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Justus Zeyen, piano
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IVES    Central Park in the Dark

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REA    Hommage à Vasarely  
LOUIE    Obsessions (for baritone and orchestra)  
FREEDMAN    Town

THE RIVER  
Sunday, January 30, 8 pm  
Teng Li, viola; Elmer Iseler Singers, Lydia Adams, conductor  
LIGETI    Lux aeterna  
EVANGELISTA    Symphonie minute  
SCHMIDT    Discouraged Passion  
KANCHELI    Styx (concerto for viola, choir & orchestra)

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October’s Energy

OCTOBER HAS ARRIVED with a burst of energy. The musical floodgates of Toronto and Southern Ontario have opened, and so there are close to 500 listings in this issue of The WholeNote. This is an annual occurrence – a predictable aspect of the seasonal nature of the music business. But it’s also a reflection of the depth of our musical life.

This depth is reflected, in various ways, in this month’s magazine. Our two feature articles highlight what might be called the opposite ends (early and new) of the classical music spectrum: Opera Atelier, and composer John Beckwith. Yet both are uniquely products of this time and place.

Opera Atelier, one of the few “period” opera companies in the world, has a strong commitment to the predominantly Canadian singers, instrumental musicians and other artists who bring the company’s productions to life. And Beckwith has always been proudly Canadian in his compositional interests, and also in his books and essays on musical subjects. As well, he was a prolific producer of other composers, through his many years as a professor at the University of Toronto. (I’m honoured to number myself among his students.)

What else does the October 2010 WholeNote say about the musical life of Toronto? As always, we cover the full range of musicianship – from accomplished professionals in the fields of classical, jazz and world music, to enthusiastic amateurs who sing in choirs and play in community ensembles. This is reflected not just in our listings, but also in the 175 entries in this year’s Blue Pages, our annual directory of musical presenter profiles. (Eighteen of them actually have names that begin with the word “Toronto.”)

One sub-theme that’s apparent in this particular issue of the magazine is the ongoing blurring of the distinction between what’s “classical” and what isn’t. Personally, I have mixed feelings about this phenomenon – but, at its best it can be a healthy sign of artistic renewal and growth. Simone Desilet’s, in her “Early Music” column draws attention to a new group, Ensemble Vesuvius, which brings a historically informed approach to the performance of Sicilian folk music. Similarly, Jason van Eyk, who writes our “In With the New” column, talks about “X-Avant,” the Music Gallery’s category-bending festival of contemporary music.

Another sub-theme that emerges is the presence of competitions in our musical life. Allan Pulker, in his “Classical & Beyond” column notes that the first- and second-place winners of this year’s Banff International String Quartet Competition – the Cecilia and Afiara Quartets, respectively – are both Canadian groups. And both will be playing concerts in Toronto in October. Pulker also mentions a new event, the Chinese Cultural Centre of Greater Toronto’s International Piano Competition (which takes place from November 1-8). The CCCGT has put together an impressive jury chaired by Yoheved Kaplinsky of the Juilliard School – and there’s $28,000 in prize-money to be won.

To this, I’d like to add a mention of another competition, of sorts: the annual Toronto Arts Foundation Awards. Included in this year’s finalists are a number of musicians: composer Constantine Caravassilis, conductor Lydia Adams, and Andrew Burashko’s Art of Time Ensemble; as well as José Ortega, Artistic Director of Lula Music and Arts Centre. Winners are announced on October 8 – and I hope they all win.

—Colin Eatock, managing editor
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When I cast my mind back to the early years of Opera Atelier, my strongest recollection is the photograph of a baseball pitcher in the programme notes. The picture depicted the moment of repose before the pitcher “winds up” to deliver the ball, which is why this anonymous sports figure ended up as a front-man for the ideal baroque aesthetic. The pitcher’s stance, with its raised hip/sloouch (think Michelangelo’s David and the penny will drop) was in the perfect baroque “S” shape.

I have something of a special relationship with Opera Atelier because I was the first arts journalist to write about the company. It was 1986 and they were mounting Acts 1 and 2 of Monteverdi’s Orfeo and Landi’s Il Sant’Alessio at the Art Gallery of Ontario’s Walker Court, in conjunction with the Vatican Splendours exhibit. It was their first professional gig – meaning that they got paid.

I recall that for most of the interview, co-artistic directors Marshall Pynkoski and Jeannette Lajeunesse Zingg gave me a crash course in baroque opera-ballet, which I, in turn, transmitted to the Toronto Star readers. Much of that conversation and article revolved around that all-important “S”. In fact, the “S” stance encapsulates the baroque rigour that was at the heart of any OA production, along with powdered wigs, white face make-up, perfectly rendered period costumes, and sets that were the model of perspective.

Fast forward to 2010. I’m meeting with Pynkoski and Zingg to get their musings on their company’s 25th anniversary. We’re in the historic St. Lawrence Hall where OA has its studio and office. (One can’t imagine this couple, so steeped in the 17th and 18th centuries, spending their days in a modern office tower.) On the other hand, their ideas about period exactitude are a sea-change away from where they began. Pynkoski breaks it down to academic then, artistic now. “Authenticity was our take-off point,” he explains. “We used academia as a way to identify ourselves as a baroque opera-ballet company.”

Zingg points out that the number of gloves that were used in a certain baroque opera-ballet is clearly not an artistic concern today, but in those beginning years, it was. “We had to give ourselves up to the rigour of discipline,” she says, “and the poring over of period documents and dance notation. We were obsessed. We had to find our language. It’s only once you have mastered the authentic, that you can grow beyond style.” Thus, Opera Atelier’s mandate is, in their words, “historically informed” productions. The company is an “interpreter of period opera”; it does not engage in faithful re-creation.

The Ah-ha! moment happened in 2002 during a rehearsal of Charpentier’s Médée. French haute-contre tenor Cyril Aubity was playing Jason and American mezzo-soprano Stephanie Novacek was Médée. As Pynkoski describes the scene, Jason is lying to Médée, working on her to fall in with his plans, and she keeps pushing at him, resisting. Suddenly, Aubity turned away from Novacek and grabbed his hair in frustration. Says Pynkoski: “It came naturally out of the singer. It had never been given as a stage direction, but I certainly wanted to keep it in. My first thought was that he’d have to be careful about his wig. Suddenly, I had an epiphany. Is this opera about a wig? Is that what we do?”

In one fell swoop, wigs were banished, make-up was toned down, and costumes were simplified, particularly the volume of the women’s dresses. This allowed director Pynkoski to layer in more athletic movement for the singing actors, while choreographer Zingg could take creative liberties with the dance. Says Zingg: “Everything became so much more natural and comfortable for the artists. Nothing looked studied.” As for the “S”, it’s still there, but as an accepted normal, as it were. More to the point, the rehearsal periods (which, incidentally, are the longest of any opera company in Canada) became far more exciting as places of discovery.

At this point, Pynkoski quotes the great French playwright/film director Jean Cocteau. “He said that every scene has a bull’s eye, and that’s what a director tries to hit – the reason why that scene is there. The bull’s eye has become a mantra for us. Style is not the bull’s eye. Style is what we use to take aim, but if style gets in the way of the story, then something’s wrong. The bull’s eye means drama and emotion over style.”

“In other words,” says Zingg, “you have to trust the vehicle. In French opera-ballet particularly – Lully, Rameau, Gluck – everything serves the story. You have to recognize the dramatic thrust which is relentless. There are no long arias to hide behind, and dance is much more than divertissements. An opera-ballet is all of a piece and everything is a perfect fit. The more you rehearse, the more colour and texture you find. You never tire of great material.”

A case in point is the company’s upcoming production of Handel’s pastoral Actus and Galatea (Oct. 30 to Nov. 7 at the Elgin Theatre). The company had mounted a “sweet” (Pynkoski’s word) production in the 1991-2 season. The intervening 20 years, however, have led to a radical rethink of the work. As Pynkoski points out, the first go-round was the typical treatment – the nymph Galatea and shepherd Acis are adorable, the music is pretty, Acis’s murder by the giant Polyphemus is sad, but Acis’s metamorphosis into a fountain by the semi-divine Galatea is gorgeous.

Two decades later, Pynkoski and Zingg now comprehend what initially went sailing over their heads, namely, what Ovid and Handel were really saying, and the caustic 18th-century irony of John Gay’s libretto, Gay being the noted satirist behind The Beggar’s Opera. They see this pastoral as a serious work. Damon, usually continued on page 70
Candidly Speaking: John Beckwith

PAMELA MARGLES

On September 19 an enthusiastic crowd gathered in Walter Hall at the University of Toronto for a concert of music by John Beckwith. The setting was appropriate, since Beckwith had spent most of his long career teaching at the university’s Faculty of Music. Before the music got under way, Beckwith sat on stage with New Music Concerts artistic director Robert Aitken to talk about the programme. Aitken, a flutist and composer who had studied with Beckwith, like so many prominent figures in Canadian music, told Beckwith, “I have always looked up to you.”

Aitken recalled how Beckwith had arrived at one of the first concerts ever put on by New Music Concerts 40 years ago. A snowstorm prevented most people from coming. But Beckwith, with characteristic élan, arrived on cross-country skis.

Now 83 years old, Beckwith was being celebrated not just for his huge body of compositions, or even for the many books he had written and edited, or, for that matter, his lively journalism. It was his unconditional commitment to classical music, contemporary music, and above all, Canadian music that have put him in a class of his own. (Beckwith has a new book coming out by the end of the year honouring his own teacher, John Weinzweig.)

I spoke to Beckwith earlier in September, a few weeks before the concert, at his art-filled Victorian home in the heart of the Annex, a short walk from the university where he studied and taught for so many years, and where his partner, Kathleen McMorrow, is head librarian of the U. of T. Music Library. As I came in, I noticed the bicycle he still uses to get around the city sitting in the front hallway.

Beckwith has written about music for all kinds of publications from academic books and journals to newspapers, magazines, programme notes, and radio scripts. He speaks much as he writes – with uncommon clarity, elegance, wit, sincerity and passion. We began our conversation by talking about how he started out writing about music.

How did you get involved in music journalism? I had some good models when I was a kid and I was interested in writing. I got into journalism and I picked up a few tricks of the trade when I was quite young. I edited my high school paper and then I wrote for the Varsity when I was at the University of Toronto.

Even though you are always fair, you’re fearlessly candid in your judgments. Where does that come from? I never depended on my earnings from journalism, or from performing, since I was always doing a lot of other things. When I was starting to write reviews for Toronto newspapers, I did a piece about unrest in the ranks of the Toronto Symphony – unhappiness with the working conditions and poor morale. I had a lot of friends in the symphony at that time, and I knew how they were feeling, so I put it in an article. I was called on the carpet by the executive of the musician’s union. But if they had taken away my union card – as they threatened to do – it wouldn’t have been that dire for me.
Is that part of who you are – needing to give your opinion and speak out about what you feel is wrong? When I was working at the CBC, I had a wonderful editor, Wendy Michener, the daughter of the Governor General, Roland Michener. I admired her greatly. But she died so young, which was very sad. She used to say that I had a naturally critical disposition. I guess when things bother me I say so.

Do you see yourself as a spokesman for Canadian music? That’s exaggerating, but what has me expressing some of my criticisms is that people who are perhaps in a better position to, don’t. I think that’s the source of the writing that I’ve done in research areas like Canadian music history. I felt that the musicologically equipped people weren’t looking at our musical past with any interest or care – and somebody ought to. I was doing a little teaching in those areas so I thought, “Well, I can dig in.”

In one of your reviews you talked about dealing with “problems of clarification and advocacy.” That phrase seems to describe your own writing – you’re clarifying, but you’re also advocating at the same time. Trying to draw attention, anyway. There are all these clichés that one still hears about Canadian music, like, “Canada is a young country and our culture hasn’t grown up yet”; or a particular favourite, “Canada’s culture has finally come of age.” This is a lot of nonsense. We have a culture that goes back 300 years at least as an immigrant culture, and thousands of years if you’re talking about our aboriginal culture. So come on! I think of it as an excuse – that Canada is a young country, so what can you expect?

Forty years ago you wrote, “Foreign writers, editors and publishers are appallingly ignorant of Canada’s musical attainments and prefer to remain so.” Have things changed much since then? In some respects, yes. Forty years ago materials on Canadian music were sparse. There were no basic references like the Encyclopedia of Music in Canada, no monographs, few biographies, and just one history, which is very good but only went up to 1914. Now we have a whole library of materials on various aspects of Canadian music. If you want to, you can find out all about it.

What about that controversial article you wrote called About Canadian Music: The P.R. Failure, where you said – You’re throwing all these quotes at me. Maybe some of them I don’t mean anymore.

If that’s the case, it would be very interesting to know why. You wrote, “We clearly live in an age of whambo successes from Les Miserables to Nixon in China, of eclecticism, the so-called ‘new accessibility,’ technologically easy solutions, casual throwaway forms....The younger composers of Canada face the challenge of those whambo successes with their slickness and their bland ‘listener-friendly’ accessibility.” Do you still mean that? This was almost 20 years ago, and now the CBC is producing Nixon in China in the spring. Robert Fulford said once that Toronto is where fads go to die. Twenty years after Nixon in China was a whiz-bang success everywhere else, Toronto decides to stage it. Now that Adams has written the piece about Los Alamos [Dr. Atomic], which is a very interesting opera and brilliantly done, the Canadian Opera Company thinks it’s safe to do a John Adams opera. Why don’t they find their own operas? They still have a commission on the books out to James Rolfe, one of our most talented younger composers. I hope they do it - and I hope they don’t apologize for it.

It comes down to what your purpose is in composing – is it to reproduce music that’s already been written, or to express some things in music that haven’t been expressed yet. When I was teaching composition at the university, I looked on it as opening windows of knowledge about what composers have done, so that young composers would see what the possibilities were. If a young doctor suddenly says, “I’m going to find a cure for polio,” they need to know that a cure for polio has already been found. But if they study what’s already been done, they’ll learn from that. If you think you’re going to do something new in music, you should look at what composers of the past have done.

But does that lead to composers today writing things that could have been written one hundred years ago, or even 50 years ago? I remember how I felt when I was starting to form a technique. I wanted to see what the new things were and get a sense of where music was going. This was in the 50s and 60s. We looked at Stockhausen and Berio and we thought, “These are new things. Is that where we’re going to be in 10 or 20 years time?”

Now, if the equivalent today is Arvo Pärt, I’m sorry, I can’t take Pärt seriously. Particularly because he’s now the darling of choral societies, while a lot of contemporary choral literature just gets ignored. I don’t know how many other composers who have written for chorus, as I have, resent that. His pieces are sensitive-sounding in a certain way, and rather easy to rehearse. But they’re simplistic, long and boring. If I were still teaching composition, I would say, “Try to find some models that have a little more substance to them.”

You went to Paris in 1950 to study privately with Nadia Boulanger, but you left early, after one year – were you unhappy with what you were getting from her? No, I got a lot from her. My main reason for not continuing with her was that I couldn’t afford to. I had no money at the time, so I thought I was going to have to head back to Canada. But there was another reason, yes. She was very helpful, and her criticisms were very valuable. But after a year of study with her I felt I was getting to be able to anticipate what she was going to say about what I was doing. Yet it was a wonderful year that I had with her and I admired her greatly.

I was wondering whether it was because you felt more in line with Bach and the Germanic tradition rather than the French. You know, half of her examples were from Bach. In her classes we used to sing Bach cantatas.

In a newspaper obituary you wrote about Otto Joachim recently, you quoted him telling you, “John, there are only two kinds of music – Bach and all the rest.” You wrote that it has become one of your favourite sayings. Who would you send students to listen to today? I really don’t get asked by young composers who they should be listening to. But I used to always go to classical models – even though my music doesn’t sound like Beethoven or Mozart. You’re not going to copy Beethoven or Mozart, but you can see at the very highest level how a composer deals with ideas.

What about later music? I don’t think there’s a great background into what happened earlier in the 20th century – the last works of Stravinsky, and composers of that generation. Webern is kind of forgotten. He was a big watchword in the 50s and 60s. But we don’t get Webern performances now – when was the last time anybody performed his Symphony? And it’s a marvellous piece, a very special piece. These are pieces I think students should know, even if they’re not going to copy them, because they represent achievements.

You grew up in Victoria – was that a predominantly British-influenced musical culture at that time? Yes, I had formal music experience singing in a choir and taking piano lessons. But I missed music classes in school. Our schools didn’t have much in the way of music classes, which a lot of kids have now – a little singing, then in high
school nothing. Even in Toronto at that time there were very few high schools where you would get an instrumental music class. That came after World War II, with string programmes and specialized training for music teachers. I regret that I never played a stringed instrument. I tried to play a wind instrument but I wasn’t very good at it.

You are playing the piano in the upcoming concert of your music with New Music Concerts. Have you done much performing in recent years? Not for a while. I did a concert with my son Lawrence on violin a few years ago, but I don’t perform publicly all that much. But I play all the time – I love the piano. When we were in Paris last year I had a little Yamaha upright in the apartment we were staying in, so I got the Symphonic Études of Schumann out and I practised them. A great piece – I hadn’t done them since I was a student. It was good for me.

Did you dream of becoming a concert pianist when you were young? I practised a lot and I had a wonderful teacher. I wanted to be as good as I could be, and I was pretty good. But I didn’t see my place in the music world as a touring professional pianist.

What about composing? That was more the dream, if you want to talk about dreams. I don’t know if it was exactly a dream, but it was an ambition. A dream, I guess – yes.

Did you know what kind of music you wanted to compose? No, I just had the idea that it had to be something new. But I didn’t know what was new. My idea of new and smart when I was about 16 was Poulenc. Nowadays that sounds very funny.

That’s interesting because Poulenc has such a distinctive voice – a kind of attitude. Yes, an attitude – and I guess I identified with that. But, you see, I didn’t know the big Stravinsky pieces, and I didn’t know Schoenberg. The first time I heard Schoenberg was the famous 1944 broadcast of the Piano Concerto with Edward Steuermann and the NBC Symphony under Stokowski. They fired Stokowski as guest conductor because he put it on that programme. It was too far out then. But it’s a marvellous piece. I was transfixed.

I did have the feeling that whatever I composed would be something that hadn’t been composed before. Of course, that’s an ideal, and my first compositions do sound like music that I had already heard. I was imitative – as almost everybody starting out is, I guess. But then you gradually get so that you can use instruments in a new way or put together sounds that haven’t been put together before.

If you were teaching university today would you encourage students to do that? I think it’s the obvious thing if you’re an artist. If you’re going to learn music from the inside you have to take apart scores, learn how to read them, learn how to sing and play them at sight. A lot of it is grappling with the workings of the music, so going through the difficulties of writing and performing music is the way to get inside. But art isn’t just continuing to create replicas of the kind of art that has always existed. I think that originality and newness are part of what you should be doing in art.

continued on page 56
The Ever-Evolving Avishai Cohen

O R I D A G A N

My column is generally intended to focus on what goes on in the clubs, but every once in a while something that I feel is worthy of attention happens outside of them. (Who am I kidding – this is the first time this has happened! Thankfully I haven’t been fired.) Following the spotlight on Avishai Cohen, this column continues on page 49, drawing directly from the club listings.

As part of a global tour promoting his 11th recording, Aurora, Israeli-born, New York-bred jazz phenomenon Avishai Cohen makes his Toronto debut on October 19 at the Isabel Bader Theatre. A visionary composer, Cohen is a virtuoso on the bass who first came to fame when Chick Corea took notice of his talents in the 1990s. After recording 4 albums on Corea’s Stretch label, Cohen formed his own Radraz Records in 2003, releasing albums which have garnered him countless accolades over the past seven years. He is today considered one of the jazz world’s most important contemporary figures. The latest recording features several firsts for Cohen; he has added to the mix his own singing and was signed to a major label. Cohen’s busy schedule did not permit a phone interview but we did exchange a brief Q&A via email:

Your latest CD, Aurora, is a Blue Note Records Release. What does it mean to you to be signed on this label? To me, the Blue Note label means some of my favourite jazz albums of all times, whether it’s Wayne Shorter or Lee Morgan. I am very proud and excited to be a part of this family. In fact I am currently in the studio recording my second record for Blue Note, which will be released in Spring 2011. I am sure to play some of the new music on the road this tour.

In choosing to record songs in Hebrew, English, Spanish and Ladino, which language do you find the most challenging? I just express myself in all the languages that I love and have some closeness to: English is almost my first language, and singing in English is kind of stimulating because it sounds a certain way when you sing it. Hebrew is my first language, I think I love singing in it the most. And then Spanish, I love Spanish for the music and the different connotations. Ladino is a language that I have mostly learned through my mother: she sings some ladino songs and it is part of the musical landscape of Israel and of Jewish tradition.

How does the overall experience of playing live differ from recording for you? There’s something about the live performance: nothing could be as good as that – especially if you’re one who likes that and knows how to communicate well. Things happen in a live situation that you can’t get in a recording. People don’t understand how much they are a part of the music. People who come to the concert are the concert as much as the artist.

Jazz is a very difficult path – congratulations on all your successes. What does the word “success” mean to you? Success is to me, enjoying what I do every day, with purpose, and having an outlet for my creativity, always wishing for it to continue day by day.
Neef’s New Season

CHRISTOPHER HOILE

The 2010/11 season marks the beginning of a new era in the history of the Canadian Opera Company: the first season entirely planned by general manager Alexander Neef. Opera productions are scheduled so far ahead that, up till now, Neef had still been completing the plans created by his predecessor, the late Richard Bradshaw. In planning the current season, Neef seems to have looked very carefully over the company’s history to discover which operas were ripe for COC premieres and which were ready for revivals and new productions.

The season opens on October 2 with a new production of Verdi’s Aida. Incredible as it may seem, the COC has not staged this staple of the operatic repertoire since 1986! The fact that the opera premiered in Cairo in 1871 has caused various myths to accrue to it. It’s true that the opera was commissioned by Ismail Pasha, Khedive of Egypt, when Egypt was still part of the Ottoman Empire. It is not true, however, that it was written to celebrate the opening of the Suez Canal (which occurred two years earlier) or to open the Khedivial Opera House (which opened with Verdi’s Rigoletto earlier in 1871), the first opera house on the African continent.

Another myth is that you haven’t seen a “real” Aida unless you’ve seen the Triumphal March of Act 2 with live elephants. It is true that twelve elephants were part of the opera’s world premiere, but except for times when the work is staged as spectacle rather than opera (as in Shanghai in 2000), the only venues that regularly featured elephants in this scene was the outdoor Arena di Verona, seating 30,000. Yet even there, Franco Zefferelli’s new production in 2002 replaced them with dancers.

The obsession with elephants and Aida in the popular imagination points to the central difficulty in staging the opera. Despite all the notions of spectacle the opera is in fact an intimate work about the complications of love and power involving only four characters. This is the aspect that director Tim Albery will emphasize. According to the COC, “In approaching Aida, Albery has taken note of how many private, intimate scenes are placed in the context of a society of great power, wealth, expansiveness and nationalism, and has considered how these characteristics are reflected in the societies of our own times. He has set the opera in a luxurious and ostentatious palace in an unspecified war-torn country. The lavish opulence of the surroundings will stand in contrast to the fundamental intimacy of many of the opera’s most important scenes.”

There will be 12 performances from October 2 to November 5. The first six will be sung by Sondra Radvanovsky, an American who lives just outside Toronto and is considered by many as the pre-eminent Verdi soprano of her generation. The second six will be sung by Michele Capalbo, a Canadian now resident in New York and recently hailed by Opera News as "a world-class Aida." Australian-born tenor Rosario La Spina will sing Radames with American mezzo Jill Grove as Amneris, American Scott Hendricks as Amonasro, and Canadians Phillip Ens and Alain Coulombe as Ramfis and the King of Egypt, respectively.

The second offering of the season is Benjamin Britten’s final opera, Death in Venice (1973), last staged by the COC in 1984.
Richard Bradshaw used to refer to the Britten operas he presented as part of the COC’s “Britten series,” and it’s heartening to see that Neef is continuing that notion. Let’s hope this is not the end of it. We’ve never had Owen Wingrave (1970) – and is it too much to hope for Gloriana (1953)?

The COC staging is a co-production with the Aldeburgh Festival and three other opera companies, and its unveiling at Aldeburgh was greeted with rave reviews. As at Aldeburgh, Japanese director Yoshi Oida will helm the production. British tenor Alan Oke, who won great acclaim as Gustav von Aschenbach, the central character, will reprise the role here. And to top it all off, British expert Steuart Bedford, who conducted the original production in 1973 at age 34, will conduct. British baritone Peter Savidge will sing The Traveller, a man Aschenbach encounters in many different guises in Venice, and British counter-tenor William Tower will sing Apollo. Canadian Adam Sergison will play Tadzio, the boy who becomes the symbol of youth and creativity that Aschenbach feels he has lost. To increase the sense of difference and unattainability, Britten envisioned Tadzio as a non-singing dancer. The opera runs from October 16 to November 6, 2010. For tickets or more information, see www.coc.ca.

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

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**2010 / 2011 Fall Season**

### Autumn Leaves, Autumn Feast, Autumn Memories

The Chorale will again host an exquisite multi-course meal with live entertainment. Singers will step out of their usual genre to present a programme of Jazz Classics accompanied by Jazz trio.

- **October 22, 23, 6:30 pm** $75

### Advent Concert

Immerse yourself in a full musical and spiritual experience in the unique architecture of St. Elias Church for works such as Charpentier’s haunting Missa Assumpta Est Maria and Vivaldi’s jubilant Gloria. Ron Greidanus will also perform J.S. Bach’s Concerto in d minor for harpsichord and strings.

- **November 19, 8 pm** $25, Students $10

### Chansons de Noël

An opulent setting created by masterful artists provides a magnificent backdrop for culinary temptations and spirited musical offerings. Special guest Felix Deak will transport you back in time as he accompanies the Chorale on his 16th century Viola da Gamba.

- **December 17, 18, 19, 8 pm** $40

For more information, or to order tickets, call 905 877-2493 www.georgetownbachchorale.com
October continues to be a crossover month in the new-music calendar, with four festivals overlapping with several season openers.

We start north of Toronto at the closing weekend of Barrie’s Colours of Music Festival, where Toronto composer Rob Teehan is in residence. These two days include no less than three world premieres from the prolific early-career composer. On October 2 in the afternoon the extremely talented Duo Concertante – violinist Nancy Dahn and pianist Timothy Steeves – perform a new work by Teehan alongside pieces by Prokofiev, Schubert and Chan Ka Nin. If you can’t catch them here, you can also hear Duo Concertante at Walter Hall in Toronto on October 7, where they will premiere a new work by Chan, which incidentally also appears on their recently released Wild Bird CD on the Centrediscs label (reviewed in this month’s WholeNote). The following afternoon, the combined forces of the Primus Men’s Choir and Brassroots ensemble deliver an all-Canadian programme, featuring Teehan’s latest creation in combination with work by Western composers Stephen Hatfield and Allan Gilliland. The festival wraps up Sunday evening with a gala concert featuring Sinfonia Toronto and a stellar roster of soloists ranging from harpist Judy Loman to flautist Marc Grauwels and – you guessed it – an orchestral world premiere from Teehan.

Those who can make it to the festival a little earlier should catch

October 1 - November 7, 2010

October 14, at 8pm
Uri Mayer conducting
IN THE BEGINNING THERE WAS LUDWIG
Beethoven: Violin Concerto (Vit Muzik, violin) and Symphony No. 7

November 4, at 8pm
Simon Capet conducting
FRAGRANCE OF SPAIN
Ravel: La Valse
Rodrigo: Concerto di Aranjuez (Michael Kolk, guitar)
DeFalla: Three Cornered Hat
Ravel: Bolero

December 2, at 8pm
Christopher Zimmerman conducting
NOT A CREATURE WAS STIRRING
ONLY THE FLEDERMAUS
Strauss: Die Fledermaus Overture
Rachmaninov: Vocalise; Corelli: “Christmas” Concerto
Dvorak: “Carnival” Overture
Sibelius: Valse Triste;
Tchaikovsky: The Nutcracker Suite

January 25, at 8pm
Scott Seaton conducting
HAPPY BIRTHDAY WOLFGANG...
Le Nozze di Figaro Overture K.492; Adagio and Fugue for Strings K.546
Violin Concerto No. 5 in A major, K. 219 “Turkish” (Andrew Sords, violin)
Symphony #41 K.551 “Jupiter”

April 7, at 8pm
Milen Nachev conducting
IT ISN’T OVER UNTIL THE FAT LADY SINGS
Bel Canto’s Big Three - Opera Excerpts by Bellini, Rossini and Donizetti

May 5, at 8pm
Bradley Thachuk conducting
FROM THE NEW TORONTO PHILHARMONIA ORCHESTRA
Estacio: Spring’s Promise
Rachmaninov: Rhapsody on a Theme of Paganini (Michael Kim, piano)
Dvorak: Symphony No. 9 “From the New World”

Subscriptions packages available, single tickets from $32
telephone 647-439-8787

All concerts are in the George Weston Recital Hall at Toronto Centre for the Arts, 5040 Yonge Street, Toronto
violist Rivka Golani’s concert with the fantastic young TorQ percussion ensemble on October 1. Golani single-handedly established the viola and percussion combo as a made-in-Canada genre through her many commissions, and this programme offers some of the best in the bunch. You can find full festival details online at www.colours-ofmusic.ca or by calling 705-725-1070.

Scotiabank Nuit Blanche will just be getting underway as Colours of Music closes up. This overwhelmingly successful, all-night contemporary art extravaganza gains more sonic content every year. For its fifth edition, which starts in Toronto at sundown on October 2, there are no less than five new music projects worth mentioning. The Canadian Music Centre explores the interface between art and music in its Intimate Music project. Berlin-based Chiyoko Szlavnics pursues intimacies through her minimalist composition drawings, while Toronto’s John Oswald creates musical experiences for cozy spaces in Chalmers House.

Over at the ROM, you can find Laurel MacDonald’s sonic video installation XXIX, which depicts 29 singers performing in 29 languages, their voices emanating from 29 speakers. A few doors down, the Royal Conservatory will pulse with live music and projections all night long, including a series of videomusic performances. Travel over to the Miles Nadal Jewish Community Centre to catch the juncQin keyboard collective tackling Douglas C. Wadle’s Invention in Three Parts performance installation. Simultaneously, a sound artist will create a live mix from the sounds of a performing solo cellist.

Push further west to catch Micheline Roi’s Obsolescence at 601 Christie. This sound installation inverts the roles of current and outmoded technologies to question the ever-evolving means by which music reaches us. Loudspeakers become antique ornaments while an antique piano evolves into a transducer for other sounds. Get full details for these and other works at www.scotiabanknuitchance.ca.

New Adventures in Sound Art’s annual SOUNDDay festival overlaps its opening with Nuit Blanche. Roi’s Obsolescence is just part of their extended line-up of installations and concerts that cross paths between sound art and new media, all leading to new avenues for exploration. As artistic director Darren Copeland explains “Sound artists are continually challenged to reevaluate their artistic practice in the light of changing technologies. SOUNDDay is a starting point for exploring new possibilities of sound in relation to other artistic media and sensory experiences.” To date, confirmed artists include Mike Hansen, the Off-Centre DJ School with Erik Larr, Eric Powel, Helen Vertanz, Deb Sinha, Krista Martynes, Julien-Robert Legault Salvail and the Avatar Orchestra Metaverse with Tina Pearson. More programming details are to be announced, so stay in touch with www.naisa.ca to learn more.

Those who didn’t catch Rick Sacks’ spectacular conveyor belt percussion performance at last year’s Nuit Blanche can get an earful of his unique music creations on October 13 when New Music Concerts gives Rick the stage at Gallery 345 for “The Musical Theatre of Rick Sacks.” This fundraising concert features no less than three Toronto premieres of Sacks’ percussion performance pieces, including Light at the End of the Tunnel, Mbira Sketch for Mallet Kat and MalletKat Sketch II on a Bohlen Pierce Scale, the last performed with guest Peter Hannan. Details are available through www.newmusicconcerts.com and tickets can be purchased at 416-961-9594.

But the really big talk of October is the Music Gallery’s fifth X-Avant festival, which attempts to answer the question “What is real?” Guest curator Gregory Oh has been brought in to offer an answer through his wide-ranging programming that pulls at the threads of musical authenticity – letting them unravel enough to see what lies behind our presumptions of what makes music “real.”

continued on page 18
JEFF MILLS
HALO BALLET
PIERROT LUNAIRE
MISSION OF BURMA
THE 50 MINUTE RING
MARIE-JOSÉE CHARTIER
THE COMPLETE RECITATIONS OF ANARGYRUS
DONATIENNE MICHEL-DANSAC
NICOLE LIZEE’S SASKPOWER
MISSY MAZZOLI’S VICTOIRE
THESE ARE POWERS
JOSHUA ABRAMS
JOHN OSWALD
BIG ZANG

WHAT IS REAL?

x avant v
NEW MUSIC FESTIVAL
OCTOBER 16-24, 2010 • TORONTO, CANADA

the Music Gallery
Toronto’s Centre for Creative Music
www.musicgallery.org
X-Avant was originally conceived as the Music Gallery’s season-opening celebration, cutting across programming lines to showcase the depth and breadth of its myriad annual offerings. Oh has taken that intent to heart, bringing together a cross-section of artists, but in much more wildly unusual combinations. Take for example the festival-opening concert on October 16, which pairs Detroit techno pioneer Jeff Mills, whose electronic experiments meld with live acoustic performance and IRCAM inspired sound collage, with Montreal percussion band Big Zang, whose repertoire is inspired by the sound of DJ culture that Mills helped invent. It’s this type of cross-pollination that pervades X-Avant from beginning to end.

On October 22, X-Avant presents a madrigal ensemble, the RCM New Music Ensemble, and blues band Deep Dark United who will all join forces to re-interpret Schoenberg’s *Pierrot Lunaire*. The closing “Dance Dance Revolution” collides live choreographic projects inspired by John Oswald’s *Plunderphonics*, George Aperghis’s dramatic music, and a virtual ballet created for a popular multi-player gaming environment. No convention is safe from Oh’s wild imagination, as you’ll see at www.musicgallery.org.

This is by no means all there is to hear. For example, Esprit Orchestra opens its season on October 17 at Koerner Hall with a long-awaited local premiere of Thomas Ades’ *Asyla*, among a stack of other great works. So be sure to get in with the new via The WholeNote concert listings here and online at www.thewholenote.com.

Finally, I must end with a correction: one of the works appearing on Esprit Orchestra’s May 15 concert is indeed by music director Alex Pauk (not “Paul,” as printed) despite its longevity, Les Percussions des Strasbourg is a slightly rejuvenated ensemble. In the mid-to-late 70s, the founding members “sold” the name to some of their students. To be accurate, it is these students and their successors who are celebrating the ensemble’s 50th anniversary this year. Many thanks to percussionist Robin Engelman for supplying that detail.

Jason van Eyk is the Ontario Regional Director of the Canadian Music Centre. He can be contacted at: newmusic@thewholenote.com.
CCC Toronto International Piano Competition 2010

November 1–8, 2010
Toronto becomes the Piano Capital of the World

• 25 competitors from Belgium, Canada, China, Georgia, Kazakhstan, Korea, Poland, Russia, Ukraine & USA
• US$28,000 in Prizes
• Celebrated international jury headed by Yoheved Kaplinsky, Chair of Piano, Juilliard School

November 2-3, 1-8 p.m. – Round I (25 solo pianists)
November 4-5, 1-8 p.m. – Round II (25 solo pianists)
November 7 – 1-8 p.m. – Round III (6 semi-finalists)

At P.C. Ho Theatre, Chinese Cultural Centre of Greater Toronto
5183 Sheppard Ave. E. (Progress/Sheppard bus stop).

Tickets: $10 for the day, at the door, or in advance,
Special $70 ticket package: Admission to all three rounds
at the P.C. Ho Theatre and a $35 ticket for the Final Round at Koerner Hall
call (416) 292-9293 ext. 229 & 232, or tickets@cccpianocompetitions.org.

November 8, 7:30 p.m. – Final (Concerto) Round:
3 Finalists perform with the Toronto Concert Orchestra
conducted by Kerry Stratton.

At Koerner Hall,
The Royal Conservatory
273 Bloor St. W.

Tickets: $25-$35, VIP tickets available
(416) 408-0208
or www.rcmusic.ca

Presented by:
Chinese Cultural Centre of Greater Toronto
in collaboration with the University of Toronto and
The Royal Conservatory, with a Celebrate Ontario grant
Artistic Directors: Pianists Lu Wang and Lang-Ning Liu

Ontario
Supported by the Government of Ontario
www.cccpianocompetitions.org
Weekend “Festivals”

ALLAN PULKER

It’s that time of year when memories of the summer linger – of two or three days at a stretch when life can revolve around listening to music, when one makes a transition from the usual mode of things to a way of being in which music becomes the language of life.

In some sense, Toronto’s musical life could be seen as offering the opportunity for festival-like immersion all the time. Pretty well every night, and even every day of the week, there are concerts, frequently several at the same time. The WholeNote, of course, is like the festival programme, giving musical tourists all the information they need to plan their music festival experience in advance.

So this month’s column starts with a look at festival-like musical weekends, carved from WholeNote listings, in and near Toronto, beginning with a Friday evening event and ending on Sunday afternoon. (You could, of course, do the same thing with consecutive weekdays, but this gives you the idea.)

The first weekend of October offers build-your-own festival opportunities in Toronto and an actual festival, Colours of Music, in Barrie, about 100 km north. If you can get to Barrie on Friday morning so much the better – there are concerts at noon, 2:30 and 7:30, so you can immerse yourself right away in the festival experience. Saturday also offers three contrasting concerts: jazz at noon, violin and piano at 2:30 and, in the evening, Sinfonia Toronto with pianist Anya Alexeyev in an all-Chopin programme. Sunday offers one more concert at 2:30 in the afternoon: London’s Primus Men’s Choir with Brassroots brass ensemble. It sounds like a really glorious grand finale for the festival.
Were I a “musical tourist” in Toronto, that weekend offers an enticing opening to October; Friday, October 1, offers ten concerts in a dizzying range of genres: the Royal Canadian College of Organists’ “Organ Spectacular,” the Toronto Symphony, Sinfonia Toronto, chamber music, Cuban salsa, Somali hip-hop and the boundary-crossing Montreal musician Gabe Levine – something for everyone. (And having chosen one, you can keep going till last call by consulting our jazz listings on page 48 for after-concert fare.)

Your Saturday could begin with the Canadian Opera Company’s Aida at 4:30 in the afternoon, followed by dinner at one of Toronto’s many fine restaurants and then a choice of 15 concerts, or indeed a whole night’s worth, as that evening is the annual Nuit Blanche night of music and art installations. Among the Nuit Blanche performers will be the Cecilia String Quartet, the first-prize winners of the 2010 Banff International String Quartet Competition and the first recipient of the Glenn Gould School Quartet Residency Fellowship for 2010-11. They’ll perform R. Murray Schafer’s Concerto for String Quartet and Orchestra with the Royal Conservatory Orchestra in Koerner Hall that evening.

Digressing briefly, there will be two other opportunities, to hear the Cecilia Quartet: October 7 at noon at the Canadian Opera Company’s Richard Bradshaw Amphitheatre and on October 13, performing quartets by Haydn and Mozart for the Mozart Society. Digressing even further, on Friday, October 29, Mooredale Concerts has on offer the Afiara String Quartet, which won the second prize in this year’s Banff String Quartet Competition, as well as the Széke Prize for best performance of Beethoven or Schubert. The Afiara, which incidentally is composed entirely of Canadians, is currently the Graduate Resident String Quartet of the prestigious Juilliard School of Music in New York. And there will be an opportunity to hear the Afiara Quartet this month at the Richard Bradshaw Amphitheatre as well, at noon on Thursday October 14, exactly a week after the Cecilia String Quartet. I should also point out that the Banff Competition, at which these two Canadian quartets won the top two prizes, is an elite international competition – an extraordinary tribute to the level of music education in Canada.

But returning to our “weekend-as-festival” theme, on Sunday October 8 there are 15 further concerts to choose from in our GTA listings alone, and a further eight in “Beyond the GTA” (starting on page 46). Pick your predilection, and chart your course!

The Thanksgiving Weekend (October 8 to 11) is a bit of an exception to the “every weekend is a festival” rule. Nevertheless Tafelmusik, The Toronto Symphony Orchestra and the Canadian Opera Company all have events. But the October 15 to 17 weekend is back up to speed again. As is the next, and indeed every weekend (bar three) from now till June and, yes, the start of the official festival season once again. So to summarize, if, as the days get short-
er and colder, you’re looking to compensate with consecutive days of summer-like musical immersion, there’s no better “festival guide” than the WholeNote listings.

On another, and more personal, note, looking ahead to the first weekend of November, a former harmony teacher of mine, John Kruspe, his wife, Cathie, and two children, Jamie and Emily, will be performing together on Friday November 5, 7:30pm, at Walter Hall. John, an accomplished pianist, frequently performs as a solo recitalist – most recently in an all Chopin programme on September 23 in Walter Hall. Cathie, a violinist, maintains a thriving private teaching studio, and performs as an orchestral and chamber musician. Jamie, who is 21 and also a violinist, is entering his last year of the undergraduate performance programme at U of T, studying with Jacques Israelievitch. His chamber group (a trio) won the Galimir award for the top ensemble at U of T this past academic year; and for the past two years was chosen for the Banff spring chamber music programme. Emily, who is 19 and also a violinist, is entering her second year of the same programme, studying with Erika Raum. This past winter she won the President’s Trophy at the Toronto Kiwanis festival, and like Jamie was a Banff resident this year.

This may be the last opportunity to hear the Kruspe Family ensemble, as it’s likely that soon both Jamie and Emily will be off to graduate schools and careers that might well take them far from home.

Also in early November, a very exciting new event to be aware of is the first Chinese Cultural Centre of Greater Toronto International Piano Competition, which begins on November 1 with the opening reception and a draw for performance order. The first two rounds, November 2 to 3 and 4 to 5, and round three (six semi-finalists) November 7, all take place from 1 to 8pm at the CCGGT’s extraordinary P.C. Ho Theatre, 5183 Sheppard Ave. E. For the final, Monday, November 8, 7:30pm, three finalists will perform with the new Toronto Concert Orchestra conducted by Kerry Stratton, at the Royal Conservatory’s Koerner Hall.

The competition offers a total of $28,000 U.S. in prizes. Twenty-four young pianists from ten countries have been selected to participate.

I’ll finish with a little story. Quite a few years ago I met Lauriel Pay, a New Yorker who was the author of a new biography of Shostakovich. I was introduced to her as the (then) publisher of The WholeNote magazine (which she had evidently already discovered in her short time in Toronto). In that typical not-beating-about-the-bushes New Yorker way she said to me, “Come to New York. We need your magazine there!” I rather suspect there’s more music in New York, but thanks to The WholeNote, Toronto very likely has more music for “musical tourists” to discover.

Allan Pulker is a flautist and a founder of The WholeNote who currently serves as Chairman of The WholeNote’s board of directors. He can be contacted at classicalebeyond@thewholenote.com.

