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ATMA Classique
NEW RELEASES

Janina Fialkowska, Canada’s “First Lady of Chopin” continues her celebration of the Chopin anniversary with a program devoted to the composer’s beloved Piano Concertos. This new ATMA CD was recorded during a live concert in March, 2010 with the Vancouver Symphony Orchestra conducted by Bramwell Tovey.

For his first solo ATMA recording, tenor Lawrence Wiliford sings late works by Benjamin Britten, accompanied by harpist Jennifer Swartz. The CD includes the world premiere recording with harp of Five Songs from Harmonia Sacra. Also on this recording:

Select ATMA titles now on sale
Pianos Forte in November

PIANISTS FIGURE prominently in this issue of The WholeNote. Stewart Goodyear, on our cover, has been delving deeply into Beethoven: this summer he played all 32 Beethoven sonatas at the Ottawa International Chamber Music Festival. This month, he’ll grace the stage of the Royal Conservatory’s Koerner Hall on November 28, with an all-Beethoven recital.

Allan Pulker’s column opens with a look at the Chinese Cultural Centre’s Toronto International Piano Competition, which has attracted contestants from 10 countries around the world, including Canada. One of the things that’s been curiously lacking in this city is a recurring event of this sort (there was an international Bach piano competition here back in 1985, but it was not repeated), so we can only hope that this inaugural event will be the first of many. The competition runs from November 2-8.

As Pulker notes, many other pianists have found their way into this month’s listings. In addition to those mentioned in his column, I’ll point out that there are two “Art of the Piano” recitals at Gallery 345.

Something else that leaps out of the 600-odd listings as particularly “Novemberesque” is the abundance of musical activity on university campuses throughout Southern Ontario. November is the month when music students take to the stage to present the programmes they’ve been working on since September – so in this month’s magazine, you’ll find extensive listings for the University of Toronto and York University in the “GTA” section. And in the “Beyond the GTA” listings, you’ll find concerts at the University of Western Ontario, the University of Waterloo, McMaster, Wilfrid Laurier, Guelph, Brock and Queen’s. Many of these concerts are free – and I’m sure the students would appreciate substantial and appreciative audiences for their efforts.

November can also be a dreary month. Fortunately, there’s a slew of musical-theatre productions by community groups out there: just the thing to chase away the pre-holiday blues. In the GTA, you’ll find such feel-good shows as Meet Me in St. Louis (opening November 4), Annie (also opening November 4), not one but two productions of Oliver! (opening November 13 and 18, respectively), and The Wizard of Oz (first performance on December 1). Further afield, look for My Fair Lady in Peterborough (opening November 5); White Christmas and A Christmas Carol in Cobourg (on November 11 and 27); and Alice in Wonderland in Barrie (November 19). It’s fast and easy to find them on our website, www.thewholenote.com, by searching for “music theatre.”

We come at last to Handel’s Messiah. There was a time when this perennial favourite was anchored securely in December, but these days it’s not uncommon to hear the Hallelujah Chorus ring out in November. Check out our website on November 10 for a special feature on Messiah performances throughout the holiday season.

—Colin Eatock, managing editor
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Mykola Lysenko
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Hosted by Stuart Hamilton, C.M.

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Krisztina Szabó – Mezzo-soprano
Russell Braun – Baritone
Pavlo Hunka – Bass-baritone
Julie Ranti – Flute
Roman Borys – Cello
Albert Krywolt – Piano
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Stewart Goodyear, Off the Cuff

PAMELA MARGLES

If you want to see what makes the career of Canadian pianist Stewart Goodyear so interesting, take a look at two video clips posted online. In one, Goodyear performs a piano transcription of The Blue Danube Waltz. In this virtuoso repertoire he reveals the exceptional grace, elegance, and lyricism for which he is well-known. In the other, Goodyear plays the first movement of Beethoven’s “Hammerklavier” Sonata. You can see a facet of Goodyear’s playing which has emerged in full force since he started performing and recording all 32 of Beethoven’s piano sonatas. Here, there’s a spontaneous emotional energy, fired by dramatic phrasing, imaginative colours, and daring tempos.

Goodyear will be playing four Beethoven sonatas when he comes to Koerner Hall at the Royal Conservatory for a recital on November 28. Born in Toronto in 1978, he graduated from the Glenn Gould School at the Conservatory when he was just 15, after studying with James Anagnoson, now dean of the school. Goodyear then went on to the Curtis Institute in Philadelphia, followed by graduate studies at the Juilliard School in New York. Established as a composer as well as pianist, he still lives in New York. But Toronto remains a second home — fortunately, since that allowed me to catch up with him in late September, when he came into The WholeNote’s offices for an interview.

