in 35 years of Lucia de Lammermoor. The performance was a well-deserved triumph for Sutherland and immediately her name was recognized in operatic circles around the world. She retired from the stage in 1990. Included in the 23 CDs are Art of the Prima Donna, Command Performance, Age of Bel Canto, The Noel Coward Album, Songs My Mother Taught Me, The Mozart Album and many more. The albums date from 1959, Operatic Arias through to 1986, Talking Pictures—Songs from the Movies and finally from 1987, Romantic Trios for soprano, horn and piano, with Barry Tuckwell and Bonygne (all born in Sydney—a nice ending to her recording career). The enclosed booklet contains full recording details and a short biography.

Eugen Jochum: Rare Recordings (TAHRA 720) It was with singular pleasure that I listened to the second suite from Daphnis et Chloé played by the Bayerischen Rundfunks Orchestra on this new release from Tahr. Jochum founded the orchestra in 1949 at the bidding of Bavarian Radio, creating one of Europe’s very finest ensembles. The often played Ravel suite is an excellent example of the composer’s meticulous craftsmanship and this virtuoso performance from October 1950 is played with an unexpected subtlety of timbre worthy of the finest French interpretation. Annelies Kupper was a German operatic soprano, well known and admired in her day as an interpreter of Mozart, Wagner and Richard Strauss. Her repertoire on CD is quite extensive but here, from December 1950 is her only recording of The Four Last Songs, richly sung with assurance and ardor and sumptuously supported by Jochum. The overture to Die Fledermaus is played with a sparkling exuberance which is usually heard only from the pit. The overture to Handel’s Agrippina is followed by Mozart’s Rondo K382 for piano and orchestra played with Edwin Fischer at the 1954 Wurzburg Festival. There are no complaints about the sound which is full-bodied, often with a natural, front to back dimension and with virtually no recording artifacts. This is the 23rd CD from Tahra devoted to performances conducted by Jochum and all the works are new to his recorded repertoire.

There can be no denying that there was a unique sound to the French School of string quartet playing, such as the Calvet, Loewenguth, Parrinere, Krettley and Pascal quartets. All were characterized by their elevation and purity of style, immaculate intonation and humility in the face of the music. DOREMI has issued 22 Mozart String Quartets performed by the Pascal Quartet, circa 1952 (DOREM3 DHR-8001-5, 5 CDs). Mozart string quartets, particularly the ten mature ones, are arguably among the finest gems in classical music. In listening to the Pascals playing one senses that they are playing for the love of the music and that the microphone just happens to be listening in. The juvenile quartets are played with the same respect and appreciation. The original recorded sound was ideal in every respect and the meticulous transfers from the Musical Masterpiece Society LPs restore these radiant performances to life. This set is essential Mozart. ❧

A more detailed version of this column can be found at www.thewholenote.com.
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