Upcoming highlights

| Monday | CHICAGO BRASS QUINTET  
Oct 4 | Music from Bach to Stravinsky  
7:30 pm | Walter Hall. $35 ($25 seniors/students). |
| Friday | SONDTA RADVANOVSKY  
Oct 8 | Riki Turofsky Master Class in Voice  
3:00 pm | Geiger-Torel Room. Free admission. |
| Friday | U OF T SYMPHONY ORCHESTRA  
Oct 8 | Fauré, Colin McPhee and Mozart  
7:30 pm | MacMillan Theatre. $15 ($10 seniors/students). |
| Saturday | MACMILLAN SINGERS  
Oct 16 | Choral gems through the ages  
7:30 pm | MacMillan Theatre. $15 ($10 seniors/students). |
| Monday | MIRIAM FRIED VIOLIN RECITAL  
Oct 18 | Lorand Fenyves Resident Artist  
7:30 pm | Walter Hall. $35 ($25 seniors/students). |
| Tuesday | TIM RIES & FRIENDS  
Oct 26 | Jazz Faculty Concert  
7:30 pm | Walter Hall. $25 ($15 seniors/students). |
| Monday | NEXUS + 2X10 (duo piano)  
Nov 1 | Performing The Rite of Spring and The Planets  
7:30 pm | Walter Hall. $25 ($15 seniors/students). |
| Friday | STEUART BEDFORD MASTER CLASS  
Nov 5 | John R. Stratton Visiting Artist  
3:00 pm | Walter Hall. Free admission. |

Many more concerts, master classes and guest lectures are listed in our online calendar at www.music.utoronto.ca/events/calendar

FACULTY OF MUSIC, UNIVERSITY OF TORONTO  
Edward Johnson Building, 80 Queen’s Park (Mascun subway stop)  
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What’s New in Early Music

Simone Desilets

October seems to be a month of refreshment, as there’s so much interestingly new going on in the realm of “early” music.

Three relatively new groups have upcoming concerts.

The debut performance of the Vesuvius Ensemble takes place on October 29, and its title, “In the Shadow of the Volcano: Folk Music of Southern Italy,” gives some idea of the sunny and impassioned outlook of this group. Led by the Italian tenor Francesco Pellegrino (now teaching Italian art-song at the University of Toronto), joined by early-music specialists Marco Cera (oboist with Tafelmusik, who plays both reed and strummed instruments in this group) and lut- enist/guitarist Lucas Harris, this ensemble is dedicated to preserving and performing the traditional folk songs from Naples and the Italian countryside. Besides baroque guitars and voice, other instruments such as the ciaramella (a type of traditional Italian shawn, related to the bagpipe) and the tammorra (a very large frame drum with bells attached to the sides) will contribute their colours.

Bud Roach is accomplished both as an oboist and a tenor. Perhaps it is the combination of these musical sensibilities that led him to found Capella Intima in 2008, in order to revive hauntingly beautiful 17th-century motets and cantatas, chamber music both sacred and secular, for voices and instruments. Their next concert focuses on the influence of the great Monteverdi, insofar as it reveals something of the talents of those composers who worked with him and indeed were overshadowed by him. “In the Shadow of Monteverdi” presents music by Cavalli, Grandi and Legrenzi as well as Monteverdi, and will feature tenor, baritone and bass voices, as well as portative organ and cello continuo. It will be performed three times: on October 30 and 31 and November 1.

With the intent of presenting little-heard music for voices from the Renaissance and Baroque, Michael Erdman began Cantemus Singers. In a relatively short time this 16-voice a-cappella choir has developed a flourishing concert series, performing each one back to back in two different parts of Toronto. Its next performances pay tribute to Queen Elizabeth I, with madrigals, motets and sacred works – including Byrd’s Mass for Five Voices – all by composers whose intent was to please “Good Queen Bess” with flattering prose and glorious music. You can hear them in the city’s east end on October 2, and in the west end on October 3.

And more, in chronological order...

Tafelmusik, always ready to deliver the unexpected, presents 19th-century composers Chopin and Spohr in its next group of concerts, October 7 to 10. Featured soloist is pianist Janina Fialkowska, who will perform Chopin’s First Piano Concerto on a 19th-century Pleyel piano, with chamber ensemble arrangement. The French piano manufacturing firm Pleyel et Cie has a long and important history: Founded in 1807 by composer Ignace Pleyel, it provided pianos to Frédéric Chopin, and ran a concert hall, the Salle Pleyel, where Chopin performed his first and last concerts in Paris. The innovative company was the first to use metal frames in their

Pianist Janina Fialkowska.
pianos. Pleyel pianos were the choice of musicians such as Saint-Saëns, Debussy and Ravel.

On October 9, the Cardinal Consort of Viols presents “An English Harvest”: five-part music for the viola da gamba, including works by Dowland, Holborne, Gibbons and Tye. This concert affords a rare opportunity to spend an evening enjoying the delicately ravishing sound of five viols in consort.

Intrigue, secrets and wonderful music are the subjects of The Toronto Consort’s “The Ambassadors,” presented on October 15 and 16. An exploration of the world of 16th-century diplomats (“bearers of lavish gifts, writers of secret dispatches, keen observers of courtly life”) and the musical riches they encountered, this pair of concerts was designed by the ever-inventive Alison Mackay.

In Kingston, the ensemble Trillio celebrates both the music of the Baroque and the riches of October with “Baroquetoberfest.” With a real sense of occasion, this energetic group delights in presentations that combine music with culinary feasts; and I can attest to the fact that you won’t be disappointed on either count if you go. Music by Telemann, Bach, Pepusch, Schickhardt and others for harpsichord, baroque oboe, recorders, baroque bassoon and viola da gamba will be performed; and German-style sausages, apfelstruesel and other mouth-watering treats will be served, on October 16 and 17.

In Kitchener, Nota Bene Period Orchestra perform their programme, “The Grand Tour,” presenting music that a young 17th-century English traveller might have heard as he completed his education by soaking up the cultural climate of the continent. Featured in this concert is a sonata from “Il Giardino Armonico” by the 17th-century Dutch composer and viol virtuoso Johann Schenck – a work that was considered lost in World War II, but in reality was part of a collection hidden in Kiev, and only recently uncovered and returned to Germany. The sonata, scored for two violins, gamba and basso continuo, probably hasn’t been heard in Canada in recent memory – but now it can be heard, on October 17.

The Venice Baroque Orchestra performs at Roy Thomson Hall on October 26, in a fascinating concert that juxtaposes Vivaldi’s Four Seasons with a recent violin concerto by Philip Glass, The American Four Seasons. Violinist Robert McDuffie is the soloist, and also Glass’s inspiration when he composed this 21st-century companion piece to the Vivaldi.

Musicians In Ordinary launch their tenth official season on October 30 with Her Leaves Be Green, a charming mix of songs and lute solos from the English courts of James I and Charles I. This duo, soprano Hallie Fishel and lutenist John Edwards, regularly invites Toronto audiences into the Privy Chambers of English kings and queens to hear the intimate music provided for their majesties by the “musicians in ordinary for the lutes and voices.”

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.
Many Masses

Benjamin Stein

“S
tting the Mass” (composing music for the Kyrie, Gloria, Credo, Sanctus/Benedictus and Agnus Dei) has for centuries been a central task for Western composers. The result is generally considered to be a window into the heart of the composer in question, and a signal example of their piety and devotion. A public performance of a Mass is a way for people engaged in worship to pray, mourn, celebrate and in general to commune with others in praise of an elliptical, elusive, but deeply felt presence that is commonly known as God.

Or is it? Who or what do you worship when you hear a musical setting of the Mass text? Do you even worship at all?

These days, when a Mass-setting by a famous composer is as likely to be heard in a concert setting as in a church, how does a worshipful attitude manifest itself? Does one venerate the conductor? Does one venerate, since they are most likely to be dead? Does one revere the sonic phenomenon of the very music itself, and the sensitivity and skill of the musicians involved? Perhaps we celebrate the familiarity of the experience – another night out in the company of the Verdi Requiem, or the yearly pilgrimage to a performance of Mozart’s famous D minor setting.

To what degree are concert-goers especially concerned with the ostensible object of all the music-devotional fuss – the Christian God? If you happen to come from a non-Christian faith tradition, or profess to atheism or agnosticism – as many people filling a concert hall might well do – do you simply ignore the devotional texts and concentrate instead the music? In doing so, are you inescapably engaged in some kind of blasphemous process that’s likely to get you in trouble with your in-laws?

It’s probably safe to say that a concert performance of a Mass is neither a religious rite nor an exercise in group conversion. But there is unquestionably a qualitative difference between the above event and a symphonic concert or evening of chamber music: a sense of occasion and ritual, an echo of ancient paths newly trod. Even when neither concert-goer nor composer is especially devout – Rachmaninoff was not known for his piety, though a performance of his All Night Vigil might convince you otherwise – both the texts and the music continue to draw our fascination.

The concert Mass is really a phenomenon of the 19th century onward, and there are several examples of this kind of setting in the weeks ahead.

Fauré’s beloved Requiem setting had its premiere in the Paris church at which he was music director from 1896-1905. But it has continued to live in the concert hall, and it’s a very inviting piece for people of all backgrounds. Its delicate transparency and serenity have always seemed to me to evoke a dreamlike, pre-Christian world of classical balance and reserve. The Paci Christi Choirale perform it on October 24, along with music by English composer S.S. Wesley (2010 marks the 200th anniversary of Wesley’s birth).

On November 5 and 6, Kitchener’s Da Capo Chamber Choir teams up with the Kitchener-Waterloo Symphony in a concert of music by Schubert and Schumann. The choral part of the evening is Schubert’s Mass No.2 in G. Schubert wrote six masses, and this setting was written in 1815, when the composer was 18 years old. Structurally, the Mass in G is clearly indebted to Mozart and the Austro-German Mass tradition of the 18th century. But this setting also has the Schubertian quality of deceptive simplicity, a sweet credibility that at first masks and then reveals a deep core of emotion. The concert also features Schubert’s “Unfinished” Symphony, an unfortunate name for a work that conveys a complete mastery of symphonic form, and never feels truly unfinished at all – as does, for instance, Mozart’s renowned but (it has to be said) sketchy D Minor Requiem.

Murray Shafer is most likely Canada’s pre-eminent composer,
and Arvo Pärt is surely the most popular living composer currently setting sacred texts. Hampered with a kind of composer’s block in the 1960s, Pärt actually found creative inspiration in settings of sacred texts from medieval and renaissance eras. Pärt’s large-scale compositions are perfect examples of sacred works that have lived and breathed most often in concert spaces, often for audiences far removed geographically and philosophically from the Slavonic church traditions from which he draws his texts. On November 7, Soundstreams Canada assembles 180 singers from their University Voices programme, conducted by Tõnu Kaljuste, in a concert of works by these two composers, “The Mystical Worlds of Pärt and Schafer.”

The Toronto Symphony Orchestra and Toronto Mendelssohn Choir’s performance of Janáček’s Glagolitic Mass on November 10 and 11 is a highlight of this season. I can’t recall a recent date in which it was performed in this area. Janáček writes in an idiom that blends both erudition and a rhythmic, sensuous appeal, and his Glagolitic Mass has proved as enduringly popular to audiences everywhere as his operas have become. The unusual name of the Mass (the English translation morphs the beautiful Czech Mše glagolská into a strange cross between a ominous-sounding geologic-landform and mouthwash) refers to Glagolitsa, the oldest known Slavic alphabet. Janáček, enchanted by the sound of the language, assembled rather chaotic translations of the Mass texts, delighting concert-goers, infuriating linguistic scholars, and providing headaches for generations of choral singers accustomed to nice, safe languages like French, Italian, German, and good old Church of England Latin. Janáček’s work takes place as part of a potentially riotous concert that includes Tchaikovsky’s Marche Slav Op. 31, Prokofiev’s bumptious Lieutenant Kijé Suite, and a new work by Czech composer Krystof Maratka.

Consult The WholeNote’s listings for more choral concerts taking place over the next few weeks.

Benjamin Stein is a tenor and theorist. He can be contacted at: choralscene@thewholenote.com.
Look Back at Anger

JIM GALLOWAY

Last month I gave a talk to the Toronto Chapter of the Duke Ellington Society, a group of enthusiasts that gets together on the second Tuesday of every month, except for July and August.

The Society was founded in 1959 as the Duke Ellington Jazz Society through the efforts of one Bill Ross, a Canadian working in Hollywood who placed an ad in Downbeat magazine in late 1958, announcing that a Duke Ellington Jazz Society had been formed in Hollywood. Simply put, it consists of people who are interested in Duke Ellington: fans, musicians, researchers, scholars and writers, the common bond being a love of the music of Ellington – and, of course, his alter ego Billy Strayhorn. (It’s interesting to note that in 1968, at the Duke’s request, the word jazz was dropped from the name and all the Chapters became known as the Duke Ellington Society.)

The Toronto chapter’s origins make an interesting story, thanks to the Anger family. Rhea Anger, a champion of the music of Ellington, in response to a letter of January 29 from Ross, organized the first meeting of the Toronto Chapter, which was held on May 4, 1959. Anger was elected as the first president, and the Toronto Chapter has been meeting regularly ever since. There’s no doubt that she was a suitable choice. She was the widow of Justice Harry Anger of the Ontario Supreme Court, who had established a warm friendship with the Duke many years before. After his death, Rhea and her son, Ron, also a lawyer, maintained the relationship. Over a period of time, whenever the Ellington band came to Toronto they would be invited to the Anger home after the engagement to enjoy some home comfort. And Duke Ellington played this town many times from 1931 on. I came up with a list of 16 different venues where they performed.

Robert Fulford, in the Toronto Star, January of 1987, wrote the following: “In the early 1970s, when the Duke Ellington band was playing the O’Keefe Centre, tenor saxophone soloist Paul Gonsalves came down from the stage and stood before a middle-aged woman in the audience, affectionately serenading her as the band accompanied him. While Gonsalves played and the woman shyly smiled, Ellington dedicated the number ‘for Mrs. Anger, our dear friend.’” For years Rhea and her son Ron were familiar faces at jazz events in Toronto and their love and enthusiasm for the music never diminished.

Duke Ellington.

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27
In his book, *Music Is My Mistress*, Ellington wrote: “Mrs. Anger and her son, Ron, are also among our most loyal friends and supporters. They never miss our appearances in Toronto, and the city’s chapter of the Duke Ellington Society has always owed a great deal of its health to them. Canada has a character and a spirit of its own, which we should recognize and never take for granted.”

In 1987 Toronto hosted the fifth annual Ellington conference at The Inn on the Park. It was a three day event, and the musicians included two Ellington alumni: trombonist Booty Wood and bassist Aaron Bell, along with Doc Cheatham, George Kelly, Ray Bryant, Gus Johnson and from Canada, Oliver Jones, Neil Swainson, Fraser MacPherson and myself. In addition, there was a rare performance of Ellington’s extended work, *The Tattooed Bride* by my big band. Alice Babs, who had a long collaboration with the Duke, was present. She’s perhaps best remembered for her singing in the second and third Sacred Concerts, which Ellington wrote for her voice. It had a range of more than three octaves and was so remarkable that Ellington said that when she did not sing the parts that he wrote for her, he had to use three different singers!

In the early days of the society, meetings were held in members’ homes – but nowadays Montgomery’s Inn, at the junction of Dundas Street West and Islington, is the home of the Society. And each year October 1 - November 7, 2010

Speaking of which, they would welcome additional members – especially some younger blood – so if you’re interested please call Chris McEvilly at 416-234-0653 and help the spirit of Duke Ellington to live on in one of his favourite cities.

**What's in a Name?**

When I spoke to the Toronto Duke Ellington Society the topic was nicknames given to some of the musicians who worked with him. Here are a few of them.

Trombonist Joe Nanton was one of the great pioneers of the plunger mute. He joined Ellington in 1926 and his growl and plunger sounds were a major ingredient in the band’s jungle sound that evolved in the 20s. He earned his nickname “Tricky Sam” during his first years with Ellington. There are a couple of conflicting stories about the origin of his nickname, neither having to do with his trombone technique – a common misconception.

One story is that he consistently won when he played poker with bandmates, so much so that he became known as tricky with a deck of cards. But saxophonist Toby Hardwick claimed that he was capable of “doing with one hand what someone else would do with two – he was tricky that way.”

Nanton had perfected a technique of drinking on-stage without anyone noticing!

Another trombonist, Lawrence Brown, joined the band in 1932. Somewhat straight-laced, he kept away from the drinking and high-life enjoyed by the rest of the band, a rather puritan behavior that earned him the nickname “The Deacon.”

Tenor sax player Paul Gonsalves joined the band in 1950 and stayed for the rest of his life. His nickname was “Mex,” because people thought he was Hispanic, when in fact he was from the Cape Verde Islands. But Ellington bestowed on him another sobriquet. Because he sometimes walked around in the audience while soloing, the Duke dubbed him “Strolling Violins.”

Here’s one for punsters. In the 1950s Britt Woodman was in the trombone section. So was Quentin Jackson, whose nickname was “Butter,” thus giving rise to “Britt and Butter.” So you see, some of us don’t only play on instruments – and words seldom fail us.

Happy listening.

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Jim Galloway is a saxophonist, band leader and the former artistic director of Toronto Downtown Jazz. He can be contacted at: jazz@thewholenote.com.
Two New Groups

JACK MACQUARRIE

In last month’s Bandstand column I focused on a few new ensembles which had graced the local scene over the past two or three years, and mentioned some new ones scheduled to begin this fall. It seemed appropriate then to see how some of these proposed new startups were doing. Two in particular, with very different aims, attracted my attention. Resa’s Pieces Strings was billed as a beginners string orchestra. The New Horizons Seniors Band sponsored by Long and McQuade was to be a beginners band for people 50-plus who wanted to take up music for the first time or get back to it after a prolonged absence. How better to have my questions answered than to attend their inaugural sessions?

First up was the rehearsal of the string group Resa’s Pieces Strings (RPS). This is the brain child of Resa Kochberg, founder and conductor of the very successful Resa’s Pieces Band. The strings group included a wide spectrum of ages from high-school students to white-haired seniors. All had enough experience to know how to hold their instruments and play basic scales. For those neophytes in the group who were less than familiar with some of the adjustments required by their instruments, a technician from George Heini Co. was on hand to assist.

After a few opening remarks outlining the aims and objectives for the months ahead, and getting the instruments tuned, director Ric Giorgi started the group right off playing simple melodies interspersed with exercises on such matters as bowing techniques. By the time the break came along, this new ensemble was playing simple melodies in harmony with better tuning that might have been expected. At the break, this new group was invited across the hall, where Resa’s Pieces Band had been practising. There they were welcomed into the fold with the cutting and sharing of a cake for their “birthday.”

The RPS will be following the same philosophy that Resa Kochberg has established from day one in leading Resa’s Pieces Concert Band. It is “to provide an opportunity for people to return to playing instruments that they have not touched for years.” Doing your best, but also having fun is what is expected, and everyone grows musically together with each “piece” completing the whole! As of that evening, 24 people had signed up and about 18 got to the first rehearsal.

Were there any shortcomings noted? Yes. As I anticipated, viola players are in short supply. In fact, one acquaintance of mine has been suggesting to me that I might be an ideal candidate to fill a coveted spot in the viola section. Here’s your chance, wannabe string players: get a viola and join the fun on Monday evenings. Even if your leanings are towards some other string instrument, check it out at their website www.resaspieces.org, or email strings@resaspieces.org.

Two days later, at 9:30am, I joined a group attending a get-acquainted session at Long and McQuade’s downtown Toronto store to learn about their New Horizons Seniors Band. After a brief introduction by director Dan Kapp, the goals of this group were outlined. This is a band for retirees who either have not played for years, or have sung or played other instruments and would now like to play in an organized group. The majority of these people did not own instruments, and were curious about which instrument might be right for them. Over the next two hours most tried one or more instruments and decided. One woman initially considered trombone, learned how to hold it, blew a few notes and then decided to try an oboe. Her first attempt startled us. It was not the sound of a wounded duck that emanated. Rather, it was quite a pleasant musical tone. I immediately suggested that she and the oboe were meant for each other. Whether she will stick with oboe or sample other instruments before her final decision remains to be seen.

As with the string orchestra, there are initial shortages. Low brass wannabes were in short supply. It seems that, amongst grandmothers and grandfathers, flutes, clarinets or trumpets have more appeal that tubas and euphoniums.

The goal for this group has already been established, and it’s ambitious. The CBC’s Glenn Gould Studio has already been booked for
their spring concert. If you are available Wednesday mornings and would like to try your hand at making this kind of music, experience is not necessary. Group instruction is part of the package. Contact them at www.newhorizonsbloor.ca or call 416-588-7886.

Both groups stressed that playing in such ensembles was also very much a social activity. Members were encouraged to get to know their fellow members and consider forming trios and quartets to practise together outside of regular rehearsal times and hone their skills with the challenges of playing these more intimate forms.

As for other new groups for more experienced players, we have just received word that the new Richmond Hill Concert Band had its first rehearsal as this goes to press. They reported about 30 interested members already with a good distribution of instruments. Their rehearsals are on Thursdays at 7:30pm at Roselawn Public School, 422 Carrville Rd., Richmond Hill.

The Canadian Band Association (Ontario) is celebrating its 9th Annual Community Band Weekend from October 15 through 17. These annual weekends provide an opportunity for musicians from bands across Ontario to join together for music-making with friends, both old and new, under the leadership of expert conductors. As part of their 15th anniversary celebration, Etobicoke Community Concert Band will be acting as hosts this year. Check-in starts at 7:30pm Friday and is followed by a social gathering. Saturday will be devoted to rehearsals under the batons of no fewer than six conductors.

The massed band will perform the concert on Sunday afternoon. The rehearsal and concert take place at Etobicoke Collegiate Institute, 86 Montgomery Rd., Etobicoke. The nearest major intersection is Dundas and Islington, and the school is a manageable walk from both Royal York and Islington subway stations. For full details contact Bill Harris, Acting President, Canadian Band Association (Ontario) at president@cba-ontario.ca, or 416-693-3980.

**Definition Department**

This month’s lesser known musical term is *fermooort*: a note of dubious value held for indefinite length. We invite submissions from readers. Let’s hear your daffynitions.

**Coming Events**

- **October 17, 8:00pm:** The Cathedral Bluffs Symphony Orchestra. Norman Reinimann and Friends Recital. St. Timothy’s Anglican Church, 4125 Sheppard Ave. E.
- **October 18, 7:30pm:** Orilla Wind Ensemble. Joint Effort. Orilla Opera House, 20 Mississauga St. W., Orilla.
- **October 23, 8:00pm:** Greater Toronto Philharmonic Orchestra. Autumn Classics. Calvin Presbyterian Church, 26 Delisle Ave.
- **October 23, 8:00pm:** City of Brampton Concert Band. Rose Theatre in Brampton.

**Down the Road**

- **November 13, 8:00pm:** Cathedral Bluffs Symphony Orchestra. Subscription Concert No.1. P.C. Ho Theatre, 5183 Sheppard Ave. E.

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

**Beat by Beat / World View**

**Colours of World Music**

**KAREN AGES**

By now, the concert season is well under way – and the world music scene has much to offer this month. Here are some highlights.

Virtuoso banjo player Jayme Stone launches a new CD with a cross-Canada tour that includes a concert October 13 at Hugh’s Room. *Room of Wonders* is a wonderful musical romp inspired by folk dances from around the world. I’ve had a sneak preview of the album, and this promises to be a lively evening of superb musicianship featuring banjo, fiddle, guitar, bass, nyckelharpa and other instruments in a kind of Appalachian “old-time” meets the rest of the world” scenario. Represented are dance tunes from Bulgaria, Ireland, Brazil, Norway and elsewhere. There’s even an arrangement of a Bach French suite.

Prior to this latest venture, Stone’s previous CD, *Africa to Appalachia* was a collaboration with Malian kora player and singer Mansa Sissoko, the result of a stay in Mali where Stone researched the banjo’s African roots. This Juno award-winning album led to a two-year tour of Canada, the US and the UK. I’ve been told Stone will soon launch a new website and a short documentary on the making of *Room of Wonders*, which will also include free lessons for aspiring banjoists! In the meantime, visit http://jaymestone.com.

After undergoing two years of extensive renovations, the Sony Centre re-opens this month with some exciting programming. Sure to be a spectacular event, “Dream of the Red Chamber” (October 12, 13) features the Beijing Friendship Dance Company in their interpretation of one of China’s most revered works of literature by the same name. Described as a “Chinese Romeo and Juliet love story,” the production blends classical ballet and traditional Chinese dance, with a score by Academy Award-winning composer Cong Su (best original score, *The Last Emperor*), 80 dancers and 800 costumes! The show is presented in celebration of 40 years of diplomatic relations between China and Canada.

Also, touted as “the Bob Dylan of Iran,” controversial musician Mohsen Namjoo fuses traditional Persian music with western blues and rock. October 16 at the Sony Centre, along with his band and a full live orchestra. Namjoo is a master vocalist, composer and multi-instrumentalist, who originally trained at and was later expelled from the Tehran University music programme for refusing to toe conventional lines. As difficult as it is to be an independent artist in Iran, Namjoo’s career took off due to internet exposure. Now based in California, he is free to create music that resonates with Iran’s youth, while appealing to audiences regardless of background.
Looking ahead to November, Toronto's own Nagata Shachu Japanese taiko drumming ensemble presents a new programme titled "Iroha" (colour), November 5 and 6 at Fleck Dance Theatre, 207 Queen's Quay West. The production is directed by long-time member Aki Takahashi, with lighting by Arun Srinivasan. Each piece has been influenced by a colour, and in addition to drumming there will be more choreography.

"Colour can be expressed in countless ways," says Takahashi; "people might describe the same colour differently depending on their mental and emotional associations with it. In Japan, where the four seasons are distinct, people experience each time of year through colours in nature. I hope people will discover the illuminating nature of our music reflected in the interplay of iroha." Nagata Shachu (formerly known as the Kiyoshi Nagata Ensemble) has a number of CDs to its name; primarily it's a drumming group, but they perform on a host of other traditional Japanese instruments as well, creating a variety of sonic textures. It will be interesting to see how they illustrate the notion of colour!

On the education front, instructor Barry Livingston presents "Planet Music," a course for musicians and non-musicians alike, exploring the musical cultures of West Africa, Portugal, Belize, Zimbabwe, India, Scane Uavia and South America. It runs Thursdays 7:00 to 8:30 pm, October 14 to November 18, at the Miles Nadal JCC. Call Harriet Wichin at 416-924-6211 x133 or music@mnjcc.org.

Karen Ages can be reached at worldmusic@thewholenote.com
The WholeNote listings are organized alphabetically by club. Starts on page 48.

A GENERAL WORD OF CAUTION A phone number is provided with every listing in The WholeNote – in fact, we won’t publish a listing without one. Concerts are 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 sections above are a free service available, at our discretion, to eligible performers. If you have a listing, please send your information no later than the 15th of the month prior to the issue or issues in which your listing is eligible to appear.

NEXT, NOVEMBER 1 - DECEMBER 1 The next issue covers the period from November 1 - December 7, 2010. All listings for that period must be received by 6pm Friday October 15.

LISTINGS can be sent by e-mail to listings@thewholenote.com or by fax to 416-603-4791 or by regular mail to the address on page 6. We do not receive listings by phone, but you can call 416-323-2232 x 27 for further information.

LISTINGS ZONE MAP Visit our website to see a detailed version of this map: www.thewholenote.com
Sunday October 03

1:00 to 12:00 midnight: Young Centre for the Performing Arts. Global Cabaret Festival Day 4. Iobe Melkie, Melanie Doane, Jenn Burke, Patricia O’Callaghan, Murray McLaug-
lin, and others. 55 Mill St., Building 4. 416-896-8420.

1:15: Music and Truffles. I Musici de Mon-

2:00: Angelwalk Theatre. [Title of Show]. See Oct 2.


3:00: Royal York Suzuki School of Music. Deirdre Reynolds Scholarship Concert. Law-rence Park Community Church, 2180 Bayview Ave. 416-222-5315. Admission by donation.


3:30: Moordale Concerts. I Musici de Mon- 

4:00: St. James’ Cathedral. Twilight Ser-

4:00: St. Olave’s Church, S.S. Wesley 200. Music by Samuel Sebastian Wesley. St. Peter’s Erinola Choir; Clem Carelse, speaker. 360 Windermere Ave. 416-789-5886. Free (donations accepted).


7:30: Jazz Performance and Education Centre. JPEC Jazz Gala. JPEC Allstar Dream- band. George Weston Recital Hall, Toronto Cen-
tre for the Arts, 5040 Yonge St. 416-872-1111. $25.18, 130c(st). Admission fee partially tax deductible.


8:00: Small World Music. Global Soul. Is- 


Monday October 04


Monday October 05


12:10: University of Toronto. First Come The Words. Marianne Bindig, mezzo-soprano and poet. Walter Hall, Edward Johnson Build-


1:00: St. James’ Cathedral. Music at Mid-

1:00: Royal Ontario Museum. Launch of Chopin Exhibit. Pianist Janina Fitzkowski pre-

1:30: York University. Faculty Concert Ser-


Saturday October 09

2:00 & 8:00: Angelwalk Theatre. [Title of Show]. See Oct 1.

7:30: Toronto Symphony Orchestra. Rhaps-
ydy in Blue. Bernstein: Cande Cade: Overture: Bar-


9:30: Hart House. U of T Jazz Concert Ser-


GALLERY

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WED OCT 13, 8PM | The Music Theatre of Rick Sacks. Annual Fundraiser for New Music Concerts

SAT OCT 16, 8PM | Ensemble Mujrushi. Edmonton based Arlane/Alt Classical Multi-media collective

MON OCT 20, 8PM | Megumi Masaki: Music 4 Eyes and Ears. Piano and multimedia art

TUES OCT 26, 8PM | Ignoto Amis Concerts

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A. Concerts In The GTA

Sunday October 10

[Events listed here]

Tuesday October 12

[Events listed here]

Wednesday October 13

[Events listed here]

Thursday October 14

[Events listed here]

Friday October 15

[Events listed here]
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**Thursday October 21**

- **12:00 noon:** Canadian Opera Company. Chamber Music Series: The Hungarian Violin. Ádám Banda, violin; Gergely Szklay, piano. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-323-8321. Free.

- **1:15:** Metropolitan United Church. Noon at the Met: Trevor Wilson, recorder; William Wright, organ. 56 Queen St. E. 416-363-0331 x31. Freewill offering.

- **12:30:** University of Toronto. Thursdays at Noon: Chamber Gems of Alexander Rapoport. Trio for Clarinet, Viola and Piano; Lines from the Song of Songs; Shakespeare’s Avariety. Peter Stoll, clarinet; Katharine Rapoport, viola; Melanie Conly, soprano; Peter Longworth, piano. Walter Hall, 80 Queen’s Park. 416-978-3744. Free.


- **8:00:** Art of Time. Abbey Road. Music from the Beatles’ album. Kevin Hearn, Andy Maize, Steven Page, Alejandro Ribera, Sarah Slean and other vocalists; Art of Time Ensemble. Royal Conservatory, Koerner Hall, 273 Bloor St. W. 416-408-0288. $30-$60.

- **8:00:** Music Gallery. X Avant: What is Pop? Missy Mazzoli’s Victory; Nicole Lizee’s Sask-power; Joshua Abrams’ Natural Information Society. 197 John St. 416-204-1080 x1, $10; $15(t).

- **8:00:** Richmond Hill Centre for the Performing Arts. Lara St. John, violin. 10238 Yonge St. 905-787-8911. $40; $30(t).

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**Friday October 22**

- **8:30:** Georgetown Bach Chorale. Autumn Leaves, Autumn Feast, Autumn Memories. Jazz classics, with jazz trio. Ron Gre-damus, director. 157 Main St., Georgetown. 905-873-9909, $75 (price includes dinner).

- **7:00:** Aurora Performing Arts Group. Cinderella. See Oct. 21.

- **7:30:** Canadian Opera Company. Death in Venice. See Oct. 16.

- **7:30:** Living Arts Centre. Forever Paid. RBC Theatre, 4114 Living Arts Dr., Mississauga. 905-306-6000. $45-$60, Also Oct. 23, 24.

- **7:30:** Opera by Request. Le Nozze di Figaro in concert. Mozart. George Ossipov, bass-baritone (Figaro); Jessica Chenung, soprano (Susanna); Greg Wegland, baritone (Count Almaviva); Lindsay Heyland, soprano (Countess Almaviva); and others; William Shookhoff, music director and piano. College St. United Church, 452 College St. 416-455-2365, $20.

- **7:30:** ORMTA Central Toronto Branch. 2010 ORMTA Young Artist Tour Recital. Lesley Bouza, soprano. Church of the Holy Trinity, 10 Trinity St. 416-765-0490. $10; $15(t).

- **7:30:** University of Toronto. My Spirit Sings. Works by Dryden, Ramish, Stroope, Glick and Kander. Master Chorale and University Women’s Chorus; Lori-Anne Dolfitt, conductor. MacMillan Theatre, 80 Queen’s Park. 416-978-3744, $15; $10(t).

- **8:00:** Exultate Chamber Singers. In Paradisum. Duruflé: Requiem; Howells: Requiem. John Tuttle, conductor. St. Thomas’s Anglican Church, 338 Huron St. 416-971-9229. $25; $20(t); $15(t).

- **8:00:** Mole Productions. Heart Strings. See Oct. 16.

- **8:00:** Music Gallery. X Avant: Pierrot Lunaire. Schoenberg. Madrigal Ensemble; Dallas Bergen, director; RCM Contemporary Music Ensemble; Brian Current, director; Deep Dark United. 197 John St. 416-204-1080 x1, $20; $10(t).


- **8:00:** Royal Conservatory. Barbara Cook, soprano. Songs by Sandheim and other composers. Koerner Hall, 273 Bloor St. W. 416-408-0288. $50-$110.


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**Saturday October 23**

- **1:30 & 3:00:** Toronto Symphony Orchestra. Phantoms of the Orchestra. A Halloween celebration. Magic Circle Mime Company; Stuart Chatfetz, conductor. Roy Thomson Hall, 60 Simcoe St. 416-872-4255, 120-231; 25; $20(t); $10(child).

- **6:00:** Beethoven Society for Pianists. Valery Lloyd-Watts, piano. Works by Chopin and Beethoven. Richmond Hill United Church, 10201 Yonge St., Richmond Hill. 905-731-5336. $12; $7.50(t); $5(t) and under.

- **6:00:** York University. G.I.V.E: Gospel Inter-Versity Explosion. York Gospel Choir; Echoes of Praise; gospel choirs from the University of Toronto, McMaster University and Humber.

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**Friday, October 22, 2010  8:00 p.m.**

**IN PARADISUM**

Our 30th anniversary season begins with a performance of the sublime Requiem by French composer and organist Maurice Duruflé. Duruflé wove traditional Gregorian chant melodies and textures into the fabric of this reflective setting of the requiem mass.

The program also includes the Requiem by English composer Herbert Howells. Instead of setting the traditional requiem mass texts, Howells chose devotional psalms and scripture verses, ending with the peaceful and very moving “I heard a voice from Heaven.” The choir will also perform Howells’ Take Him, Earth, for Cherishing. Written in the spring of 1964, the piece was dedicated “to the honoured memory of John Fitzgerald Kennedy, President of the United States of America.”

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**Saturday October 30**

- **3:00:** Toronto Children’s Chorus. Soundscapes. Music from Oceania, Africa and the Arctic. Elise Bradley, artistic director. St. Anne’s Anglican Church, 270 Gladstone Ave. 416-832-2866. $20(t); $10(child).

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**October 1 - November 7, 2010**

**auroraperformingartsgroup.com**

**theholovenote.com**
The Chamber Music Society of Mississauga presents Season 2010/2011 Notes and Quotes

Peggy Hills, Artistic Director

Saturday October 23, 2010 at 8pm

Bix, Louis and the Blues

Join us for an energetic evening of Ragtime piano music performed by Bill Westcott!! With guest Flapper Dancer Rosanna McGuire. Saturday October 23, 2010 at 8pm.

Bill Westcott

The Great Hall of the Unitarian Congregation in Mississauga 84 South Service Road (East of Hwy. 10) Mississauga

Adults...........$35
Seniors.........$30
Students........$15
Family.........$95
(2 adults + 2 children)

For more ticket information and for Season Tickets visit: www.chambermusicmississauga.org or call 905.848.0015

Thank you to our generous sponsors:

Glionna Mansell Corporation Presents A NIGHT OF OPERATIC OBSESSION

Deanna Pauletto, Soprano
Annalisa Ovcharenko, Mezzo-Soprano

with guest artists
Rocco Rupolo, Tenor
Gene Wu, Baritone

Benjamin Cruchley, Piano

Saturday October 23, 2010 at 7:00 p.m.

Grace Church on-the-Hill 300 Lonsdale Rd., Toronto

Admission: $30 Adults , $25 Seniors/Students 416-892-3525 www.glonnmannsell.com

College; Corey Butler, director. Tribute Communities Recital Hall, Acadalee, 4700 Keele St. 416-736-2100 x22926. Free with non-perishable food donation.

• 8:30: Georgetown Bach Chorale. Autumn Leaves, Autumn Feast, Autumn Memories. See Oct. 22.
• 7:00: Glionna Mansell Corp. Operatic Obsession. Music by Handel, Mozart, Falla, Bizet and Verdi. Deanna Pauletto, soprano; Annalisa Ovcharenko, mezzo; Rocco Rupolo, tenor; Gene Wu, baritone; Benjamin Cruchley, piano. Grace Church on-the-Hill, 300 Lonsdale Rd. 416-892-3525. $30, $25 (Sr./St).
• 7:30: Celebrity Symphony Orchestra. The Tenors Gala. Opera arias and duets, also Neapolitan songs, Ukrainian dumkas and Jan Kiepura hits. Andrew Rozbicki, conductor; Ryszard Wroblewski, Vasyl Grokholsky, Edmundas Selius and Michael Ciuf, tenors; Malgorzata Dlugosz, soprano. Living Arts Centre, 4141 Living Arts Dr., Mississauga. 905-306-6000. 4:30-7:00.
• 7:30: Opera Belcanto. La Traviata. See Oct. 16.

soundscapes

2010 - 2011 CONCERT SEASON

Songscapes
In exquisite St. Anne’s Anglican Church, the Main and the Training Choirs will begin their musical journey in Canada, taking the audience to Oceania, Africa and the Arctic!

Sat Oct 23, 2010 3:00 pm – St. Anne’s Anglican Church 270 Gladstone Avenue (Dufferin & Dundas W.)
Tickets: Adults - $25, Students/Seniors - $20, Children (5-12) - $10

tickets
416-932-8666
tickets@torontochildrenschorus.com
www.torontochildrenschorus.com

A. Concerts In The GTA

Celebrity Symphony Orchestra Dr. Andrzej Rozbicki Music Director

October 23, 2010, 7:30 pm
Living Art Centre - Mississauga
LAC Box Office 905-306-6000

Michael Ciuf (Canada)
Malgorzata Dlugosz (Poland)
Vasyl Grokholsky (Ukraine)
Ryszard Wroblewski (Poland)
Edmundas Selius (Ukraine)

INFO: www.rozbicki.com

Glionna Mansell Corporation

- 8:00: City of Brampton Concert Band. Epic Moments in History. Darryl Eaton, conductor. Rose Theatre, 1 Theatre Lane, Brampton. 905-847-2800. 125; $20 at the door.
- 8:00: Greater Toronto Philharmonic Orchestra. Autumn Classics. List: Les Preludes; Saint-Saëns: Cello Concerto No. 1; Tchaikovsky: Romeo and Juliet; Jean-Michel Malouf, conductor; Samuel Bissone, cello. Calvin Presbyterian Church, 26 Delisle Ave. 847-238-0015. 25; $20.
- 8:00: Mary and Bob Bundy. The Magic of Gratitude. Music and stories showing gratitude’s power to transform lives. Mary Bundy, piano; Bob Bundy, speaker. Runnymede United Church, 432 Runnymede Rd. 416-786-4122. 20; $15 at the door.
- 8:00: Music Gallery/Toca Loca. X Avant. The 50 Minute Ring. Based on Wagner’s Ring cycle. Myra Davies, speaker; Gregory Oh, keyboards; Christopher Williams, audio design; Lee Henderson, visual design. 197 John St. 416-204-1080 x. 120; $10 at the door.
- 8:00: Music Theatre Mississauga. “Shout!” See Oct. 22.
- 8:00: Scarborough Philharmonic Orchestra. Russian Fireworks. Stravinsky: Firebird suite; Tchaikovsky: Violin Concerto; Dances from Oprichnik (The Guardsman); Gopak from Mazeppa; Royer: Exuberance (premiere). David Lakirovich, violin; Ronald Royer, conductor. Birchmount Park Collegiate Institute, 3663 Danforth Ave. 416-429-0007. 130; $25; 6:15: Special ticketed reception (25).
- 8:00: The Bird Project. /Nevermore. Music by Genzmer, Satie, Bach and others; texts by Levertov, Oliver, Dickinson and Lersung. Alison Melville, flutist; mezzo; direction; Kathleen Kajoka, reader; Paul Jenkins, piano; Katherine Hill, soprano; Ben Grossman, harpy; Debashis Sinha, visuals. Heliconian Hall, 35 Hazelton Ave. 416-588-4301. 25; $15 at the door.

2010-2011 Concert Season

Pre-concert Talks at 2:15 at each concert

Sunday, Oct. 4, 2010, 3pm
The Power of Destiny
Arias by Saint-Saëns and Bizet
Lauren Segal, mezzo-soprano
Beethoven’s Symphony #7

Sunday, Dec. 5, 2010, 3pm
The Wonderful Wold of Make Believe
Part I: Children’s concert
Mendelssohn’s concerto for violin
Adrian Anantawan, violin

Sunday, Feb. 27, 2011, 3pm
Themes and Variations
Brahms, Ravel, Hindemith
Rachmaninoff’s Rhapsody on a Theme of Paganini
Sergio Montero, piano

Season Presenter:

Sunday, Apr. 17, 2011, 3pm
Americana
John Williams, Howard Shore, Bernstein
Villa-Lobos concerto for guitar and small orchestra
Dieter Hennings, guitar

Sunday, May 29, 2011, 3pm
Masterworks on Canvas Live
Mussorgsky’s Pictures at an Exhibition
Weber’s concerto for clarinet No. 1
Noru Gogovita, clarinet

Kaffeemusik:
500 Years of English Song
A musical tour from the Golden Age to the 20th century, to delight both ear and heart.

Sunday Oct. 24 • 3 p.m.
Christ Church Deer Park, 1570 Yonge St
(416) 735-7982. 45; $12 (student rush seats).

Orchestra Toronto
402-131 Beechcroft Road
Toronto, ON M2N 6G9
416-467-7142
otoronto@on.aibn.com
www.orchestratoronto.ca

Concert Venue:
George Weston Recital Hall
Toronto Centre for the Arts
5040 Yonge Street

Single Events Tickets
Adults $36, Seniors $33
Toronto Centre for the Arts Box Office
or Ticketmaster at 416-872-1111

Subscriptions
Adults $152, Seniors $102
Children & Youth $45
Call OT Office

Special Rates
Children & Youth to 18 yr. $12/concert
Groups of 10 or more $24/concert
Call OT Office

Sunday October 24

• 2:00: Aurora Performing Arts Group. Cinderella. See Oct. 21.
• 2:00: Canadian Opera Company. Aida. Verdi. See Dec. 2.
• 2:00: Living Arts Centre. Forever Plaid. See Oct. 22.
• 2:00: Massey Hall & Roy Thomson Hall
• 2:00: Music Theatre Mississauga. “Shout!” See Oct. 22.
• 2:00: Parks and Recreation Toronto. Sunday Serenades: East York Concert Band. Scarborough Civic Centre, 150 Borough Dr. 416-396-7769. Free.
• 2:00: Royal Conservatory. Adán Banda, violin. Mazzoleni Hall, 273 Bloor St. W. 416-408-0208. $10.
• 2:30: Aldeburgh Connection. The Patrons’ Salon. Works by Britten, Grainger, Honegger, Lehmann, Mahler and others. Monica Whicher, soprano; Anita Krause, mezzo; James McLean, tenor; Alexander Dobson, baritone; Stephen Raill and Bruce Ubukata, piano. Walter Hall, Edward Johnson Building, 80 Queen’s Park.
416-735-7982. 45; $12 (student rush seats).