Does your ongoing Beethoven project represent a more serious direction for you? I have always been serious about Beethoven. But what is ironic about this project is the number of people asking me, “Why are you doing this?” I guess they think that I am just doing Beethoven to prove I am serious.

Why hadn’t you make any recordings since you were 14, until now when you’ve released a new disc of Beethoven sonatas? After I graduated from Juilliard there was absolutely no time for recording. I was doing a lot of performing, because I had a manager who was overworking me. I found out later that he was trying to run me out of the business by burning me out.

That is bizarre – why did he do that? I don’t know why. But when I kept getting great reviews from all these concerts he was scheduling he said to me, “Stewart, what is it with you – the more we abuse you, the better you play.” And he sounded worried. I’m happy to say that he was fired by the company.

But he actually did me a service, because that experience gave me the will to fight to stay in the picture: to not get burnt out and not to give up. I gained more technique and knowledge of music, and more life experience. I also developed the ability to learn big pieces very quickly. I had to learn around 11 new concerti per season. I will never do that again. But pieces like the Hummel Concerto in A minor gave me even more knowledge of Beethoven, who was his contemporary. I wanted to read everything I could about Hummel in order to do that piece justice. So I found out about him as a pianist and a person, and how he influenced composers such as Chopin and Mendelssohn.

Even though it’s been 18 years since you recorded Leroy Anderson and Gershwin with Erich Kunzel and the Cincinnati Pops, your reputation might still be partly based on that repertoire. But I was treating Leroy Anderson just as seriously as I would any other composer! When I recently played Gershwin’s Rhapsody in Blue in Ottawa the person introducing the concert said, “You will hear Stewart Goodyear’s jazz skills when he interprets Rhapsody in Blue.” That was one of the few times I had to speak to an audience. I said “Listen, I am not a jazz pianist. I wish I were – it demands such a level of sophistication. I absolutely love listening to jazz, but it’s a totally different world of creativity.” I explained that I’m a classical pianist. And Rhapsody in Blue is a classical score, not a jazz composition.

The difference? Everything that I perform is written down. I follow the tempo markings and the dynamics as faithfully in Gershwin as I do in Beethoven.

What about when you improvise cadenzas in Mozart’s concertos? For Mozart’s cadenzas, I do improvise on the spot.

Do you prepare anything beforehand? No, I’m just inspired by the moment – by Mozart’s score, how conductors portray Mozart’s “tutti” before I come in, how they set up the mood, and how the audience responds. So it’s always fresh. The whole atmosphere governs what I’m going to be doing. I suppose in a way I do prepare, because improvisation is always part of my practising routine. But as to the actual notes that come out during the cadenza, I never know what I’m going to do until I reach that moment.

What about the Mozart concertos which do have cadenzas composed by him - do you still improvise your own? That was a tough decision to make. I decided to do my own, simply because when Mozart does write out a cadenza, it’s really just a skeleton of what he would play on stage. It’s like a guide. I’m sure he took plenty of liberties, but we will never know. We do have some ideas from the piano sonatas and the fantasies – they become very virtuosic.

Do you think there are different ways to interpret a composer’s music that can work equally well? I don’t know how anyone can have the idea that a piece could only be played one certain way. To me that insults the creativity of the composer – and classical music. What got me into classical music is the fact that there are so many ways of feeling, so many ways of responding to one piece. When there are maybe 2,500 people in an auditorium listening to a symphony or a concerto, I’m sure they’re not all thinking the same things. They’re all individuals. They are not each saying, “This is the only way to listen,” so why should there be this idea that there is only one way to interpret?

In the programme notes that you wrote for your Beethoven disc, you use provocative words like “sinister,” “merciless,” and “screaming sobs.” Something that governed my interpretation of Beethoven was finding out just what kind of player he was. Beethoven’s playing had such an emotional force that audiences were not just moved, but terrified. People would be both laughing and sobbing. He communicated all the emotions of humanity: sadness, humour, joy, hope, even...
violence. There’s a reason why people absolutely adore thunderstorms and love the crash-boom of fireworks – it’s the thrill, and it’s cathartic as well. I think Beethoven captures all that.