The whole note.com
October 1 - November 7, 2010

39
THE GLORY OF A CAPPELLA

Sunday, October 24, 2010 - 7:30 p.m.
Our Lady of Perpetual Help Church, 78 Clifton Road
(West of Mt. Pleasant Rd. at St. Clair, Toronto)

Join us in a grand celebration of the 90th birthday of
Healey Willan’s daughter, Mary Willan Mason.
Birthday Cake Reception for all following concert!
Featuring: John Estacio’s Eulogies,
Eleanor Daley’s Requiem,
Ruth Watson Henderson’s Missa Brevis
Healey Willan’s Sancti Johannis Baptistae

Special Guest Soloists:
Rebecca Whelan, Soprano, James Baldwin, Baritone

Tickets: Adults $40; Seniors $30; Students $15

FOR SUBSCRIPTIONS, TICKETS AND INFORMATION CALL 416-217-0537
www.elmerislersingers.com

RUSSIAN AND LYUDMILA

Pushkin’s tale of fantasy and romance inspired Glinka’s masterpiece.

Glinka’s vivid and totally Russian imagination gives us magic spells, beautiful maidens, haunted castles and wicked dwarfs … the supernatural backdrop for RUSSIAN AND LYUDMILA’s glittering display of Russian genius.

Raisa Nakhmanovich, Music Director
with Louise Cowie, Slava Serebraniak, Paul Williamson,
Robert Cooper and the Opera in Concert Chorus

October 24, 2010
St. Lawrence Centre for the Arts
27 Front Street East, Toronto, Ontario
416-366-7723 or 1-800-708-6754 www.stlc.com

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October 24, 2010
St. Lawrence Centre for the Arts
27 Front Street East, Toronto, Ontario
416-366-7723 or 1-800-708-6754 www.stlc.com

A. Concerts In The GTA

• 2:30: Pandora’s Box Salon. Romantics and Romanticism. Works by Chopin, Schubert, Liszt and Brahms; also dance and theatrical performances. Christopher Burton, piano; kim Sartor, soprano; James MacDonald, horn. Aurora Cultural Centre, 22 Church St., Aurora. 289-221-0229. $35; $25(sr/st). Net proceeds to Yellow Box House.
• 3:00: Orchestra Toronto. Concert 1: The Power of Destiny. Mahler: Songs of a Wayfarer; Mascagni: Intermezzo from Cavalleria Rusticana; Saint-Saëns: Mon Coeur s’ouvre a ta voix (Samson and Delilah) Bizet: Aragonaise and Habanera (Carmen); Beethoven: Symphony No. 7. Lauren Segal, mezzo; Danielle Lisboa, conductor. George Weston Recital Hall, Toronto Centre for the Arts, 5040 Yonge St. 416-872-1111. $38; $33(strt); $10(child to 18 years).
  2:15: Pre-concert chat.
• 3:00: Pax Christi Chorale. Fauré Requiem and S.S. Wesley Anniversary, Teri Dunn, soprano; Michael Robert-Broder, baritone; Bruce Kirkpatrick Hill, organ; Stéphane Potvin, guest conductor. Grace Church on-the-Hill, 300 Lonsdale Rd. 416-491-8542. $30; $25(sr); $22(st); $15(child under 12).
• 3:00: Toronto Chamber Choir. Kaffeemusik: 500 Years of English Song. Music by Tallis, Weelkes, Purcell, Harris and Britten. Mark Vuorinen, conductor and speaker; Michael Bloss, organ; Benjamín Stein, tenor and lute.

Christ Church Deer Park, 1570 Yonge St. 416-763-1895. $20; $15(sr); $12.50 (under 30).
• 4:00: St. James’ Cathedral. Twilight Series: Adagietto, organists. 65 Church St. 416-364-7865. Free.
• 7:00: Church of the Redeemer. Choral Jazz Vespers. Vespera Women’s Ensemble; Sarah John, music director; Mark Kiesewetter, piano; Jordan O’connor, bass. 162 Bloor St. W. 416-944-4948. Free. Donations welcome.
• 8:00: Music Gallery. X Avant: Dance Dance Revolution. Music by John Oswald and Georges Aperghis. Julia Alpin, choreographer. 197 John St. 416-204-1080 x 120; $20; $10(st).

Monday October 25
• 7:30: Alchemy. An Hour of Chamber Music. Teleman: Sonata; Kodaly: Intermezzo; Musorgsky: Hopak; Schubert: Trout Quintet. John
**Tuesday October 26**

- **12:30: York University. Music at Midday: Singing our Songs. Arias and lieder performed by students from the studios of Catherine Robin, Stephanie Bogle, Norma Burrows, Michael Donovan, Janet Obermeyer and Karen Rymal. Tribute Communities Recital Hall, Acola East, 4700 Keele St. 416-738-2100 x22926. Free.**
- **1:00: St. James’ Cathedral. Music at Midday: Thomas van der Luit, organist. 65 Church St. 416-364-7865. Free.**
- **1:30: University of Toronto. Jazz Faculty Concert: Tim Ries and Friends. Walter Hall, 80 Queen’s Park. 416-978-3744. 125.15(surt).**
- **8:00: Gallery 345. Les Amis, 345 Soranor Ave. 416-822-9781. 120; 115(surt); 110(t).**
- **8:00: Massey Hall & Roy Thomson Hall. The Seasons Project. Vivaldi: The Four Seasons; Glass: The American Four Seasons. Venice Baroque Orchestra; Robert McDuffie, violin/leader. Roy Thomson Hall, 60 Simcoe St. 416-872-4255. 135.50-199.50.**
- **8:30: Hugh’s Room. CD Release: “Time Is How You Spend Your Love.” Paisley Jura, singer/songwriter. 2261 Dundas St. W. 418-531-6604. 120; 117(adv).**

**Wednesday October 27**

- **12:30: Yorkminster Park Baptist Church. Noonday Recital: Wayne Carroll, organ. 1585 Yonge St. 416-925-7312. Free.**
- **8:30: University of Toronto. The Music Within Us. Singers in Music Education. Dining Hall, 90 Wellesley St. W. 416-978-3744. Free.**
- **12:30: Canadian Opera Company. Aida. Verdi. See Oct 2.**
- **12:30: University of Toronto. Small Jazz Ensembles. Walter Hall, 80 Queen’s Park. 416-978-3744. Free.**

**Thursday October 28**

- **12:10: Nine Sparrows Arts Foundation/ Christ Church Deer Park. Mark Plotkin, clarinet; Christina Faye, piano, 1570 Yonge St. 416-245-3151. Free (donations welcome).**
- **12:15: Metropolitan United Church. Noon at the Met: Miriam Tikotin, soprano; Surya Smith, piano. 56 Queen St. E. 416-383-0331 x45. Freewill offering.**
- **12:30: York University. Jazz at Noon: The Ernesto Cervino Quartet. Guest: Joel Frahm.**

**Friday October 29**

- **12:00: York University. Music at Midday: Singing our Songs.**
- **2:00 & 8:00: Drury Lane Theatre Productions. Meet Me in St. Louis. Drury Lane Theatre, 2269 New St., Burlington. 905-637-3979. 924. Also Oct 30, Nov 6 and beyond.**
- **7:00: James Pettis, piano. From Bach to Beethoven to Scott Joplin to Gershwin. Trinity-St. Paul’s Centre, 420 Bloor St. W. 416-922-8435. Free (donations recommended).**
- **7:30: University Settlement Music School. Fundraising Recital. St. George the Martyr Church, 197 John St. 416-588-3444 x243 or 244. Payloc in support of Unitied Way Toronto.**
- **8:00: Encore Entertainment. 25th Annual Putnam County Spelling Bee. See Oct 28.**
- **8:00: Massey Hall & Roy Thomson Hall Women of the Four Directions. Music of Turtle Island. Music by First Nations and Indigenous women. Aboriginal women Singers, and other artists. Glenn Gould Studio, 250 Front St. W. 416-872-4255. $20; 110(surt); free (12 and under).**

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**COMING TO A WINDOW NEAR YOU! LISTEN TO A “CZECH SERENADE”**

> **CLASSICAL WORKS FROM MOZART, DVORAK TO MCCONNELL AND RAPOPORT – AN UNFORGETTABLE EVENING OF NEW AND OLD MUSICAL MEMORIES WITH TORONTO SINFINONETTA**

**Thursday, OCT. 28TH, 2010, 7:30 p.m. University of Toronto

WALTER HALL, EDWARD JOHNSON BUILDING
80 Queen’s Park (at Museum Subway)

Tickets: adults $30, seniors $20, students $10
www.torontosinfonietta.com or 416-488-8057

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**Music at Metropolitan presents Phantoms of the Organ!**

_A Hallowe’en howl of unearthly delights!_

**Friday, October 29 at 10 pm Metropolitan United Church 56 Queen St. at Church St. Toronto 416-363-0331 Ext. 51 or Ext. 26**

Co-sponsored by Music at Metropolitan and the Toronto Centre, Royal Canadian College of Organists

Admission by donations to support organ students

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**The Aldeburgh Connection**

**The Patrons’ Salon**

A delightfully varied compilation of music chosen and introduced by our Honorary Patrons Catherine Robin, Steuart Bedford and Christopher Newton:

– Britten, Grainger, Honegger, Liza Lehmann, Mahler and much more

Monica Whicher, soprano
Anita Krause, mezzo
James McLean, tenor
Alexander Dobson, baritone
Stephen Ralls and Bruce Ubukata, piano

Sunday, October 24, 2:30 pm
Walter Hall, University of Toronto
Tickets: $50 (student rush seats $12)
Afternoon tea at intermission

Tickets: 416-735-7982
www.aldeburghconnection.org
Friday October 29, 8PM  
Glenn Gould Studio, 250 Front St W  
Tickets 416-872-4255  
General Admission $20  
Students (with ID) & Seniors $10  
Children 12 & Under Free

presented by  
Women of the Four Directions

The Bohemian Viola  
Mozart’s “Kegelstatt” trio and playful music by living Canadians  
Eduard Spacić piano  
and Toronto’s own Kaye Royer clarinet

Saturday, Oct. 30 - 8pm  
St. John’s Norway Anglican Church  
470 Woodbine Ave.  
416-429-0007  
www.SPO.ca

Capella Intima presents  
In the Shadow of Montevideo  
Music by Grandi, Cavalli, Bonini and Monteverdi  
Featuring Bud Roche, tenor; Graham Robinson, baritone; Douglas Millar, bass; Sara-Ann Churchill, organ; Felix Deak, gamb 
Saturday, Oct. 30th, 2010, 3pm  
MacNeill Baptist Church  
1145 King St. W, Hamilton

Sunday, Oct. 31st, 3pm  
Church of St. Mary Magdelene,  
477 Manning Ave., Toronto

Monday, November 1st, 7:30pm  
Kingston Rd. United Church,  
975 Kingston Rd., Toronto

Tickets: $20, Sr./Shu $15,  
Artworkers $10  
www.capellaintima.com  
(905) 517-3594

Songs of Turtle Island  
Music by First Nations & Indigenous Women featuring  
THE AHKWESAHNE WOMEN SINGERS & PULS

Friday October 29, 8PM  
Glenn Gould Studio, 250 Front St W  
Tickets 416-872-4255  
General Admission $20  
Students (with ID) & Seniors $10  
Children 12 & Under Free

presented by  
Women of the Four Directions

• 8:00: Phantoms of the Organ. Presented by Women of the Four Directions. Scarabean (organ)  
• 8:00: Vesuvius Ensemble. Presented by Concerts in the GTA. Featuring John Sherwood, piano, 1 Theatre Lane, Brampton, 905-874-2800.  
• 8:00: Toronto Heliconian Club, Concert Series: A Russian Album, Vocal and instrumental works by Rachmaninoff, Stravinsky and Tchaikovsky.  
• 8:00: Toronto Symphony Orchestra. Presented by Toronto Symphony Orchestra. Creepy Classics. A Halloween celebration including The Sorcerer’s Apprentice, selections from Symphony Fantastique, Toddy, Toccata, Don Juan, and The Organ Works...  
• 8:00: Encore Entertainment. 25th Annual Putnam County Spelling Bee. See Oct. 28.
Sunday October 31

A MUSICAL TOUR of EUROPE
with MC Singer
JEAN-PAUL REYMOND
Sunday, Oct 31, 2pm
Seton Hall, Newmarket


2:00: Encore Entertainment. 25th Annual Putnam County Spelling Bee. See Oct 28.

2:00: Jean-Paul Reymond. A Musical Tour of Europe. Jean-Paul Reymond, baritone; Jolanda Nel, soprano; Richard Heinzle, piano. Seton Hall, 17955 Leslie St., Newmarket. 905-853-5009; 905-898-5866. $20; $15(st/sr).

2:00: Opera York. La Bohème. Sinead Sugre, soprano; Romulo Delgado, tenor; Sabatino Vacca, conductor; Timothy Nelson, stage director. Richmond Hill Centre for the Performing Arts, 10268 Yonge St. 905-787-8811. $40-450. Also Nov 4 and 6.

2:00: Parks and Recreation Toronto. Sunday Serenades: Swing Shift Big Band. Scarborough Civic Centre, 150 Borough Dr. 416-396-7766. Free.


3:00: Toronto Symphony Orchestra. Creepy Classics. See Oct 30.


Monday November 01


Tuesday November 02


1:00 to 8:00: CCC Toronto International Piano Competition. Round 1. P.C. Ho Theatre, 5193 Sheppard Ave. E. 416-922-9293 x229, 110.

intimations of heaven

Monday November 01


1:00 to 8:00: CCC Toronto International Piano Competition. Round 1 (Continued). P.C. Ho Theatre, 5193 Sheppard Ave. E. 416-922-9293 x229, 110.

TALISKER PLAYERS CHAMBER MUSIC
November 2 & 3, 2010, 8 pm
Trinity St. Paul’s Centre
Tickets: $30 / $20 / $10
Box Office: 416-978-8849
www.taliskerplayers.ca

The Jackman Foundation

Robert Cooper C.M. artistic director

"... second star to the right and straight on till morning ..."

ORPHEUS CHORUS OF TORONTO

Expect something different...

Fun for the whole family! The 1924 silent movie adaptation of J.M. Barrie’s timeless tale of Peter Pan, the magical boy who refuses to grow up, with choral soundtrack by Orpheus and organist extraordinary, Edward Moroney.

Saturday October 30, 2010
Eglinton St George’s United Church,
35 Lytton Blvd, 7:30 p.m.
Tickets: $30; $25 senior; $15 student
www.orpheuschorusontario.com or by phone at 416-530-4428

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The Jackman Foundation

Robert Cooper C.M. artistic director

"... second star to the right and straight on till morning ..."
Nine Sparrows Arts Foundation and Christ Church Deer Park present

The Lark Ascending
A Concert of Remembrance, music, readings & wartime songs

featuring
Annalene Patipatanakoon
Violin (Gryphon Trio)

Lark Popov
Piano (Popov & Vona)

Douglas E. Hughes
Narrator

Soloists & Choristers from Christ Church Deer Park

Friday November 5, 2010 7:30 p.m.

Christ Church Deer Park
1570 Yonge Street (at Heath St.)
Toronto, ON

Admission Free
Donations Welcome

Nine Sparrows 416-245-3151
9sparrows.arts@gmail.com
http://sites.google.com/site/9sparrowsarts/

Christ Church Deer Park
416-920-5211

www.christchurchdeerpark.org

Music Toronto
PRAZAK QUARTET

Thursday November 4 at 8 pm


A. Concerts In The GTA

- 7:30: Canadian Opera Company. Death in Venice. See Oct. 16.
- 8:00: Encore Entertainment. 25th Annual Putnam County Spelling Bee. See Oct. 28.
- 8:00: Talisker Players Chamber Music. Intimations of Heaven – Songs of Love and Longing, Despair and Redemption. See Nov. 2.

Thursday November 04

- 2:00 & 8:00: Drury Lane Theatrical Productions. Meet Me in St. Louis. See Oct. 29.
- 12:30: University of Toronto. Thursdays at Noon: Claude Bolling Revival. Susan Hoepner, flute; Robert Kortgaard, piano; Andrew Downing, bass; and Nick Fraser, drums. Walter Hall, 80 Queen’s Park. 416-978-3744. Free.
- 1:00 to 8:00: CCC Toronto International Piano Competition. Round II. P.C. Ho Theatre, 5183 Sheppard Ave. E. 416-282-9293 x229. $10.
- 7:30: Opera Belcanto. La Traviata. See Oct. 16. Living Arts Centre, 4141 Living Arts Dr., Mississauga. 905-306-6000.
- 8:00: Curtain Call Players. Steam Heat. Fairview Library Theatre, 35 Fairview Mall Dr. 416-703-8181. Also Nov. 5-7 and beyond.
- 8:00: Encore Entertainment. 25th Annual Putnam County Spelling Bee. See Oct. 28.

Friday November 05

- 2:00 & 8:00: Drury Lane Theatrical Productions. Meet Me in St. Louis. See Oct. 29.
- 1:00 to 8:00: CCC Toronto International Piano Competition. Round II (Continued). P.C. Ho Theatre, 5183 Sheppard Ave. E. 416-282-9293 x229. $10.
- 7:00: Living Arts Centre. Third Annual Military Concert. 4141 Living Arts Dr., Mississauga. 905-306-6000. 110-130.
- 7:30: Canadian Opera Company. Aida. Verdi. See Oct 2

- 7:30: Masshey Hall & Roy Thomson Hall! Ontario Christian Music Assembly. Christian Festival Concert 2010. Igor Emelianov, baritone; Liselotte Rokyla, pianist; Andre Knevel, organ; Beatrice Carpio, soprano; Adolfo De Santis, pianist; Trillium Brass Quintet; and others. Roy Thomson Hall, 80 Simcoe St. 416-872-4255. 118-145.
- 7:30: Nine Sparrows Arts Foundation/Christ Church Deer Park. The Lark Ascending. A concert of remembrance. Annalene Patipatanakoon, violin; Lark Popov, piano; Douglas Hughes, narrator. 1570 Yonge St. 416-245-3151. Free (donations welcome).
- 9:00: Curtain Call Players. Steam Heat. See Nov. 4.
- 8:00: Encore Entertainment. 25th Annual Putnam County Spelling Bee. See Oct. 28.
- 8:00: Gallery 345. Happy Birthday Chopin – Music of Lidov (with Morlock and Chopicki). Lidov: Sonatas No: No; Happy Birthday Frederic Chopin; Marianne’s Remembrance (Jane Austen); Duo for Violins; Morlock: Involuntary Love Songs. Vanja Chan, soprano; Rebecca Van der Post and Lynn Kuo, violin; Annika Bormann, Erika Carini and David Lidov, piano. 345 Sorauren Ave. 416-633-2785. $20.
- 8:00: Lawrence Park Community Church. Fridays @ 8: Aaron Tan, organ. Music of Bach, Mozart and Elgar. 2180 Bayview Ave. 416-489-1515. $25; $20.

2010 Friday, November 5 at 8 pm Saturday, November 6 at 8 pm Fleck Dance Theatre, 3rd Floor, Queen’s Quay Terminal, 270 Queen’s Quay West
ADVANCED TICKETS: $30 adults, $25 seniors & students (plus includes tax & service charge)
HARBOURFRONT CENTRE BOX OFFICE
On-line: www.ticketharbourfrontcentre.com or Phone: 416-973-4000, press 1

NAGATA SHACHU PRESENTS
IROHA
JAPANESE TAIKO AND MUSIC GROUP

NAGATA SHACHU
2010 Friday, November 5 at 8 pm Saturday, November 6 at 8 pm Fleck Dance Theatre, 3rd Floor, Queen’s Quay Terminal, 270 Queen’s Quay West
ADVANCED TICKETS: $30 adults, $25 seniors & students (plus includes tax & service charge)
HARBOURFRONT CENTRE BOX OFFICE
On-line: www.ticketharbourfrontcentre.com or Phone: 416-973-4000, press 1

www.nagatashachu.com

Motorcycle retreats in Canada. www.nagatashachu.com
**Fridays @ 8**

**Aaron Tan in recital**

First Prize Winner

RCCO National Organ Playing Competition

_Music of Bach, Mozart & Elgar_

_Friday, November 5 at 8:00 pm_

Admission: $25 / $20

Lawrence Park Community Church
2180 Bayview Avenue
416-489-1551 | www.lawrenceparkchurch.ca

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**Saturday November 06**

- **200 & 8:00: Drury Lane Theatrical Productions. Meet Me in St. Louis.** See Oct. 29.
- **7:00: Amadeus Choir. Through the Eyes of Children.** Fauré: Requiem; Howells: Requiem; and works by Durufle, Glick, and Vaughan Williams. Katherine Nelles, soprano; James Baldwin, baritone; Shawn Grench, organ; Lydia Adams, conductor. Yorkminster Park Baptist Church, 1585 Yonge St. 416-446-0188. $40; 130(adj); $15(st).
- **7:30: Mississauga Choral Society. Benefit Concert for the Compass Food Bank.** First United Church, 151 Lakeshore Rd. W., Mississauga. 905-278-7058. $28.
- **7:30: Music On The Donwway. The Two Tenors.** Lenard Whiting and Edward Franko, tenors; Brett Kingsley, piano. Donwway Convenant United Church, 230 The Donwway W. 416-444-8444. 120; 112.
- **7:30: University of Toronto. U of T Symphony Orchestra.** Mendelssohn: The Hebrides Overture; Schuman: Piano Concerto in a;

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**Sunday November 07**

- **1:00: Royal Ontario Museum. Leonard Gilbert.** piano. By Chopin. Level 1, 100 Queen’s Park. 416 586-5797. Free with gallery admission.
- **1:00 to 8:00: CCC Toronto International Piano Competition. Round III.** P.C. His Theatre, 5183 Sheppard Ave. E. 416-292-9293 $229; 110.
- **2:00: Jazz at Royal York.** The Dave Restivo Group. 851 Royal York Rd. 416-231-1207. 120.
- **2:00: Scarborough Music Theatre.** Annie.

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**2010/11 SEASON**

_LTDIA ADMIS - Conductor & Artistic Director_

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**KINDRED SPIRITS ORCHESTRA**

**ISRAELIEVITCH PLAYS BEETHOVEN**

_November 6, 2010_

**8:00 p.m.**

_Glenn Gould Studio_

250 Front St. West, Toronto

Beethoven, Prometheus Beethoven,Violin concerto Beethoven, Symphony No. 8

Kristian Alexander | conductor
Jacques Israelievitch | violin

_Roy Thomson Hall | 416.872.4255_


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**KINDRED SPIRITS ORCHESTRA**

**ISRAELIEVITCH PLAYS BEETHOVEN**

**NATIONAL ORGAN PLAYING COMPETITION**

**Music of Bach, Mozart & Elgar**

_Friday, November 5 at 8:00 pm_

Admission: $25 / $20

Lawrence Park Community Church
2180 Bayview Avenue
416-489-1551 | www.lawrenceparkchurch.ca

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**Through the Eyes of Children**

_Saturday, November 6, 2010, 7:30 p.m._

Yorkminster Park Baptist Church
1585 Yonge Street, Toronto, Ontario

Join us as we open our season with a powerful program that explores the theme of war and peace. The evening will feature Fauré’s Requiem and other works by Daley, Whitacre and S.J. Glick interspersed with readings of text written by and for children on this moving theme.

Katherine Nelles, soprano
James Baldwin, baritone
Shawn Grench, organ
Lydia Adams, conductor

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**Don’t miss a moment of this exciting season!**

www.amadeuschoir.com - 416-446-0188
IN THIS ISSUE: Barrie, Bocageydon, Cambridge, Cobourg, Guelph, Hamilton, Kingston, Kitchener, London, Orangeville, Orillia, Peterborough, Port Hope, St. Catharines, Waterloo

Friday October 01

**12:00 noon: Colours of Music. Allison Ar- ends, soprano and Peter Tiefenbach, piano. Music by Milhaud, Schumann, Sibelius, and Grainger. Burton Avenue United Church, 57 Burton Ave., Barrie. 7:05-720.105. $15.**

**12:00 noon: World of Eastern Ontario. QuillA. A lecture-recital with American composer Erin Gee; Daniel Swayne, violin; and Annette-Barbara Vogel, violin. Von Kuster Hall, UW, London. 519-661-3767. Free.**

**3:00: Colours of Music. Rikva & Torz. Music by Colgrass, Hissenc, and McIntosh. Riva- ko Colani, viola; Torz Percussion Quartet. Hi- Way Pentecostal Church, 50 Anne St. N., Bar- rie. 705-725-1070. $25.**


**7:30: Queen’s University. A Night in Luck- now. North Indian Kathak dance and tabla drumming. McLaughlin Room, John Deutsch University Centre, 87 Union St., Kingston. 613-533-2066. $10; $5 (sr/st).**


**8:00: Kitchener-Waterloo Symphony. Mozart Two Times. Mozart.**

**9:00: Kitchener-Waterloo Symphony. Mozart Two Times. Mozart.**

**12:00 noon: Colours of Music. Jazz in a Classical Key. Music by Gershwin, Davis, Elling- ton, and Nimmons. James Campbell, clarinet; Graham Campbell, guitar; Bob Mills, bass; Eric Woolston, drums. Central United Church, 54 Ross St., Barrie. 705-725-1070. $15.**

**1:00 & 8:00: University of Western On- tario. Into the Woods. See Oct. 1.**

**2:30: Colours of Music. Love and War – Duo Concertante. Music by Prokofiev, Chan, Tee- han, and Schubert. Duo Concertante (Timothy Steeves, piano; Nancy Dahn, violin); Barbara Budd, narrador. Burton Avenue United Church, 37 Burton Ave., Barrie. 705-725-1070. $25.**

**9:00: Kitchener-Waterloo Chamber Music Society. Till Fellows. piano. Op. 66. Piano. See Oct. 6; $120 (gala with dinner).**


**8:00: Kitchener-Waterloo Symphony. Mozart Times Two. See Oct. 1.**


**8:00: Port Hope Friends of Music. J. Muzic de Montreal. Guest: Katherine Chi, piano. Ca- mecio Capitol Arts Centre, 14 Queen St., Port Hope. 1-800-434-5092. 139; $136 (sr/st); 431 (sr/st).**

**Sunday October 03

**2:00: Kitchener-Waterloo Symphony. Mozart Two Times. Mozart. Two Times. See Oct. 1. River Run Centre, 35 Woolwich St., Guelph.**

**2:00: University of Western Ontario. Bar- rite Russell Braun. Paul Davenport Theatre, UWO, London. 519-661-3767. $15.**


**2:30: Great Romantics Festival. An Afternoon of Great Romantic Piano. By Various Composers. No. 2; Liszt: Totentanz for Piano and Orches- tra; Symphonic Poem “Les Préludes.” Valerie Tryon, piano; Boris Brott, conductor. Hamilton Place, 10 MacNab St., Hamilton. 519-555- 9430 x2367. $20.10.**

**8:00: McCMaster Waterloo Chamber Music Society. Haydn: Trios W. Five more Haydn Trios. Mercer-Olif Trio. KWCMC Music Room, 57 Young St. W., Waterloo. 519-886-1873. $25; $20 (sr/st); $15 (sr/st).**


**8:00: Kitchener-Waterloo Chamber Music Society. Anna Burcèla, classical guitar. De la Marca: Habanera; Turina: Sonata Op.61; De- bussy: Claire de lune (arr: Burcèla); Ivanov- Kramskoy: Valse Triste; Shevenchenko Carpath- ian Rhapsody; and other works. KWCMC Music Room, 57 Young St. W., Waterloo. 519-886- 1873; $25; $20 (sr/st); $15 (sr/st).**

**8:00: Kitchener-Waterloo Symphony. Bach and his Contemporaries. Fischer: Suite in C major; Telemann: Concerto for Four Violins; Bach: Concerto Grosso in G minor; Son- ny Nity No.5 “La Reine”. Larry Larson, trumpet; Thomas Kay, flute; James Mason, oboe; Joseph Lanza, violin/leader/host. First United Church, 16 William St. W., Waterloo. 519-574-7517(11)/885-7471. $130.**


**7:00: Lindsay Concert Foundation. Kawar-atha Concerts Presents Mosaico 2010. Works by Milhaud, Martinet, Ellington, Joplin, Arm- strong, Stravnysk, Ghershwin and Illgilland. James Campbell, clarinet; Mark Fewer, violin; Guy Faw, trumpet; James McKay, bassoon;
Saturday October 16

  - 6:30-8:00 pm: McMaster School of the Arts. "Luncheontime Series: Robert Hall and chambre flûte, piano duo. Works by Brahms and Rachmaninoff. Convocation Hall (UH 213), McMaster University, 1280 Main St. W.

Sunday October 17

- 3:30-4:00: Lenoir Concert Foundation/Encore Children’s Productions. Mystic Dream. Percussion instruments from around the world.
- 6:00-8:00 pm: University of Western Ontario. UWO Ensemble Band. Paul Davenport Theatre, UWO, London. 519-661-3767. Free.

Monday October 18

- 8:00: Kitchener-Waterloo Chamber Music Society. Penderae Quartet. Hayden; Op.77 No.2; Buhr: Quartet No.4; Schumann: Quartet No.3. KWCMS Music Room, 57 Young St. W., Waterloo. 519-886-1673. $10; $25 (sr); $20 (st).

Tuesday October 19


Wednesday October 20

- 8:00: Kitchener-Waterloo Chamber Music Society. Alessandro Maramorosi, piano. Cembali: “Batti batti” from Mozart’s Don Giovanni; Rossini: four pieces from Péchés de vieillesse; Bussigny: Etude No.2; De Sabata: Three Pieces; Caccini: Fantasia per il piano solo. Works by Bartók. KWCMS Music Room, 57 Young St. W., Waterloo. 519-886-1673. $25; $20 (sr); $15 (st).
- 8:00: Queen University. Angelos Duvezail coat, guitar. Programme includes a new work by Kristi Allik. Harrison-LeCaine Hall, 39 Bader Lane, Kingston. 613-533-2066. Free.

Thursday October 21

- 8:00: Opera Hamilton. The Marriage of Figaro. Mozart, Hamilton Place, Main 50 Place W., Hamilton. 905-527-7272 x221. $20; $10. Also Oct. 23.

Friday October 22

- 8:00: Kitchener-Waterloo Symphony. Chairman of the Board – A Tribute to Frank Sinatra. Matt Catingub, vocals, saxophone, piano, conductor. Centre in the Square, 101 Queen St. N., Kitchener. 519-574-5711/1-888-847-4717. $25-45.
- 8:00: McMaster School of the Arts. "Celebrity Concert Series: Attacca Quartet with Ian Parker. piano. Convocation Hall (UH 213), McMaster University, 1280 Main St. W., Hamilton. 905-526-9426. $20; $15 (sr); $5 (st).

Saturday October 23

- 7:30: Guelph Symphony Orchestra. "Concerto for Horn and Strings". Horn: David Aylward; Strings: Guelph Symphony Orchestra. Convocation Hall (UH 213), Guelph. 519-824-4120. $25-20 (sr); $15 (st).

Sunday October 24

- 2:30: Niagara Symphony Orchestra. Symphonic All-Stars. Centre for the Arts, 500 Glenridge Ave., St. Catharines. 1-866-617-3257. $44; $140 (sr/st); $65 (pre-concert talk).
- 6:00-8:00 pm: Opera Hamilton. The Marriage of Figaro. Te Deum in B; Britten: Festival Te Deum; Requiem in the Lamb. St. John the Evangelist Anglican Church, 23 Water St. W., Kitchener. 519-475-0675, $20; $15 (sr); $10 (st); $5 (child).

Tuesday October 26


Wednesday October 27

- 8:00: Kitchener-Waterloo Chamber Music Society. Duo Concertante. Bach: Sonata in c BWV 1017 (duo); Sibelius: Valse Triste (arr. Clifford Crawley); Ravel: Sonata in G; Brahms: Sonata no. 1 in G op. 78; Nancy Dahn, violin, Timothy Steeves, piano. KWCMS Music Room, 57 Young St. W., Waterloo. 519-886-1673. Free.
- 8:00: University of Western Ontario. Composers’ Concert. Von Kuster Hall, UWO, London. 519-661-3767. Free.
B. Concerts Beyond The GTA

Keelaghan. James Keelaghan, vocals, James Sommerville, conductor, Hamilton Place, 1 Summers Lane, Hamilton. 905-526-7756. 110-164.

Sunday October 31


Monday November 01


Wednesday November 03


Thursday November 04


Friday November 05


• 8:00: Orangeville Concert Association. Robi Botos Trio. Orangeville Opera House, 87 Broadway, Orangeville. 905-942-3423/1-800-424-1295. $30. 115(s).

Saturday November 06

• 7:30: Cellar Singers. In Concert. Vivaldi: Gloria; Britten: St. Nicholas. Dean John Bevans, guest conductor; Judith Rodger, soprano; Mel Hinch, mezzo; Albert Greer, tenor; Cellar Singers Youth Choir; and orchestra. St. Paul’s United Church, 62 Peter St. N., Grillo. 705-329-2333. $30. 115(s).

• 7:30: Chorus Niagara. CW Cinema: The Hunchback of Notre Dame. See Nov. 5.


• 8:00: John Lang Singers. St. George and the Dragon. Operetta by John Lang (composer) and John and Gillian Ferns (librettists). St. George’s Church, 99 Woolwich St., Guelph. 905-682-5236.

• 8:00: Kitchener-Waterloo Symphony. Schubert, Schumann and Four Homs. See Nov. 5.

Sunday November 07

• 2:30: Kitchener-Waterloo Symphony. Generations I. Schubert: Mass No.2 in G; Schumann: Konzertstück for Four Homs, Overture, Scherzo, and Finale, KWS Horn Section; Da Capo Chamber Choir; Edwin Outwater, conductor/host. Centre in the Square, 101 Queen St. N., Kitchener. 519-745-5711/888-745-4717. 18:45.


• 3:00: Symphony Hamilton. Celebrating 151 Brahms: Academic Festival Overture; McKay: Divertimento for Bassoon and Strings; Tchaikovsky: Symphony No. 5. James R. McKay, conductor. Royal Botanical Gardens. 800 Plains Rd. W., Burlington. 905-529-6069. 120: 115(s); 105(f).


• 4:00: John Lang Singers. St. George and the Dragon. See Nov. 6. St. George’s Church, 83 Church St., St. Catharines.


• 8:00: Kitchener-Waterloo Chamber Music Society. Classic and Jazz. Piano, Debussy: Children’s Corner Suite; Verdi/Bachs: little preludes; jazz selections TBA. Olena Klyucharchova and Andrey Tykhonov, piano. KCWS Music Room, 57 Young St. W., Waterloo. 519-886-1673. $20. 115(s); 105(s).

C. In The Clubs (Mostly Jazz)

Alleycatz

2409 Yonge St. 416-481-6865
www.alleycatz.ca
Every Mon Salsa Night with DJ Frank Bischof with Lessons 8pm; Every Tue Carlo Berardi-nucci Band, Swing & Jazz 2 Cover $8; Every Wed & R&B Open Jam Hosted by Project Sound 8:30pm; Every Thu Soul, R&B and Reggae, 44 Refreshments: No Cover; Fri and Saturdays Funk, Soul, Reggae, PAB, Top 10 Cover without dinner reservations.

October 1, 2015-30

12:30 No jazz, Chalkers Hallowing Singles Bash.

Chick N’ Deli

744 Mount Pleasant Rd. 416-498-3963
www.chickndeli.com
Every Mon Big Band Night, Every Tue Rock & Roll Jam w/ Kevin & The Chick n’ Deli House Band. Every Sat Slam Jazz Band. Every Sun Robbie Lane and the Disciples.

China House Restaurant

925 Eglinton Ave. W. 416-781-9121
Every Thursday Live Jazz 7:30pm, No Cover

Classico Pizza & Pasta

2457 Bloor Street West 416-763-1313
Every Thu Jazz Guitarist Nate Renner 7pm No Cover

Cobourg, The

533 Parliament St. 416-913-7538
Jazz Sundays 9PM, NO COVER

Commensal, Le

655 Bay St. 416-596-9364
www.commensal.ca
Jazz Fridays 6:30pm - 9:30pm, Sunday Brunch 11am-2pm NO COVER/PWXC

Communist’s Daughter, The

1149 Dundas Street W 647-435-0103
Every Sat 4-7pm Gypsy Jazz w/ Michael Johnson & Red Rhymefly: Michael Louis Johnson (trumpet, vocal) Roberto Rossmann (guitar) Ferry Wilks (bass)

Corktown

175 Young St. Hamilton. 905-572-9242
Sets at 8pm and 10pm, $10 Cover
www.thecorktownpub.ca
Every Wed The Darcy Hepner Orchestra & Special Guests

DeSotos

1079 St. Clair Ave. West 416-651-2109
Every Thurs Open Mic Jazz Jam 8pm- midnight, hosted by Double A Jazz; Every Sun Brunch with Double A Jazz and Guest 11am-2pm

Dominion on Queen;

500 Queen St. East 416-368-6893
www.dominiononqueen.com
Every Sun Rockabilly Brunch 11am-3pm; Every 1st & 3rd Sun Jazz Jam with host Robert Scott; 7pm Every Tue French Gypsy Jazz Jam with host Wayne Nakamura. 8:30pm, pwycz; Every Thu John T. Davis on B2, 5:30-8pm, No Cover


Dovercourt House
805 Dovercourt Road 416-537-3337 www.odd-rocks.org (full schedule)
Every Sat Saturday Night Swing: Dance featuring Live Swing Bands. Oct 30 Alex Pangman & Her Alleycats.

Frida Restaurant
999 Eglington Avenue West 416-787-2221. www.fridarestaurant.ca.
Live Jazz Tuesdays 7-10pm/No Cover

Gate 403
403 Roncesvalles 416-588-2930 www.gate403.com (daily schedule)
LIVE JAZZ & BLUES EVERY NIGHT, two shows 8 & 10pm.
No Cover Charge! Pay What You Can

Grossman's Tavern
“Toronto’s Home of the Blues” 379 Spadina Ave. 416-677-1210 www.grossmanstavern.com (complete schedule)
“Toronto’s Home of the Blues” NO COVER
Every Sat The Happy Pals matinee 4-8pm; Every Sun Nicola Vaughan Acoustic Jam 4-8pm. The Nationals with Billy Coburn; Double Slide Guitar Open Stage Jam 9:30pm-2am

Harlem Restaurant
67 Richmond Street East 416-388-1920 www.harlemrestaurant.com (full music schedule)
NO COVER
“Toronto’s home of live Folk and Roots” 2261 Dundas Street West 416-531-6004 www.hughsroom.com (for complete schedule of nightly acts)
All shows start at 8:30pm; for ticket prices refer to website.

Joe Mama’s
317 King Street West 416-340-6469 Live music every night Every Sun Nathan Hiltz, Bernie Senensky & Sly Juhas.

Latinada
1671 Bloor West Street 416-913-9716 www.latinada.com Live Music Wednesday to Sunday

Luna Lounge
1585 Dundas West 416-588-5037 www.luna-lounge.com (complete schedule)

Manhattan’s Music Club
951 Gordon St., Guelph. 519-767-2440 www.manhattansca.com

Mezzetta Middle Eastern Restaurant

Mom's Bistro
664 The Queenewas, Etobicoke 416-252-5560 www.momosbistro.com Every Wed Open Mic 6pm.

My Place: A Canadian Pub
2448 Bloor West Street 647-348-4702 www.myplacepub.com Jazz Wednesdays 7-10pm

N’Awlins Jazz Bar and Dining
299 King St. W. 416-595-1958 www.nawlins.ca Every Tue Stacie McGregor; Every Wed Jim and Joe De Vivia!
Orlando, Florida native Vivia Kieswetter is busy availing her Doctorate in Ethnomusicology at York University, with a focus on Southern Gospel Music. In addition to her academic chops, Kieswetter is a versatile performer, having sung everywhere from reggae to opera, bebop to country. Don’t miss her cabaret, “The Way of the World: A Study in Contrasts,” featuring jazz, Broadway tunes and some-re-imagined rock and roll. She’ll be accompanied by the happenin’ team of Ross MacIntyre on acoustic bass and hubby Mark Kieswetter on keys. Ten Feet Tall on Saturday, October 9 from 8-10pm; Reservations recommended, Pay-What-You-Can!

Warm Stone
Another one night only: Renaissance Opera Diva Dorothy Stone appears at the Annex Live for her only Toronto appearance this season. Although the soprano is best-known for her haunting Verdi Heroines, this evening will be “somewhat like a Barbara Cook type of evening” with various theatre gents from the first half of the 20th century. Anne Marie-Leonard will be at the piano: “Dorothy is one of my very favourite vocalists to accompany...over the years we have developed a wonderful rapport on stage.” Thursday October 14 at 8pm. Tickets are $25; reservations are strongly suggested at 416-929-3999.

The Art Of Art
Also happening on the 14th, as well as the 15th, at the Rex Hotel, is Norman Marshall Villeneuve’s two-night tribute to his idol, Art Blakey. Upon listening to Blakey’s records in the early 1950s, NMV discovered his life’s calling. Over the years, his “Jazz Message” has given the spotlight to some of this city’s most illustrious instrumentalists. This month NMV’s Jazz Message will be rounded out by Dave Restivo on piano, Artie Roth on bass, Jeff King on tenor saxophone, Paul Tarussov on trombone and Russ Macklem on trumpet. Downbeat for both shows is at 9:30pm.

Delightfully Delicate
Award-winning pianist and composer Amanda Tossoff recently relocated from Vancouver to the delight of many Torontonians. Experience her exquisitely expressive, silken approach to the ivories on October 15 at Hart House, along with Sean Cronin on bass, Morgan Childs on drums and Chris Gale on tenor. The following night, the 16th, the same group minus Gale will delight the intimate Home Smith Bar at The Old Mill. This gig will be part of a 19-date national tour in support of her third release, “Looking North.”

A Good Cause For Applause
In the five-and-a-half years since Lisa Particelli’s Girls Night Out vocalist-friendly jazz jam was founded, over 1,000 singers have gotten up to sing, ranging from first-timers to professionals. Recently Particelli has expanded the concept by founding the GNOJAZZ Foundation. “The foundation’s mission is twofold,” she explains. “We acknowledge and provide an opportunity for vocal jazz students to include live performance in their education, and also raise scholarship funding to help vocal jazz students return to school after a delay in their studies for serious reasons such as illness or family obligations.” The second GNOJAZZ All-Star Vocal Showcase fundraiser takes place Saturday October 23 from 6-9pm at Chalkers Pub; more info at www.gnojazz.ca.}

Ori’s Stories: In the Clubs (Mostly Jazz) continued from page 12

General admission to the Avishai Cohen concert on October 19 is $45 at the door or $30 in advance; a limited number student tickets are $18. For tickets call 1-888-222-6608 or visit www.ticketweb.ca.
C. In The Clubs (Mostly Jazz)

Heineman Trio; Every Thu Blues Night with Guest Vocalists; Every Fri/Sat All Star Bourbon St. Band; Every Sun Terry Logan.

Old Mill, The
21 Old Mill Rd. 416.236-2641
www.oldmilltoronto.com


Painted Lady, The
218 Dossing Ave 647-213-5239 www.thepaintedlady.ca (updated schedule) No Cover | Pay-What-You-Can

Every Mon Open Mic: 10pm-mid, all genres.

Pantages Martini Bar and Lounge
200 Victoria St. 416-382-1777
Every Mon Curtains Down with host Jenni Burke, Mark Camilleri on piano and guest singer; Every Fri Robert Scott; Every Sat Solo Piano: Various artists.