Maybe that’s why you’ve been accused of pounding in your Beethoven. There are some people who think that I pound. I don’t think I pound, but I don’t shy away from startling audiences. But there are many ways of playing loud - a chordal texture, a percussive attack, forceful rhythms, a wave of sound from an arpeggio - just as there are many ways of playing soft or mezzo-forte. All these different colours can come out, and I’m not afraid to use all of them. This can scare people.

Sometimes when I hear an interpretation of Beethoven, I think, my goodness, why aren’t you using all the facilities you have available? This is a moment where people should be jumping out of their seats. This is not pleasant, this is frightening – show it! But I’m the first one to stand up when I hear an amazing performance that touches me on many levels, or when a performer gives me goosebumps and makes me grasp the seat and think to myself, “I went to a good concert.” That’s one thing I’m always conscious of when I’m performing.

So you are not afraid of making an ugly sound? Don’t get me wrong – an ugly sound is not something I’m striving for. At the same time, I’m not striving for people to say, “Well, isn’t that nice.” What on Earth is that to me? There’s a scene in the movie Ben Hur where Ben Hur and Messala are fighting to the death in the arena. After watching that, would you leave the theatre saying, “Wasn’t that nice?” That is not the reason that scene is there.

If you go on a blind date, you hope that the person you’re having a drink with inspires an emotional chemistry, so that you want to see that person again. Beethoven does that – with every single sonata you want to hear everything again and again. Every sonata is different, and I think that was a conscious decision, because he knew that people were wondering what he was going to do next. That’s one of many, many reasons why he is so great.

What else are you performing these days? I’m playing Messiaen. Recently in Detroit I did the Turangalîla Symphony and at the Lanaudière Festival I performed the Oiseaux exotiques. Messiaen is one of those composers where you are just transmitted, transported, “trans-everythinged.” He brings you into a world that is so glorious – it’s spiritual, it’s religious, it’s sensuous. Messiaen is one of the most feared composers because if you want to box Messiaen in, good luck. It’s not going to happen. Like Beethoven, he explored all facets of humanity. He went about it differently, of course, but I think he’s one of the greats.

Perhaps he’s feared also because his scores are so daunting to play. They are difficult, and there are so many kinds of sounds involved. The Oiseaux exotiques was one piece where I was working very hard. Not only on the piano, but researching in libraries. I wanted to find out about every bird that Messiaen heard, and hear what it actually sounded like, in order to do that piece justice. I thought, “Without that knowledge, why am I doing this piece?”

Apart from your own compositions, do you play much music by living composers? Not yet, but I love listening to contemporary music. In New York I’m always out attending premieres because I want to know what people are creating and what the audience response is. It always feels like you are a part of history. Seeing a piece take shape and hearing something new is a treat for me.

How does that affect your own composing? Everything affects my writing. Life affects my writing. When I’m travelling and exploring different cultures and meeting people that all inspires the next composition.

Did you study composition? I worked with Jennifer Higdon. She really
encouraged my composition. I’m always in touch with her, and I see her as a mentor. I think she’s a wonderful composer – and a wonderful person – so every time she has a premiere I try to be there.

Many of your works have colourful titles, like Caribbiana and Dogged by Helhounds – while some have traditional titles like Piano Concerto... There’s something very personal about the way I handle the piano concerto form, coming from my British-Trinidadian background. The rhythms and the way I approach lyricism come from that very personal approach.

When you say Trinidadian, do you mean rhythms like calypso? Not only calypso, but a lot of French and Spanish and East Indian influences.

Even though you live in New York, do you still feel Canadian? That’s right!

Your mixed identity, as half British and half Trinidadian, does seem typically Canadian. That’s why I feel that Canada was such a healthy place to grow up. There is such diversity, and every culture is respected, which is the way it should be. Unfortunately other places have a less healthy point of view.

Did that diversity extend to music? I grew up with a very eclectic musical background, but classical was always the main thing. I felt like a rebel when I listened to classical music, because everyone else in the neighbourhood was listening to Culture Club, Sting, and Michael Jackson. I would think to myself, “My heavens, why aren’t people listening to Tchaikovsky or Beethoven?” Then I went to my first classical concert and there were 2000 other people listening to the same music that I was. I thought, “All right, that’s good – I’m not alone.”

What was it like when you went to Curtis and were surrounded with kids just as serious about classical music as you? It was great being surrounded by all that amazing, passionate talent. Every Saturday we had a piano forum. We would play for each other, and after a while we didn’t only want to talk about the piano. We wanted to talk about each other – where you’re from and what inspires you.

You were only 15 when you first went to Curtis – did your mother go with you? My Mom was with me for my first three years in Philadelphia. After I graduated from the high school I was on my own there, but she was always supporting me.

When you were hosting This is My Music on CBC radio last summer, you described how you started out on a toy piano when you were two. That was my first piano.

How did your talent show up at that young age? I was also picking up the tune she played and playing it back to her by ear.

Were you aware that you had a special gift? I just knew from around three that this was something I wanted to do – I wanted to be a musician. Actually I thought I was going to be a violinist because I loved hearing violin music. I would listen to the Tchaikovsky Violin Concerto over and over. I was doing Suzuki violin, and the piano was just something I enjoyed playing. On the piano I was basically on my own playing whatever I heard on the radio, transcribing it by ear.

My first lessons were actually on the recorder, and my teacher Mrs. Grunsky was instrumental in getting me my first piano teacher. She said, “This kid has something special, so you’d better take care of his talent.” My first piano teacher taught me how to read the bass clef. But every time she would assign a new piece I would always end up learning the whole book by myself. So I definitely felt that I had something, to be honest. But I knew I had to refine it, and learn how to reach an audience. I had all the notes, so the next step was to use all my facilities to communicate the emotion behind that.

Did your natural facility make it more difficult for you to do the tedium work like playing a bar over and over, since you didn’t need to do that to get impressive results? I’m pretty hard-core about my practising, and I’m never satisfied until I feel that I’ve got everything right. But yes, I didn’t like practising when I was younger (he laughs). But I did develop more discipline. I was always keen to take on a lot of work, even when I was eight years old.

What about that documentary Adrienne Clarkson made about you for the CBC in 1991? Oh, my – that seems a lifetime ago.

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There’s No Place Like Home

ORI DAGAN

There’s no place like the Tranzac. Home to countless artists and audiences for nearly 40 years, it’s far more than a building rich with history. Initially intended to promote and foster Aussie and Kiwi cultures, with the passing decades the Toronto Australia New Zealand Club has become less focused on “Down Under” and more inclusive of “all over.” In other words, it has become a truly Canadian institution which values diversity, freedom and respect.

A springboard for the arts, the Tranzac has launched successes like Rock Plaza Central and The Evil Dead: The Musical; it has also housed the Blocks Blocks Blocks recording club, which has released over 50 albums, including releases from two Polaris Prize-winning groups. Closely associated with the Tranzac are the Flying Cloud Folk Club, a presenter of folk and roots music in its 28th year; and the Nomad Acting Group, a drama collective kicked off by rugby players some 35 years ago.

Just about every night in the Tranzac one can find cutting-edge, non-commercial music, including folk, jazz, fusion, experimental and avant-garde. Venues that welcome creativity over commercialism – not to mention where audiences are encouraged to closely listen rather than talk over the music – are rarities on Toronto’s live music scene. The Tranzac is a sales, donations, rental of facilities and grant funding.

Following a loss of $48,000 last year (the result of ongoing mortgage debt, drop in revenue, unexpected building maintenance, rise in property taxes, security fees and being dumped by the Fringe Festival) the Tranzac recently announced a desperate need to raise $40,000 by the end of 2010 in order to keep the doors to the Main Hall, Tiki Room and Southern Cross Lounge open.

For many Torontonians the Tranzac is invaluable. “My colleagues and I have relied on the Tranzac as a home to a vibrant and diverse arts community, and a platform to develop our musicianship and grow artistically,” says guitarist Harley Card. “There is no other venue in Toronto where we feel as encouraged to do this.”

Artistic director of Toronto Downtown Jazz, Josh Grossman is also a fervent supporter. “The club’s willingness to program and invite challenging forms of art should be applauded. Without boundary-pushing artists, art cannot advance – and without venues such as the Tranzac, boundary-pushing artists will have nowhere to ply their trade. It is my hope that the Tranzac will come through its current financial challenges and remain an important player on Toronto’s cultural scene.”

The Tranzac’s manager, Michael Owen-Liston, is optimistic about the fundraising campaign. “The energy and momentum that we are mobilizing now will be a great asset to more than just short-term fundraising. We know that the people who are stepping forward with their support right now feel a unique connection to this community, a relationship that they don’t have anywhere else, and we have an opportunity here to capitalize on that investment.