Pero Lounge
812 Bloor St. West 416-915-7225 www.peronerestaurant.com
Every Fri African Vibe 7-11pm
Every Sat Archie Alleyne’s Kollage 8-11pm

Pilot Tavern, The
22 Cumberland 416-923-5716 www.thepilott.ca (detailed schedule)

Press Club, The
850 Dundas St. West. 416-364-7183 www.thepressclub.ca
Live music every night, mostly hard rock, folk and indie
Every Tue Open Jam
Every Second Wed Jazz Jam with hosted by trombonist RJ Satchelbanathan.

Quotes

Reposado Bar & Lounge
136 Ossington Ave. 416-532-6474 www.reposadobar.com
15 Cover on Fridays, all other nights PWYC
Every Mon Alt.Country-Roots Deliciousness w/ Lucas Stagg & Chris Bennett; Every Wed Spy vs. Spy vs. Sly; James Robertson (guitar) Nigel Hebblewhite (bass) Syl Juhas (drums); Every Thu The Reposadistas: Roberto Rosenman (guitar) Tim Hamel (trumpet) Jon Meyer (bass)

Jesse Barksdale (guitar) Sammy Alexander (vocals); Every Fri Roberto Rosenman (guitar) Tim Hamel (trumpet) Patrick Gregory (guitar) Graham Duncan (bass) Sammy Alexander (vocals).

Reservoir Lounge, The

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

Every Friday in October: Brownman’s “Five Weeks for Miles” Davis Tribute: 8pm show, $20 at the door / $15 advance guest list, $60 Full pass for all 5 shows.

Tranzac
292 Brunswick Ave. 416-823-8137 www.tranzac.org [complete listings, various genres] 3-4 shows daily, various styles: full listings at Tranzac website

Zemara Bar & Lounge
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D. Announcements... Et Cetera

ANNOUNCEMENTS
• Oct 15 deadline: Amadeus Choir. 24th annual Christmas Carol and Chanukah Song Writing Competition. The international competition is open to children and youth. Entries must be original, unpublished music compositions. The first place winner in each category will receive a cash prize of $1100 and the winning compositions will be performed by the Amadeus Choir at their December 18 concert. Call 416-446-0188 for more information.
• Nov 5 6:30: Sudphil Youth Music Centre. 2010 Musical Chairs Fundraising Gala. Music, food, games and prizes with a live auction 75 Cardigan St. Guelph, 919-837-1118, $100 (advance purchase required).

LECTURES/SYMPOSIA
• Oct 4 7:30: Toronto Centre for the Arts. A Little Night Music. Hosted by Kerry Stratton, Music of Schubert. 5040 Yonge St. 416-733-0545. $35.
• Oct 5 7:30: Toronto Heritage Awards. William Kibbou Lecture. Toronto Symphony Orchestra Music director Peter Oundjian, looks at music’s role in creating our city’s soundscape. Koomer Hall, Royal Conservatory, 273 Bloor St. W, 416-408-0208. $27.
• Oct 27 2:00: Royal Conservatory. Ten Great Opera Scenes with Iain Scott. A discussion of the “Moonlight Scene” from Strauss’s Capriccio. Mazzoleni Hall, 273 Bloor St. W, 416-408-0208. $250 for 10 lectures.
Mahler: Man and Music
Sound Advice™
with Rick Phillips
7 weeks starting October 18, 2010
150 years after his birth, Mahler’s symphonies continue to enrapture audiences. In this series, learn about this great composer’s career and music, exploring life, death, and life after death.

Join Rick, Mondays Oct. 18 - Nov. 29, 10 am to noon
Location: Women’s Art Association, St. George TTC
23 Prince Arthur Avenue, Toronto
Each session only $25 - attend any or all!
www.soundadvice1.com
Wolsman Master Class. Wolsman will share her thoughts on the care, feeding, promotion and marketing of the jazz artist. Boyd Neel Room, Faculty of Music, 80 Queen’s Park. 416-978-3744. Free.

- Nov 5 3:00 University of Toronto. Stuart Bedford Master Class. A voice master class by the British conductor renowned for his definitive interpretation of Benjamin Britten’s operas. Walter Hall, University of Toronto, 80 Queen’s Park. 416-978-3744. Free.


WORKSHOPS

- Oct 1 7:30 to 10:00pm: CAMMAC Recorder Players’ Society. Recorder Workshop. Recorder and other early instrument players participate in small, informal (uncoached) groups to play renaissance and baroque music. The Transfiguration, 111 Manor Rd. E. 416-480-1853. $10 (members); $12 (non-members).

- Oct 2 2:00: Canadian Flute Association. Marc Grauwels Flute Masterclass. Women’s Art Association Gallery, 23 Prince Arthur Ave. 416-293-1302. $30 (performed); $10 (auditors).

- Oct 2 & 3, all day; Sommet/Mandingou/Summit. West African Dance & Drum Festival. Workshops. Participants can learn about Mandinka culture, how to play drums, or four different styles of African dance. Larkin Building, University of Toronto, 15 Devonshire Pl. 416-900-6649. $20 (per workshop); $100 (all events).


- Oct 16 10:30am to 1:00pm: Toronto Mendelssohn Choir. Bach’s St. John Passion with

Jossh Foster and the Canadian Flute Association. The performance will take place at the Royal Conservatory of Music, Koerner Hall, and will feature an exciting and diverse program of music featuring the Canadian Flute Association.

langs@thewholenote – by the 15th of the month prior to the month of your event.
The Gift of Music: Stories of Music Therapy

Directed By Scott Rondeau

Don’t miss this Toronto premiere on Wednesday, October 13, 2010 at Toronto’s Royal Theatre as filmmaker Scott Rondeau turns the camera on the Canadian lives changed through music and invites audiences to experience these poignant moments.

Wednesday, October 13, 2010
7:00 p.m. Q & A to follow film screening.
The Royal Theatre
608 College Street, Toronto, Ontario

Benefit Tickets: $10
Post-screening Reception to follow at Sutra Tiki Bar

Tickets can be ordered through www.ticketgateway.com
Or call the Music Therapy Centre at 416 535 0200
For more information, please visit musictherapytrust.ca

To benefit the Canadian Music Therapy Trust Fund’s Autism Fund, providing Music Therapy services for children with Autism in Toronto.
“Overtones: A Comprehensive Flute Series”

Allan Pulker

In July the Royal Conservatory of Music released its new flute examination syllabus and with it the new thirteen-volume “Overtones: A Comprehensive Flute Series.” Both are, in my opinion, giant steps forward for students and teachers of the flute.

One of the most notable changes is the addition of four new grades: a preliminary (pre grade one level), grades three, five and seven. The preliminary level is particularly welcome as it provides an achievable goal for beginners, for whom the first year of study is arduous, as it involves learning to produce a sound (not so easy), sustaining the breath long enough to play whole phrases, and gaining a foothold without straining in the middle register of the instrument. Grades three, five and seven, not offered in the preceding syllabus, bridge the large gaps between the even numbered grades, which most of us felt were too great to be readily navigated in a year of study. Another enormous improvement is that, unlike its predecessor, the 2006 syllabus, which was part of a book containing the syllabi not only for the flute but also for oboe, clarinet, saxophone and bassoon, this one is for the flute only, which makes it much more reasonable to expect students to purchase one. No matter how much exam information a teacher writes in a student’s dictation book, doubt about exactly what is expected of him or her seems to persist. For each student to have his own copy will be a great help exam preparation.

The thirteen volumes of the series cover all the grades from the preliminary level to grade eight. There are no books yet for grades 9, 10 and ARCT. Each grade level has its own repertoire book, which includes a flute part as well as a piano accompaniment and two recordings, one of each piece in the book with accompaniment and one, for practice purposes, of just the accompaniment. The recordings will be helpful in two ways: 1) they will be invaluable in helping students decide which pieces to prepare for the exams; 2) they will be helpful in learning the pieces, as they can get to know what the pieces they are learning sound like before and as they are practising them, and will be able to play them with the recorded accompaniment. Although there are many more pieces specified in the syllabus than could possibly be included in each grade’s anthology, they certainly provide enough choice for most students to be content to choose pieces from the book for their grade level.

The situation is a bit different for the study repertoire, of which there is an ever growing abundance for the flute. There are only two volumes – up to grade 4 and from grade 5 to 8. The compilers have done very well to include a representative selection, but that selection for each grade is necessarily small and needs, I think, to be supplemented by books of traditional and contemporary studies. The syllabus is so constructed that each additional book of studies that a student purchases should be good for at least two grades.

The series also includes a volume of graded orchestral excerpts, a really excellent addition, since the syllabus includes orchestral excerpts beginning at the grade 2 level! To be able to find all the orchestral requirements in one book up to grade 8 level is an enormous help to students.

For most students one of the most vexatious parts of exam preparation is learning scales. I’ve tried everything, from working on the notes of scales in pairs, groups of three and five as well as playing the opening phrase of “Joy to the World” (a descending major scale) as a way of learning scales. However, no matter what I try, it always seems hard! Sure, I’ll write each scale out, or get the student to write it, in the dictation book, but a month later, it seems to be irretrievably lost in the forest of verbiage that accumulates over the weeks and months! The “Overtones” technique book has a section for each grade in which all the scales, arpeggios and other scale-related materials are written out in full, just as they are to be played at the exam. This will be a great help to all my students and I expect to those of my colleagues.

An innovative change in the exam requirements for scales should be very helpful to students: the range of a scale, not the number of sharps or flats in its key signature, is now what determines what scales are to be played at any given grade level. Up to the grade 6 level, students are required to know a group of anywhere from six to ten scales per grade, so that over the course of grades 1 to 6, they learn all the scales but are not expected to be able to play them all at one exam until grade seven. This is a good idea, I think, in that with fewer scales to learn per grade, students should be able to learn them more thoroughly.

Kudos to the RCM and to co-authors Diane Aitken and Jamie Thompson for a job well done. I expect a lot of good vibes will be going your way from flute teachers and students over many years to come!
THEORY, SIGHTSINGING, PIANO jazz and classical, EAR TRAINING - All grades, all ages. RCM exam prep (piano, rudiments, harmony, history, counterpoint, sight-singing). Long and McQuade on Bloor has an exciting opportunity for a musically literate, dynamic individual with good computer and customer service skills who will help us take an excellent department to the next level. We offer very competitive wages and excellent benefits. Resume and cover letter to: bwebster@long-mcquade.com.

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ALEXANDER KATS A first class Russian-trained concert pianist/teacher is accepting students for regular private lessons or repertoire coaching, from advanced (RCMT, university) to all grades of RCM (including theory requirements). Call: (416) 340-1844 alexander.kats@sympatico.ca


FLUTE, PIANO, HISTORY OF MUSIC LESSONS: RCM exam preparation. Samantha Chang, ARCT, 416-293-1302, samantha@art-dip.com www.art-dip.com

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Was Ernest MacMillan a role model? Besides being the most prominent Canadian conductor we’ve ever had, he was involved in composition, education, writing, folk-music research, administration. So he had a tremendous influence. A lot of things wouldn’t have happened the way they happened if it hadn’t been for him. But people don’t realize – memories fade fast.

I’m sensing this also with John Weinzieg now. He had a great influence as well, not as thorough as MacMillan, but particularly in composition and new music. He’s only been dead four years. But I find that his music isn’t being played so much, and people already wonder who he is. Or if they find out who he is, they are not interested.

Is that why you did this book with Brian Cherney? I hope it will make people curious about his music, so they’ll be persuaded to listen to it and perform it.

You’ve contributed a reminiscence of Weinzieg. I thought that I would like to talk about my relations with him because I knew him very well. We were very close friends. He had his own way of describing his life story and he put his own labels on things that had happened to him. Other people would pick up on his view and depict him the same way. But both Brian and I knew that wasn’t the whole story – his life was more complicated than that. And his music is more complicated than that. I think there are myths out there that you have to cut through. One of the essays calls his music naïve – and in some ways that’s the way it could strike you. He found quite simple solutions to a lot of composing problems. But it’s not so much naïve as sophisticated, complex and full of contradictions.

He was very interesting. He was the first person in Canada to study the 12-tone technique and apply it. It was an influential technique – and it still is. Techniques don’t die. They remain available as resources, and different composers treat them in different ways.

What are you working on now? I have various stray ends of projects and ideas. I don’t get asked to write music so much now, so I work on things that I am interested in and curious about. I started to arrange an orchestra piece of mine for piano four-hands, because a friend and I sometimes play four-hand piano music together. If somebody said to me tomorrow, “I need that piece,” I would get right down to it. But I get so far with it and then I get distracted by something else.

I’ve written a lot of music, and a lot of it never gets played. Today I love it and tomorrow I look at it and think, “What made me think this was any good?” There always comes a point – “Why am I doing this? Nobody is going to play it.” Then I get past that. “I’m curious to see how it will be when it’s finished,” I say, or, “It’s for my own pleasure,” or, “It’s for music.”

What do you mean, for music? So that music doesn’t die. You want to keep it alive. The way you do that is to keep thinking about it and creating new examples.

Couldn’t it be that it’s not that music is dying – it’s that musical values are changing. Perhaps I shouldn’t put it that way. But there’s always been somebody – usually an older person like me – who says, “I don’t know what that is, but it doesn’t sound like music to me.” In the 60s when kids would play rock and roll parents would say, “I don’t know what that is, but it certainly isn’t music.” Somebody said the same thing in the 4th century BC, about a musician who was misusing the Greek modes. (He laughs.)

The trouble is, no one has really satisfactorily defined what music is and what it can do to us. We all have to use metaphors and verbalize something that is not only intelligible but momentary – which is the essence of music. It’s hardly any wonder that composers don’t always agree with each other.

Is there room for everything? The kind of work that I’m doing covers a very narrow margin of what’s going on.

So you need to keep fighting just to maintain that margin? I don’t know about fighting, but adding to the repertoire so that the concept doesn’t die. Maybe that’s it – so you’re doing it for music.

For further information on John Beckwith:

- Information on Beckwith’s life, compositions and writings can be found at the Canadian Music Centre website: www.musiccentre.ca.
- A list of Beckwith’s writings and compositions up to 1994 can be found in Taking a Stand: Essays in Honour of John Beckwith edited by Timothy McGee (University of Toronto Press).
- A biography, comprehensive list of his writings and compositions is included in his entry in the Encyclopedia of Music in Canada: www.thecanadianencyclopedia.com.
September’s Child Jeannette Lajeunesse Zingg

MJ BUELL

WHO IS OCTOBER’S CHILD?
“There are so many different characters to play. It’s like ‘acting plus’: because the music that’s added to it informs you as to what kind of character you are. It’s really exciting. I just totally fell in love with it … Opera makes sense to me culturally.”

From the bullrings of Spain to the forests of Timiskaming, to “Dublin” this coming December 11, this colourful mezzo with a preference for bright yellow, orange, turquoise, various pinks, and impromptu backstage dance outbreaks, continues to sing her way into the minds and spirits of characters, audiences and colleagues alike.

Think you know who our mystery child is? Send your best guess to musicchildren@thewholenote.com. Please provide your mailing address just in case your name is drawn! Winners will be selected by random draw among correct replies received by October 20, 2010.


People often say “Oh – everyone at Opera Atelier is so beautiful…” They are often surprised that sometimes members of the company have learned that they are beautiful. There is not, I think, an ungraceful person in the world. I adore what I do.

In her role as Opera Atelier’s co-Artistic Director, choreographer and dancer Jeannette Lajeunesse Zingg has created a unique body of work which is internationally admired for not only its historical authenticity and detail, but for its own particular baroque ethos and original beauty.

Zingg is the determined-looking little girl in September’s childhood photo. She was born in Zurich, Switzerland, “a country that loved and respected folk music and early music, and where most children learned to play instruments as part of the normal healthy things that children do.” Little Jeannette’s father was a professor and a medical scientist who didn’t sing but played his symphonies and Caruso Ips “nice and loud.” Her mother, with a PhD in literature, had played the cello in amateur orchestras and also played the recorder. She led her little girl and some neighbourhood children in a little recorder ensemble where they played folk music and arrangements of Kodaly songs. When a record was playing in the house Jeannette could be found “rushing around, leaping and waving, doing the things that all children do, with the innate knowledge that dancing is storytelling…”

Jeannette’s father’s work brought them to Canada off and on and they eventually settled here when she was about 7. When her mother wanted her to have the opportunity to play an ensemble instrument, 7-year-old Jeannette, who did not know much about instruments, chose the violin. They travelled back and forth to Europe a lot. By the age of 10 Jeannette, who had been mostly home-schooled, was still studying music, seemed to have an academic disposition, and had already become very tall very quickly.

Jeannette had always wanted to dance, but nobody had thought much of it. Somehow the topic came up in conversation with a doctor friend of her father’s who suggested Florentina Lojkova as a teacher. Ms Lojkova kindly offered to provide 10-year-old Jeannette with some dance classes that she taught in her basement.

“We went to opera, to the symphony, or because of my mother’s interest in anthropology, if there was an African ballet happening we would go to see that… I only saw the Nutcracker at 12 or 13 once I was having lessons at the National Ballet School.”

Jeannette’s appetite for ballet quickly outgrew the basement lessons. She subsequently took classes at The National Ballet School, and completed her high school education at The Royal Academy of Dancing in London, England, where in addition to a

CONGRATULATIONS TO OUR SEPTEMBER WINNERS!
HERE’S WHAT THEY WON–

● Sara Schabas and Charlie Sise each win a pair of tickets to attend Opera Atelier’s production of George Frideric Handel’s Acis and Galatea, (October 30 - November 7).

This production features Mireille Asselin as Galatea, in her Opera Atelier debut, with Thomas Macleay, João Fernandez, Lawrence Wiliford, Artists of Atelier Ballet, and Tafelmusik Baroque Orchestra and Chamber Choir under the baton of David Fallis.

Ovid’s pastoral story of the water nymph Galatea and her doomed love for the Arcadian shepherd Acis inspired operas by Lully, Porpora, and in fact two different works by Handel.

Hugely popular in its day it was later adapted by both Mozart and later again by Mendelssohn. Sensual, tragic and ironic Acis and Galatea is Han-

del at his best. Expect to be … well … metamorphosed!

● Lucky Francine Pedersen goes to the head of the line, for a pair of tickets to attend Wolfgang Amadeus Mozart’s La Clemenza di Tito, (April 22 - May 1). It’s likely to become a “hot ticket” as springtime approaches, so if you didn’t win, consider buyingur ticket well in advance!

La Clemenza di Tito will star soprano Measha Brueggergosman, male soprano Michael Maniaci and dramatic tenor Kresimir Spicer, and will feature the full corps of Artists of Atelier Ballet, with Tafelmusik Baroque Orchestra under the baton of David Fallis.

Opera Atelier’s brand new La Clemenza di Tito is the premiere production on period instruments of this opera. Roman aristocrat Vitelia, daughter of the deposed Emperor Vitellio, plots the assassination of Titus, Emperor of Rome, and Mozart treats us to his best operatic ingredients: intrigues, unrequited love and startling reversals of fortune.
full academic and dance curriculum she was expected to study elocution and sing in the choir. Poise and musicality were valued and encouraged. And some of her teachers mentioned historical dance. They could see she was too tall to be a conventional ballerina.

After high school, Jeanette studied dance at Toronto’s Ryerson Polytechnical Institute (now Ryerson University), where she met her husband and co-artistic director Marshall Pynkoski.

Zingg’s “first date” with Marshall Pynkoski was a Tafelmusik concert.

“Yes, Marshall and I discovered Tafelmusik together. It has always offered such a lovely happy intimate atmosphere. I have nothing against the symphony ... I enjoy that too, but it’s not the same thing at all. This is something very special.”

As young dancers Zingg and Pynkoski travelled to Paris, France in order to undertake in-depth studies of Baroque dance from original source material. During this period they danced at the Moulin Rouge to subsidize their studies.

Zingg’s first experience of dancing with live music “was Moulin Rouge, which was awful: two shows a day, seven days a week. That music was terrible. It was not art, but rather entertainment, and not very good entertainment, either. But real live music? I’ll never forget it. It was when we started Opera Atelier, for a performance we gave at the ROM in the spring of 1985. Peggy Sampson helped us from the very start. She put together an early music ensemble for us – played in it herself – it was utterly delightful. I loved it! Couldn’t believe the enhanced togetherness of it. Suddenly there was this perfectly symbiotic relationship between the dance and the music. Jeanne Lamon was there too, from the very beginning. And the wonderful Tafelmusik people have been with us ever since.”

In addition to being Opera Atelier’s co-artistic director, Zingg is a consummate teacher and mentor. The School of Atelier Ballet was founded at the same time as Opera Atelier, both to train dancers and supplement their income. Today their youngest students are aged 10.

“Only about 20% of the students who come to the school have prior musical experiences. Children with no musical training at all can be musical dancers... but we try to make sure they come to understand, on a more intellectual level, aspects of music. All of our students are offered singing lessons – some have even gone on to become singers. Dancers must have an understanding of counting and rhythms. They must know how a rest works. If you don’t know music with some intellectual understanding, you will not be musical as a dancer... ■

Music’s Children gratefully acknowledges Karen, Nancy, APTN DigitalNations, Linda, Francine, and SN Bianca.

The WholeNote’s Beginnings

DAVID PERLMAN

This being the start of our sixteenth year (well, close enough) I thought it might be fun to start looking back ... waaaay back, to Volume 1 #2, fifteen Octobers ago (when we were still called Pulse.)

The issue had no cover photo, as you can see, just an A to Z (almost) of the Toronto music scene, made up of words and phrases in that issue. It’s all in one of those proudly illegible fonts that WordPerfect irresponsibly put in the hands of people, like us, with even less design sense than money! But I hope you can read it. It tells an interesting tale.

Of the 20 presenters named on the cover, 13 are still with us, by the same name. But the fate of the other seven can’t be summed up in a single simple sentence.

Baroque by the Grange was actually Baroque Music Beside the Grange, as founder Alison Melville was quick to point out. First correction we ever had to run, that one was! Founder Melville is still going strong, though, with Ensemble Polaris and the wonderful “Bird Project,” among other things.

Ruth Morawetz’s Classical Cabaret is alas no longer with us. But Ruth certainly is!

Deer Park Concerts, along with Deer Park United Church, is no more, although its congregation is still intact, just a block north at Calvin Presbyterian. And its wonderful Rathgeb Casavant Organ has a new, and some say even sweeter, lease of life, at Holy Trinity Church downtown.

Livent! Don’t know what happened to Livent. But the North York Symphony, albeit under another name, still holds on, phoenix-like, to philharmonic life in the wonderful hall Drabinsky built.

Te Deum Concerts sometime around 2002.

As for Youth Singers, I can only think we meant the Mendelssohn Youth Singers. They lost the battle a few years back. But the parent TMC continues to thrive, as anyone who attended the TSO’s wonderful season opening Mahler Symphony No. 2 last Thursday (Sept 23) will attest.

And as for the individuals named in Vol. 1 #2’s quirky abecedarius, there’s a similar mix of names and fortunes; those that are still with us, and those that though gone need not be forgotten.

Not only did Vol 1 #2 not have photo on the cover, it remains the only issue of the magazine ever published not to have a single photo anywhere. As I said at the outset: no design sense, and no money! A single “stat” was 12 bucks – as much as a classified ad!

But even if it lacked for photos, it had one thing we’ve found it hard to match in the intervening years, namely reader input. Under the heading “Hear Say: Our Readers Write” there were no fewer than six pithy letters. It was the early days of fax machines, don’t forget. Remember? Didn’t need a stamp, and the knife went in instantly! It was heady stuff.

“Loved the first issue of your ‘zine. Looathe the Toronto’s music classical and new’ tagline,” snapped L.F. “To me classical means dead western european white men’s concert music. Don’t strangle a good idea with too narrow a focus.”

And E.Y. Hanley opined “If your ‘classical’ is wide enough to include medieval, how can your ‘new’ not include jazz?”

Rick Sharpe wanted an index of groups. Ben Scott wanted to know why Black Creek Library in North York had Pulse but City of Toronto libraries didn’t. And perhaps the most prophetic letter of all came from Chris R.

“Hope you’ll eventually make room for events outside Metro ... (Unless you bomb you will certainly outlast Metro, so you should be thinking about it.)”

I’ll be dipping back into the archives, as space permits, throughout this anniversary year. So get those letters rolling again if you like. The fax is always on! ■

David Perlman publisher@thewholenote.com
n Montreal recently I saw two museum shows that featured musicians - composer Iannis Xenakis and jazz trumpeter and composer Miles Davis. I came home with two interesting catalogues, and one question.

We Want Miles was a huge, extravagant affair on view at the Montreal Museum of Fine Arts. Although at first this grand institution seemed an incongruous setting, it worked so well that by the time I reached the last room the venue felt entirely appropriate. The show was packed with people of all ages when I visited. No headphones were on offer – instead, each room was filled with Miles's music. Scores and parts written out by Miles, as well as by colleagues like Canadian arranger Gil Evans covered the walls. There were trumpets from all different periods of his career, lacquered in bright colours with his name engraved on the side. The organizers had even tracked down the flugelhorn he played on Sketches of Spain, as well as one of John Coltrane's saxophones. There were eccentric outfits from his post-Bitches Brew period, photos, film clips, and some gutsy paintings he did a few years before his death in 1991.

I was thrilled to see one of the orange leather-bound Hermès notebooks which Pannonica de Koenigswarter had used to record answers from jazz musicians to her question, “If you were given three wishes...” Her findings have been published by Abrams as Three Wishes: An intimate Look at Jazz Greats. An image of the notebook wasn’t included in the catalogue of the show, We Want Miles: Miles Davis by Frank Bergerot, but it’s packed with photos and informative text.
The Xenakis show was on display (and still is, until October 17) at the exquisite Canadian Centre for Architecture. It was a much more subdued affair. But this museum also made a fitting setting for a show about a musician, especially since Xenakis started out as an architect. After he left his mentor, Le Corbusier, and devoted himself to composing, his architectural concepts continued to influence his music, as was apparent in the examples of his scores, sketches and architectural drawings on display here.

“Two interesting catalogues, and one question...”

But the show itself was a disappointment, crowded with little imagination or style into two drab rooms. From this show, a visitor unfamiliar with Xenakis’s music would never know how exhilarating it is. There were earphones on offer, but I didn’t try them out. Nor did the few people I saw in the exhibition rooms, since they were all on their way to the washrooms located off the first room (which gave me the feeling that the exhibition was located in the washroom entrance).

There were many fascinating items on display, such as a letter from Le Corbusier firing Xenakis (though no English translation was provided). Wall labels were unilluminating. So you could easily leave this show knowing little more about Xenakis and his music than before. It turns out that this show works much better as a book – the catalogue, Iannis Xenakis: Composer, Architect, Visionary, edited by co-curators Sharon Kanach and Carey Lovelace, is informative and attractive. It was published by The Drawing Center in New York, where the show was first displayed.

How different, I wonder, would the visual experience of Xenakis’s work have been if he had been given the same treatment as Miles, with displays featuring maquettes of his buildings, video, large-scale photographs, and an example of a sixten (the microtonal percussion instrument he designed) on display – complemented by recordings of his music filling each room. If it were mounted in Toronto, such a show would make a terrific follow-up to the soundaXis festival of Xenakis’s work that took place here four years ago.

Performing Xenakis
Translated, compiled and edited by Sharon Kanach
Pendragon Press
436 pages, photos, score excerpts;
$39.00 US

- What the Montreal show doesn’t accomplish for the music of Xenakis, this collection of essays does. Editor Sharon Kanach (who also co-curated the CCA show) worked closely with Xenakis for a number of years. Since his death in 2001, she has been editing his writings on architecture. Here Kanach provides the vivid context for Xenakis’s music that was missing from the show by focusing on what’s involved in playing his music. All the contributors here have profound ties to Xenakis in one way or another.

Harpist Elizabeth Chojnacka describes one of the pieces Xenakis wrote for her, Khoai, saying that “never had the harpsichord sounded so grandiose and novel.” Pianist Marie-Françoise Bucquet gives some idea of the demands Xenakis made on performers when she envisions a “League of Xenakis Performers” for musicians who have “passed the Xenakis initiation.” Canadian bass-clarinetist Lori Freedman talks about Xenakis’s “instinctive understanding of the clarinet,” dispelling assumptions that his music is emotionally unengaged. Pianist and conductor Roger Woodward reveals aspects of Xenakis’s personality, saying that he was so generous and modest, “we gave him the best of ourselves.” Pianist Stephanos Thomopoulos throws light on Xenakis’s various systems of notation, like his use of ten staves in Synaphai – one stave for each finger.

All these performers are passionate about the rewards of mastering the challenges involved in performing Xenakis. Percussionist Steven Schick describes how his own body has been moulded by “tens of thousands of hours learning, practicing, packing, carrying, touring and performing” the solo piece Psappha, with its colourful array of percussion instruments. When he writes, “One of the most stunning moments in all of 20th century music is the circular acceleration at the end of Persephassa,” he leaves me wanting to listen to it.

Czech musician Milan Kundera gets the final word. In an essay (which is also included in his own new collection of essays, Encounter (Harper)), he writes about how Xenakis’s music “reconciled me to the inevitability of finitude.” So the question here becomes not just how to perform Xenakis, but what makes it so powerful?

The Sights and Sounds of Performance in Early Music: Essays in Honour of Timothy J. McGee
Edited by Maureen Epp and Brian E Power
Ashgate Publishing
310 pages, illustrations, score excerpts;
$99.95 US

- Another welcome collection of essays celebrates the versatile career of musicologist Timothy McGee. McGee taught for many years at the University of Toronto before retiring in 2002. He has made significant contributions to the study of Canadian music. Toronto audiences with long memories will remember him singing bass in the Toronto Consort, which he founded in 1972. But his mainfield of study has been music of the middle ages and renaissance – and that’s what editors Maureen Epp and Brian Power have focussed on.

What I enjoyed most about this collection is that each writer has approached a particular topic not just with a scholar’s eye but a musician’s ear. The scope of each enquiry goes beyond investigating what’s written on the page of a score to understanding how it would have been, and could be, performed. John Haines describes his discovery of what he believes to be the only recorded medieval depiction of a fiddler sightreading from a written score. It’s an exciting bit of scholarly detective work. Randall Rosenfeld demonstrates how the results of research can directly influence performances of medieval music. Robert Toft shows that an early motet of Monteverdi Baci soavi e cari (Sweet and tender kisses) is already a mature, masterful work, especially in the way he conveys the passionate language of the text. In “The Story of O,” Andrew Hughes pulls off a scholarly tour de force by exploring a detail in a late 12th century chant, an extra “o” sound in the setting of the word “precio.” Something that he considers odd about the eight-note melisma on the second “o” – “its range, its uniqueness, its inappropriate emotional tone” – leads him to interesting conclusions.

Even if, as Hughes readily acknowledges, “most modern performances for much medieval music could not possibly represent even closely an authentic performance,” by examining specific aspects of early music, this collection of essays builds up a picture of how medieval and renaissance music would have been performed, and what it would have sounded like. This worthy tribute to a valued colleague and teacher shows how much musicology can contribute to the performance of early music. At the same time, it provides a testament to the strength of musicology in Canada.

Address inquiries to bookshelf
@thewholenote.com
The recording to which I have returned time and again in the past six weeks, more often than to any disc in recent memory, is titled Darkness Sure Becomes This City by an American string band based in Boston called Joy Kills Sorrow (www.joykillsorrow.com). A collection of fine young musicians from both coasts of the USA, the band is fronted by BC native Emma Beaton who was the recipient of the Canadian Folk Music Award for Best New Artist for her debut album “Pretty Fair Maid” several years ago. Although an accomplished cellist and pictured frailing a banjo on her own website, Beaton’s contribution to this “new grass” band is strictly vocal with her distinctive high soprano giving the band its signature sound.

The other members bring a wonderful virtuosity to the mix with banjo (Wesley Corbett), guitar (national flat-picking champion, Matthew Arcara), mandolin (Jacob Jolliff, the first to ever receive a full mandolin scholarship to the Berklee School of Music) and double bass (Bridget Kearney). Corbett and Kearney provide the harmony vocals that are such an integral part of the bluegrass tradition, and Kearney, a past winner of the John Lennon Songwriting Contest, contributes most of the original songs and arrangements which are the group’s mainstay. Named after the old-time radio show which featured Bill Munroe and his Blue Grass Boys, Joy Kills Sorrow’s music is a compelling mix of traditional breakneck-paced picking and soulful ballads tinged with wry humour. Favourites include the Zydeco-flavoured New Shoes, the dense and rocking Send Me A Letter, Kearney’s sardonic Thinking of You and Such (“I miss you, but not that much – it’s not like I sleep in your clothes; I’m just thinking of you and such”), and Beaton’s quirky You Make Me Feel Drunk.

Discovering this disc in my in-box and then spending an evening with Bruce Surtees hearing Joy Kills Sorrow play live at Hugh’s Room last month were distinct highlights of my summer. According to their blog, they travelled 8,726 miles and “killed 15,965 kg of sorrow” on the tour that brought them to Toronto and the Shelter Valley Folk Festival in Grafton. They certainly provided me with some Joy and I hope they will pass this way again soon.

Another very different sort of string band that I greatly enjoy is Les Violons du Roy (or as one CBC Radio Two host was wont to say in years gone by – Les Violons Doo Wah). Bernard Labadie’s Quebec City-based baroque chamber orchestra that has been broadening its repertoire to include the 20th century in recent years under the direction of Jean-Marie Zeitouni. For their latest venture into the modern era they are joined by soprano Karina Gauvin in a crystalline performance of Benjamin Britten’s Les Illuminations (ATMA ACD2 2601). Britten’s setting of the poetry and prose of Arthur Rimbaud with its dynamic contrasts and dramatic range is fully realized by this outstanding soloist, sensitively accompanied by the strings. The disc includes convincing, full-bodied performances of the Prelude and Fugue for 18-part String Orchestra, Op.29 and Variations on a theme of Frank Bridge, Op.10. Gauvin rejoins the ensemble for the final track, the rarely heard Now sleeps the crimson petal, a movement Britten originally intended for the Serenade for Tenor, Horn and Strings, Op.31 but discarded before that work’s first performance. The words by Alfred Lord Tennyson are set as a gentle barcarole with the voice in duet with the horn effectively provided by Louis-Philippe Marsolais. This is a timely release for Toronto audiences who will have the opportunity to experience Britten’s Death in Venice in Canadian Opera Company performances from October 16 to November 6.

My first experience playing chamber music in an organized fashion goes back almost two decades when I packed up my cello and headed off to CAMMAC’s summer courses at Lake MacDonald in Quebec. There I had the life-changing pleasure of a week of playing in a string quintet under the tutelage of one of the members of Les Violons du Roy, Michelle Seto. I have rarely felt the power of music as strongly as on that first evening. I was concentrating so hard on playing the repeated pedal note of the opening of Bach’s St John Passion when the chorus suddenly entered with the haunting “Herr, Herr, Herr unser Herrschere” sending shivers down my spine. To this day the St John Passion and Mozart’s String Quintet in B-Flat Major K174 remain among my most vivid musical memories.

It is evidently thanks to Mozart’s friend continued on page 68
Palais Garnier opera house must take precedence with its imaginative new stage production and high musical values.

How to describe it? Certainly not “operatic” in the traditional sense and perhaps influenced by Broadway with constant, sometimes acrobatic movement, dazzling primary colours and grotesque, oversize, cartoonish features that may overwhelm the audience at first, but will become hugely entertaining as the performance unfolds.

A comic masterwork through and through, it is in this opera that Rossini first devised one of his unique Act 1 finales “Pria di dividerci da voi, signore” where 7 different voices mix and create total pandemonium.

The superb cast includes the protagonist American mezzo Jennifer Larmore who truly inherits the role from Marilyn Horne with comic, spontaneous acting, a wonderful voice and a stunning stage presence. I am not saying she steals the show because bass buffo Simone Alaimo as the Bey of Algiers hopelessly pining for her is even more hilarious, and the pair of them with a strong chemistry simply take the bit and run with it. Necessary to complete the triangle, the tenor Bruce Ford looks refreshingly different from the typical insipid Rossini tenor with his bushy hair, a beard and a build that makes him believable as a lover to the likes of Ms Larmore. Being a famous Rossini tenor he copes magnificently with the florid, high tessituras of his part. Italian conductor Bruno Campanella has the perfect feel for Rossini with ideal tempi and a light, sensitive touch. He outshines James Levine in the competing Met set.

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Harry van der Kamp
Nederlands Kamerkoor; Sondra Radvanovsky; Delos DE 3404

Verdi – Aria, Sondra Radvanovsky; Philharmonia of Russia; Constantine Orbelian

There are always a raging debate in the operatic circles, whether some voices are “composer-specific.” Well, according to credible sources, Ms. Radvanovsky is “a true Verdian, with a big, juicy, vibrato-rich sound” (The Times). While I am not sure one would want the singer to limit her repertory to Verdi alone, it is true that her rendition of Leonora’s lament from La Forza del Destino or Elena’s Bolero from I Vespri Siciliani sound spot-on.

Her career so far has made her a popular choice for the home stage of The Metropolitan Opera, but Covent Garden, Paris Opera, La Scala, Vienna State Opera and Lyric Opera in Chicago come knocking frequently. It is a daunting field of Verdi heroines that Ms. Radvanovsky has entered, but she manages to sound both impressive and entirely original. This is to say, while getting enraptured by her nuanced and powerful performances, one never thinks “She sounds just like...” The best news is that we will get to judge for ourselves, when Ms. Radvanovsky makes her COC debut this fall in Aida! In this upcoming test, of sorts, we stand a chance to cheer not only a great soprano, but also one of “Toronto’s own,” as Ms. Radvanovsky and her husband reside in the T dot. The CD made in the Mosfilm Studios betrays a bit of typical Delos “over-ambianced” recording, but this minor quibble should not deter opera lovers from picking it up – it may in come handy during the autograph-signing session at the COC.

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Robert Tomas

Concert note: The COC’s Aida runs October 2 to November 5 at the Four Seasons Centre for the Performing Arts.

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Michael Tilson Thomas brings the San Francisco Symphony’s decade long self-produced Mahler cycle to a close with a curiously low-key album of orchestral songs featuring baritone Thomas Hampson and mezzo-soprano Susan Graham. Hampson, widely regarded as the leading Mahler singer of his generation, holds the lion’s share of this disc in concert performances of Mahler’s Songs of a Wayfarer and five selections from The Youth’s Magic Horn, while the equally eminent Graham (though less familiar in this repertoire) contributes five of Mahler’s settings of the poems of Friedrich Rückert. Hampson has recorded Mahler many times before and has not particularly outshone himself in these performances, which strike me as conspicuously mannered – one might even say hammy – and not entirely accurate. Graham’s luxuriant interpretation of the Rückert songs makes a much stronger impression, save for a few nervous moments when she is forced into her upper register. Tilson Thomas and his engineers skilfully balance the orchestra in deference to the voices and, quite unlike earlier installments in this cycle, his tempos are leisurely and relatively rigid. Those looking for mere beauty in singing may be safely assured of a comfortable evening with the superstars.

I have nothing but praise for the latest
Mahler recording by Markus Stenz and Cologne’s venerable Gürzenich orchestra. The third entry in the Oehms Classics projected Mahler cycle follows estimable performances of the Fourth and Fifth symphonies with Mahler’s orchestral settings of 14 songs from the 1808 folk poetry collection The Youth’s Magic Horn. Soprano Christiane Oelze’s laser-sharp pitch and purity of tone convey the down-home sentiments of these rustic texts with a beguiling freshness, while Michael Volle is an admirable foil with his forceful yet flexible baritone in the recurring soldier’s laments such as Reveille and The Little Drummer Boy. While Stenz is rarely histrionic in the Bernstein manner, he has a way of gently moulding a phrase or timing a silence that is equally effective. Stenz’s approach is in many ways reminiscent of George Szell’s classic 1968 recording, including the fact that both singers perform in dialogue in certain selections, an idea that evidently never occurred to Mahler himself. The sound of the orchestra, recorded in studio, is outstanding in both execution and recording, with the horns in particular sounding both youthful and magical.

—Daniel Foley

In Good Company

Canadian Chamber Choir
Independent CCCCDD001
www.canadianchamberchoir.ca

Eric Whitacre – Choral Music
Elora Festival Singers; Noel Edison
Naxos 8.559677

This recording will appeal to admirers of well-crafted choral music that judiciously incorporates contemporary musical techniques. American composer Eric Whitacre (b. 1970) has cultivated a style where added notes and tone clusters are the norm in higher registers. With careful attention to pitch content, texture, register, and dynamics, seldom is an unattractive sound heard. Though based in innovations by other composers great and small, Whitacre’s music shows special artistry in focusing technique to ends. In Her Sacred Spirit Soars, simply thickening and thinning sonorities as pitches rise and fall conveys the sacred spirit of the music’s long-breathed motion. I particularly like the mystical sense in Lux aurumque (Light of Gold), about which the composer aptly speaks of spiritual processes: “blossoming” and “surrendering to light.” There are effective piano-accompanied settings, of E.E. Cummings’ little tree with its ecstatic ending, and of Octavio Paz’s Little Birds which includes whistling, repeated consonants and quasi-aleatoric (random) singing. I prefer the sensitivity to mood in the short lyrical works; When David Heard and percussion-enhanced Leonardo Dreams of his Flying Machine have longer minimalist passages I find less convincing.

Noel Edison’s splendid Elora Festival Singers are up to Eric Whitacre’s every challenge. Perfectly pitched, vibrato-less sopranos in multiple parts produce sounds of wonderful life. All sections contribute to the tour-de-force with well-balanced sonorous blocks and long-decaying tones evoking reverberant space. Which brings me to close by noting the fine production and engineering by Bonnie Silver and Norbert Kraft of this important recording.

—Roger Knox

Mozart – Piano Concertos 22 & 23
Daniel Barenboim; Bavarian RSO; Rafael Kubelik
BR Klassik 900709

Mozart - Piano Concertos 20 & 27
Evgeny Kissin; Kremerata Baltica
EMI Classics 6 26645 2

Was it Anton Rubinstein who once said “Eternal sunshine thy name is Mozart?” Whatever it was would undoubtedly applaud the addition of two new Mozart piano concerto recordings to the already vast number available, performed by two pianists now considered to be among the world’s greatest.

At the age of 67, Daniel Barenboim may be considered one of the veterans of the concert-stage, as both pianist and conductor. His newest offering, on the BR Klassik label, features performances from the archives of concertos No.22 and 23 along with the Bavarian Radio Symphony under the direction of Rafael Kubelik. Concerto No.22, written in Vienna in 1785, is a joyful and optimistic work, and here the music is treated in a fresh and engaging manner. The tempo of the first movement, while perhaps a bit brisk, doesn’t detract from the performance, while the second movement Andante and the exuberant Rondo finale constitute a perfect pairing between soloist and orchestra. Concerto No.23 from 1786, was recorded live, and once again, the fine performance is further enhanced by the excellent sound quality. Clean and dynamic, it’s as good as you would find today. It’s a mystery as to why it took so long to release these exemplary performances, recorded in 1970, but they were well worth the wait. This disc is a gem!

No matter what we may think of Evgeny Kissin’s personal eccentricities, there is no denying that he has long been regarded as one of the finest pianists around today. This EMI recording, with concertos No.20 and 27, marks his first in a joint role of pianist/conductor along with the Kremerata Baltica. Here, Kissin, who is more renowned for his interpretations of romantic-period repertoire, proves that Mozart, too, can be treated in a more passionate manner than is usually encountered. From the opening measures of the Concerto No.20 – one of only two Mozart wrote in a minor key - Kissin easily captures the dark and forbidding mood of this tempestuous music. His approach is bold.
and romantic – which may not be to everyone’s tastes - but Kissin makes it all sound particularly convincing. At the other end of the scale is the serene and ethereal Concerto No.27, Mozart’s last. While Kissin’s treatment remains romantic, he demonstrates more restraint here, in keeping with the overall mood of the piece. At all times, the Kremerata Baltica provides a sensitive accompaniment, and it would seem that Kissin is as adept at leading an ensemble as he is with performing.

Two fine recordings featuring exemplary repertoire performed by outstanding artists – it doesn’t get much better than this!

—Richard Haskell

Alessandro Scarlatti – Complete Keyboard Works, Vol.2
Alexander Weimann
ATMA ACD2 2528

Alexander Weimann, currently director of the Pacific Baroque Orchestra and an impressively versatile musician, has undertaken to record the complete keyboard works of Alessandro Scarlatti. So far, this survey has focused largely on toccatas, omitting what Weimann deems as pedagogical works or what one musicologist has simply called “pu­pil fodder.”

These early 18th century pieces rarely specified the keyboard instrument for which they were intended and over the years performers have produced recordings for harpsichord, organ and piano, and even arrangements for electronic keyboard with digitally sampled sounds!

The choice of pipe organ, however, does offer several strong artistic merits. This instrument in particular, with its Baroque voicing and tonal plan, gives Scarlatti’s music a degree of colour difficult to achieve on any other keyboard instrument. Its tracker action (direct mechanical linkage to the keyboard) also provides for remarkably fast single-note renditions that are impossible on harpsichords and most lesser pianos.

All the tracks on these two CDs reflect Weimann’s fine musical decisions regarding tempo, phrasing and registration (tonal colour). Despite some very high speed passages, Weimann maintains a clarity and crispness that delivers each note when it might otherwise be easier to drop a few. His playing uses the instrument to its greatest advantage.

ATMA cites the instrument as a 1993 Wilhelm at Église Très-Saint-Rédempteur in Montreal but neglects to offer a complete “stop” list which most other organ recordings would do. Organ fans can be obsessive­ly curious about these things and will hope for more information in Volume Three.

Overall Weimann offers a very listenable and fresh take on Italian keyboard music from the Baroque that is often overshadowed by the German school of the same era.

—Alex Baran

Beethoven – The Five Piano Concertos
Paul Lewis; The BBC Symphony Orchestra; Jiří Bělohlávek
Harmonia Mundi HMC 902053.55

The field of Beethoven piano concerto cycles has reached a point of saturation. To stand out, the performers, especially the pianist must be utterly distinctive. Paul Lewis breaks out of the crowd providing a banquet for Beethoven lovers... even those with jaded ears.

I listened to this set in numerical order and I was initially conscious of some idiosyncratic phrasing from the soloist but that changed to total immersion in Beethoven’s genius.

On first hearing, the opening of Lewis’s solo in the first movement of the first concerto impressed me as rather less imaginative than I would have expected. The rest of the movement corrected this impression. The second movement, Largo, is disarmingly tranquil. Delivered as heartfelt poetry, “it floats.” In truth, all the slow movements to follow, whether Adagio or Largo, are played with the same rapt absorption. The third movement is exhilarating where in the joy, the pulse and the humour are clearly conveyed by soloist, conductor, and orchestra alike.

Of these concertos, the first two are “classical,” the third concerto clearly has romantic buds but even being in a minor key, has an air of optimism throughout. Lewis’s performance reflects these characteristics most convincingly. Number four is a leap into the romantic and Lewis and Bělohlávek are well adjusted to the sombre and serious mood to the extent that their performance is as good as the very best versions I have heard.

The fifth concerto is the most celebrated, a festive work on a large scale that is heard here to be just that. The orchestral texture points to a large orchestra and leaves behind the “period” approach. Again a superlative, thrilling performance. Bělohlávek and Lewis work hand-in­glove, completely in agreement throughout the cycle, achieving ideal balances between piano and orchestra. I have to mention that I have not heard a piano more faithfully reproduced than on these discs recorded by the BBC.

Without discounting any of the keyboard titans who have gone before, Lewis is much more than competitive. We all have our favourites whose performances, quite often, are imprinted as the touchstone by which to judge others. Let me just say that I enjoy these new performances immensely and, after returning to them often over the past few weeks, find them captivating.

—Bruce Surtees

Chopin – Etudes, Sonatas & Impromptus
Janina Fialkowska
ATMA ACD2 2554

“... (Chopin’s) youth was spent entirely in Poland, a country which had, until his time, produced no composers of distinction...” Although I have to attribute the words of Judith Rice–Lesage in the liner notes of this album to her wilful ignorance of Polish cultural history, she is absolutely right in the assertion that Chopin was a genius nobody could take credit for. The masters of the past, Bach and Beethoven in particular, had an impact on the young Frederic, but it is true that he influenced many more composers than influenced him. Though he cannot be credited with creating new musical forms (save for the Mazurka), the forms that he inherited flourished when shaped by his brilliant mind. If nobody “created” Chopin, is there “something” that accounts for his genius? I dare say yes, and that is the Polish national character. A nebulous and ill-defined term, to be sure, but it’s enough to cast a glance at the Chopin memorial in the Warsaw Lazienki (Baths) Park to grasp it. There he is, leaning into and cradled by an enormous weeping willow. The melodic ease, the romantic, almost tragic melancholy, the spirited and irresistible response to the world around him – those are “Polish” traits. Is it any wonder that some of the best interpreters of his music are his countrymen and women? Janina Fialkowska was born in Montreal to Polish parents and became the standard-bearer for Polish music in Canada. Her playing is passionate and precise, easily handling Chopin’s scores, notoriously crowded with notes for the right hand. That in itself is a proof of both her spirit and her artistry, as Ms. Fialkowska nearly lost the use of her right hand due to cancer only a few years ago. This remarkable recording proves the point that “you don’t have to be Polish to play Chopin – but it sure helps!”

—Robert Tomas

Concert Note: Janina Fialkowska is featured in Chopin’s Piano Concerto No.1 in E minor in period performances on a 19th century Pleyel piano with Tafelmusik October 7 to 10 at Trinity-St. Paul’s Centre.
**MODERN & CONTEMPORARY**

**Pinnacles – Music of Diana McIntosh**

**Various Artists**

**Centrediscs CMCCD 15810**

- The CD cover picture of composer/pianist Diana McIntosh standing on Ophidian Glacier says it all – she loves the great outdoors. Her composition-inspired inspirations range from Canadian glaciers to the peaks of Kilimanjaro in this intriguing new release.

McIntosh evokes nature’s wide open spaces through her use of her wide open melodic intervals. (An interval is the distance between two adjacent notes). Any listener still wary of new music’s dissonant qualities will quickly be won over by her use of sound to evoke images of natural beauty.

McIntosh is also an excellent pianist who is continuing the centuries old tradition of the composer performing their own works. Like popular music’s singer-songwriters, nobody really plays her music better than McIntosh herself. However, she has guided the other featured instrumentalists to interpret perfectly. Of special note is violinist Karl Stobbe in the opening chamber music track Approaching Kilimanjaro, and to no surprise, the composer’s longtime collaborator, local percussion superstar Beverley Johnston in the duet Uhuru Kamili. Only McIntosh’s spoken text/narration in From Wapta Ice is slightly over the top in its emotive qualities. The good people at the Canadian Music Centre’s Centrediscs have yet again produced a high quality release. “Pinnacles” showcases the music of Diana McIntosh at the pinnacle of her artistic career.

—Tuïna Kiik

**Wild Bird**

Duo Concertante; Barbara Budd

**Centrediscs CMCCD 16110**

- Violinist Nancy Dahm and pianist Timothy Steeves formed Duo Concertante in 1997, and have had over a dozen works for violin and piano commissioned for them from Canada’s leading composers. Three – R. Murray Schafer, Chan Ka Nin and Kati Agócs - are represented on this fascinating and beautifully-produced CD from the Canadian Music Centre.

Schafer’s works open and close the disc. His tremendous three-movement Duo, premiered in 2008, is a real gem, and the best work on the CD for me.

Chan Ka Nin’s Late in a Slow Time is the longest - and most immediately striking - work of the four. In 2001 the composer heard Nova Scotia poet Carole Glasser Langille, a friend of the Duo, reading from her book of poems of the same title, and was inspired to write a musical work that would incorporate the recitation of the poems. Barbara Budd is an outstanding narrator in a work that draws you in and doesn’t let go.

Kati Agócs’ Supernatural Love follows, but on first hearing suffers somewhat in comparison, being perhaps more in the expected style of a contemporary work. Difficult at first, it repays repeated listening.

Schafer’s Wild Bird, originally for violin and harp, written in 1997 for Jacques Israelievitch’s 50th birthday. Timothy Steeves transcribed the harp part at the composer’s suggestion. It’s a wonderful piece, intended to “celebrate the violin’s versatility,” as the excellent booklet notes tell us. That it certainly does!

—Ori Dagan

**JAZZ & IMPROVISED**

Nina

Kellylee Evans

Plus Loin Music PL4528

www.kellyleeevans.com

- Recognized for writing and delivering songs of exquisite beauty and depth, Kellylee Evans is a perfect example of musical honesty in its purest form. Several years back, the sweet-voiced Ottawa-based singer-songwriter was summoned to France to record an album for the Plus Loin label. “They said I could do whatever I wanted as long as it was standards,” Evans recalls. She decided to dedicate the recording to Nina Simone, selecting a dozen songs famously cut by The High Priestess of Soul. Talk about a challenging undertaking! Simone – who began playing Bach as a toddler – was a legendary pianist, vocalist, composer and civil rights advocate, one of the 20th century’s most important (and arguably, underrated) musical geniuses; in her 70 years on earth she forged an unmistakable style fused with classical, jazz, pop, rock, folk and her own originals. The impressive results demonstrate Evans’ impeccable taste.

It was a wise decision not to include keys on the recording, as Simone was incomparable as a pianist. Instead, Evans is joined by shining Chicagoan Marvin Sewell on guitars and two of France’s finest sidemen, Francois Moutin on bass and André Ceccarelli on drums. What makes this recording shine is how freshly these songs are re-imagined. Whereas Simone’s gritty voice was dramatically fuelled by anguish, Evans’ interpretation of the same material scintillates with a pure, soulful optimism. Here’s hoping this outstanding effort earns new fans for both Kellylee Evans and Nina Simone.

—Terry Robbins

**The Beat Goes On**

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Independent EMG445

www.emilieclairebarlow.com

- With “The Beat Goes On” Toronto-based jazz singer Emilie-Claire Barlow has done what a few wise singers are doing these days, namely looking to more recent eras and songwriters for fresh material rather than the overdone American Songbook. This time out, Barlow has focused her considerable talents and jazz sensibilities on the 60s. The opening track sets the tone for the album as Kelly Jefferson provides nuanced sax fills on a swingy 6/8 version of Bacharach’s Raindrops Keep Falling on My Head. Barlow has written all the arrangements herself and the stripped down instrumentation that predominates fits her light, pretty voice like a Pucci print dress. We feel transported to a Yorkville coffeehouse as just bass and congas (Ross MacIntyre and Davide Direnzo) accompany These Boots Were Made for Walkin’. Very groovy. Iconic sounds of the 60s bubble up in the woodwinds on Soul Bossa Nova as it’s mashed up with the classic Sonny & Cher title track.

An exploration of the 60s wouldn’t be complete without a journey to that hotbed of musical innovation, Rio de Janiero, and the cover of O Barquinho (My Little Boat) featuring Reg Schwager’s nylon string guitar skills perfectly evokes a carefree Brazilian day. Barlow’s specialty is bossa nova (do yourself a favour and find her version of O Pato on YouTube) so when she surprisingly imposes that style on Dylan’s Don’t Think Twice, It’s Alright it actually works.

“The Beat Goes On” will be released on October 12 and Barlow is performing live to air on JazzFM91 October 21 at 7:00pm, and at the Queen Elizabeth Theatre May 14, 2011.

—Cathy Riches

**Double Portrait**

Bill Charlap & Renee Rosnes

Blue Note 509996 27560 2 0

- Successful piano duets call for the ability to listen to each other bend a little, give some ego and converse with each other. Oscar Peterson and Count Basie, Willie “The Lion” Smith and Don Ewell, Duke Ellington...
and Billy Strayhorn, Dick Wellstood and Dick Hyman all demonstrated the art of duet playing.

Add to the list the team of Charlap and Rosnes. This is the first duet recording by these two outstanding pianists. It is sensitive, beautifully played, beautifully recorded set of superior compositions which demonstrate just how well this husband and wife team blend their talents with an intuitive understanding of each other.

There is one original by Rosnes, The Scales Cycle and the eight additional tracks include the seldom heard Little Glory by Gerry Mulligan, Inner Urge by Joe Henderson, Double Rainbow by Antonio Carlos Jobim and Howard Dietz, and the Arthur Schwartz standard Dancing In The Dark.

Musical magic happened when this album was recorded December 27-29, 2009 at the Kaufmann Concert Hall, 92nd Street Y, New York City. The playing throughout is flawless and it is to be hoped that it will be only the first from this enjoyable and satisfying collaboration. —Jim Galloway

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It’s Our Jazz

**Geoff Chapman**

Kelly Jefferson is a top flight saxophonist and cements his reputation on Kelly Jefferson Quartet “Next Exit” (Cellar Live CL0331100 www.cellarlive.com), a bracing eight-track outing. Add to his forceful leadership pianist David Braid (who also tackles Fender Rhodes and synths), bass Marc Rogers and drummer Mark McLean. Group cohesion may be showcased and Jefferson’s relentless drive tempered by sleek tones but his adroit negotiation of the labyrinthine complexity of much of this music is admirable - he penned five tunes, including the joyfully creative title piece, on which Braid’s keyboard work also excels. There’s crafted unison playing, special horn effects and much sophisticated jazz of emotional depth. Unconditional’s attractive lines are almost romantic but on the ensuing Give Away, Take Away there’s daunting time shifts plus breezily confident sax and Rhodes offerings over a thick harmonic palette. Jefferson’s playing on his ballad Glass is splendid. The pulse team is strong, notably on upbeat romps. (Jefferson leaves for Thailand and South Korea with the Shuffle Demons on Oct. 12.)

One-time Torontonian Peter Van Huffel, who toured his band through Canada this summer, now performs in Berlin after a New York stint. Pity if you missed him - this group is terrific. The alto saxist wrote all 10 tunes on Peter Van Huffel Quartet “Like the Rusted Key” (Fresh Sound/New Talent FSNT361 www.petervanhuffel.com) and they’re an invigorating blast of originality in an era when many struggle to find a singular voice. The ingenious material, mostly out of left field, is well executed by lively colleagues – American pianist Jesse Stacken, Canadian bassist Miles Perkin and Swiss drummer Samuel Rohrer – so that at times it sounds like four soloists in action. Pugnacious opener Drift precedes the dark, disquieting Tangent, while other tracks build and release tension, create a multi-hued sonic tapestry and properly judge climactic accents – all evident on Enghavej. Three pieces with Beast in the title are free.
OLD WINE IN NEW BOTTLES

Fine Old Recordings Re-Released

BRUCE SURTEES

The late Carlos Kleiber was one of the most esteemed and enigmatic conductors during the last quarter of the last century. He was an uncompromising perfectionist who demanded accuracy in even the smallest details that might have passed unnoticed by others. Every one of his recordings bears witness to his preoccupation with perfection. He worked only when he needed money, demanded and was given extra rehearsal time, and like his father, the illustrious Erich, was easily offended and would walk out of costly recording sessions. Not surprising then that he made comparatively few recordings. It was DG that issued more of his performances than any other label and each and every one remains a top choice in a crowded market.

To celebrate his 80th anniversary DG has issued two sets, a complete collection of CDs and a package of his complete Unitel videos. The CD set (4778826, 12 CDs) contains Beethoven’s Fifth and Seventh, Schubert’s Third and Eighth, and Brahms’ Fourth Symphony all with The Vienna Philharmonic. The remarkable perfection of these blazing performances has never been bettered. I recall listening with a colleague to the LP of the Brahms Fourth when it was first issued trying, unsuccessfully, to find one wrong note, one wrong entry. There are also four complete operas: *Die Fledermaus*, *La Traviata*, Tristan and Isolde, and *Der Freischütz*. Featured singers include Hermann Prey, Lucia Popp, Rene Kollo, Julia Varady and Ivan Rebff (Fledermaus); Ilena Corrubas, Domingo and Milnes (Traviata); Kollo, Kurt Moll, Margaret Price, Fischer-Dieskau, and Antonio Dermota (Tristan); Peter Schreier, Gundula Janowitz, and Theo Adam (Freischütz). These classic versions, very well reviewed at the time, retain their freshness and each would be a prime choice.

The Kleiber videos (Unitel 0734605, 10 DVDs) have the memorable New Year Concerts from 1989 and 1992, with the Vienna Philharmonic playing in the Musikverein to an elegant audience and, in fact, to the world by satellite. Always a must see, these two were especially important as they had Kleiber on the podium. We next find him in the Concertgebouw in Amsterdam in front of their orchestra in two Beethoven Symphonies, the Fourth and the Seventh, and then back to Vienna for the Mozart 36 and the Brahms Second with the Philharmonic. In Munich he leads the Bavarian State Orchestra in the Coriolan Overture, Mozart 33, and the Brahms Fourth. Moving into the National Theatre in Munich there is an outstanding production of *Der Rosenkavalier* staged and directed by Otto Schenk. Heard and seen are Gwyneth Jones, Manfred Jungwirth, Brigitte

jazz assaults, while elsewhere Van Huffel’s mercurial, vibrant tones excite. Havens of calm exist but even on *Atonement* the music is charged with extreme shifts of mood and velocity.

Twenty years ago jazzman Bill King was big on singing and he’s returned to it with the latest release from his entertaining outfit, *Rock-it 88 Band*. “Sweet Sugar Cane” (7 Arts 0020 www.reverbnation.com/rockit-88band) is a dozen-track session mindful of the intimate relationship between jazz and blues, with the heavy lifting done by King’s piano and organ and by Neil Chapman’s guitar. Also aboard are violinist Anne Lindsay, piano and organ and by Neil Chapman’s guitar. Also aboard are violinist Anne Lindsay, pianist and vocalists; the big surprise on this

Group recordings are frequently one-offs, but often better are units that stay together, like pianist Steve Koven’s team that’s been an item for almost two decades. Experience is well demonstrated on the 10 tracks of *Steve Koven Trio “Alone Together”* (Bungalow Records SKT008 www.stevekoven.com). Seven are standards, with each band member – the leader plus imaginative bassist Rob Clutton and drummer Anthony Michelli – contributing an original. The players weave with ease and precision through material robust and delicate, the pianist’s motifs refreshing the title tune on a relaxed, intimate session. There’s space for Clutton’s impressive bass, while Koven is a cooler version of Jackie Terrasson on classics like *Indiana* and *Ain’t Misbehavin’* as well as a boogified *Bye Bye Blackbird*. Also pleasing is Clutton’s catchy Snowy Maple.

(The CD release is Nov.6 at Crescent School Theatre, 2375 Bayview Ave.)

Pianist Richard Whiteman is a familiar face around town, always versatile and resourceful. Adding the skills of bassist Brandi Disterheft and drummer Sly Juhas works well on *Richard Whiteman Trio “Slow Night”* (Tapas Records TPRD003 www.richardwhiteman.com). The session’s 11 tunes include vintage jazz and songbook items as well as two Whiteman tracks, the medium-paced title piece illuminating his finely-wrought single note runs and the perky Lush Jays. Overall the music’s tethered by too tight a rein despite the leader’s adroit way with ballads and bop. There’s nicely-judged detail on Love For Sale, a tasteful Night Mist Blues and a wistfully contemplative The Night Has A Thousand Eyes.

(Whiteman is at Gate 403 with vocalist Shannon Gunn Oct. 6 and plays every Friday at The Rex with the Hogtown Syncopators.)
Fassbaender, Benno Kusche, Lucia Popp and others. This was 1979 and the voices were in their prime. A second production from March 1994 with The Vienna State Opera was based on Schenck’s Munich production. Here are Felicity Lott, Kurt Moll, Anne Sophie von Otter, Gottfried Horňík, Barbara Bonney and others. Same conductor, different orchestra and soloists. Aficionados will have a great time rating the singers. Finally we head back to Munich for *Die Fledermaus* in a sparkling, high spirited, irresistible production with sets by Günter Schneider-Siemssen, perfectly cast with Eberhard Wächter, Pamela Coburn, Benno Kusche, Brigitte Fassbaender (Orlofsky), Wolfgang Brendel and others. This is an irresistible Viennese pastry to close out the programme. I was somewhat familiar with some of these videos but I had not anticipated being so captivated by them to the extent that to start any one meant to watch it through. Time consuming but rewarding.

About 20 years ago I was in the audience in Massey Hall when violinist [Ivy Gitlis](http://www.thewholenote.com) played the Tchaikovsky with the Toronto Philharmonic. This was a special occasion, an opportunity to hear one of the very last survivors of the school, or era, of creative, subjective performers whose performances were always a personal statement, revealing new aspects of the score. I have enjoyed Gitlis’ recordings since the 1950s, especially his *Sibelius Concerto* with Jascha Horenstein which remains a favourite version. At about the same time he played that concerto with the New York Philharmonic under [George Szell](http://www.thewholenote.com) and that performance has just been released by DOREMI on a rather impressive collection of live performances (DRH-7981-3, 2 CDs plus 1 DVD). The set features Gitlis in virtuoso works from the late romantics plus 20th century repertoire. There is a Brahms Double featuring the impeccable artistry of the highly esteemed French cellist Maurice Gendron. Also the Paganini #2, Hindemith’s concerto and the violin concerto by René Liebowitz. The DVD is a treasure chest of eclectic selections from the concerto and sonata repertoire. Each piece re-affirms his individuality and virtuosity effecting a silvery, sensuous sound with new insights into the scores. Drawn from French and German television the DVD is very fine in clean and clear 1966-1992 colour.

In the good old days of the late 1950s and 1960s when we were ravenous (well, some of us) for new Decca/London FFSS LPs, the name of pianist [Julius Katchen](http://www.thewholenote.com) emerged as one of the elite of the classical repertoire with a complete Beethoven Concertos, complete Brahms piano music, a multitude of works from Mozart to Bartok and Gershwin, plus trios with Joseph Suk and Janos Starker. Had he lived beyond his 42 years we might have heard his Bach. Now DOREMI has released a live performance of Bach’s second *Partita BWV826* (DHR-7936), a magical performance by virtue of transparency and a beautiful singing style, arguing an excellent case for Bach on piano. Also heard are the Beethoven 43 Variations in C minor and a case for Bach on piano. Also heard are the Beethoven 43 Variations in C minor and a newly discovered performance from 1960 of Beethoven’s fifth cello sonata with Pablo Casals. Then in his eighties, Casals was not as technically perfect as before but offers a deeply moving performance, supported by Katchen as an equal partner.

We welcome your feedback and invite submissions. CDs 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](http://www.thewholenote.com), where you can find added features including direct links, and additional, expanded and archival reviews.

David Olds can be reached at discoveries@thewholenote.com

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treated as the benign friend of Acis, is the devil in disguise. Galatea is still adorable, but she also has an edgy side manifest in her “fierce desire.” When Polyphemus sings of taming his flame, it is not his own lust he must master, but the feisty Galatea. Also running through the opera is the thread that although the gods find mortals irresistible, they also destroy them. Says Zingg: “A specialty of classical literature was metamorphosis. An 18-century audience would have known the background of the myth and understood the immense significance of Acis’s transformation.”

On reflecting over these past 25 years, the couple sees Opera Atelier’s journey to international glory as being organic. Just as their changing viewpoint towards mounting period productions happened in a natural fashion, so did the pulling together of the creative team that made their success possible. “There is no way,” says Pynkoski, “that anyone could have assembled this group of people in one go.”

First, some background. Being ballet dancers, Pynkoski and Zingg became obsessed with the dance music by French composers they didn’t know, which was being played by Tafelmusik Baroque Orchestra. (They had become fans of the ensemble after someone gave them tickets to a concert.) If there is dance music, they pondered, there must be dances, and so they took themselves off to Paris in 1983, performing at the salacious Moulin Rouge by night, burrowing into the archives of the Bibliothèque Nationale and the Paris Opera by day. That is when they discovered that the ballets were also full of singing. A year later, they came back to Toronto besotted by opera-ballet, and began to meet other people with an interest in early music. A company was never on the horizon.

As it turned out, in 1985, Anne Roberts, a Royal Ontario Museum curator of vintage clothing, heard about the couple and tracked them down. She invited them to perform at the ROM. Because they had danced with the Canadian Opera Company, they knew singers and a harpsichordist. A friend made faux-18th century costumes, and so they developed a performance that was more a lecture/demo. “At this point, our company was a phone on the dining room table,” says Zingg.

But like Mickey and Judy putting on a show in the barn, the seeds of Opera Atelier were being formed. The late viol player Peggy Sampson introduced the couple to Jeanne Lamon, artistic director of Tafelmusik, which began an association that continues to this day, with the ensemble as the orchestra for Opera Atelier productions. When a jury at the Toronto Arts Council derided Opera Atelier for calling itself an opera company when it didn’t have a resident music director, enter David Fallis of the Toronto Consort, husband of Tafelmusik bass player Alison Mackay. Set designer Gerard Gauci came aboard after a picture of a baroque dancer he painted appeared on the cover of the CBC radio guide. They found costume designer Dora Rust-D’Eye through her children who attended their dance school. She was a retired public health nurse who happened to be an excellent seamstress. Lighting designer Kevin Fraser also materialized by osmosis. “People just appeared at the right time and we all learned our craft together,” says Pynkoski.

And the future? A big event of the 2011-12 season is a co-production with Glimmerglass Opera of Rameau’s Cas-tor and Pollux with costumes by exclusive New York couturier Ralph Rucci. (The $150,000 costume budget is the largest in the company’s history.) Also coming down the pipe is a three-opera season, and dabbles into the 19th-century repertoire. That wish list includes Beethoven’s Leonora (the forerunner of Fidelio), early Rossini and Wagner, and reaching up to Debussy’s 20th century Pelléas and Mélisande.

When I point out that eyebrows might be raised at a baroque company mounting these operas, Pynkoski bristles. “When we put them on, it will be because we have something important to say about them. Opera today is static. It makes us angry. I love what opera can be, but I hate what it is.”

Becoming one of the most famous baroque opera-ballet companies on the planet was the outcome of the first 25 years. The next 25 should be very, very interesting as Opera Atelier widens its repertoire and gives established opera companies a run for their money.

Paula Citron is senior dance writer for The Globe and Mail, arts reviewer for The New Classical 96.3 FM, dance previews contributor to Toronto Life magazine, and associate editor of Opera Canada magazine.
Best of Barber
October 6 & 7 at 8pm
Peter Oundjian, conductor
Jon Kimura Parker, piano
Gil Shaham, violin
Barber: Adagio for Strings
Barber: Piano Concerto
Barber: Symphony No. 1
Barber: Violin Concerto

Sibelius Violin Concerto
October 14 & 16 at 8pm
Jukka-Pekka Saraste, conductor
Henning Kraggerud, violin
Stravinsky: Fireworks
Sibelius: Violin Concerto
Shostakovich: Symphony No. 4

Broadway Divas!
October 19 at 8pm
October 20 at 2 & 8pm
Steven Reineke, conductor
Julia Murney, vocalist
Jennifer Laura Thompson, vocalist

Phantoms of the Orchestra
October 23 at 1:30 & 3:30pm
Stuart Chafetz, conductor
Magic Circle Mime Company
Every Halloween the “phantoms of the orchestra” return to haunt the concert hall. The maestro and his assistant must use the power of the baton to control this ghoulish orchestra and lead them in concert. Come in costume!

Creepy Classics
October 30 at 7:30pm
October 31 at 3pm
Alastair Willis, conductor
Todd Yaniw, piano
This Halloween, the TSO presents a concert of hair-raising classical music, including The Sorcerer’s Apprentice, selections from Symphonie fantastique, and Bach’s haunting Toccata in D Minor. Costumes are encouraged at this orchestral thriller!
Chopin on Period Piano with Janina Fialkowska

"...none has taken my breath away quite like Fialkowska. If you have the chance to hear her, cancel all other appointments."
— Evening Standard (London), May 2010

Programme includes:
Chopin Piano Concerto no. 1 in E Minor, arranged for chamber ensemble
Spohr Nonet in F Major, op. 31

Handel Dixit Dominus

Programme also includes:
Rameau Grand Motet “In convertendo”
Charpentier Salve Regina

"...the Tafelmusik Baroque Orchestra and Choir made the music of Handel shimmer with brilliance and pulse with life."
— Toronto Star

Tickets: 416.964.6337
tafelmusik.org
Smartphone users: m.tafelmusik.org
Welcome to The WholeNote
Blue Pages, our annual directory of presenters of live music in Southern Ontario. These 175 short profiles, written by the presenters themselves, are an extraordinary snapshot of the variety and curatorial creativity that, safe to say, continue to make the Southern Ontario music scene one of the most vigorous and diverse on the face of the planet.

We hope you will enjoy a leisurely stroll through these pages, for a unique overview of who’s doing what this season.

As faithful readers know, we like to spice things up (and encourage the aforementioned leisurely stroll) with a CONTEST rewarding careful reading. This year is no exception, and here’s how it works.

Each of the eleven photographs adorning this directory has a cutline running vertically to the right of the photograph. But only ONE of these cutlines makes no mention of the individual and/or ensemble actually performing. IDENTIFY the performer/ensemble in question for a chance to win two tickets to one performance by any presenter that is a member of this year’s Blue Pages.

Send your best guess to me personally at publisher@thewholenote.com no later than October 20, 2010 for a chance to win. Three winners will be drawn.

Our dedicated team at The WholeNote has been rounding up profiles since mid-summer, but all best efforts notwithstanding, every year, by deadline, some presenters of live music remain uncorralled! So check back monthly in the magazine for information on late arrivals. And better yet, visit thewhole.com/blue. This directory is updated year round.

Thanks, finally, to you, the audience for live music in Southern Ontario. Without you, what would be the point?
—David Perlman, publisher
September 30, 2010

ACADEMY CONCERT SERIES
Since 1991, the Academy Concert Series has presented innovative programmes of exceptional artistic quality. Using period instruments and authentic performance styles, we recreate a historical atmosphere and treat our audience to music the way the great composers wanted it to be heard.

“The Three G’s,” our new 2010-2011 season, is a very special musical project. It marks our 20th concert season! The theme of our anniversary series is simple and profound: “Great Composers, Great Music.” We will celebrate this anniversary with: baroque arias and sonatas by the great J.S. Bach (Nov 13/10); youthful and uplifting classical chamber music by young Beethoven (Feb 12/11); and romantic chamber music masterpieces by Brahms (April 16/11). All concerts are held Saturdays at 8pm, in the outstanding acoustics of Eastminster United Church (310 Danforth Ave, Toronto). Come experience for yourself what’s so special about the Academy Concert Series.

Nicolai Tarasov, artistic director
416-706-1089
nicolai@academyconcertseries.com
www.academyconcertseries.com

ALDEBURGH CONNECTION
Join us as we “Celebrate the Art of Song” with a feast of music for voice and piano! Our 30th season of seven concerts in Walter Hall begins on October 24 with “The Patrons’ Salon,” introduced by three honorary patrons, Steuart Bedford, Christopher Newton and Catherine Robbins. Subsequent Sundays honour Robert Schumann in 1840, his miraculous “Year of Song” (December 5), Campbell McInnes, who premiered Butterworth’s Shropshire Lad songs in 1911 (January 30) and Isabella Stewart Gardner, Bostonian extraordinaire (March 6); we finish with a “Spring Schubertia!” (May 3). Artistic directors Stephen Ralls and Bruce Ubukata are at the piano; guest Canadian singers include Phillip Addis, Michael Colvin, Benjamin Covy, Alexander Dobson, Tyler Duncan, Gillian Keith, Anita Krause, James McLean, Nathalie Paulin, Brett Polegato, Kristetna Szabo, Erin Wall, Monica Whitcher and Lawrence Wiliford. The Discovery Series (November 2 and February 15) features starry new talent, presented through the generosity of RBC Foundation’s Emerging Artists programme. Stephen Ralls, co-artistic director
416-331-3310, 416-331-0790
Tickets 416-733-7982
s.ralls@utoronto.ca
www.aldeburghconnection.org

ALEXANDER SINGERS & PLAYERS
The Alexander Singers & Players started 24 years ago as a summer choir, directed by Angela Hawaleshka. It now presents highly acclaimed performances of operettas, Gilbert & Sullivan and Broadway musicals.

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

On Saturday December 11, 2010 at 7:30pm, we will present a seasonal concert, presenting a wide variety of music – folk songs, spirituals, musicals, opera excerpts and an opportunity for all to sing along with Christmas carols, Hanukkah songs and the Hallelujah Chorus. In November the group will present the world’s longest running musical, The Fantasticks, and in May 2011 the popular musical My Fair Lady. All performances are at York Woods Library Theatre.

Angela Hawaleshka
416-733-7907
Tickets: 416-324-1259
info@alexandersingers.com
www.alexandersingers.com

ALL THE KING’S VOICES
All The King’s Voices is an auditioned, mixed-voice, semi-professional choir that performs a wide variety of music from classical to contemporary. Singers are given the opportunity to study and perform under the professional leadership and direction of conductor David J. King, assisted by a highly trained accompanist and several professional section leads.

The choir has presented many great classical works with Mooreendale Orchestra, Talisker Players and the Symphony Orchestra of Canada, and has appeared with such internationally acclaimed singers as soprano Measha Brueggergosman, tenor Ben Heppner and jazz singer Salome Bey. They have performed at Roy Thomson Hall, Glenn Gould Studio and Toronto Centre for the Arts, and have been featured on CBC Radio with Bill Richardson, Andy Barrie and Richard Ouzounian, CityTV with Kevin Frankish and Jennifer Valentyne, and on JAZZFM.

The group has also given concerts for The Children’s Wish Foundation, the Ontario Neurotrauma Foundation and Black Creek Pioneer Village. Their 2010/11 season includes “Welcome Yule,” “Handel’s Messiah” and a “Gala Cabaret.” Vocal technique and sight-singing workshops are also offered.

David J. King, founder, conductor & artistic director
416-223-2255
king44@sympatico.ca
www.allthekingvoices.ca

AMADEUS CHOIR
The Amadeus Choir opens its 2010/11 season with a profound and powerful programme, “Through the Eyes of Children,” on November 6, and continues through the holiday season on December 18 with “Sing with the Angels,” a joyous celebration featuring the Bach Children’s Chorus and the winning compositions from the choir’s 24th annual Christmas Carol and Chanukah Song Writing Competition. The season climaxes with more inspirational choral works: “The Legendary Haydn and Mozart” on April 9, and “Our Home and Native Land” on May 14, where the winners of the Amadeus Choir’s new Competition for Young Composers will be featured.

Founded in 1975, the Amadeus Choir is celebrating its 36th year and is under the direction of Lydia Adams, conductor and artistic director. The Amadeus Choir performs a regular series of concerts, presenting well-known artists in works by Canadian and international composers, including major works with instrumental ensembles or full orchestra, as well as challenging a cappella performances.

Lydia Adams, conductor & artistic director
king44@sympatico.ca
416-446-0888
amachoir@idirect.com
www.amadeuschoir.com

AMICI CHAMBER ENSEMBLE
Well into their third decade, Amici members Joaquin Valdepeñas, David Hetherington and Serouj Kradjian have once again come up with a stellar series for the 2010-11 season. We continue to present our concerts on Sunday afternoons at 3pm, and as always the programmes feature beautiful music, beautifully performed, which all will enjoy.

Our special guests this season include: violinists Yehonatan Berick, Benjamin Bowman and Steven Sitarski; violists Teng Li and Steven Dann; oboists Sarah Jeffrey; bassoonist Michael Sweeney; Neil Deland, horn; bassist Jeffrey Beecher and rising star,

Tickets: 416-446-0888
amachoir@idirect.com
www.amadeuschoir.com

Blue Pages
mezzo-soprano Wallis Giunta. The programmes will showcase fascinating music from young composers as well as more widely known classics. All concerts are at the Glenn Gould Studio, 250 Front St. W. Full series (four concerts): Adult $150, senior $125, student $35. Single concert tickets: Adult $45, senior $40, student $10. Roy Thomson Hall box office: 416-872-4255 www.amiciensemble.com

ANNEX SINGERS OF TORONTO

The Annex Singers of Toronto is a vibrant community choir that delivers an eclectic repertoire with spirit and sophistication. Now in its 31st season, the choir has grown to a 60-voice ensemble performing highlights from the classical and contemporary repertoires, including regular premieres of Canadian works.

Director Maria Case’s dynamic leadership and inventive programming continue to invigorate the choir, attracting new members and wider audiences. Two formal concerts are held a year and a cabaret closes the season. Outreach concerts and other cultural performances also take place.


New members with vocal experience are welcome in September. Rehearsals are at St. Thomas’s Church Hall, 381 Huron St., on Mondays, 7:30 to 9:45pm.

Maria Case, artistic director
Richard Partington, president 416-968-7747
Marg Rice margaret.rice@sympatico.ca
www.annexsingers.com

ARRAY ENSEMBLE

The Juno-nominated Array Ensemble presents an innovative series that incorporates old-world artistry and modern-day relevance, performing an eclectic blend of orchestral, operatic and chamber music on Baroque instruments.

We are delighted to present our second season of performances at the Glenn Gould Studio. Array will start its season with a semi-staged version of Handel’s opera Giulio Cesare. Back by popular request is our “Dublin Messiah.” The Toronto Star called us “upstarts” for presenting an alternative to other Titian Toronto Messiah! Why not give ours a try? “Baroque Idol” follows— a concert of new music for old instruments; ten young composers will be invited to each present a five-minute piece. Last but not least: “Bar Plus One,” — a concert that juxtaposes works of J.S. Bach with contemporary dance and live drawing! This concert includes Suite No. 2 and the Cantata Ich Habe Genug with featured soprano soloist Virginia Hatfield.

Array will be performing in the Glenn Gould Studio on September 11, 2010; December 11, 2010; February 5, 2011 and May 14, 2011.

Wendy Limbert, executive director 416-368-4741
www.array.ca
cfac.toronto@sympatico.ca

ARRAY NEW MUSIC CENTRE/ ARRAY ENSEMBLE

Array welcomes collaborations with artists of every discipline and encourages composers and musicians alike to take risks and push the boundaries of musical expression.

Through an annual season of concerts featuring the Array Ensemble, CDs, commissions, tours and performances for others, an eclectic improvisation series called “The Array Sessions,” Resident Music and Visual Artists’ programmes and concerts, and ongoing rehearsal facility rentals, the Array New Music Centre supports a vanguard of creative music artists and their rich musical discoveries. Additional educational workshops, outreach concerts, pre-concert talks/lectures, readings of scores, a library of scores and database online, after-concert receptions and free listening room give musical artists and audiences diverse opportunities to experience, and deepen their knowledge of, today’s fine art music.

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

Rick Sacks, artistic director
Sandra Bell, general manager
416-532-3019

ART OF TIME ENSEMBLE

The Art of Time Ensemble, under the leadership of artistic director Andrew Burashko, is one of Toronto’s most innovative and artistically resonant music ensembles. The Ensemble has attracted the interest and participation of some of Canada’s best performers in creating new and exciting opportunities for collaborations between the performing arts, pro-voking, entertaining and breaking down barriers, revealing the vibrancy of classical music as a contemporary art form.

New members with vocal experience are welcome in September. Rehearsals are at St. Thomas’s Church Hall, 381 Huron St., on Mondays, 7:30 to 9:45pm.

Maria Case, artistic director
Richard Partington, president 416-968-7747
Marg Rice margaret.rice@sympatico.ca
www.annexsingers.com

ASSOCIATES OF THE TORONTO SYMPHONY

Members of the Associates of the Toronto Symphony (ATSO), a registered charitable organization, appreciate classical music and organize musical events featuring members of the Toronto Symphony Orchestra (TSO) and the Toronto Symphony Youth Orchestra (TYSO). Our “Five Small Concerts” present affordable chamber music at Trinity–St. Paul’s Centre and the ATSO’s “Grass Roots Concerts” bring free chamber music concerts to senior citizens’ homes. We also fund two Feldbrill Scholarships annually for TSYO members.

ATSO volunteers work on engaging music lovers, publicizing concerts, ensuring that concerts run smoothly and fundraising to make these concerts possible. The dates for the 2011 Five Small Concerts are January 24, February 14, March 28, April 11 and May 50. In addition, members attend Sunday evening “Informals” for performances by invited musicians or presentations by informative speakers. These are held one Sunday a month from September to June.

If you would enjoy working with people who promote an interest in classical music, please join the Associates.

416-282-6536
www.associates-tso.org

AUTORCHASHAW

Autorchashaw’s music lies on the cultural cutting edge, as contemporary jazz and funk easily rub shoulders with the classical and popular music of India. Formed in 2003, Autorchashaw has become one of the most intriguing acts on the world music and jazz landscapes, garnering 2004 and 2007 JUNO nominations for World Music Album of the Year. The ensemble consists of a mash-up of four of Canada’s most exciting and musically interesting young musicians: vocalist Suba Sankaran, tabla player Ed Hanley, bassist Rich Brown and exotic percussionist Patrick Graham. All four have achieved excellence on their respective instruments, and when their forces are combined, the results are “utterly unique and musically pioneering.” (Daniel Ariaratnam, The Record)

Autorchashaw has toured extensively across Canada and internationally, including Europe and India, and has been featured widely in mainstream media.
BACH CHIL DREN’S CHOIR & BACH CHAMBER YOUTH CHOIR

BCC consists of 180 auditioned singers in choirs at differing levels of ability – three treble choirs for children aged 6-18 and an SATB choir, for boys with changed voices and girls aged 16 and up. Each choir rehearses weekly in east Scarborough and participates in weekend excursions involving festivals, workshops and concerts with other youth choirs and world-renowned clinicians. Educational programs for all treble choirs emphasize vocal technique, theory and music reading. The BCC is a company-in-residence at the Toronto Centre for the Arts where this season’s concerts will be held on Saturday, May 15 and Saturday, May 14.

The choir has released five CDs and has won several provincial and national choral awards, including the prestigious CBC Competition for Amateur Choirs (2004) and the Elmer Iseler Award for Best Choir at the Toronto Kiwanis Festival. Founder and artistic director Linda Beaufre is well-known throughout Toronto as a guest conductor and clinician and is a winner of the Leslie Bell award for conducting. Jane Greenwood 416-431-0700
bachchildrenchorus@bellnet.ca
www.bachchorus.org

CANADIAN CHORUS FESTIVAL

The Canadian Chorus Festival is an organization based at the John Paul II Polish Cultural Centre in Mississauga, whose mission is to celebrate the legacy of Fryderyk Chopin and to nurture the development of young Canadian pianists by providing performance opportunities and by enabling the top prize winners to compete in the International Fryderyk Chopin Piano Competition in Warsaw, Poland.

A national competition is held every five years and the top winners of the Canadian Chorus Competition are funded to travel to Poland for the International Competition. First prize winners include Li Wang (1999), Avan Yu (2004) and Leonard Gilbert (2010).

The 2010 Festival included lectures, workshops and master classes at the John Paul II Polish Cultural Centre in Mississauga and culminated with the Gala Winners Concert of the Third Canadian Chorus Competition in Koerner Hall.