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Toronto’s Tranzac Club.

PHOTO SN BIANCA

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ORI DAGAN

There’s no place like the Tranzac. Home to countless artists and audiences for nearly 40 years, it’s far more than a building rich with history. Initially intended to promote and foster Aussie and Kiwi cultures, with the passing decades the Toronto Australia New Zealand Club has become less focused on “Down Under” and more inclusive of “all over.” In other words, it has become a truly Canadian institution which values diversity, freedom and respect.

A springboard for the arts, the Tranzac has launched successes like Rock Plaza Central and The Evil Dead: The Musical; it has also housed the Blocks Blocks Blocks recording club, which has released over 50 albums, including releases from two Polaris Prize-winning groups. Closely associated with the Tranzac are the Flying Cloud Folk Club, a presenter of folk and roots music in its 28th year; and the Nomad Acting Group, a drama collective kicked off by rugby players some 35 years ago.

Just about every night in the Tranzac one can find cutting-edge, non-commercial music, including folk, jazz, fusion, experimental and avant-garde. Venues that welcome creativity over commercialism – not to mention where audiences are encouraged to closely listen rather than talk over the music – are rarities on Toronto’s live music scene. The Tranzac is a non-for-profit arts organization subsidized by member support, bar sales, donations, rental of facilities and grant funding.

Following a loss of $48,000 last year (the result of ongoing mortgage debt, drop in revenue, unexpected building maintenance, rise in property taxes, security fees and being dumped by the Fringe Festival) the Tranzac recently announced a desperate need to raise $40,000 by the end of 2010 in order to keep the doors to the Main Hall, Tiki Room and Southern Cross Lounge open.

For many Torontonians the Tranzac is invaluable. “My colleagues and I have relied on the Tranzac as a home to a vibrant and diverse arts community, and a platform to develop our musicianship and grow artistically,” says guitarist Harley Card. “There is no other venue in Toronto where we feel as encouraged to do this.”

Artistic director of Toronto Downtown Jazz, Josh Grossman is also a fervent supporter. “The club’s willingness to program and invite challenging forms of art should be applauded. Without boundary-pushing artists, art cannot advance – and without venues such as the Tranzac, boundary-pushing artists will have nowhere to ply their trade. It is my hope that the Tranzac will come through its current financial challenges and remain an important player on Toronto’s cultural scene.”

The Tranzac’s manager, Michael Owen-Liston, is optimistic about the fundraising campaign. “The energy and momentum that we are mobilizing now will be a great asset to more than just short-term fundraising. We know that the people who are stepping forward with their support right now feel a unique connection to this community, a relationship that they don’t have anywhere else, and we have an opportunity here to capitalize on that investment.

continued on page 52

Toronto’s Tranzac Club.

PHOTO SN BIANCA
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2010-2011 - 40TH ANNIVERSARY SEASON

November 14 2010
GENERATION 2010
ECM+ Véronique Lacroix
The Music Gallery 8pm

December 10 2010
ELLIOTT CARTER @ 102
Isabel Bader Theatre 8pm

January 14 2011
DIOTIMA QUARTET
The Music Gallery 8pm

March 6 2011
JONATHAN HARVEY
Betty Oliphant Theatre 8pm

April 10 2011
ART MUSIC PROMOTION
The Music Gallery 8pm

May 8 2011
MALAYSIAN VOICES
The Music Gallery 8pm

Robert Aitken
artistic director
My focus last month was Toronto as a cultural tourism destination, looking at the potential of several weekends for offering what I termed a festival experience – that is to say, more or less wall-to-wall concert going. Extraordinarily, November will begin with a whole week of just that, in the form of the new Chinese Cultural Centre’s Toronto International Piano Competition. This is a major development in the musical life of Toronto.

Lu Wang and Lang-Ning Liu
The minds behind the CCC International Piano Competition, November 1 to 8, are two young adopted (like so many of us) Torontonians, Lang-Ning Liu and Lu Wang. Concert pianists themselves, they perform all over the world as solo recitalists, concerto soloists and together as the Juilliard Duo.

When they sat down with me to talk about their lives in music and the festival it was only two days before Lang-Ning was leaving for France to give two recitals and about a week before Lu was leaving for China, where (among other things) he was going to be meeting the conductor of the orchestra with which he’ll perform a concerto next year.

I asked why they had decided to make Toronto home, and what had motivated them to undertake such a major project as an international piano competition. For Lang-Ning, who had come here at the age of 17 to study at the Glenn Gould School, and then went to Juilliard, Toronto is an ideal place here where you can work,” she told me. “In New York, no place is quiet.” Lu told me he had lived in New York most of his life, and would not have thought of settling in Toronto except that his parents told him they want to come here to retire. That was a good enough reason for him, and within seven months of applying for landed immigrant status he was here. His parents, however, haven’t yet arrived.

“He’s mother runs a big music school in China,” explained Lang-Ning; “She’s not ready to give that up!”

Their reasons for putting their energy into a piano competition are related to their personal aspirations and goals. Lang-Ning feels strongly that music can be a force for good and for peace in the world. Lu, a child prodigy, has been immersed in music his whole life, and wishes to continue learning and to share his musical gift both as a performer and as a teacher. What motivated them was a wish to do something for the musical tradition; it’s as if each generation needs to re-invent it for themselves.” They see this competition as a way of doing this, by encouraging and supporting the next generation of pianists and giving audiences an opportunity to hear the great pianists of the future before they are considered stars. “Think how many people there must be who would love to have heard Marta Argerich when she was 17!” commented Lu.

Their original idea was a music festival that would feature the best young pianists in the world. The difficulty of bringing many
ISIS AND THE SEVEN SCORPIONS
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To put this event into context I would be more feasible. To make the event more like a festival for 24 competitors will give a short recital, and the jury will select the six semi-finalists. For those of us fortunate enough to attend much or all of the first round, it will be a wonderful opportunity to develop a more discerning ear, by hearing a wide range of approaches to the piano.

Christina Petrowska Quilico
To put this event into context I asked a few questions of Christina Petrowska Quilico, an international concert pianist who lives in Toronto.

Is there a hierarchy of piano competitions in the world? Where does the new Toronto competition fit in this hierarchy? In Canada the most prominent piano competitions are the extremely high profile Montreal International Piano Competition; the Honens, which is also becoming a Mecca for international pianists; and the Eckhardt-Grammate International Competition. In addition to requiring classical and romantic repertoire has a contemporary music component. The competitions currently at the very top of the international hierarchy, however, are the Tchaikovsky, the Van Cliburn, the Queen Elisabeth and the Leeds.

The Toronto competition has an excellent jury, one of the factors that have enabled it to attract a good range of competitors from all over the world. I believe it will grow and develop into a major international event.

On what does the prestige of a competition depend? The winners and juries are what give these competitions prestige. Winners who make successful CDs and tours bring them notice. Pianists also feel that it is important to be judged by the top artist/performer/teachers from major schools. More important than prize money are the subsequent connections to the professional concert world: tours, bookings and media attention.

How does an aspiring concert pianist decide which of the many competitions available to enter? Aspiring concert pianists should have realistic expectations about their ability to perform under extreme pressure. They should select those competitions that require a repertoire that is comfortable and dependable under stress and suits their unique talents. You should have enough confidence in your ability to believe that you can win. Teachers are important in guiding the young pianists in repertoire selection and training. There are a lot of intermediate level competitions that would be a good training ground before attempting the big international ones.

What are the benefits to the competitors besides the prize money and the professional connections? The discussions about performances are invigorating, inspiring and educational for the performers. Feedback is crucial for competitors. That is how they learn to improve their performances. Competitions are about performing to your highest expectations. The satisfaction is not in the prize money but in being able to accept the challenge. For me the satisfaction in performing to the best of my ability is what I remember. I also loved bonding with the other pianists. We were extremely supportive of each other because we knew how difficult it is to be a concert pianist.

The first two rounds of the Toronto competition will be recitals by each competitor, which is somewhat unusual. What are your thoughts on that? I believe that the solo format is the way of the future. This gives the jury an opportunity to hear how the pianists construct a re-
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D Bowser New Composition  
R Strauss Horn Concerto No. 1, Opus 11  
Diane James, horn  
W A Mozart Symphony No. 35 K. 385 (Haffner)  
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Glenn Gould Prize Nominations  
The Glenn Gould Foundation recently issued a public appeal for nominations for the Ninth Glenn Gould Prize. This prize, named for Canada’s most celebrated pianist, carries a cash value of $50,000.