Dr. Janet Lopinski, artistic director 604-506-9900
www.chorusesfestival2010.com

CANADIAN MEN’S CHORUS

A new ensemble is making its debut in the Toronto choral scene: the Canadian Men’s Chorus, under the direction of UTM Music grad, Greg Rainville, will present two concerts in its inaugural 2010-2011 season. The CMC will perform works from the classic repertoire with an emphasis on commissioning and premiering at least one new Canadian composition at each concert. This season will showcase the premieres of commissioned works by emerging Canadian composers, Sean King and Avalon Rusk. By providing male voices a new opportunity to perform TTB repertoire, the CMC raises the profile of this beautiful music within the existing choral landscape.

The CMC’s first concert, “A Gentleman’s Christmas” will take place on Friday, November 26, 2010, 8pm, at the Glenn Gould Studio. Featured will be seasonal music by Loomer, Willan, Haltffeld, Biebl, and others. Tickets are available from the Roy Thomson Hall Box Office online or by calling 416-872-4233.

Watch The WholeNote for details about our second concert in the spring.

Auditions: greg.rainville@utoronto.ca
www.canadianmenschorus.org

CANADIAN OPERA COMPANY

The Canadian Opera Company (COC) is the largest producer of opera in Canada and one of the largest in North America. The company enjoys an international reputation for artistic excellence and creative innovation.

A not-for-profit organization since 1950, the COC relies on charitable giving, sponsorship, special events and ticket revenue to offset production and administrative costs. More than 40,000 patrons annually attend mainstage performances, with over 12,000 active subscribers.

The COC presents full operas and about 80 free concerts at Toronto’s Four Seasons Centre for the Performing Arts. The Four Seasons Centre features R. Fraser Elliott Hall, a traditional five-tiered, European horseshoe-shaped auditorium, specifically designed for opera with excellent acoustics and unparalleled sightlines. The company’s mission is to celebrate and stage.

The COC encourages the creation of operatic works, and fosters the training and development of young artists. The COC Ensembles Studio is Canada’s pre-eminent training programme for young singers, directors and coaches. World-recognized alumni from this programme include Ben Heppner, Wendy Nielsen, Gordon Saks, John Fanning and Isabel Bayrakdarian.

www.canadianopera.com

CAROL A Christmas of the popular

The Canadian Children’s Opera Company is one of only a few in the world in this category. It commissions, produces, records and tours new operas and choral works with the Canadian Opera Company, perform -ing at Toronto’s Four Seasons Centre for the Performing Arts. The Four Seasons Centre features R. Fraser Elliott Hall, a traditional five-tiered, European horseshoe-shaped auditorium, specifically

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www.canadianopera.com

BELL’ARTE SINGERS

Bell’Arte Singers have an exciting season planned with our new director, Dr. Gerard Yun. We have three wonderful and varied concerts scheduled for this season: “The Changing Light” (November 27, 2010 at St. Simon-the-Apostle Anglican Church, 325 Bloor St. E., Toronto) deals with the changing seasons from autumn into winter and from Remembrance Day into the Christmas holiday, and includes percussion, soloists and global music selections. Rehearsals are 7:30-10pm, Tuesdays at St. Nicholas Anglican Church, Bloor. Elaine, membership 416-699-4858
www.bellartesingers.ca

BACH CHAMBER YOUTH CHOIR

The BCC consists of 180 auditioned singers in choirs at differing levels of ability - three treble choirs for children aged 6-18 and an SATB choir, for boys with changed voices and girls aged 16 and up. Each choir rehearses weekly in east Scarborough and participates in weekend excursions involving festivals, workshops and concerts with other youth choirs and world-renowned clinicians. Educational programs for all treble choirs emphasize vocal technique, theory and music reading. The BCC is a company-in-residence at the Toronto Centre for the Arts where this season’s concerts will be held on Saturday, May 15 and Saturday, May 14.

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bachchildrenchorus@bellnet.ca
www.bachchorus.org

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www.bellartesingers.ca
CANADIAN SINFONIETTA

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

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

Highlights this season include violinist Lara St. John performing Vivialdi and Piazzolla Seasons with new art and poetry from Kristen Peterson and Phoebe Feng; cellist George Gan, mezzo-soprano Kataryna Sadej premiering a new work by Michael Pepa; and pianists Alexander Tsyryakov and Joseph Banowetz. The wine and cheese features core members performing the Mendelssohn Octet and Mahler’s Piano Quartet with pianist Dr. Michael Fisch.

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

CANTEMUS SINGERS

Cantemus Singers, conducted by Michael Erdman, perform mainly Renaissance and early Baroque repertoire. Our 10-voice group gives equal time to religious and secular compositions of the period in a variety of languages and highlighting the rich, complex 5 to 8 part repertoire. Our choristers are a mix of enthusiastic, well-trained amateurs and semi-professionals, all sharing a common interest in early music.

Membership is by audition. Our 2010-2011 season begins October 2 and 3 with an all-English program, “Good Queen Bess” featuring works by Tallis, Farnaby, Byrd and Morley. At an all-English programme, “Good Queen Bess” features vocal works by Tallis, Farnaby, Byrd and Morley at an all-English programme, “Good Queen Bess” features vocal works by Tallis, Farnaby, Byrd and Morley at an all-English programme, “Good Queen Bess” features vocal works by Tallis, Farnaby, Byrd and Morley at an all-English programme, “Good Queen Bess” features vocal works by Tallis, Farnaby, Byrd and Morley. Our 16-voice group gives equal time to religious and secular compositions of the period in a variety of languages and highlighting the rich, complex 5 to 8 part repertoire. Our choristers are a mix of enthusiastic, well-trained amateurs and semi-professionals, all sharing a common interest in early music.

Membership is by audition. Our 2010-2011 season begins October 2 and 3 with an all-English program, “Good Queen Bess” featuring works by Tallis, Farnaby, Byrd and Morley. At our Christmas concert on December 4 and 5, we join forces with the Community Baroque Orchestra of Toronto to perform Heinrich Schütz’s Christmas Oratorio (SxS) and Jonathan Byrd’s “The Little Mermaid.”

Visit our website for details about spring auditions for the 2011 programme.

CATHEDRAL CHURCH OF ST. JAMES

The Cathedral of St. James has two choirs serving the musical requirements of its Sunday and special liturgies.

The Parish Choir sings at the 9am Sung Eucharist and consists of four section leads and a group of volunteers. It rehearses on Thursday evenings at 6 pm during the year and at 8:30am on Sundays before the service. Singers interested in volunteering their time are most welcome to contact Andrew Adair, assistant organist.

The Cathedral Choir is a fully professional, 18-voice ensemble which sings the 11am Choral Eucharist and Choral Evensong at 4:30pm every Sunday. Auditions are held each year ahead of Easter. Organ recitals take place in the cathedral every Tuesday at 1pm and Sunday at 4pm (preceding Choral Evensong) throughout the year.

Andrew Ager, director of music & composer-in-residence
416-364-7865 x224
musicdirector@stjamescathedral.on.ca
Andrew Adair, assistant organist
416-364-7865, x231
adair@stjamescathedral.on.ca
www.stjamescathedral.on.ca

CHAMBER MUSIC SOCIETY OF MISSISSAUGA

Since 1997, CMSM has created, produced and performed a family concert series on Saturday evenings and as many school shows as funding permits, to develop future audiences. Currently the main productions in the CMSM repertoire are Peggy’s Violin: a Butterfly in Time, The Storyteller’s Bag, Meet the Musician, The Snow Queen and The Little Mermaid by Canadian composer Patrick Cardy.

A Juno nomination for Best Children’s Album for Peggy’s Violin: a Butterfly in Time in 2005 launched CMSM onto the international stage. Peggy’s Violin: a Butterfly in Time, Le Violon de Peggy: une histoire de papillon and The Storyteller’s Bag have been recorded, and the CDs are distributed by The Children’s Group.

In 2008, CMSM recorded and produced a CD called Classical Fairy Tales which included The Snow Queen and The Little Mermaid. This CD is now available online or through the Canadian Music Centre. Watch for the new concert series called “Tales and Tunes for Toonies.”

Peggy Hills, artistic director
905-864-0015
pmusicvlin@rogers.com
www.chambermusicsocietymississauga.org

CHANDLER, OMAHA ORCHUTA

The 2010/2011 season features “CN Canada 150,” a showcase for emerging Canadian talent, and attracts singers of all ages with its Chorus Niagara Children’s Choir (CNCC) and Side by Side High School Chorale (SxS). The 2010/2011 season features “CN Canada 150,” a showcase for emerging Canadian talent, and attracts singers of all ages with its Chorus Niagara Children’s Choir (CNCC) and Side by Side High School Chorale (SxS). The 2010/2011 season features “CN Canada 150,” a showcase for emerging Canadian talent, and attracts singers of all ages with its Chorus Niagara Children’s Choir (CNCC) and Side by Side High School Chorale (SxS).

The Power of 10! Chorus Niagara is a passionate group of 100 voices of diverse ages and walks of life. Its mission is to entertain, educate and inspire through the performance of fine choral music. As the Niagara Region’s premier symphonic chorus, CN performs both classic choral masterpieces as well as new, modern and seldom-heard works, provides a showcase for emerging Canadian talent, and attracts singers of all ages with its Chorus Niagara Children’s Choir (CNCC) and Side by Side High School Chorale (SxS).

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and special occasions from September through June. Repertoire is medieval through 21st century. The DaCapo Chamber Choir is a non-auditioned mixed-voice choir that rehearses and sings on Sunday mornings through July and August. Christ Church has also hosted Jazz Vespers for over ten years. At 4:30 p.m. every second Sunday from September to June this service offers a chance for reflection, prayers for our community, and music by Toronto’s finest jazz musicians.

With its Yonge Street location (at Heath, near the St. Clair TTC stop), fine acoustics, full modern facilities, flexible staging, Steinway grand piano and three-manual tracker organ, and seating for 300, Christ Church is an increasingly popular venue for outside concert presenters during the year.

Eric N. Robertson, organist & director of music
416-920-5211 ext 25
erobertson@thereslifehere.org
www.churchoftheholytrinity.org

CIVIC LIGHT OPERA COMPANY
Founded in 1979, our much-heralded musical theatre company is now in its 32nd season, making its home at the Fairview Library Theatre in Toronto and offering unique, professional entertainment at affordable prices. Each season we offer four productions.

Our 100+ shows range from the well-loved Broadway classics to more obscure shows also deserving recognition. We have presented the Canadian premiere of Titanic: The Musical, Rodgers and Hammerstein’s lost masterpiece Allegro, Irving Berlin’s As Thousands Cheer, Kander & Ebb’s The Rink and Cole Porter’s High Society to name a few. A world-premiere new musical adaptation of The Wizard of Oz was staged in 2000 and in 2002, to comprehensive acclaim, and will be revived in December of 2010, backed by popular demand. This season, we offer the Lerner & Loewe classic Paint Your Wagon, the aforementioned musical adaptation of The Wizard of Oz, the off-Broadway musical comedy sensation The Big Bang, and Cole Porter’s all-time popular favourite Anything Goes, revived in its original 1934 version. Join us as our theatrical journey continues!

Joe Cascone, artistic director
416-755-1701
jcascone@lightopera.com

CONTINUUM CONTEMPORARY MUSIC
Continuum presents works by emerging and established Canadian and international composers. The core ensemble – Anne Thompson (flute), Max Christie (clarinet), Carol Fujino (violin), Paul Widmer (cello), Laurent Philippe (piano) and Ryan Scott (percussion) – is often augmented by voice, other instruments or electronics. The group has released two CDs, has toured Canada and Europe and can be heard and seen on radio, television and the Internet.

Continuum’s 2010-11 season includes the January 17 launch of Raw, chamber music by James Rolfe, on the Centred-discs label; “the OCD Project, January 24, a concert curated by students of this pre-eminent school of art and design, who also produce the programming rationale and programme notes; “Mechanical Advantage,” February 4, a concert featuring barrel and mechanical organ; and “Step, turn, kick” March 20, a reprise of works from our February appearance at MNN in Montreal – a latter day French dance suite. The final concert of the year is a surprise that features the call of the weird.

Jennifer Waring, artistic director
416-924-4245
josh@continuummusic.org
www.continuummusic.org

COUNTERPOINT COMMUNITY ORCHESTRA
The CCO was formed in 1994 by gay and lesbian musicians. Together we provide fine music and create a deeper sense of community and diversity in downtown Toronto. People from all walks of life play with us and we welcome any person with a positive outlook towards lesbian, gay, bisexual, transgendered and two-spirit people.

Twenty-seventh season concerts begin December 4, 2010. A second concert is on March 5, 2011. Final concert of the season is May 22, 2011.

Rehearsals: Mondays at 8 pm, 319 Church Street

DANCAPO CHAMBER CHOIR
The DaCapo Chamber Choir was founded in 1998 in Kitchener-Waterloo under the direction of Leonard Enns. The mission of the DaCapo Chamber Choir is to perform outstanding choral chamber works of the past 100 years and to champion music of Canadian and local composers. The performance season consists of three annual concerts in Kitchener-Waterloo: in the fall around Remembrance Day, in late winter and in late spring. The 2010-2011 season, “See What You Can Hear,” will musically showcase elements of visual art: “Vanishing Point” (November 15 & 16), “Chiaroscuro” (March 4 & 5) and “A World of Colour” (May 7). The March concert will also feature the performance of the 2010 NewWorks choral composition competition winning entry, Tabula Rasa by Don Macdonald (Nelson, BC).

The choir’s new CD, ShadowLand, featuring the Ju-no-nominated Nocturne by Leonard Enns, received the ACCC’s 2010 award for Outstanding Choral Recording. For more information about the choir, its current season, the NewWorks choral composition competition, the ShadowLand CD, or to purchase ticket online, please visit the choir’s website: 519-723-7549
info@dancapochamberchoir.ca
www.dancapochamberchoir.ca

DANCAP PRODUCTIONS INC.
Dancap Productions Inc. is dedicated to producing the best of Broadway-style theatre created in collaboration with acclaimed artists and award-winning creative teams that will engage theatre lovers in Toronto, throughout Canada and around the world.

Dancap Productions Inc. is committed to providing audiences with memorable theatrical experiences while offering patrons access to unique promotional and membership opportunities to enhance their theatre-going experience.

Aubrey Dan, president
416-644-3665
info@dancaptickets.com
www.DancapTickets.com
DCAT CHORUS
The DCAT Chorus is an amateur performing vocal ensemble of more than 40 men and women singing a cappella in six- and eight-part harmony. Our broad repertoire of songs range from Broadway favourites to folk, pop to traditional and patriotic to devotional. Music is delivered with showmanship and a passion for entertaining. We perform with no tracks, no programmed accompaniments to tie us down and no set musical form or style. For some of our pieces, we add brass and percussion elements (all performed live), choreography and dance elements. The choir is under the energetic direction of Mr. Wyatt Gill.
On October 2 the DCAT Chorus presents the fifth annual “For the Love of Music” concert at the City Playhouse Theatre in the City of Vaughan. Rehearsals are Wednesdays 7:30pm to 9:00pm at Estonian House, 958 Broadview Ave. Do you love music and like to sing? Come join us, no auditions. Linda Carscadden, membership information 416-206-4002 John Fox, business manager 905-853-9214 foxynewmarket@rogers.com www.dcatchorus.ca

EAST YORK CHOIR
The East York Choir, founded in 1986, is a mixed-voice, auditioned ensemble which performs an eclectic mix of selections (including several premières of arrangements by conductor Jenny Crober) in collaboration with guest artists. Major choral works performed include Handel’s Messiah and the Mozart Requiem. Our season consists of two concerts, as well as performances at benefits and community events. Our very talented, versatile accompanist is Elizabeth Acker.
EYC guest artists have included some of Canada’s finest performers: jazz guitarist Michael Occhipinti; the Talisker Players orchestra; soprano Jennie Such; jazz bassist Rob Clutton; Latin band Cassava; percussionists Ray Dillard, Nick Coulter, Larry Graves and Fale Badoe; storytellerdancer Adwoa Badoe; Celtic musicians Loretto Reid and Sharlene Wallace. We were broadcast on CBC Radio’s Vinyl Café in January 2009.
On Sunday, December 5, 3:30pm, at Eastminster United Church, we will feature gospel singer, Quisha Wynnt, percussionist Ray Dillard and guitarist Charlie Roby. EYC will celebrate its 25th anniversary in spring 2011 with a performance of Off’s Carmina Burana.
Rehearsals are Monday evenings, Eastminster United Church (Chester subway). Jenny Crober, artistic director & conductor 416-463-8225 www.eastyorkchoir.ca www.eastyorkchoir.ca/contact

EGLINTON ST. GEORGE’S UNITED CHURCH
The choir of EGLINTON St. George’s United Church is a mixed-voice ensemble of 50, with eight professional singers. It anchors a music programme of high quality and exuberant eclecticism.
Highlights of the current season include: a Latin-American World Communion service, October 3; a gospel service for All Saints/All Souls, October 31; a service of “Lessons and Carols for Advent,” November 28; “Sing Along Messiah” with the Trillium Brass, November 28; Christmas Eve candlelight choral services; a “Celtic Candlemas,” January 30; “Taize Worship,” March 6; “A Jazz Lent,” Sundays, March 13 to April 10, featuring some of Canada’s greatest jazz artists; a Good Friday concert with the Bach Consort, April 22; Easter morning with the Trillium Brass, April 24; a choir concert with Paul Halley and Theressa Toupin, featuring Halley’s music, May 13; an African Eucharist, June 5; and Pentecost with dancers from the Pia Bouman School, June 12.
Eglinton St. George’s Choir is a hard-working, spirited group, always delighted to welcome new members.
Peter Merrick, director of music 416-690-3880 merricknicholl@rogers.com www.esqunited.org

ELMER ISELER SINGERS
The illustrious 20-voice Elmer Iseler Singers led by artistic director and conductor Lydia Adams enters its 32nd season in 2010/2011. Founded by the late Elmer Iseler, this fully-professional choral ensemble has built an enviable reputation through concerts, broadcasts and recordings throughout Canada, the United States and internationally, performing repertoire that spans 500 years, with a special focus on Canadian composers.
Touring is a major component of the Elmer Iseler Singers’ activities. They self-present a five-concert Toronto series and are featured frequently at various concerts, workshops, symposiums and festivals. Annual auditions are held each April/May. The innovative GET MUSIC! Outreach and Leadership Initiative for secondary school students, community choirs and conductors provides workshops and audio/video recording mentorship culminating in shared performances.
The biography Elmer Iseler: Choral Visionary by Walter Pitman (Dundurn Press, 2008) continues to be an Arts in Canada bestseller. The international launch on the ECM Record Label of Peter A. Togni’s Lamentations of Jeremiah, featuring bass clarinet virtuoso Jeff Reily represents the most significant Made-in-Canada work to be released by ECM.
Lydia Adams, conductor & artistic director Jessie Iseler, general manager 416-217-0337 info@elmerselersingers.com www.elmerselersingers.com

THE ELORA FESTIVAL SINGERS
The Elora Festival was launched as the Three Centuries Festival in 1979 and has since evolved into an internationally acclaimed annual music event that attracts capacity crowds to the Village of Elora, located one hour west of Toronto. Visitors enjoy four weeks of international vocal music, from large-scale classical works for choir and orchestra to intimate evenings of jazz and cabaret.
In 1980, artistic director Noel Edison created the principal choral ensemble for the Festival, the Elora Festival Singers. In 1997, the choir became the professional core of both the Toronto Mendelssohn Choir and the Mendelssohn Singers. With a reputation as one of the finest chamber choirs in Canada and beyond, the Singers contribute to the musical life not only of the community, but on the international stage. Through regular concert series, recordings, broadcasts, and touring, it is renowned for its diverse styles, from early music to spirituals to contemporary, for its commitment to Canadian repertoire, and for its collaborations with other Canadian artists.
Auditions for the Elora Festival Singers are held each January. 519-846-0331 or 1-888-747-7550 info@elorafestival.com www.elorafestival.com

ENSEMBLE TRYPYTHON CHAMBER CHOIR
Ensemble Tryptych Chamber Choir (ETCC) is a 20-30 voice auditioned mixed choir. We are in our tenth season and have performed a vast repertoire spanning traditional repertoire to Canadian premieres, Handel oratorios to masterpieces from the French romantic era and great choral works from the English, American and Canadian schools of composition. This season the choir will present three main choral performances: “Handel’s Messiah” (November), “Dvorak’s Stabat Mater” (March) and a Tryptych extravaganza “Scotland the Brave” (June). This season, the Choir will also be appearing at the Gardiner Museum in December.
ETCC rehearsals commence Tuesday September 7, 2010, through to June 4, 2011. Rehearsal times are 7:30 to 9:45pm at Trinity Presbyterian Church, 2737 Bayview Ave, just south of Highway 403. Orchestra/dress rehearsals are usually held the Tuesday prior to the performance with two exceptions, Friday, March 25 at Hart House, U of T, and Saturday June 4 (venue to be confirmed).
Lenard Whiting 416-763-5066 x3 etcc@tryptych.org www.tryptych.org

ESPRIT ORCHESTRA
The Esprit Orchestra is Canada’s only full-sized orchestra devoted exclusively to performing, promoting and commissioning contemporary classical and multicultural music. Founded by music director and celebrated conductor Alex Pauk, Esprit is now in its 28th season. With innovative programming, Esprit aims to stimulate, enlighten and engage music lovers of all ages. Esprit also gives audience members a rare opportunity to explore the best contemporary orchestral music and the newest Canadian talent. Esprit takes the stage at Koerner Hall in the Royal Conservatory of Music for the entire 2010-11 season – an inspired and acoustically superb setting for experiencing an Esprit performance.
Among Esprit’s activities are the Creative Sparks outreach project, Toward a Living Art Education Program and national and international touring. Esprit has been the recipient of three Lieutenant Governor’s Arts Awards, the Jean A. Chalmers National Music Award, the Vida Peene Award and the SOCAN Award for Imaginative Orchestral Programming. Esprit’s annual New Wave Composers Festival celebrates young Canadian artists – providing a plat-
**ETOBICOKE CENTENNIAL CHOIR**

Entering its 4th season, the EtoBicoke Centennial Choir (ECC) enjoys innovative programming and collaboration with community arts groups. Featured repertoire includes classical and contemporary works, both sacred and secular. The Nuti-fa African Performance Ensemble and High Park Choirs of Toronto join the ECC on December 4 for “Sacred Traditions,” an eclectic holiday concert featuring sacred music and dance from Africa, Jewish liturgical songs, Bach’s Christmas Cantata and traditional Christmas carols. On April 2, “Luminous Days & Myths” explores themes of light and darkness in classical, folk, 20th century and popular songs, including Teleman’s ‘Times of the Day,’ Dvorak’s Songs of Nature and the haunting work by Eric Whitacre, Lux Aurumque. The choir joins the EtoBicoke Community Concert Band in June for “Last Night of the Proms,” featuring traditional folk and patriotic music of the British Isles.

Rehearsals are Tuesdays from 7:30-9pm at Hummer Valley United Church, EtoBicoke. Interested singers are invited to attend a rehearsal. Membership is by audition.

Henry Renglich, music director
Susan LeLendre, choir president
416-622-6021
slelendre@pathcom.ca
www.etobicokecentennialchoir.ca

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**ETOBICOKE COMMUNITY CONCERT BAND**

Now in its 16th season of scintillating performances in the communities of Toronto West, the EtoBicoke Community Concert Band thrills audiences with its programming, magnificent sound and an impressive range of community service. Committed to an intense and varied performance calendar, the ECCB cultivates a raft of outstanding Canadian talent through its four-part Concert Hall Subscription Series, presents a popular “al fresco” series of summer programs and raises the roof on Big Band reper- toire with its spin-off ensemble, the EtoBicoke Swing Orchestra. For 2010/11, the ECCB and music director John Edward Tuttle continue with more exciting programs and invites the Canadian Band Association weekend, culminating with a “Band-ing Together” concert, creating seasonal sizzle with a lively “Choir of Angels” programme, bringing the music of Las Vegas to the community with “Vegas Nights,” and wrapping up the four-part season with “Last Night at the Proms.” The Concert Band and Big Band will also lend great music to several charitable events throughout the season, plus many intimate performances by the band’s jazz combo, brass quintet and the EtoBicoke Wind Quintet.

Rob Hunter, president
John Edward Tuttle, music director
416-410-1570
info@eccb.ca
www.eccb.ca

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**ETOBICOKE PHILHARMONIC CHOIR**

2010/11 promises to be an exciting one. The Etobicoke Philharmonic Choir celebrates its fiftieth anniversary season with five entertaining concerts under new Maestro Sabatino Vasca.

The season opens October 15 with works by Brahms and Verdi, and a guest soloist, the Toronto Concert Orchestra in Wieniaowski’s 2nd Violin Concerto. We feature two soloists from our own ranks; Peter Samuelson in Mozart’s 3rd Horn concerto on November 17th and violinist, David Raben in “The Lark Ascending” by Vaughan Williams on April 15th.

The Christmas concert and silent auction December 10 features tenor James Ciantar, performing traditional seasonal selections, and cellist Rachel Mer- cer returns for the 26th concert of Tchaikovsky’s Variations on a Rococo Theme. We’re having a very special 30th anniversary gala event on June 3. Keep the date open. We’ll provide you with details throughout the season and invite you to join us for this very special event.

EPO continues to promote the EtoBicoke Youth Strings –providing opportunity for young string players to perform as an ensemble and individually.

www.etobicokeorchestra.ca

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**GALLERY 345**

Gallery 345 has become one of the go-to small concert venues in Toronto’s west end for classical, contemporary classical, jazz, world and cabaret performances. There is seating for 125 people, and each concert space is on the first floor of a century-old loft building. The curved wood ceilings have given the space a wonderful warm and lively acoustic that has brought joy to both performers and audiences for several years. The gallery has two excellent concert grand pianos, a 7’ Steinway and a 9’ Baldwin, which have become the focus for many great pianists in Toronto and in Canada. The eclectic mix of past and future performances by soloists and small ensembles can be found at www.gallery345.com/performances.

Always interested in being surprised; please contact Edward Epstein at gallery345@gmail.com if you are interested in performing at the gallery. We are also available for rent for special events including recording sessions.

345 Sorauren Avenue
www.gallery345.com
416-822-9781

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**GALLERY PLAYERS OF NIAGARA**

The Gallery Players of Niagara have been presenting classical chamber concerts in the Niagara Region for 16 years. We are a pool of 15 performers, and each sea- son invite guests to join us. We perform on both per- iod and modern instruments, and to date have pro- duced and recorded three CDs. The first was String Quartets Op. 1 by Joseph Leopold Eybler (1705-1846), the second, Canadian Oboe Quartets, featuring four works for oboe and string trio, all commissioned by the Gal- lery Players. The third features the Eybler Quartet with guest clarinetist Jane Booth. Each season from October to May we perform six concerts in Niagara. These concerts are often repeated in Toronto and Southern Ontario. This season’s performers include Margaret Gay (cello), Patrick Jordan (viola), Alison Melville (recorder), Julie Baumgartel (violin), Deb- orah Braun (harp), David Braun (violin), Douglas Miller (flute), Laura Pudwell (voice), Lucas Harris (lute), Elizabeth Chitty (videographer), Michele Jacot (clarinet), Christie Goodwin (oboe), Zoltan Kalman (clarinet), Timothy Lockwood (French horn), Chris- tian Sharpe (bassoon), and Ensemble Polaris. 905-468-1525
www.galleryplayers.ca

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**GEORGETOWN BACH CHORALE**

Under the direction of Ron Greidanus, the George-town Bach Chorale offers a unique combination of chorale, orchestral, and solo works performed in the beautiful churches of the Halton Hills region and in the intimate setting of a private home. This audi- tioned ensemble of 20 choristers specializes in Bar- oque repertoire accompanied by musicians playing period instruments, but also explores music from other eras. The start of the 2010-11 season is an ex- quisite multi-course meal featuring a programme of jazz classics accompanied by a jazz trio. November brings a full musical and spiritual experience in St. Elias Church with works by Harpt, Vivaldi, and Bach. The always popular Christmas concerts feature Felix Deal as he accompanies the Chorale on his 16th century viola da gamba. February finds us in the Croatian Church performing Part, Bruck- ner, and others. “The Gypsy” is an in-house concert in March with Ron Greidanus and violinist Edwin Huizinga performing Cesar Franck’s monumental So- nata in A Major. The season concludes with Bach’s Mass in B minor when the Chorale will first perform to play in the New Holy Cross Church.
etobicoke centennial choir

The 2010-11 musical season begins with an exciting leadership of artistic director Richard Cunningham.

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

The 2010/2011 “Season of the Grand Philharmonic Choir” is the premier season of artistic director Mark Pius, Brantford.

The Grand River Chorus, an auditioned SATB community chorus founded in 1999, seeks every opportunity to raise the profile of choral music under the leadership of artistic director Richard Cunningham. The 2010-11 musical season begins with an exciting celebration of the 400th anniversary of the composition of Monteverdi’s Vespers October 30. On December 8, we accompany John McDermott at the organ. Curtis Metcalfe, artistic director

HAMILTON CHILDREN’S CHOIR

Celebrating 35 years, the award-winning Hamilton Children’s Choir is known for performances going far beyond technical excellence, while dazzling audiences with a focused sound, brilliant repertoire and captivating stage presence.

HANNAFORD STREET SILVER BAND

The HNSB has been on the cutting edge of all that is current and creative. We continue to bring together the best in both Canadian culture and the rich mosaic of cultures from around the world. A non-profit charitable organization, we attract more than 12 million visitors annually to our 10 acres of revitalized waterfront land.

HARBOURFRONT CENTRE

For more than 30 years, Harbourfront Centre has been on the cutting edge of all that is current and creative. We continue to bring together the best in both Canadian culture and the rich mosaic of cultures from around the world. A non-profit charitable organization, we attract more than 12 million visitors annually to our 10 acres of revitalized waterfront land.

HNNN

The HNSB has been on the cutting edge of all that is current and creative. We continue to bring together the best in both Canadian culture and the rich mosaic of cultures from around the world. A non-profit charitable organization, we attract more than 12 million visitors annually to our 10 acres of revitalized waterfront land.

High Park Choruses

Under artistic director Zimifra Poloz, the children of the High Park Choruses work together to create a beautiful, shimmering sound. We offer four skill-based divisions for children ages 5-18: Piccolo Choir,
We perform for concerts and other festive functions and events.

The Irish Choral Society of Canada was originally established in 1960 and ran continuously until 1970. It was reborn in 2002 under the leadership of Ms Karen D'Aoust, performing for concerts and other functions. The choir toured Ireland in 2007. We are presently planning a 2011 tour of the east coast, and looking forward to another tour of Ireland. You do not have to be Irish to join us! We love to be social and we welcome new members to our community.

For more information, please contact us. info@irishchorsociety.com 416-759-2124

JAZZ PERFORMANCE AND EDUCATION CENTRE

The Jazz Performance and Education Centre (JPEC) is a registered charity dedicated to the preservation and development of jazz in Canada. JPEC has identified as its goal the creation of a first-class, multi-purpose jazz venue in Toronto which will feature performances by local, national and international jazz talent; educational programming for fans of all ages; recording facilities; and a Hall of Fame and Archives which will encompass and preserve Canada's outstanding jazz heritage and its featured artists. JPEC's 2010-2011 concert season opens on Oct 3 with our 2nd annual Jazz Gala, this year a tribute to Chief Justice Warren Winkler, and featuring the inaugural performance of the JPEC Jazz Orchestra, with special guest vocalist Ranee Lee. Five concerts will be presented at Glenn Gould Studio featuring artists Fred Hersch, Norma Winstone, Lee Konitz with the Brian Dickinson Trio, Robert Glasper Experiment, TASA, and the Seamus Blake quartet. Concerts will be supplemented by a variety of educational programming for jazz fans and students of all ages.

Raymond Kozik, 416-595-2100 info@jazzcentre.ca www.jazzcentre.ca

JEUNESSES MUSICALES ONTARIO

Jeunesses Musicales Ontario (JMO) is a non-profit arts organization that fosters the careers of outstanding young professional musicians at home and abroad, and has enjoyed a presence in Ontario since 1979. JMO promotes the development of the arts in Ontario by launching and supporting Canada's leading emerging artists all across Ontario as well as an all-inclusive opera production complete with surtitles, sets, costumes and piano accompaniment.

JMO's youth concerts feature professionally trained performers, performing in schools and community centres across Ontario. These concerts allow children and families the opportunity to discover the magic of live music! All performances are interpretive and theatrical in nature and offer exceptional musical encounters between performers and audience, and music of various cultures and eras. These concerts reach over 82,000 children nationwide – 13,000 in Ontario. Programmes are offered in English and French. JMO is affiliated with Jeunesses Musicales Canada and Jeunesses Musicales International, the largest music NGO in the world!

Vanessa J. Goy Mumbai, general manager & artistic advisor 416-536-8649 vgyomor@mcanada.ca www.jmontario.ca, www.mcanada.ca

John Laing Singers

The John Laing Singers is a Hamilton-based chamber choir renowned for tonal beauty and interpretative excellence. They have presented concerts throughout Ontario, Quebec, France, Switzerland and in sister-city Sarasota, Florida. The CDs include My Love Dwelt in a Northern Land, produced in October 1998, and Merrily Song We, released in 2007 to mark their 25th anniversary. The JLS have a wide choral repertoire including original compositions by their music director John Laing. For samples of repertoire and information regarding the 2010-2011 concert series see the JLS website.

Jennifer Wong 905-689-7006, 1-877-628-5238 jenwong@comcast.net info@johnlaingsingers.com www.johnlaingsingers.com

JUBILATE SINGERS

The Jubilate Singers is a mixed-voice chamber choir of approximately 35 singers in Toronto. Our season consists of three concerts and one or two community appearances. Our repertoire includes choral music from all periods and different genres, often multi-lingual. This year the choir will be under the direction of Caroline Spearling while Isabel Berna is on maternity leave. Concerts this year will include: in November, works of Daley, Bibel, Lauridsen and others, reflecting the human spirit, light and hope; in March, contemporary choral music from Canada and USA; in May, spirituals and music from Africa with drumming ensemble Baobab Tree. We rehearse on Tuesday evenings from 7:30 to 9:45 at St. Leonard's Anglican Church, 23 Wanless Avenue, one block north of the Lawrence subway station. We welcome new members. Please contact our membership coordinator below to book a friendly audition.

David Reddin, membership coordinator 416-286-8927 Carol Chin, president 416-920-3019 www.jubilatesingers.ca

KINDRED SPIRITS ORCHESTRA

Kindred Spirits Orchestra presents another spectacular season that includes four subscription concerts at the Glenn Gould Studio, one community outreach concert at Markham Theatre for Performing Arts, and one educational concert as part of the North York Music Festival. Highlights of the season include Beethoven’s Sixth, Seventh, and Eighth symphonies, masterworks by Mozart, Haydn, Bach, and Handel, as well as a Canadian premiere of Two Hanukkah Concertos by the American composer Adam Grossman. Led by Maestro Kristian Alexander, the Kindred Spirits Orchestra welcomes back Internationally renowned violinist Jacques Israelievitch, rising star pianist Darett Zusko, KSO principal cellist Samuel Bissou, soprano Julia Morgan, mezzo soprano Marta Herman, tenor Lou D’Amore, and bass Mark Hamilton. Mozart’s grandiose “Coronation” Mass featuring the celebrated choir Voices under the baton of Ron Cheung will close another season filled with joy and excitement. We invite you to come to our concerts, become a Friend of the KSO through donations and volunteering, and share with us our love and appreciation for music.

Kristian Alexander, music director & principal conductor

Scott Harrison, assistant conductor

Jordi Sevillano, chief executive officer

info@KSOorchestra.ca www.KSOorchestra.ca

KING EDWARD CHORI

King Edward Choir is a 75 voice SATB auditioned choir. The quality of the music and the fine leadership are an incentive for some of the area’s best choristers and accompanists to be part of the choir. Audiences are entertained with a varied repertoire from different traditions around the world. The 2010-2011
season includes four performances.

November 7, 2010: “Choral Festival Spectacular,” featuring King Edward Choir, Lyrica Chamber Choir, Bravado Show Choir, Barrie high-school singers and the Huronia Symphony Orchestra, all under the direction of John Barnum, will include choruses from Carmina Burana, Verdi, Puccini and Borodin.

December 4, 2010: “Candlelight Christmas” will feature Rutter's Magnificat, carols and traditional audience sing-along, and a children's choir directed by Jan Cumming.

March 6, 2011: The Nathaniel Dett Chorale with conductor Brainerd Byl denim-Taylor will be our special guest in a tribute to Afrocentric music and its influences.

May 4, 2011: “Spring Sing” will feature a preview of the Choir’s tour to Zweibrücken, Germany in August 2011, and is a perfect evening for families to enjoy on Mother’s Day eve.

Barbara McCann, artistic director & conductor 705-726-2095
barbmccann@bell.net
www.kingedwardchoir.org

KITCHENER-WATERLOO CHAMBER MUSIC SOCIETY
K-W Chamber Music Society is one of Canada’s busiest presenters of chamber music concerts, with over 60 concerts per year, ranging from solo to sizable ensembles. Programmes range from medieval to contemporary; most have both classics and recent music. Active since the 1970s, the Society now offers over 90,000 concert-goers. Nationally acclaimed, the KWCMS music room holds about 85 people. A superb Steinway piano, good acoustics, and a supportive, intimate and informal atmosphere make for great concert experiences. Notable this year: Till Fellner, piano, performing the final concert in his complete Beethoven Piano Concerto No. 1. Our “Pops” series features King Edward Choir, Lyrica Chamber Choir, Barrie high-school singers and the Huronia Symphony Orchestra, all under the direction of John Barnum, will include choruses from Carmina Burana, Verdi, Puccini and Borodin.

KITCHENER-WATERLOO SYMPHONY
Make time for great music. The Kitchener-Waterloo Symphony’s 2010/11 season showcases some of the best music ever written.

The Kitchener-Waterloo Symphony performs over 90 concerts every season to a combined audience of over 90,000 concert-goers. Nationally acclaimed, the KWS is the cultural centrepiece of the Waterloo region. Music director Edwin Outwater has created some of the most innovative formats and imaginative programmes in North America.

The “KWS Signature” series presents classical favourites such as Holst’s The Planets, Dvorak’s New World Symphony, Rachmaninoff’s Piano Concerto No. 2, and Tchaikovsky’s Piano Concerto No. 1. Our “Pops” series highlights include “Cirque de la Symphonie,” “A Tribute to the Music of Frank Sinatra,” British conductor and comedian Rainer Hersch, and “Bugs Bunny at the Symphony!” This season’s “Baroque” series features Bach’s Six Brandenburg concertos and their place in the baroque era. The “KWS Intersections” series features ensembles in innovative orchestral settings. This year’s series features “Beethoven and Your Brain” with author Daniel Levitin, “Dan Deacon’s Electronic Bus” and “Franckin’stink!” with author Daniel Handler (better known as Lemony Snicket).

Box office 519-745-4711 or 888-745-4717
www.kwsymphony.ca

KIWANIS MUSIC FESTIVAL OF GREATER TORONTO
The Kiwanis Music Festival of Greater Toronto, one of 249 such organizations in Canada, is an integral part of the GTA arts community, encouraging young performers in classical and contemporary music, dance and speech arts.

Over 32,000 amateur musicians, dancers and speech arts performers participate in more than 1000 competitive classes. Solo and ensemble performers range in age from 4-50+ years, in areas including piano, vocal, musical theatre, strings, chamber, speech, woodwind, brass, percussion, classical guitar, bands, choirs, orchestras and many dance forms. Over $50,000 in scholarship support was awarded in 2010.

Through a combination of stage and adjudication opportunities, we offer participants extraordinary possibilities for performing, learning and sharing this musical experience with an unrivalled group of national artists and educators. Likewise, the general public will have the opportunity to be enriched by each of our venues fills with the sounds of wonderful live music.

The Festival’s affiliation with both the Provincial and National Federations of Music Festivals allows young performers the opportunity to also compete at provincial and national levels.

Pam Allen, general manager
Giles Bryant, artistic director
416-487-5885
kwiwanismusic@bellnet.ca
www.kiwanismusicutoronto.org

KOFFLER CENTRE OF THE ARTS
A world of ideas, discovery, passion, inspiration, creativity, and fun. The Koffler Centre of the Arts’ mission is to create a more civil and global society by fostering mutual understanding through the exploration of arts and culture.

The Koffler Centre offers private and group lessons for children, teens and adults in piano, violin (including Suzuki), cello, viola, guitar, voice, flute, clarinet, saxophone. The Koffler is home to the Koffler Chamber Orchester directed by former TSO concertmaster Jacques Israeliwitch. Music classes include “Get Your Chops Back–Guitar” (ages 18+) and “Rock Band with Scott” (Ages 11-18), both with instructor Scott Cassetti; Chamber Music, Cello Ensemble and The Shalom Singers. The Koffler Centre of the Arts also produces a number of concerts and music events ranging from the Chamber Orchestra concerts, to a performance this year by Israeli jazz superstar Avishai Cohen.

The Koffler is located in the brand new, state-of-the-art Prosserman Jewish Community Centre on Sherman Campus. Class registration is now taken online, check our website for more details.

Amy Lastin, education coordinator
416-638-1881 x626
registration@kofflerarts.org
www.kofflerarts.org

LA JEUNESSE CHOIRS
La Jeunesse Choirs are entering their 23rd season in Northumberland County. Markus Howard is the artistic director.

The full choir consists of girls from 12-18. This auditioned and ensemble studies, rehearses and performs music from many genres of the traditional and contemporary choral repertoire including classical, world music and various jazz styles.

STAB is our senior performers choir for mixed voices. This choir is intended for singers who wish to further their vocal skills and sing at an exceptionally high level while exploring repertoire for combined male and female voices. The children’s choir is an auditioned choir of male and female singers from 7-12. Basic theory, sight singing and ear training are included in each rehearsal, building the choir’s musicianship. The 2010 Christmas concert is at Trinity United Church, Cobourg on Saturday, December 4 and the 2011 spring concert is on Sunday, May 1, also at Trinity United Church.

Auditions are welcomed through the year and can be arranged by contacting the administrative assistant.

905-355-3634
lchoirs@eagle.ca
www.lajeunessechoirs.com

LAKE FIELD MUSIC
Lake Field Music is new in name but not experience. For 33 years (formerly as CAMMAC Ontario Music Centre) we have offered outstanding instruction in classical/chamber, jazz, world and folk traditions to those inspired by playing and singing with like-minded people. In addition to year-round special musical events and networking opportunities, we run a fabulous summer music camp for adults and families each August. Housed on the stunning lakeside grounds of Lakefield College School just 1.5 hours from Toronto, creativity and camaraderie abound.

Come and work directly with our world-class musical faculty led by artistic director (8-time Juno-nominee) Michael Occhipinti. The camp offers two jam-packed weeks that will encourage you to new levels of proficiency and performance. Lake Field Music welcomes recreational, novice and semi-professional musicians – instrumentalists and vocalists – to enhance your skills in this supportive and unforgettable environment.

We offer family packages with a special arts programme for children and inclusion in our adult music classes for talented youth.

To learn the latest, visit www.lakefieldmusic.ca and sign up for our newsletter. Make music your destination.

1-866-273-7697
**LARKIN SINGERS**
The Larkin Singers, a 16-voice chamber choir, has quickly established itself as one of the finest examples of Canada's strong choral heritage, dedicating itself primarily to liturgical choral repertoire. Founded in 2008 under the direction of Matthew Larkin, the choir's singers hail from Toronto and Ottawa and perform regularly as professional choristers and coordinators across Canada and abroad. In its inaugural season the choir enjoyed performances in Toronto, Kingston and Ottawa, as well as a successful tour and residency at Bristol Cathedral, UK. In 2008, The Larkin Singers released its first recording, “A New Work is Come on Hand” featuring music of the Christmas season by Ibach, R.V. Williams, Howells, Or and others. Now in its third season, The Larkin Singers presents a four-concert subscription series; outreach and collaborative performances throughout Ontario; and maintains an ambitious international touring schedule.

Kirsten Fielding – General Manager
info@larkinSingers.com
www.larkinSingers.com

**LAWRENCE PARK COMMUNITY CHURCH**
Lawrence Park Community Church has a tradition of fine music both in worship and in concert. Sunday day services are held at 10:30am in the recently renovated, air-conditioned sanctuary. Musical groups include the Adult Choir (volunteer and professional singers), a Children's Choir, a Youth Music Group and Handbell Ringers. The 2010-2011 “Fridays @ 8” concert series includes a solo organ recital by Aaron Tan (current first prize winner of the RCCO National Organ Playing Competition) on November 5; a concert with the Greater Toronto Philharmonic Orchestra featuring Poulenc's Organ Concerto with conductor David Fallis and organist Mark Toews on February 25, and a “Spring Choral Concert” sung by the Choirs of Lawrence Park Community Church on May 6.

Mark Toews 416-489-1551 x28
mark@lawrenceparkchurch.ca
www.lawrenceparkchurch.ca

**LIVING ARTS CENTRE**
The Living Arts Centre is an architecturally-stunning 225,000 square foot multi-purpose facility, which opened in 1997. The Centre is located in the heart of Mississauga and is home to one of the GTA’s most exciting venues for both performing and visual arts. Intimate entertainment is provided in all three magnificent performance theatres, showcasing international stars, Canadian talent and local community groups.

The Living Arts Centre also houses an exhibition gallery, eight professional studios and sophisticated corporate meeting facilities. The art studios are used by talented resident artists to create unique works. Art programmes are offered year-round for children, youth, adults and families, who can explore their creativity under the guidance of practising artist-educators.

The Living Arts Centre is a not-for-profit organization dedicated to nurturing, fostering, encouraging, promoting and supporting the presence and development of the performing and visual arts in the Greater Toronto area. The Centre welcomes over 100,000 visitors annually to performing and visual arts programmes, corporate meetings/conventions and a wide variety of community events.

Gerry Townsend, CEO

**LUMINATO**
For ten extraordinary days in June, Toronto's stages, streets, and public spaces are illuminated with arts and creativity. Luminato is an annual multi-disciplinary celebration of theatre, dance, classical and contemporary music, film, literature, visual arts, design and more. Luminato features highly acclaimed Canadian and world premiers, exciting new works, unexpected collaborations, widely accessible free celebrations, and respected education and community outreach programs which together result in unforgettable creative experiences. Now in its fifth year, Luminato draws over 1 million people each June to Toronto to engage in more than 150 events, most of them free.

Luminato commemorates the festival's fifth anniversary with its largest new commission to date, as well as exciting artistic residencies in dance, music and theatre. Highlights include the world premiere of One Thousand and One Nights, dramatised and directed by Tim Supple, with stories adapted by the seminal Lebanese, howevers Hanan al-shaykh. This spectacular theatre event tells the tale of one of the world's great folk-story cycles and is performed and created by actors, musicians and designers drawn entirely from the Arabic-speaking world.

Luminato 2011 is June 10-19.

Chris Lorway, artistic director
416-368-3100

**MASSEY HALL**
Michael Kaeshammer headlines his first Massey Hall show and the Jazz @ Massey Hall series includes several legendary musicians in such groups as Chick Corea Trio, Wayne Shorter Quartet and Jazz at Lincoln Center Orchestra led by the incomparable Wynton Marsalis. We are pleased to continue supporting some of Canada's most celebrated artists, including Bruce Cockburn, Gordon Lightfoot, Paul Anka, Burton Cummings, Sarah Harmer and Barenaked Ladies, who will all grace the Massey Hall stage. And such critically acclaimed artists as Danny Michel, Bahamas, Royal Wood and Emilie-Claire Barlow will perform in the intimate setting of Glenn Gould Studio and Queen Elizabeth Theatre. The Corporation of Massey Hall and Roy Thomson Hall is a registered charitable not-for-profit organization.

For tickets call 416-612-4235, buy online at masseyhall.com. Or visit the Roy Thomson Hall Box Office (60 Simcoe St, Toronto, ON)
Stephen McGrath, 416-393-4822 x318
Stephen.mcgrath@rth.mh.com
www.masseyhall.com
www.soundboard.ca

**MILES NADAL JEWISH COMMUNITY CENTRE**
The MJNjc is a vibrant community centre at Bloor and Spadina. We have music, theatre, film, art, ensembles, events and classes. With a Community Choir, Women's Chorus, Klezmer Ensemble, Suzuki music classes, Sundays on Bloor and other lectures, we have a large and diverse music department. The MJNjc is also home to the Al Green Theatre, a state-of-the-art facility presenting dance, film, music, theatre and more. Each year we are home to a wonderful arts season, including the Toronto Jewish Film Society, the Canadian Jewish Congress and various community theatre events. Our new grand piano in the Al Green Theatre makes it a stunning venue. We also offer many other programs in cultural arts, Jewish life, Active Seniors, preschool and youth and have a fully equipped Fitness Centre and one of Toronto's rare saltwater pools! We welcome members and participants of all faiths and cultures as a centre for community in downtown Toronto. Open to all!

info@mnjc.org
416-924-6211 x 0

**MUSIC AT METROPOLITAN**
Music at Metropolitan presents a variety of concerts at Metropolitan United Church, featuring Metropolitan's choir, soloists, and guest artists. This season includes a recital by Yale organist Thomas Murray, on October 1, the annual “Hallow'en Phantoms of the Organ” on October 20, a concert by the Bronze Foundation Handbell Choir on November 13, “Shakespeare in the City” on March 26, the annual Good Friday concert on April 22 featuring the Requiem by Bob Chilcott, an exciting musical production at the beginning of June, and a variety of other events. Noon at Met - free recitals featuring the organ and other instrumentalists/vocalists are held every Thursday at 12:30pm. Our special Christmas events include "Carols United" carol sing with the Metropolitan Silver Band and organ on December 5, and our “Candlelight Carol Service” on December 19. Metropolitan houses the largest pipe organ in Canada and the oldest tuned carillon in North America. Metropolitan also has a variety of children's, youth and hand bell choirs which are open to all. Please contact us for a concert brochure or for more information.

Patricia Wright, artistic director
416-363-0331 x26
patriciaw@metunited.org
www.metunited.org

**MISSISSAUGA CHILDREN'S CHOIR**
Celebrating 30 years of choral excellence, the Mississauga Children's Choir is a treble-voiced choir of over 140 children aged 6-17 years old. Under the leadership of artistic director Thomas Bell, the choir includes four graded ensembles - the Training, Junior, Intermediate, Concert Choir - and a Boys Choir. Major performances take place at the Mississauga's Living Arts Centre: Voices of Light on Sunday, December 5 2010; and "30th Anniversary Celebration" with guest alumni including jazz singer Shannon Butcher on Saturday June 4, 2011.

This exciting 30th anniversary season, following recent success in the National Competition for Amateur Choirs, will include a noon-hour concert at Roy Thomson Hall with organist Michael Bloss on March 24, 2011, and a tour to Festival 500 in Newfoundland in July.

The Mississauga Children's Choir is dedicated to providing young singers with exceptional musical experiences through excellence in performance, music education, recording, touring and service to the community. Auditions are held April to June by appointment. Details of all the choir's many activities are available on our website.

Thomas Bell, artistic director
Kathy Brisley, executive director
905-624-9704
info@mississaugachildrenchoir.com
www.mississaugachildrenchoir.com

**MISSISSAUGA CHORAL SOCIETY**
The Mississauga Choral Society, Mervin Fick, conductor, was founded in 1973. MCS presents a concert series of classical masterworks and contemporary choral pieces as well as programmes of jazz and Broadway music. The 2010-2011 season includes Handel’s Messiah, Handels' Coronation Anthems and Mozart's Requiem. In November 2010, MCS singers partner with the Port Credit community to promote their fundraising initiative, “Twos the Bite Before Christmas,” presenting “A Benefit Concert in support of The Compass Food Bank.” This season we launch a
MISSISSAUGA FESTIVAL CHOIR
The Mississauga Festival Choir is a community choir dedicated to excellence in choral performance in a wide variety of styles and for all ages. The teaching of musicianship for all singers and the promotion of musicians from the community, both performers and composers, is at the heart of the organization.

MFC recently released its first professional recording Together, Sing in Harmony which features a broad range of music from Handel to Hammerstein.

MFC has been under the leadership of artistic director David Ambrose since 2005 and has recently added a smaller, auditioned chamber choir to its programming.

Our current season will be comprised of four concerts:

info@mississaugafestivalchoir.com
www.mississaugafestivalchoir.com

MUSIC GALLERY
The Music Gallery is Toronto’s centre for the presentation and promotion of innovation and experimentation in all forms of music, and for encouraging cross-pollination between audiences, genres and disciplines.

Toronto’s centre for creative music since 1976, the Music Gallery celebrates its season launch each fall with the X Avant New Music Festival (October 16-24, 2010), a microcosm of the diverse array of new music the MG presents throughout the year. This year’s festival theme, “What is Real?”, explores notions of authenticity and objectivity in music and art.

Our core concert series includes Post-Classic(al) (contemporary classical, electroacoustic, sound art), Pop Avant (leftfield pop, rock, techno), Jazz Avant (jazz and improv), New World (music beyond Western Europe and North America), and, new, the Emergents series (the new wave of new music from the Toronto region). We host workshops with visiting artists, commission new works, challenge artists to step outside their comfort zones, and collaborate with co-presenters, including AIMToronto, Arrangement, Artist BLOC, CONTACT, Continuum, New Music Concerts, Rough Idea and Wavelength.

Music Gallery will continue its vital role as an affordable rental venue for performances, recordings and rehearsals.

Jonathan Bunce, artistic director
Rachel Nolan, executive director, 416-204-1080
jonny@muscgallery.org
www.muscgallery.org

MUSIC TORONTO
Music TORONTO celebrates 39 seasons of great chamber music and piano recitals.

Our top 10 reasons for you to attend:
1) A good small concert hall perfect for chamber music.
2) An audience serious (but not solemn) about their music, and casual and friendly at intermission.
3) Free cookies!
4) “A chamber series with a pedigree,” said David Perlman, publisher of The WholeNote.
5) Opening night Oct. 14 with the St. Lawrence Quartet.
6) Six more of the world’s best string quartets including the inimitable Tokyo Quartet in 2 concerts of the late Beethoven string quartets.
7) Five pianists with something to say beginning with Alessandro Marangoni making his North American debut.
8) The “Discovery” series: tickets just $15; 3 concerts of young(er) Canadian artists.
9) Traditional repertoire: Mozart, Schubert, Schumann, Brahms.
10) The best of new music: Higdon, Berger, Raminsh. (Oops! II) Our prices: top price only $40; students any age just $5, accompanying adult half price; 18-to-35 pay your age (that’s up to 40% off). You can’t afford to miss music this good.

Jennifer Taylor, artistic producer
416-214-1660
www.music-toronto.com
Box Office: 416-366-7723 or 1-800-708-6754
www.slt.com

MUSICIANS IN ORDINARY
Named after the singers and lutenists who performed in the most intimate quarters of the Stuart monarchs’ palace, the Musicians In Ordinary for the Lutes and Voices dedicate themselves to the performance of early solo song and vocal chamber music. Hallie Fishel, soprano and John Edwards, lutenist have been described as “winning performers of winning music.” This year marks their 10th anniversary season of concerts in Toronto. They also perform across North America, lecturing at universities and museums. Audiences delight in the liveliness of their innovative concerts and the infectious passion of the performers for putting their repertoire in cultural context.

MOE’s season opener, “Her Leaves be Green,” features Elizabethan and Jacobean music explicitly written to be performed by girls and women.

Each New Year’s Day, MOE provides Messiah-weary and polka-shy audiences with a programme of 17th and 18th century cantatas and sonatas from Vienna: allemandes and minuets replace waltzes and marches.

For this season’s concerts at the Heliconian Hall, MOE is joined by frequent collaborator Christopher Verrette (violinist and occasional concert master

NATHANIEL DETT CHORALE
The Nathaniel Dett Chorale is a 21-voice SATB professional choir based in Toronto, dedicated to performing Afrocentric music of all genres, including classical, spiritual, gospel, jazz, folk and blues. Founded by artistic director Dr. Brainered Byden-Taylor in 1998 and named after internationally-renowned African-Canadian composer R. Nathaniel Dett, the Chorale is Canada’s premier performer of Afrocentric composers, and a touchstone for the education of audiences and communities regarding the full spectrum of Afrocentric choral music. The mission of the Chorale is to build bridges of understanding, appreciation and acceptance between communities of people through the medium of music. The Chorale has a three-concert subscription series, tours extensively each season and has released several CDs and DVDs. Membership is by audition.

Alexandra Asher
416-340-7000
alexandra@nathanieldetchorale.org
www.nathanieldetchorale.org

NATHANIEL DETT CHORALE
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Alexandra Asher
416-340-7000
alexandra@nathanieldetchorale.org
www.nathanieldetchorale.org

NORTHWESTERN UNIVERSITY JAZZ ORCHESTRA
The Northwestern University Jazz Orchestra (the NWUJO) is a world-class ensemble which presents four main concerts each year in Evanston, IL, Chicago, and Madison, WI. The NWUJO is made up of 10 undergraduate and graduate students selected from a pool of more than 250 instrumentalists from all over the U.S. The NWUJO is part of the Department of Music at Northwestern University and is supported by the Office of the Provost.

The NWUJO is known for its high level of musicianship, the quality of its performances, and the innovative nature of its programming.

The NWUJO has performed with many notable artists, including Chick Corea, Wynton Marsalis, and the late Dave Brubeck. The NWUJO has also performed at major jazz festivals around the world, including the New Orleans Jazz Festival, the Monterey Jazz Festival, and the Montreux Jazz Festival.

The NWUJO is committed to upholding the highest standards of musical excellence, while also providing a unique and inspiring environment for its members to grow both as musicians and students.

NWUJO presents concerts in various venues throughout the year, including the DeBartolo Performing Arts Center, the Oriental Theatre, and the Chicago Jazz Festival. The NWUJO also collaborates with other music groups and organizations, including the Northwestern University Wind Ensemble and the Northwestern Suzuki Orchestra.

The NWUJO is accessible and enjoyable for all audiences, making it a popular choice for events of all kinds. Whether you’re a jazz music lover or just looking for a great night out, the NWUJO has something for everyone.

For more information on the Northwestern University Jazz Orchestra, including concert dates, ticket information, and details on upcoming events, please visit our website at www.nwujo.com.
tic, Pritchard and Fitzell are featured in an evening of world premieres curated by Paul Steenhuisen on April 10. The season concludes on May 8 with Malay-
sian composer Kee Yong Chong introducing innova-
tive new music from his homeland.

Robert Aitken, artistic director
David Olds, general manager; 416-961-9594
nnm@interlog.com
www.newmusicconcerts.com

NINE SPARROWS ARTS FOUNDATION
Nine Sparrows Arts Foundation marks its 17th an-
iversary this season under the continuing leader-
ship of its artistic director Eric Robertson. Since the
inaugural performance of Hasten to Come Before Win-
ter, Nine Sparrows Arts Foundation has presented a
rich variety of recitals and concerts for Toronto audi-
ences. In addition to its weekly recital series, Nine
Sparrows Arts Foundation has presented inter-
national groups such as the renowned King’s Col-
lege Choir, Clare College Singers, and St. John’s College Choir, and concerts featuring Can-
adian artists such as John Neville, Erica Goodman,
Colin Fox, the True North Brass, the Gryphon Trio,
Christine Duncan’s Element Choir, and the percus-
sion ensemble Nexus.

Nine Sparrows Arts Foundation is a not-for-pro-
it organization dedicated to bringing the best in in-
spirational arts programming to Toronto audiences.
The Foundation is governed by an elected volunteer
board of directors and operates with the assistance of
advisors from a variety of backgrounds and pro-
fessions, including event management, promotions,
finance, and business. Nine Sparrows Arts Founda-
tion, in co-operation with Christ Church Deer Park,
will begin its 2010-2011 season on October 14 with the
first recital in its weekly music series, “Luncheon
Chamber Music.”

E. Burns, 416-245-3151
9sparrows.artist@gmail.com
www.ninemusicnotes.com

NOCTURNES IN THE CITY
Nocturnes in the City is in its tenth season. Started as
Nocturnes at Masaryktown ten years ago, it moved
downtown in 2007. It is presenting Czech and Slo-
vak artists to Canadian, mainly Czech and Slovak
communities.

This year, the six-concert season is presented in the
Gladstone Hall of St. Wenceslaus Church at 496
Gladstone Ave. (Dufferin and Bloor subway). It starts
with a musical lecture by Iain Scott – “Mozart in
Prague,” with video and audio recording of famous
Mozart operas performed or written in Prague. A
special concert to commemorate the birth of Czecho-
slovakia in 1918 will be presented by the Toronto Sin-
dus Choir, Amadeus Choir and the Elmer Iseler Sing-
ers. This November, the band joins forces with a choir
of over 1000 voices at Roy Thomson Hall for “The Big
Sing,” a spectacular evening of music making!

Tickets www.roythomsonhall.com
www.ticketmaster.ca

NYCO SYMPHONY ORCHESTRA
The NYCO Symphony Orchestra performs in com-
mission programme for auditioned choristers aged 5-18
OAKVILLE CHILDREN’S CHOIR
Under the musical leadership of Sarah Morri-
son, music director, and Janet Stachow, associate
music director, the Oakville Children’s Choir pro-
vides world-class choral, musical and performance
training to young people through the Halton area
and beyond. OCCh is a comprehensive music educa-
tion programme for auditioned choristers aged 5-18
years. This year, OCM enters its 17th year and cele-
brates with a remarkable concert series that explores
themes relevant to children and youth, and also wel-
comes special guest artists in workshops and concert.

Concert dates are: Saturday, December 5, 2010, “The
Frosty Weather,” (featuring Stephanie Domingues,
in Oshawa); Saturday, December 12, 2010, “Commun-
ity Carol Concert,” (Lianne Tan, organist); Saturday,
May 28, 2011, “Colours & Lights,” (featuring Oakville
rock-a-pella quartet Fine Grind and Monika Berenyi,
visual artist).

Sarah Morrison, music director
Judy Opar, executive director
905-337-7104
www.oakvillechildrenschoir.org

OFF CENTRE MUSIC SALON
Welcome to Off Centre Music Salon’s 16th season: a
year of contrasts! This year, we will be straying from
our usual Off Centre format, but not too far! Each
of our four concerts will be divided into two the-
mentally contrasting halves, twice as many exciting
musical destinations as before. We begin with a
programme of both tears and laughter exploring the
music of oppressed Soviet composers alongside
Schubert’s redemptive powers of song. Next on our
itinerey is a musical heavyweight championship:
watch four ‘fifty’ romantic composers (mysteri-
ously born within a span of three years) square off
with lighter, windier, musical fare! And if that isn’t
tantalizing enough, we invite you to dance – a romp
through Spain, Hungary, Estonia and Finland at Can-
ada’s inaugural celebration of music from the Euro-
pean borderlands. Our final salon is a private investi-
gation into love, lust and infidelity, Italian and Czech
style, featuring Janacek’s sensual song cycle The Di-
ary of One Who Disappeared as well as Italian opera
favourites.

All concerts take place on Sundays at 2pm at Glenn
Gould Studio. Subscriptions: $226 (adults); $168
(seniors/students).

Inna Perkis, Boris Zaranzkin, founders & artistic
directors
OCMS Box Office: 416-466-1870
tickets@offcentremusic.com
www.offcentremusic.com

ONTARIO PHILHARMONIC
Currently in its 54th season, the Ontario Philhar-
om has established itself as one of the most highly re-
spected professional regional orchestras in Canada.
It is under the musical direction of one of Canada’s
most brilliant conductors, Marco Parisotto.

The 2010-11 subscription series features a stellar
array of world-renowned soloists including virtu-
oso violinist Philippe Quint, Canadian icon Michael
Burgess, flutist Leslie Newman, violinist Erika Do-
bbosieucw and piano legend Anton Kuerti, who will
perform Brahms’ heroic First Piano Concerto in Oshawa
as well as a repeat performance at Koerner Hall in
Toronto.

Highlights: Maestro Parisotto will be conducting
include Brahms’ First Symphony, Bruch’s Scottish Fan-
tasy, Piazzolla’s Four Seasons of Buenos Aires and Tchai-
kovsky’s Serenade. For more information on the con-
certs, dates, ticket sales and subscriptions, visit OP’s
website.

Marco Parisotto, music director
Monica Anguanco, executive director, 905-579-6711
contact@ontariophil.ca
www.ontariophil.ca

OPERAFEST
Opera Atelier is not in the business of “recon-

Our 37th season begins with Mikhail Glinka’s Aicis and Galatea (October 30-November 7, 2010) and Mozart’s La Clemenza di Tito (April 22-May 1, 2011). Join Opera Hamilton for its 2010-11 season and fully embrace our dedication to excellence is what brings our members together! Since its inception in 2006, Opera Belcanto has brought favorite operatic arias and choruses to audiences throughout York and South Simcoe Region, as well as the GTA. Opera Belcanto is a mixed-voice choir of some 35 choir members and beautiful soloists of all ages. The artistic direction of Maestro David Varjazhe we perform regularly throughout the year, presenting five to six concerts with orchestra or piano accompanies. Our upcoming production is La Traviata with guest conductor Domenico Boyagian from USA, and stage director Giuseppe Macina. As Violetta, Alicja Wysoka, as Alfredo, Hovhannes Ayvazyan from Armenia, as Germont, David Varjazhe. This production is fully staged with orchestra and costumes and takes place on October 16 at the Richmond Hill Performing Arts Centre, October 23 at the W.A. Fisher Auditorium in Barrie, Ontario, and November 4 at the Living Arts Centre in Mississauga, Ontario. We invite all of you.

Michele Pearson, 416-450-3074
info@opubelcanto@yahoo.com
www.operabelcanto.net

OPERA BELCANTO OF SOUTH SIMCOE Belcanto! Beautiful Singing...the essence of our choir! Our passion for opera, our love of music, our dedication to excellence is what brings our members together! Since its inception in 2006, Opera Belcanto has brought favorite operatic arias and choruses to audiences throughout York and South Simcoe Region, as well as the GTA. Opera Belcanto is a mixed-voice choir of some 35 choir members and beautiful soloists of all ages. The artistic direction of Maestro David Varjazhe we perform regularly throughout the year, presenting five to six concerts with orchestra or piano accompanies. Our upcoming production is La Traviata with guest conductor Domenico Boyagian from USA, and stage director Giuseppe Macina. As Violetta, Alicja Wysoka, as Alfredo, Hovhannes Ayvazyan from Armenia, as Germont, David Varjazhe. This production is fully staged with orchestra and costumes and takes place on October 16 at the Richmond Hill Performing Arts Centre, October 23 at the W.A. Fisher Auditorium in Barrie, Ontario, and November 4 at the Living Arts Centre in Mississauga, Ontario. We invite all of you.

Michele Pearson, 416-450-3074
info@opubelcanto@yahoo.com
www.operabelcanto.net

OPERA HAMILTON
In 1976, Italian opera companies were invited to perform for Hamilton’s Festitalla but due to the costs of importing entire productions, Festitalla decided to produce its own La Bohéme in 1979. The following year Opera Hamilton was founded with plans for two productions annually at Hamilton Place. With the addition of POPER Plus (an evening of opera’s most en-gaging music in concert), Opera Hamilton presents all-Canadian talent in three productions this season. Join Opera Hamilton for its 2010-11 season and fulfill your passions and desires! Fuelled by powerful dreams and some of the world’s most evocative music, interpreted by world class soloists, the Opera Hamilton Chorus and the Hamilton Philharmonic Orchestra, Opera Hamilton wants you to be part of a remarkable season of laughter, heartbeat, redemption and tragic retribution!

Join us for Mozart’s The Marriage of Figaro (Oct 21 & 23) and opera’s most famous double bill: Mascagni’s Cavalleria Rusticana and Leoncavallo’s Pagliacci, (April 21 & 23) as well as our signature Gala Super Concert – “POPER Plus”! (Jan 27 & 29) ... and get ready for the adventure of your lifetime!

Office: 905-527-7627
Box Office: 905-527-7627 x 236
info@operahamilton.ca
www.operahamilton.ca

OPERA IN CONCERT
OIC is a unique Canadian company dedicated to Canadian artists and innovative programming. Defying traditional assumptions about operatic presentation, our performances rely only on the power and beauty of the human voice accompanied by orchestral piano.

Our 37th season begins with Mikhail Glinka’s Ruslan and Lyudmila, October 24, featuring Taras Kulish, Luiza Zhuleva, Igor Emeljanov and Louisa Cowie, with music director/pianist Anna Nakhmanovitch. An opera based on the works of Walter Scott, La dame blanche follows, November 28, starring Eve-Lyn de la Haye and Ryan Harper, with music director Nathalie Doucet-Lalkens. OIC’s season concludes with Haydn’s Le Fedi De' Premiate, January 30, 2011, starring Susanne Holmes, Farah Hack, Rocco Rupolo and James Levesque, with Classical Music Concerto Ashiq Aziza. Our season concludes with Dvorak’s The Devil and Kate, March 27, featuring Marion Newman and Gene Wu, with music director Alison d’Amato. Concerts include OIC’s renowned chorus, with Robert Cooper conducting. Also returning is OIC’s pre-performance presentation “The Backgrounder” with host Iain Scott. All performances are at the St. Lawrence Centre for the Arts, 27 Front Street East. 416-366-7723 or 1-800-708-8754.

www.operaconcert.com

OPERA YORK
In our 14th season and the second season as resident professional opera company at the new Richmond Hill Centre for the Arts, Opera York offers two exciting productions for our main stage with the Opera York Chorus and Orchestra. The season is opened by artistic director Sabatino Vacca with the Puccini favourite La Bohème. Stage director Timothy Nelson from Amsterdam joins with production designer Frank Piasin to create a magnificent set. Sinead Sugrue returns to Opera York to perform the role of Mimi.

Opera York’s second half of the season is led by artistic director Geoffrey Butler, offering in full production in English, the Mozart classic comedy Così fan Tutte. Dion Mazerolle is back as Don Alfonso and Jennifer Fina is back as Dorabella.

Opera York continues to provide affordable and accessible lectures, operatic concerts for seniors and educational programming, October 31, November 4 and 6, 2010; Puccini’s La Bohème, Richmond Hill Centre for the Arts, February 27; March 3 and 5, 2011; Mozart’s Così fan Tutte. 905-763-7853
info@operyork.com
www.operyork.com

ORCHESTRA TORONTO
Orchestra Toronto, one of Canada’s premier community volunteer symphony orchestras, offers a vibrant variety of compositions in five affordable Sunday-afternoon concerts. This is the debut season for its new music director, Danielle Lisboa, who will conduct the orchestra in the acoustically superb George Weston Recital Hall at the Toronto Centre for the Arts, on Yonge St. north of Sheppard Ave.

The 2010-2011 season combines favourite works from the core repertoire with a lively selection of masterpieces that are less frequently heard. Each concert is preceded by a pre-concert talk by the music director.

A thrilling roster of stellar soloists promises to delight. Mezzo-soprano Lauren Segal sings arias from Carmen in October; violinist Adrian Anantawan plays Mendelssohn’s Concerto for violin in E minor on December 5; pianist Sergio Monteiro plays Rachmaninoff’s Rhapsody on a Theme of Paganini on February 27; guitarist Dieter Hennings plays Villa-Lobos’s Concerto for guitar and small orchestra on April 17; and clarinetist Noru Gogovita plays Weber’s Concerto for clarinet No. 1 in F minor on May 29.

Judy Mann, executive director 416-467-7142 ottoronto@altnet.com www.orchestratoronto.ca

ORGANIX CONCERTS
Organix Concerts is an annual music festival presenting a series of concerts and educational events throughout the month of May. While individual concerts may feature trumpet, strings, percussion or a choir, the common thread that binds the festival together is always the number one feature: the pipe organ. “King of Instruments” The focus of Organix is to provide the general public an opportunity to hear intriguing programs and performers not normally available to Canadian audiences.

Organix 11 (May 1 to 30) will feature the architecture of great buildings and magnificent pipe organs. There will be something for everyone and most con-
certs are free! In the General Admission concerts, all youth 18 years of age and under get in free as well. The highlight of the festival is the highlight of May and every concert is not to be missed. Organix is a music festival unlike any other.
416-241-9785
www.organixconcerts.ca

ORIAHNA WOMEN’S CHOIR
Oriana is heading into its 39th season. This auditioned choir of 30 to 40 singers is known for its musical excellence, its welcoming, supportive atmosphere, its collaborations with many brilliant artists, and its significant contribution (through many commissions) to Canada’s choral repertoire. Led by artistic director William Brown, Oriana has released five CDs to critical acclaim. This year will feature several new Canadian compositions by Ruth Watson Henderson, Timothy Phealan, Derek Healy and Eleanor Daley! Our season’s theme, “Celebrate” will culminate in a full concert of the season in tribute to William Brown’s 15th season as artistic director. Oriana will present concerts on Saturdays – November 27, March 5, and May 7, at 8:00pm, at Grace Church on-the-Hill. Subscriptions are available. Auditions for the June 2010 season, rehearsals starting September 15. Rehearsals: Wednesdays 7:30-9:45pm.
Samantha Clarke, manager
416-236-0948
info@orianachoir.com
www.orianachoir.com

ONTARIO REGISTERED MUSIC TEACHERS’ ASSOCIATION
ORMTA (Ontario Registered Music Teachers’ Association, founded 1883) is an association of independent music teachers. Membership is open to music teachers of all instruments and voice who meet the professional requirements.
ORMTA has branches across Ontario and is part of the CFMTA (Canadian Federation of Music Teachers) with parallel branches in other provinces. The Central Toronto Branch covers most of what used to be the old city of Toronto. We hold various events throughout the year for our members and guests, and provide support and networking opportunities including: workshops on a range of music-related subjects, general membership meetings, student auditions and recitals, and teacher performances. Members can also participate in zone, provincial and national events, and attend provincial and national conventions. Students of members can participate in a range of competitions for both performing and composing, qualify for a variety of scholarships and provide a forum for guest artists in ORMTA-hosted master classes. ORMTA teachers are listed on both a printed directory and a website.
416-694-0296
www.ormtautoronto.org

ORPHEUS CHOIR OF TORONTO
Founded in 1984, this 60-voice SATB choir celebrates its 46th season of bringing fine choral music and innovative programming to Toronto audiences. Our aim is to present music in a range of styles from strictly classical to jazz and beyond, and from a cappella to full orchestral accompaniment. Our motto is “Expect something different!” Our 2010-2011 season includes a silent movie night in which the Choir provides the soundtrack to the 1924 silent movie Peter Pan; Dylan Thomas’ A Child’s Christmas in Wales narrated by Stratford star Geralyn Wyn Davies; Ontario premiers of works by Eriks Ešenvalds and Howard Goodall; and the Toronto premiere of Imant Raminsh’s new work Quartet: a Cantata of Seasons. In addition, Orpheus hosts, and performs with, the Vancouver Chamber Choir on tour. The choir rehearse on Tuesday evenings at Yorkminster Park Baptist Church, 188 Yonge St. Rehearsals are open and we are always pleased to audition new singers.
Through its Sidgwick Scholarship Programme, the choir continues to provide opportunities for young aspiring professionals to gain experience as soloists and section leaders.
Helen Coxon 416-530-4428
orpheuschoir@sympatico.ca
www.orpheuschoirtoronto.org

PANDORA’S BOX SALON
Pandora’s Box Salon is a unique event in Aurora, Ontario where art lovers gather to enrich themselves. Classical music, drama, dance as well as the cinematic and visual arts are showcased here and enjoyed among friends.
Included with ticket purchase is a glass of wine and a plate of local finger food to enjoy during an extended intermission. This half-hour break from the performance allows for artists to mingle with community members, building social networks and a greater appreciation for the Arts. Net proceeds go to support local charity, Pandora’s Box House Second Shelf, Second Chances Capital Campaign.
All events take place in the newly renovated concert space at the Aurora Cultural Centre, a magnet for the community and a jewel in the crown of York Region. Each Salon has a theme and will feature musicians, dancers and other artists from Aurora and York Region alongside renowned artists from Toronto and abroad.
416-239-3976
www.pandoraboxsalon.com

PAX CHRISTI CHORALE
Pax Christi Chorale, Toronto’s Mennonite Choir, was founded in 1987, inspired by the success of an ad hoc choir assembled for the Toronto celebrations of the 1986 Bicentennial of Mennonites in Canada. Under the inspired artistic direction of Stephanie Martin since 1997, the 90 members include both Mennonites and singers from various faith traditions and cultures. Ms. Martin leads the choir in performances of both a cappella repertoire and masterworks with full orchestra, showcasing both established and emerging soloists. The choir has a choral scholarship programme, Pax Christi Chamber Choir and Pax Christi Youth Choir, which is led by Lynn Janes (see below).
2010-2011 will be a season of guest conductors, starting with the Faure Requiem in October with Stephanie Potvin, the Bach Christmas Oratorio (parts I & VI) and Christmas motets in December with Howard Dyck, and “Prayer for Peace” in April 2011, featuring the Youth Choir with Lynn Janes and the full choir with Iest Tertoviskis of Latvia. All concerts take place at Grace Church on-the-Hill. Auditions take place in May and September.
Laure Adler, general manager
laura.adler@paxchristichorale.org
www.paxchristichorale.org

PAX CHRISTI YOUTH CHOIR
Pax Christi Youth Choir is Toronto’s newest youth choir, providing young singers aged 14 to 22 with a choral education and rewarding performance opportunities both within the Chorale and as an independent youth choir. (See Pax Christi Chorale above.) Led by Lynn Janes, renowned music educator, conductor and singer, PCYC choral and chamber music experience draws from the best of classic and contemporary musical traditions, both choral masterworks and smaller, more intimate settings.
A highlight of the 2010-2011 season will be performances of the Fauré Requiem and parts I and VI of the Bach Christmas Oratorio with Pax Christi Chorale. The PCYC rehearses on Monday nights in North York and all concerts take place at Grace Church on-the-Hill. Auditions take place in May and September.
Helen Jordan, artistic director 416-579-7464
paxchilasingers@yahoo.ca
www.paxchristi.org

PENTELHIA SINGERS
A vibrant ensemble of women, Pentelhia Singers is committed to excellence in performing a culturally diverse and musically sophisticated repertoire spanning the Renaissance to the 21st century. Founded in 1997, the group is named after the ancient Egyptian priestess-musician, Penthelia. Entering its 14th season, the choir has earned a reputation for presenting innovative concerts of four to eight part choral repertoire in a multitude of languages. Costumes, masks, inventive concert venues and unique programming create an original and engaging concert experience. The choir aims to demonstrate the diversity of choral music from cross ethnic and cultural boundaries by reaching out to and connecting with their community through music.
Major Concerts 2010-2011: “Scenes from Childhood” (Sunday, November 28, 2010) and “And A Night at the Opera” (Sunday, May 29, 2011). Pentelhia Singers rehearse Wednesdays from 7:30-9:30 pm at Rosedale Presbyterian Church (129 Mt. Pleasant Rd.)
Alice Malach, artistic director 416-579-7464
pentelhiasingers@yahoo.ca
www.pentelhia.com

QUEEN OF PUDDINGS MUSIC THEATRE
Toronto’s Queen of Puddings Music Theatre burst onto the scene in 1995. Led by musicians John Hess and Darrin Ni Mheadhhrá, it was born of their desire to blend their extensive creative knowledge and vision with a performer-based physical singing theatre aesthetic to produce original, provocative, fantastic-al Canadian chamber opera.
Spectacular company successes include Beatrice Chancy, the opera that launched the career of Canadian soprano Measha Brueggergosman and The Mid-night Giant, an acclaimed world premiere that premiered at Harbourfront Centre Theatre and went on to tour to the prestigious Linbury Theatre, Royal Opera House, Covent Garden, London.
In March 2008 we premiered Love Songs, a tour-de-force for solo female singer by composer Ana Sokolovic, currently touring internationally. In February 2009 we presented the world premiere of Ints A chamber opera inspired by Portuguese Fado, music by James Rolie and libretto by Paul Bentley, and in 2010 Beauty Doubles in a Brief Hour, a triptych sung in Mandarin, French and English (composers Pierre Klancar, Fuhong Shi and John Rea). In June 2011 Queen of Puddings will premiere Ana Sokolovic’s new opera for six female singers, titled Tyler (The Wedding).
Nathalie Bonjour, artistic producer 416-203-4149
www.queenofpuddingsmusictheatre.com

RICHMOND HILL CENTRE FOR THE PERFORMING ARTS
The Richmond Hill Centre for the Performing Arts (RHCPA) is a 4,000 square metre multi-use facility located in the heart of Richmond Hill’s downtown core. The RHCPA provides a home for Richmond Hill’s diverse arts community, and acts as a major venue to bring Canadian and International performing and visual arts to Richmond Hill and York Region.
Our main auditorium has a 631 seat capacity (the largest of any theatre in York Region), state-of-the-art acoustics, a large scale musical events, opera, choral music, symphonic performances, children’s programming and intimate solo performers. It is a fully accessible facility featuring wheelchair seating and infrared hearing equipment. We are also the only theatre in York Region to have an 18-metre high Fly Tower.

Our plaza suite is a 150-seat hall with flexible configuration for interactive presentations, dinner theatre, meetings and corporate events. Our main lobby is also a gallery space used to exhibit an array of visual art. Banquet kitchen facilities are available on-site and our plaza courtyard is perfect for outdoor exhibitions, productions, and presentations in the open air.

Eliukowitz, marketing, development and education 905-787-8471 x225
elukowitz@richmondhill.ca
Box Office 905-787-8811
www.rchcentre.ca

ROYAL THOMSON HALL
The 2010/11 concert season showcases a variety of genres and welcomes a wide range of internationally renowned artists. Season highlights include two classical music series: International Vocal Recitals, featuring Toronto’s own Measha Brueggergosman, the return of soprano Nicole Cabell and Sumi Jo, along with the Toronto debut of soprano Angela Gheorghiu who performs with full orchestral accompaniment; and Virtuoso Performances, bringing the Vienna Philharmonic Orchestra with award-winning conductor Semjon Bychkov, The Seasons Project featuring the Venice Baroque Orchestra with Robert McDuffie, and Ovation — a very special evening celebrating 40 years of the JUNO Awards and the best of classical music in Canada hosted by TSO music director Peter Oundjian. And we continue for the 14th season, offering Free Noon Hour Choir and Organ Concerts. Please check our website roythomson.ca for details. The Corporation of Massey Hall and Roy Thomson Hall is a registered charitable not-for-profit organization.

For tickets call 416-872-4255, buy online from masseyhall.com, or visit the Roy Thomson Hall Box Office (60 Simcoe St, Toronto, ON) Stephen McGrath, 416 533 4822 x 318
Stephen.mcgrath@rth-mh.com
www.roythomson.ca / www.soundboard.ca

ROYAL CANADIAN COLLEGE OF ORGANISTS
The RCCO is Canada’s oldest musicians’ association. Today it represents a nationwide community of professional and amateur organists, church/synagogue musicians, choral conductors and those who share a love for this “King of Instruments.”

As part of its formal mandate, the organization offers professional examinations annually, circulates its quarterly “Organ Canada/Orgue Canada” and publishes new compositions, both solo organ and choral. Members are encouraged to attend national festivals for opportunities to meet and hear world-class recitalists.

The Toronto Centre maintains an active programme. It will be supporting concerts by Thomas Murray at Metropolitan United Church on October 1 and Andreas Seelig on May 6 at the Church of the Holy Trinity (both at 7:30). These organists will present master-classes the morning subsequent to their concerts. Our annual free concert “Phantoms of the Organ,” held on October 20 at 10pm. An organ “crawl” is scheduled for September 18, and workshops are planned for the months of November, February and March (refer to our webpage for details).

James McLay, president, 416-357-4416
Hazel Ogilvie, membership secretary, 905-881-7266
www.rccotoronto.ca

ROYAL CONSERVATORY
At The Royal Conservatory, performance and learning go hand-in-hand, as entertainment and education are integrated to provide enriching experiences.

The Royal Conservatory, an international leader in music and arts education, plays a central role in developing creative minds and cohesive communities, through the translation of neuroscientific research into practical methods which meet the learning, health and social development needs of Canadians.

The Royal Conservatory offers a wide range of educational programs designed to meet the creative needs of Canadians at all levels of musical training and at all stages of their lives.

Each concert season, the Royal Conservatory assembles a wide array of artists, performing a variety of musical genres. There are more than 70 classical, jazz, world music and pop concerts to choose from! Experience performances by international artists in the magnificent new Koerner Hall, and by the internationally acclaimed faculty and gifted students in the intimate Mazzoleni Concert Hall in historic Hntarywecz Hall, both located in the TELUS Centre for Performance and Learning.

Listen, experience, and learn — we are sure you will be inspired! 416-408-0208 www.rcmusic.ca

ROYAL ST. GEORGE’S COLLEGE
Royal St. George’s College was founded in 1961, with renowned composer Healey Willan serving as the first Warden of the college. The treble and TTB choirs perform their own programmes but elements of both combine to form the college’s principal ensemble, the Chapel Choir, which sings choral even-song each Thursday in term time in the college chapel of St. Alban-the-Martyr.

The choir has toured extensively throughout Europe and China and has made frequent visits to sing choral services in many of the great cathedrals of Britain. We have also maintained close overseas connections with a number of outstanding choirs, including the Winchester College Quiresters and the Maitrise de Nimes.

A programme of choral and organ scholarships provides generous support to gifted young musicians. The annual Service of Nine Lessons and Carols (December 15, 2010) held at St. James’ Cathedral, is a highlight in the musical life of the city. We are very happy to welcome visitors at any time. You can arrange an informal tour simply by calling 416 533 9481.

Douglas Jamieon, master of the choristers
Giles Bryant, organis emeritus
Graham Davies, Wilkinson Organ Scholar
Michael Bliss, chapel organist
416-533-9481 x270
www.roythomson.com

SAMANTHA CHANG PRODUCTIONS INC. & CANADIAN FLUTE ASSOCIATION
Samantha Chang Productions Inc. strives to promote music development and education in Canada. Founded by Samantha Chang in 2010, the company will focus most of its effort on putting forth quality events in Ontario.

In July 2010, the Canadian Flute Association began to operate as a division of Samantha Chang Productions Inc. The CFA exists today to provide flute lovers with the opportunity to gain and share knowledge about the instrument through quality musical events.

Our goals and objectives include providing quality flute events that cater to the needs of the diverse flute community and to create performance opportunities for aspiring flutists of all ages. We hope to develop musicianship and performance skills through participation in CFA flute choirs and/or competitions and to educate flute enthusiasts on old-and-new repertoire, pedagogy and instruments.

Our 2010-2011 season include events featuring Marc Grauwels, Bill McBirnie, Dmitry Varelas and more. We welcome supporters to submit their free membership online and email us with your ideas and suggestions!

Samantha Chang 416-293-1302
samantha.flute@gmail.com
www.samanthaflake.com
www.canadaflute.com

SCRAMELLEA
From its beginnings six years ago, Scaramella’s focus has been one of innovation and revitalization, which distinguishes it from other ensembles on the early music scene, both in Canada and abroad. Scaramella’s programmes can be likened to the “old wine in new bottles” metaphor: Scaramella showcases a wealth of repertoire that was written for period instruments but old in days, as well as in modern times, and its presentations are staged in a way to surprise and delight.

For the 2010-2011 season, Scaramella takes the “Celebrate Diversity” slogan as its mantra, with programmes reflecting a cross-cultural fertilization, exploring music of unusual cultures (Sweden, Brazil, Catalonia, maritime Canada and the ‘natural’ world), incorporating pop culture elements with modern and traditional art music. Several programmes include literary elements.

Scaramella performs at Victoria College Chapel. Tickets are available at the door, or order them through the mail by downloading the form from the website. November 20, 2010, 8pm: Old World/ New World. February 3, 2011, 8pm: Birds Bewigged.
March 12, 2011, 8pm: Fiddle Me This
Joelle Morton, artistic director
416-780-8510
info@scaramella.ca
www.scaramella.ca
the WholeNote coaching sessions and perform as soloist in selected son also marks the beginning of SSW's Artist in Resi - forming Arts, as well as performing in other venues al direction of Andrew Chung. Beginning in the Thornhill (near Dufferin/Steeles), under the music-excellence. SSW rehearses on Tuesday evenings in (SSW) is an auditioned, all-volunteer wind ensem - tivity Foundation, joined by Canadian counterparts. [252x259]www.ShowOneProductions.ca [252x268]416-737-6785 [429x276]jenniferw@soundstreams.ca [429x555]info@smallworldmusic.com [429x564]416-536-5439

SOUNDSTREAMS for almost three decades, Soundstreams has ignited audiences with an annual concert series that ranges from intimate chamber music events to multi-choral spectaculars, operas, and 8 highly successful inter- national festivals. Led by founding Artistic Director Lawrence Cherney, Soundstreams creates and pro- grams music concerts that weave together globally - diverse genres, artists and eras. An international centre for new directions in music, Soundstreams is one of the largest and most dynamic organizations of its kind anywhere in the world. Programming focuses on music by living composers, with a special emphasis on Canadian composers. Soundstreams regularly commissions new works from both Canadian and international composers, adding over 160 new works to the global repertoire since 1982. Soundstreams’ community outreach initiatives generate dynamic encounters among creators, per- formers and audiences and inspire youth in creating the future of music. Soundstreams brings visiting composers and musicians to schools for mentorship and composition workshops. Students showcase their talents in the Young Artist Overture, a main- stage performance series presented as part of our performance series. Jennifer Winchester, director of operations Jennifer@soundstreams.ca www.soundstreams.ca

SOUTHERN ONTARIO CHAPTER HYMN SOCIETY SOCHS is a growing non-denominational organization supporting congregational song, offering three events each season in the Barrie, Kitchener-Waterloo, Pickering triangle. Anyone with an interest in hymns and congregational song may join us or participate in our activities. John L. Bell and James Abbington have brought exciting songs to our gatherings. Internationally - recognized hymn writers Mary Louise Bringle, Carl Daw and Brian Wren have also been our guests. Radio personality Judy Maddren will narrate a fes- tival of hymns old and new at Humbercrest United Church on October 17 at 2:30pm, assisted by Hum- bercrest Choir led by Melvin J. Hurst, organist Fred Kimball Graham and trumpeter Barton Woomert. The winter event, at the Convent of St. John the Divine in Toronto on Sunday February 20, 2011, at 2:30pm, will feature hymns written by the Sisters of St. John the Divine, known around the world for their creativity in this genre.

SMALL WORLD MUSIC SOCIETY Small World Music Society is a charitable organi- zation that presented its first event in 1997. Since then, close to 40 presentations have solidified its reputa- tion as Toronto’s most adventurous and visionary world music concert presenter. Small World is a celebration of cultural diversity exploring one of the most potent tools available: music. It is based on a vision of sharing cultural ex- perience and ultimately building bridges between cultures through this experience. It is about dis- covery and ‘opening ears.’ In this role, the company has represented many Canadian and Toronto debuts by international performers; has given a platform to dozens of developing Canadian artists of various backgrounds; and has presented innovative, risk- taking programming that uniquely represents Can- ada and Toronto. The Small World experience ranges from inter- national giants of world music in the city’s grand- est performance spaces to emerging local artists in intimate club settings. Supported by funding from three levels of government, we present roughly 30 concerts annually, with the annual Small World Music Festival being one of the highlights of Toron- to’s fall arts calendar. 416-536-5439 info@smallworldmusic.com www.smallworldmusic.com
Jazz-style congregational song will be featured at the spring workshop with Tim Elliott and friends. Time and place to be announced on the website.
416-342-6034
info@sochs.org
www.sochs.org

ST. PHILIP’S ANGLICAN CHURCH

The Church of St. Philip, Etobicoke (25 St. Phillips Rd.) is one of the oldest Anglican churches in Toronto. Established in 1828, St. Philip’s welcomes all people to vibrant celebrations on Sunday mornings at 8:30 and 10:30am and to an ecletic series of Sunday afternoon concerts (4pm) that include Jazz, Blues, Polka, Fado, Mariachi, Klezmer, and Latin music. Performances feature some of Toronto’s finest musicians. Come and celebrate with us in our beautiful and historic church.

Rev. Canon Allan Budzin
416-247-5181
www.stphilips.net

ST. ANNE’S CHURCH

Established in 1862, St. Anne’s has occupied its current Byzantine sanctuary since 1907. It is a National Historic Site because it contains the only religious art of members of the Group of Seven. Renowned for its music and acoustics, St. Anne’s is the venue for its music and acoustic, St. Anne’s is the venue for special musical events by our own choir and other groups. Daniel Norman, director of music, welcomes new members to the choir, which plays an important role at the 10:30am Sunday services.

In the 300-seat Parish Hall auditorium at 63 Dufferin St., the Music and Drama Society (MADS) will feature Gilbert & Sullivan’s H.M.S. Pinafore this season along with a concert raiser, The Zoo. In 2009, MADS performed to critical acclaim at the Buxton, England International Gilbert & Sullivan Festival. Artistic director Laura Schatz and music director Daniel Norman will present MADS’ 48th annual G&S production from January 28 to February 6. Parking arrangements and TTC access to Dufferin & Dundas are excellent.

Diana Schatz, 416-922-4415
royschatz@bell.net
www.stannes.on.ca

ST. CLEMENT’S ANGLICAN CHURCH

Besides providing excellent music at the Sunday liturgies, St. Clement’s maintains a vigorous program of fine concerts throughout the 2010/11 season.

The Sundays at Three series includes five concerts: November 14, folk singer Joanna Chapman-Smith; December 12, Christmas concert featuring Ceremony of Carols by Benjamin Britten, sung by the choirs of St. Clement’s, and sing-along carols; February 6, 2011, San Agustin Duo featuring Emma Banfield, violin and Sina Dumlavwalla, piano; March 6, Peter Barnes, baritone and Doreen Uren Simmons, piano; April 10, the Glenn Gould School Reprise, a superb line and Diana Dumlavwalla, piano; March 6, Peter Ceremonie of November 14, folk singer Joanna Chapman-Smith; December 12, Christmas concert featuring Ceremony of Carols by Benjamin Britten, sung by the choirs of St. Clement’s, and sing-along carols; February 6, 2011, San Agustin Duo featuring Emma Banfield, violin and Sina Dumlavwalla, piano; March 6, Peter Barnes, baritone and Doreen Uren Simmons, piano; April 10, the Glenn Gould School Reprise, a superb ensemble of graduating students. All concerts start at 3pm and include refreshments and “meet the performers” afterwards.

More Music includes October 17 at 11am, the exuberant setting of Royce in the Lamb by Benjamin Britten; October 31 at 4pm “Commemoration of All Souls” (music: Messe Soleneille by Vienre and Kontanion by Rupert Lang); November 28 at 4pm, Advent Carol Service; Good Friday April 22 at 2pm, “Music for Passiontide”: A Hymn of St. Columbia by Britten and Five Lenten Motets by Antonin Dvorak.

Thomas Pitchers, organist & director of music
416-483-6664 x28
www.stclements-church.org

ST. MICHAEL’S CHOIR SCHOOL

The treasury of sacred music can be heard every weekend at St. Michael’s Cathedral where a fine choral tradition has been maintained since 1937, when St. Michael’s Choir School was founded. Treble and SATB boys’ choirs sing at the Saturday evening and Sunday morning Masses, at the solemn liturgies of the Christmas and Easter seasons, and at important archdiocesan events. Join us at the Cathedral for Jubilate Deo, an evening of sacred choral music, Friday, October 15th. The joyful sounds of the season fill Massey Hall every December as the boys present their Annual Christmas Concert, this year on the 10th and 11th. The Choir School provides an enriched learning environment for boys in grades 3 to 12, with daily choral rehearsals, and individual instruction in piano, organ, voice, strings and guitar. The Fraser Institute has ranked both elementary and secondary academic programs highly. Admission is based on the successful completion of a musical audition, entrance examination and interviews.

Mr. W. Edward McColl, Director
Mr. Barry White, principal
Dr. Jerry Cichocki, artistic director, conductor – Junior Choirs
Ms. Caron Vokely, conductor – Elementary Choir
Ms. Teri Dunn, conductor – Elementary Choir
416-393-5318
www.smcs.on.ca

SYRINX SUNDAY SALONS

Syrinx Sunday Salons, as part of Syrinx Concerts Toronto, is a chamber music concert series that was established in 2004 to support and encourage Canada’s finest musicians. In the past we have celebrated one Canadian composer each season whose works have been featured in every concert along with the more traditional repertoire.

Our schedule this year will feature 5 different concert series.

The composers are David McIntyre, Jacques Huet, Oskar Morawetz, Clermont Pepin and Derek Holman. Our artists include pianists Alexander and Daniel Tselyakov, The Duke Trio, The Arthur LeBlanc String Quartet and baritone Alexander Dobson with Jeanie Chung.

416-534-0877
dorothyglick@hotmail.com
www.syrinxconcerts.org

TAFELMUSIK BAROQUE ORCHESTRA & CHAMBER CHOIR

Thrill to the gorgeous music of the 17th, 18th and 18th centuries performed by Tafelmusik’s, Canada’s nine-time JUNO award-winning baroque orchestra and chamber choir. Highlights of the 200-2011 season:


For the holiday season: Handel Messiah at Trinity-St. Paul’s Centre (Dec 15-18), and Sing-Along Messiah with “Maestro Handel” at Massey Hall (Dec 19).

Tafelmusik continues their three-concert series at George Weston Recital Hall: “Bach at the Coffee House” (Jan 18); “Daniel Taylor Sings Bach and Vivaldi” (March 29); and “Virtuoso Violin: Stefano Montanari Returns” (May 17).

TALISNER PLAYERS

Talisner Players is a unique ensemble of instrumentalists dedicated to working with singers. It was founded in 1995, and has earned an envious reputation for excellence in the art of choral accompanying. A flexible-size group, it is available for performance with choirs large and small, in repertoire ranging from baroque (on original or modern instruments) to 21st century.

The ensemble also presents its own concert series at Trinity St. Paul’s Centre, taking its skills in vocal/instrumental collaboration into the more intimate realm of chamber music. Core members of the group are joined by some of Canada’s leading vocal soloists, exploring the interaction of words and music in three adventurous programmes.

“Intimations of Heaven” (November 2 and 3, 2010) is a programme of music of the great tradition of German lieder, with works by Schubert, Mahler and Wagner. “Love Letters” (February 1 and 2, 2011) is an unabashed celebration of the sentimentality – and the passion – of Valentine’s Day. “Facade” (May 3 and 4, 2011) is an “entertainment” in which nonsense and word-play offer sheer delight and surprising insights.

“Good for the ears, and good for the soul” —Toronto Star

Mary McGee, artistic director & general manager
Elizabeth Shannon, administrative director
(Chamber Music Series)
416-666-1800
words.music@taliskerplayers.ca
The 2010-2011 season is presented in the intimacy of a small space, under the leadership of Wayne Strongman, CM, Tapestry engages the hearts and minds of artists and audiences, using opera to tell the stories that need to be told.

Founded in 1977, the Tallis Choir, directed by Peter Mahon, specializes in Renaissance chamber music but performs a wide variety of musical styles. The choir is recognized as one of the world’s leading treble choirs. The choir presents great works of the choral repertoire, produces innovative concerts celebrating the city’s rich history and diversity, and participates in special community events. Founded 33 years ago by Jean Ashworth Bartle, the Children’s Chorus is recognized as one of the world’s most vibrant choral organizations. Members of the TCS are inter-generational, ranging from talented students to mature singers with years of choral singing experience representing a wide variety of professions and walks of life. Performing three concerts a year accompanied by the Talisker Players Orchestra, TCS presents some of the country’s finest professional soloists. The choir is committed to excellence in the performance of choral music for the cultural enrichment and enjoyment of its audience and its members.

Finally, on May 7, the choir closes the season with Handel’s Coronation Anthems and Utrecht Te Deum and Jubilate, welcoming the Talisker Players as our guests. Rehearsals are Wednesday evenings at Trinity College, U of T. Please call or visit our website for information on special occasions.

The Toronto Choral Society was founded in 1845 to celebrate the art and culture of this great and diverse city, while responding to the changing needs of our city. It continues to hold auditions for new members. It is a non-profit auditioned choir whose long-standing tradition of excellence and dedication to the performance of quality classical music has made it a magnet for serious singers, and is one of the city’s most vibrant choral organizations. Members of the TCS are inter-generational, ranging from talented students to mature singers with years of choral singing experience representing a wide variety of professions and walks of life. Performing three concerts a year accompanied by the Talisker Players Orchestra, TCS presents some of the country’s finest professional soloists. The choir is committed to excellence in the performance of choral music for the cultural enrichment and enjoyment of its audience and its members.

The Toronto Heliconian Club was founded in 1909 to give women in the arts and letters an opportunity to meet socially and intellectually. It continues to hold auditions for new members. It is a non-profit auditioned choir whose long-standing tradition of excellence and dedication to the performance of quality classical music has made it a magnet for serious singers, and is one of the city’s most vibrant choral organizations. Members of the TCS are inter-generational, ranging from talented students to mature singers with years of choral singing experience representing a wide variety of professions and walks of life. Performing three concerts a year accompanied by the Talisker Players Orchestra, TCS presents some of the country’s finest professional soloists. The choir is committed to excellence in the performance of choral music for the cultural enrichment and enjoyment of its audience and its members.

www.talliskeepers.ca
TALLIS CHOIR
Founded in 1977, the Tallis Choir, directed by Peter Mahon, specializes in Renaissance chamber music but performs a wide variety of musical styles. The 2010-2011 four-concert season begins in October with “Songs of the Celestial Sirens” on May 8. New this season: “Sunday Sampler” – two concerts at 3:30pm. This Sampler series consists of the “Prætorius Christmas Vespers” on December 12 and “Songs of the Celestial Sirens” on May 8. For tickets and information, visit our website.

www.torontochamberchoir.ca
TORONTO CHORAL SOCIETY
The Toronto Choral Society was founded in 1845 to present concerts and foster the development of the local musical community. Today, under the leadership of artistic director Geoffrey Butler, the 140-voice TCS choir presents great works of the choral repertoire, produces innovative concerts celebrating the city’s rich history and diversity, and participates in special community events. Founded in 1972, the Consort presents an annual subscription series at Trinity St Paul’s Centre in downtown Toronto. The Consort has toured extensively, recorded 11 CDs and recorded music for film and television, including the CBC Television series The Tudors.

www.torontoconsort.org
Box office: 416-964-6337
www.twitter.com/TCCHighNotes
TAPES TROY CENTRE FOR THE ARTS
The Toronto Centre for the Arts is a vibrant and exciting destination, where Toronto comes to celebrate the art and culture of this great and diverse city, where artists of all backgrounds find an exquisitely platform for their artistic expression. With classical and popular concerts, plays, musicals, comedy, spoken word and dance events filling out the calendar in our Main Stage, George Weston Recital Hall and Studio Theatre, there is always something for everyone and we hope to have you back again and again. Welcome to your Centre!

www.tocentre.com
416-763-1695
info@torontochoralso ciety.org
www.torontochoralso ciety.org
TORONTO CONSORT
One of Canada’s premier period music ensembles, The Toronto Consort breathes life into the music of the Middle Ages, Renaissance and early Baroque. Founded in 1972, the Consort presents an annual subscription series at Trinity St Paul’s Centre in downtown Toronto. The Consort has toured extensively, recorded 11 CDs and recorded music for film and television, including the CBC Television series The Tudors.

Artistic director David Fallis has programmed “a picture-perfect season” for 2010-11: “The Ambassadors” (October 15 and 16); “Prætorius Christmas Vespers” (December 10, 11 and 12); “The Marico Polo Project: Part 2” with vocalist Suba Sankaran and Sampradaya Dance Creations; “Canti di a terra,” a meeting of musical cultures between Montreal’s Constantinople and the Corsican vocal quartet Barbara Fortuna (April 1 and 2); and “Songs of the Celestial Sirens” (May 6, 7 and 8). For tickets and information, visit our website.

www.torontoconsort.org
416-964-1045
www.torontoconsort.org
TORONTO HELICONIAN CLUB
The Toronto Heliconian Club was founded in 1909 to give women in the arts and letters an opportunity to meet socially and intellectually. It continues to hold auditions for new members. It is a non-profit auditioned choir whose long-standing tradition of excellence and dedication to the performance of quality classical music has made it a magnet for serious singers, and is one of the city’s most vibrant choral organizations. Members of the TCS are inter-generational, ranging from talented students to mature singers with years of choral singing experience representing a wide variety of professions and walks of life. Performing three concerts a year accompanied by the Talisker Players Orchestra, TCS presents some of the country’s finest professional soloists. The choir is committed to excellence in the performance of choral music for the cultural enrichment and enjoyment of its audience and its members.

www.torontoconsort.org
416-443-1490
members@torontoclassical singers.ca
www.torontoclassical singers.ca
TORONTO CHURCH SONGBOOK
The Toronto Children’s Choir
Providing life-enhancing experiences through the study and performance of the choral art, the Toronto Children’s Choir has been recognized as one of the world’s leading treble choirs. The Choir performs with an artistry that inspires audiences and critics alike. Founded 33 years ago by Jean Ashworth Bartle, the Toronto Children’s Choir is celebrating its fourth concert season under the leadership of artistic director Elise Bradley. The Choir offers children (ages 6 – 17) a comprehensive music education of the highest calibre that includes sight-singing, ear training, music theory and performance experience.

The Toronto Children’s Choir proudly represents Canada on their regular tours around the world. These young choral ambassadors have performed at revered venues such as the Musikverein, Carnegie Hall, the Kennedy Center, and Royal Albert Hall with internationally celebrated conductors including Sir Simon Rattle, Helmuth Rilling, and Sir David Willcocks. The Choir has been invited to perform at the 9th World Symposium on Choral Music in the summer of 2011 – one of only twenty-five choirs invited to participate in the symposium and one of two choirs representing Canada.

416-932-8666
info@torontochildrenschorus.ca
www.torontochildrenschorus.ca
www.twitter.com/TCCHighNotes

www.torontochoralso ciety.org
416-966-1045
info@torontochoralso ciety.org
www.torontochoralso ciety.org
TORONTO CHAMBER CHOIR
The Toronto Chamber Choir, an enthusiastic early music ensemble, has presented authentic performances of Baroque and Renaissance masterpieces in collaboration with historical instrument players and dedicated soloists. Founded in 1980, the ResONUS Ensemble, an auditioned chamber choir, performs by request on special occasions.

www.torontochamberchoir.ca
Geoffrey Butler, artistic director
Mary Ella Magill, president
416-410-3509
info@torontochoralso ciety.org
www.torontochoralso ciety.org
Blue Pages
www.tale skeepers.ca
and literary artists. The series flourished and continues, with the final concerts of 2010 to be held on September 24 and October 29. In 2011, all concerts will be on Fridays at 8pm: February 11, April 8, September 23 and October 28. Please contact the club for details.

Heliconian Hall, the club’s visual and acoustic gem dating from 1873, is available to rent for recitals and corporate events at reasonable rates. Recently the concert hall’s seven-foot Steinway “B” was completely rebuilt and new state-of-the-art stage and house lighting was installed. John Greco, building manager 416-922-3618 rentals@heliconianclub.org General Information info@heliconianclub.org www.heliconianclub.org

TORONTO JEWISH FOLK CHOIR
Let’s sing the songs of our people! In its 85th season, the Toronto Jewish Folk Choir is Canada’s longest continuing Jewish choir. Formed in 1923 by immigrant garment workers, the choir celebrates its 85th spring concert in May 2011 with In Amerike, Sid Robinovitch’s poignant suite about the immigrant experience. The choirmaster of the late Canadian writer Sholem Shtern, joined by a klezmer band. Rounding out the programme are songs old and new: Yiddish theatre lullabies, songs in Hebrew, Ladino and other languages, and more. This year’s plans, still being finalized, include a performance with a youth choir, the annual Warsaw Ghetto Uprising Commemoration and a trip to Montreal next June for a Yiddish theatre festival.

The TJFC aims to preserve and maintain our secular Jewish heritage and experience. We also strive to enhance contemporary Jewish culture through performing new works by Jewish-Canadian composers and arrangers. You don’t need to be Jewish – just enjoy making beautiful music with friendly people. Rehearsals are Wednesdays, 7:30-10pm at the Winchesvsky Centre, 585 Cranbrooke Ave. (Bathurst-Lawrence), Alexander Veprinsky, music director Lina Zemelman, accompanist 416-593-0750 tjfc@sympatico.ca www.winchesvskycentre.org/institutions/choir.html

TORONTO MASQUE THEATRE
Toronto Masque Theatre’s mission is to bring the centuries-old art form of the masque alive for contemporary audiences. TMT presents multimedia performances combining elements of theatre, music, and dance, from the Renaissance to today. Past highlights include commissions of five new works (by Abigail Richardson, Omar Daniel, James Rolfe and Dean Burry); a critically-acclaimed cycle of Henry 1698; Derek Boyes & Marie-Nathalie Lacoursiere, artsistic associates 416-410-4561 admin@torontomasquetheatre.ca www.torontomasquetheatre.com

TORONTO MASS CHOIR
The Juno-award winning Toronto Mass Choir has garnered multiple awards for their original and pivotal musical output since they began over 22 years ago.

After six albums, this 35-member choir continues to deliver the powerfully intense sound that grew gospel choirs are known for. Their seventh album, A Christmas Gift, releases this fall.

Karen Burke, a professor of music at York University, continues as their principal director. TMC has appeared at countless church services, festivals, award shows and venues such as the Toronto Jazz Festival, Ottawa Bluesfest and local and international radio and television broadcasts. The choir has also appeared with well-known Gospel performers such as Alvin Slaughter and NewWorldson and award-winning jazz giants Jane Bunnett and Jon Hendricks. Their 2010/2011 season highlights include their Christmas CD Release Concert on November 21, 2010, the return of The Evolution of Gospel Music stage production celebrating gospel music from its roots in slavery to the present day (February 4 and 5, 2011) and from March 4 to 6, 2011, “Power Up,” a workshop weekend for all lovers of gospel music.

Karen Burke, director 905-794-1139 info@tmca.ca www.tmca.ca

TORONTO MENDELSOHN CHOIR
The Toronto Mendelssohn Choir is Canada’s world-renowned large vocal ensemble. With over 150 voices, the TMC is uniquely able to perform symphonic choral works the way they were intended. TMC audiences enjoy sacred and secular masterpieces performed in stunning concert halls and beautiful churches. The TMC also performs regularly with the TSO.

The 20-member Elora Festival Singers form the professional core of the TMC and of the Mendelssohn Singers, a 70-voice ensemble formed from the TMC. The TMC’s new choral apprentice programme supports the development of young choristers.

Under the direction of Noel Edison, the 2010/11 season features six concerts: Mahler’s Symphony No 2 with the TSO in September to launch the TMC and TSO season; the annual “Festival of Carols” in December followed by Toronto’s favourite Messiah with the TSO; Bach’s St. John Passion at Koerner Hall in March; “Sacred Music for a Sacred Space” in St. Paul’s Basilica on Good Friday; and Mozart’s Mass in C minor at Koerner Hall in May.

Noel Edison, artistic director and conductor Cynthia Hawkins, executive director 416-598-0422 manager@tmchoir.org www.tmchoir.org

TORONTO OPERETTA THEATRE
Founded in 1965 by general director Guillermo Silva-Marin, TOT is a vibrant company with a mandate to produce classical operettas featuring professional Canadian artists of exceptional talent. Their 2010/11 season began with “A Vienna Gold Benefit Concert,” September 11 and 12. Johann Strauss’ Die Fledermaus, starring Keith Klassen, David Curry, Laura Albino and Lucia Cesaroni follows from December 28 to January 9. The Canadian premiere of Moreno Torroba’s Luisa Fernanda is up next March 9 to 13, starring Michele Bogdanowicz, Miriam Khalil and Edgar Ernesto Ramirez with conductor Jose Hernandez. The season concludes with Gilbert & Sullivan’s The Pirates of Penzance starring Jessica Cheung, Jean Stilwell, Ryan Harper and David Ludwig with conductor Robert Cooper, from April 26 to May 1.

All productions are staged by renowned director Guillermo Silva-Marin, with TOT vocal ensemble and orchestra.

Special events include “The President’s Reception” (November 14), TOT’s “New Year’s Eve Gala Party” at the HotHouse Cafe and “A Musical Journey to Broadway” Dinner, Concert and Dance at the Marriott Hotel (April 9). All performances are at the St. Lawrence Centre for the Arts. 416-566-7723 or 1-800-708-6754, www.torontooperetta.com

TORONTO PHILHARMONIA ORCHESTRA
Launching its first season as the new Toronto Philharmonia Orchestra, the enchanting North Toronto ensemble will excite you and rekindle your love for classical music. Residing at the Toronto Centre for the Arts in the George Weston Recital Hall, the new Toronto Philharmonia Orchestra presents...
six thrilling concerts in 2010-2011, beginning with Beethoven's Symphony No. 7 and Violin Concerto on Oc- tober 23. It will also be the final season of music director maes- tro Uri Mayer. Highlights of the season include Ravel and Rodrigo, a holiday celebration concert in December, Mozart's birthday celebration concert and “Bel Cantos Big Three.” Finishing with Dvorak and Rach- maninoff’s Concertos in March, the season promises to be fresh and riv- eting, so please join us each night as the orchestra presents one of its five finalists for conductor of the new Toronto Philharmonia Orchestra.

www.tophphil.com

THE TORONTO YOUTH WIND ORCHESTRA
The Toronto Youth Wind Orchestra debuted in 1991 under the direction of founder and artistic director Colin Clarke. Since winning its first gold award at a division of MusicFest Canada within a year of its inception, its achievements include countless awards, broadcasts, recordings and featured guest appearances at major festivals. In 2008, TYYO was honoured as the first Canadian youth band to perform at Carnegie Hall in the Ensemble Spotlight Series. It has been invited to return to Carnegie Hall in celebration of the ensemble’s 20th anniversary in 2011. Encompassing three ensembles of varying age ranges and proficiency levels, TYYO offers a unique opportunity for the aspiring musician to develop musically, personally and inter-personally under the leadership of professional musicians. Attendees attend clinics and workshops to gain experience in rehearsing varied repertoire. Students also perform at prestigious venues, which encourages them to strive for a consistently high level of performance. TYYO’s mandate is to raise awareness of wind band repertoire and promote the importance of music education and the arts.

Beryl Macleod, executive director
416-321-8996
backstage@tywo.ca

www.tywo.ca

TOYICH INTERNATIONAL PROJECTS
Tryich International Projects is a non-profit charitable organization devoted to developing the skills, professional training and musical education of music students, performers, mature amateur musicians and music teachers by providing them opportunities to develop and present their talents nationally and internationally.

Our acclaimed Monster Concerts (piano orchestras) have showcased many talented performers over the years, and have been featured on radio, television and print media in Canada and Europe.

TIP’s mandate is inclusive and we provide and support professional training on an ongoing basis to musicians of all ages in the form of coaching, master classes and performance practice (contact Boyanna Toyich for information about participation).

In collaboration with the University of Toronto’s Faculty of Music, TIP is proud to present its Educational Conference for Performers in Rome, Italy each summer, offering performance programmes, master classes with Canadian and Italian teachers, lectures, seminars, public concerts and T CRED courses for eligible students.

Dates for next year’s programme in Rome are July 18-30, 2011.

Boyanna Toyich, artistic director, president & CEO
416-922-0735

www.toyichinternationalprojects.ca

TRILLIUM BRASS QUINTET
The Trillium Brass Quintet (Brendan Cassin and Scott Harrison, trumpets; Christine Passmore, horn; Cathy Stone, trombone; and Jon Lambert, tuba) is a versatile and professional Toronto-based chamber ensemble.

Founded in 1996, TBQ has performed throughout Ontario, including recital appearances at the Ganan- que Concert Association, the Brass in the Grass Festi- val, the Kincardine Summer Music Festival, the To- ronto International Chamber Music Festival, and as featured guests with the Sault Ste. Marie Symphony. The quintet has collaborated with, among others, the Exultate Chamber Singers, the Pax Christi Chor- ale, and the Cantores Celestes Women’s Chamber Choir. TBQ maintains a strong commitment to edu- cation with a busy schedule of educational concerts through Prologue to the Performing Arts.

By commissioning new works as well as trans-cribing music from many styles and eras, TBQ has developed a sophisticated and dynamic stage presentation.

TBQ’s recordings include their debut CD, Revecy and Seasons of the Spirit (with the Pax Christi Chorale). Please visit our website for audio and video samples, and join our Facebook page for updates.

information@trilliumbrass.com

www.trilliumbrass.com

TRYPTCHY CONCERT AND ORPBA
TrypTych Concert and Opera was formed in 1999 by current artistic directors Edward Franko and Lenard Whiting. Entering its 12th season, TrypTych’s mission is to present concerts, music theatre and opera featuring the best of Canadian vocal talent, and to provide educational and developmental opportunities for young and up-and-coming singers. TrypTych has two divisions: the concert and opera division, which features a season of cabaret performances and opera; and Ensemble TrypTych Chamber Choir, which presents three annual concerts featuring music from baroque to Broadway.

This season, the popular cabaret series features the two artistic directors in “A Tale of 2 Tenors Two,” the fun “A Holly Jolly Christmas Cabaret” and a musical Valentine’s celebration, “Love Notes: 2011.” ETCC presents Handel’s Messiah and Dvorak’s Stabat Mater with The Hart House Singers. The sea- son ends with the boisterous programme, “Scotland the Brave,” which has appeared across Australia and North America. This celebration of the music of Scot- land is a concert not to be missed, as it features or- chestra, a large chorus, soloists, Scottish Dancers and pipers.

Edward Franko
416-803-6877

UNIVERSITY OF TORONTO FACULTY OF MUSIC
The Faculty of Music at the University of Toronto is widely regarded as a top destination for the profes- sional and scholarly study of music in North Amer- ica. As part of one of the world’s top universities, the Faculty of Music is home to a diverse and dynamic community of scholars, performers, composers and educators. With superb educators in every area of music study and dozens of areas of specialization in our degree and diploma programs, we offer an education that is both broad and deep. Our students and alumni have garnered such awards as Prix Italia, the Peabody, Juno and National Jazz Awards, and occupy prominent positions with such ensembles as the To- ronto Symphony, Cleveland Orchestra, Boston Sym- phonie and the Berlin Philharmonic.

Linda Eyman, director 
416-455-9238

linda@thetorontosingingstudio.ca

416-455-9238

www.torontosingingstudio.ca
The Faculty of Music’s annual concert season features students, faculty and guests in over 100 public concerts, lectures and master classes. This year’s featured guests include composers Chen Yi and John Adams, violinist Miriam Fried, vocalists Sondra Radvanovsky and Salvatore Licitra, the St. Lawrence and Ebene Quartets, and the Chicago Brass Quintet, among others.

Dr. Russell Hartenberger
Dr. Jeffrey Reynolds, performance coordinator
Box Office: 416-978-3744
www.music.utoronto.ca
Dr. Robert Wood, dean
Dr. Jeffrey Reynolds, performance coordinator
Boxes: 416-978-3744

UNIVERSITY OF WESTERN ONTARIO DON WRIGHT FACULTY OF MUSIC

The Don Wright Faculty of Music is one of Canada’s top music programmes. Distinguished alumni include singers Adrianne Pieczonka and Michael Schade; music director Bert Carriere; filmmaker Barbara Willis Sweet; vocal coach Elaine Overholt; and composer/pianist Stephan Moccio. The faculty is small enough to foster close working relationships, yet large enough to support symphony and chamber orchestras, symphonic band, wind and jazz ensembles, five award-winning choirs and a fully-staged opera.

The Paul Davenport Theatre provides wonderful acoustics and aesthetics for opera, including Mozart’s Le nozze di Figaro, and concerts, from intimate recitals to large ensembles. About 300 performances are given each year by faculty, students, alumni and guest artists. The popular Friday 12:30 series in the renovated von Kuster Hall will feature the 1937 chamber opera The Bear, Ensemble Transmission, saxophonist Daniel Rubinoff, sopranos Anita Kraus and Jacklyn Short, pianist John Hess, and other members of our faculty. Guests include Grammy-winner Joe McCarthy, Malcolm Bilson, and the 2010 Eckhardt-Grammaté and Fred Pattison competition winners. Student compositions, new electroacoustic works and masterclasses are all open to the public.

Dr. Robert Wood, dean
Dr. Victoria Meredith, associate dean,
519-661-2043
www.music.uwo.ca

UNIVERSITY SETTLEMENT MUSIC AND ARTS SCHOOL

The University Settlement Music and Arts School has been providing quality, affordable music lessons and group classes for 90 years in downtown Toronto. We believe that the arts are a right, not a privilege, and we offer music and arts programs to everyone, regardless of age, ethnicity, perceived talent, disability or ability to pay.

Individual lessons are available from a faculty of highly qualified professionals on a wide variety of instruments, in voice, and theory. Group activities include Children’s Choir, Community Choir, Chamber Music, Ear Training for Kids and Adults, Drumming Circle, RCM Rudiments and Harmony Classes, and Dance (jazz, tap and ballet). New this year: computer music programme, recorder ensemble.

Lesson fees are modest, and we offer subsidies to low-income families who qualify. Scholarships, practice facilities and instrument rentals are also available. Regular student recitals offer excellent performance opportunities in a family environment. We also present faculty concerts, special events with special guests, and workshops.

For specific information, call the office Monday 9:00 to 3:30, Tuesday to Friday 9:30am to 7:30pm, and Saturday 11:30am to 3:30pm. (Hours are occasional subject to change.)

Anne Yardley, director, Music & Arts School
Michellen Simms, programme assistant
416-598-3444 x243 or x244
anne.yardley@usrc.ca

UPPER CANADA CHORISTERS

The Upper Canada Choristers is a mixed-voice community choir in Toronto committed to music excellence, community service and with a history of collaboration with international and local choirs. The choir’s diversity is reflected in its wide range of repertoire and the variety of its guest artists. Cantemors is the auditioned latin chamber ensemble of the Choristers. Founding artistic director and conductor, Laurie Evan Fraser and accompanist, Nicole Belamy provide the professional musical leadership for this vibrant organization.

The choir performs two programmes annually in a variety of community venues. Our 2010-11 season opens with “A Babe is Born,” on December 10, 2010, at Grace Church on-the-Hill, featuring Holst’s Four Old English Carols, carols by Rutter and the premiere of Dormi, Jesu by L. E. Fraser. Our concert on May 6, 2011, at Grace Church is “Come to the Cellidh, a Celebration of Song & Dance.” Special guests include Canadian Exhibition Dance Champions, Mentor Sejdu & Alla Profatilova and the Junior Choir of Maurice Cody Public School under the direction of Carole Snow.

Laurie Evan Fraser, conductor/artistic director
416-256-0510
www.uppercanadachoristers.org

VESNIVKA CHOIR

Founding director Halyna Kvitka Kondracki established Vesnivka Choir in 1965. This award-winning 40-member women’s ensemble has delighted audiences around the world with its rich repertoire of Ukrainian liturgical, classical, contemporary and traditional folk music. Vesnivka begins its concert season on October 16, 2010 with “A Tribute to Ukrainian Canadian Pioneers,” celebrating 120 years of Ukrainian settlement in Canada, with guest performers the Ukrainian Male Chorus of Edmonton. Vesnivka brings in the New Year with its ever-popular annual “Ukrainian Christmas” concert on January 9, 2011. Vesnivka’s concert season ends on April 29, 2011, with “Easter Celebration,” a concert celebrating Pascha and the arrival of Spring in song and dance; guest performers will be Arkán Dance Company. Joining Vesnivka for its 2010-2011 concert series is The Toronto Ukrainian Male Chamber Choir. Vesnivka also sings at Christmas and Easter Liturgies on January 7, 2011 and April 24, 2011, at St. Nicholas Ukrainian Catholic Church in Toronto. Halyna Kvitka Kondracki, artistic director
416-763-2197
nykola@vesnivka.com
www.vesnivka.com

VIASALZBURG

Since its inception in 1999 by artistic director and internationally-acclaimed violinist Mayumi Seiler, the Via Salzburg Chamber Orchestra continues to present high-calibre chamber music concerts with an emphasis on strings. The orchestra consists of 14 core members and boasts some of Toronto’s top professional musicians and finest emerging talent in a group that plays to consistent critical acclaim. From the blending of art forms to the addition of prestigious musicians from diverse genres of world music, the Via Salzburg concert experience is unparalleled.

Each season, Via Salzburg presents five concerts featuring a Thursday or Friday night series, performed at the Glenn Gould Studio in downtown Toronto. Via Salzburg’s 2010-11 season will showcase how the art of music can serve so many different roles. It can be the sound of entertainment, passionate expression, religious longing, vibrant dance and even mourning and loss. This season, Via Salzburg will breathe life into the world with the power of music and the talent of Canada’s finest up-and-coming musicians.

Jennifer Birch, executive director
416-972-9091
info@viasalzburg.com
www.viasalzburg.com

VICTORIA SCHOLARS

The namesake of the Victoria Scholars, Tomás Luís de Victoria, was an outstanding composer of the Renaissance period whose music is renowned for both its spirituality and emotional expressiveness. The Scholars, through the unique sonority of male voices, bring the clarity and balance of sound so characteristic of Renaissance music to all their repertoire, which encompasses medieval plainchant, works from the Baroque, Classical, Romantic, and Contemporary eras, and newly-commissioned works.

Past winners of the Healey Willan Grand Prize in the CBC Radio National Competition for Amateur Choirs, the Scholars have performed with many exceptional arts organizations (including the Toronto Symphony Orchestra and the Kiev Chamber Choir) and vocal soloists (including Michael Schade, Russell Braun, and Norine Burgess). They have toured nationally and internationally, have three widely acclaimed recordings, and are heard regularly on CBC Radio and Classical 96.1FM.

The 2010-11 concert series includes “Love Came Down at Christmas” (December 19), “The French Connection” (March 6), and “Canadian Scholars” (June 5).

Auditions of interested singers are most welcome, and take place every October and January.

Jerzy Cichocki, music director
416-761-7776
info@victoriascholars.ca
www.victoriascholars.ca

VILLAGE VOICES

Village Voices is a not-for-profit, adult mixed-voice community choir of over 70 voices, now in its 22nd season. Under the direction of Joan Andrews, the choir provides fellowship for its members and produces a high standard of achievement in all types and...
Singers of Toronto is a vibrant choral organization. Leading innovators in choral education, VIVA! Youth Singers of Toronto marks its tenth season during our second season. Ten years ago, VPAN added a popular fourth concert series to presents chamber music concerts featuring musicians, the 112-year-old Women’s Musical Club of Toronto, and the Klezmer ensemble Hutshatsh. The Windermere String Quartet was formed in 1997, VPAW was able to take advantage of a new state-of-the-art theatre in Newmarket and created "Three For The Show," a three-concert series of classical music on Sunday afternoons during the winter months. Ten most recent artists appearing include Elmer Iseler Singers, Royal City Saxophone Quartet, Toronto Children's Chorus, Quartetto Gelato, Rivka Golani, Joel Quarrington, Andre Laplante and Bach Children's Choir. The late Maureen Forrester performed during our second season. Ten years ago, VPAN added a popular fourth concert, "Young Artists' Showcase." This 14th season, VPAN proudly presents "Made In Canada" (piano, violin, viola, cello) on November 14, 2010, pianist Janina Fialkowska on March 13, 2011, and the Gryphon Trio on May 1, 2011. All concerts, with places at 2pm at the Newmarket Theatre, 305 Pickering Cres. Subscription tickets are $66 (adults), $51 (singers) and $24 (students). Single tickets can be purchased by calling the theatre box office at 905-953-5122 or online at www.newmarkttheatre.ca.

VIVA! Youth Singers of Toronto

Blue Note Profiles 2010/2011

The talent is here.

Blue Pages

bluepages@thewholenote.com

Karen Ages, project coordinator
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David Perlman, proofreader
Una Ramat, designer
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To Join

All inquiries relating to Blue Pages membership (print and online) should be directed to Karen Ages at 416-736-5186 or karen@thewholenote.com.

Thanks to

- Carol Anderson, whose carefully crafted 175 words on the Aldeburgh Connection, fifteen years ago, launched the Blue Pages idea.
- The photographers, named and not, whose work graces these pages: John Beebe for the Gryphon Trio; Andre Leduc for Ryan Scott/Kick Socks; and Vanessa Fletcher for Jueneuses Musicales Ontario for Philip Chiu and (Unnamed).

Concerts are held Thursday afternoons at 1:30pm at Walter Hall, Edward Johnson Building, 80 Queen's Park.

Artists for the 2011-2012 season are: Livia Sohn, violin, Geoff Nuttall, violin/viola and Stephen Prutsman, piano (October 14); James Campbell, clarinet, New Zealand String Quartet and Paul Stewart, piano (November 23), including a new work by Timotheus Corlis, commissioned by the WMCT; WMCT Career Development Award winner Darrett Zusko, piano (February 10); Aviv String Quartet (March 10); and Russell Braun, baritone, Pentaedre Wind Quartet and Joseph Petric, accordion (April 14).

Member/subscriber benefits include "Tuning Your Mind," a free pre-concert lecture series presented in partnership with the Faculty of Music, University of Toronto, on a topic related to the day's concert.

416-923-7052
wmct@wmct.on.ca

www.wmct.on.ca

York University Department of Music

York's Music Department showcases its resident talent in more than 100 public events each season. An annual highlight is the Faculty Concert Series, this year spotlighting mezzo-soprano Catherine Robbin, jazz artists Ron Westray, Al Henderson and Sun-dar Viswanathan, cellist Mark Chambers, violinist Jacques Israelievitch and pianist Christina Petrowska Quilico. The world music festival celebrates diverse global traditions from Caribbean and Middle Eastern music to West African drums, Flamenco guitar and Chinese orchestra. Classical chamber concerts and performances by the YU Concert Choir, Chamber Choir and Men's Chorus are offered alongside cutting-edge electroacoustic explorations and original works by student composers. Professional masterclasses are open to observers. Each term concludes with performances by the YU Concert Choir, Orchestra, Gospel Choir and Wind Symphony, and a four-day jazz festival featuring small ensembles, jazz choirs and big band. The Music at Midday series offers free lunchtime performances, often featuring guest artists. Other concerts are held weekedays evenings and occasional weekends. Performances take place in the Tribute Communities Recital Hall or the informal club-like setting of the Martin Family Lounge in the Accadome East Building at York.

Louise Wrayten, chair
William Thomas, associate chair
Michael Coghlan, graduate programme director
Judy Karacis, events and promotions coordinator
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www.yorku.ca/perform