Like Gould, all previous winners have been musicians, of one sort or another (and three – Pierre Boulez, R. Murray Schafer, Oscar Peterson – have also found their way onto WholeNote magazine covers). The prizewinners have been remarkably diverse, and have demonstrated – if nothing else – that musicians are sometimes very remarkable people, both on stage and off. The most recent winner was José Antonio Abreu, the mastermind behind “El Sistema” in Venezuela: the music programme that has helped about 250,000 disadvantaged youth.

But this year, the folks at the Gould Foundation expanded the criteria beyond music – to also include people who have “enriched the human condition” through theatre, writing, film, architecture and technology. They’ve also shortened the award cycle from every third year to every second. However, as has always been the case, any living person of any nationality who can lay claim to a “lifetime of extraordinary achievement and innovation” is eligible.

Nominations are open until December 31, and must be received electronically. For more information, or to submit a nomination, go to http://glenngould.ca/about-the-prize.

–CE
Kingston Goes for Baroque
SIMONE DESILETS

Being a university town, Kingston, Ontario, attracts interesting people. One such person is David Cameron who, after his early training in Toronto and the USA, has led a very busy musical life in Kingston for over four decades as organist, choir director, teacher and composer. He founded the Melos Choir in 1984 – a choir which, even then, had its sights on producing an authentic baroque style (Cameron’s graduate studies had involved early music and performance practice) in its execution of the major works of Bach, Handel and other composers of the era – but without the availability of period instruments or players to contribute to the authenticity to the sound.

Things are changing now, though, and Cameron’s vision of a part-time but professional baroque chamber orchestra in Kingston is much closer to realization. In his words: “In recent years the arrival in town of some early-music people, with replica instruments, and a broader selection of young players who had been exposed to early music work in their training, opened up new possibilities. So we began with a complete Messiah at A equals 415, with replica woodwinds and modern strings playing with baroque bows – and several further events have led to the present attempt to establish a continuing baroque chamber orchestra here. We can’t yet afford to buy replica strings, but are seeking grants for that purpose; we have players willing to master them when they become available. So it’s a work in progress.” The hope for the long term is to establish a presence in the city modelled after Toronto’s Tafelmusik.

This newly formed baroque orchestra gives its first performance this month, assuming the role of accompanist to the choir and the organ. On November 26 in Kingston, the Melos Choir and Chamber Orchestra and soloists present “In Praise of Music,” with Bach’s Cantata 148 Bringet dem Herrn, Purcell’s Ode for St. Cecilia’s Day (a timely piece incidentally, as November 22 is the feast day of St. Cecilia, patron saint of music), Handel’s Organo Concerto in B Flat Major, and, in recognition of Wesley’s 200th anniversary, his anthem Ascribe unto the Lord. (In January, a further development: the first solo performance by the orchestra, so stay tuned for more news of this event.)

Meanwhile in Toronto, the model for Kingston’s new venture is fully into its 2010-11 season. Tafelmusik Baroque Orchestra and Chamber Choir presents (along with works by Rameau and Carpentier) Handel’s very spirited setting of Psalm 110, Dixit Dominus. This is Handel’s earliest surviving autograph, composed when he was just 22 and living in Rome. It demands extreme technical prowess from all the performers, suggesting that (to quote John Eliot Gardiner) “this young composer, newly arrived in the land of virtuoso singers and players, was daring his hosts to greater and greater feats of virtuosity.” Tafelmusik performs it four times, November 11 through 14.

Other November Concerts
You never know how talent will manifest itself. Soprano and core member of I Furiosi Baroque Ensemble, Gabrielle McLaughlin, has just had a short story published in Pilot Project’s new Pilot Pocket Book 7: Baroque. You have to read it to get the flavour. (I couldn’t begin to describe it here!) But you can get a copy (which contains as an added bonus: an I Furiosi five-track mini-CD) at the launch party, complete with live performance and auction, on November 7 at Tequila Bookworm, 512 Queen Street West in Toronto. (See Announcements Etc., page 53) As well, the group’s first concert of the season, entitled “The Empire Strikes Baroque,” takes place on November 27.

Some of the loveliest Bach is found in his chamber music, sacred and secular. If you desire to spend an evening listening to the more intimate treasures of the master, go to the Academy Concert Ser-
ies' *An Evening with Bach*. You'll hear a whole world unfolding in the first movement of *Violin Sonata BWV 1014*, tender joy woven by soprano and cello in the aria “Öffne dich, mein ganzes Herze” (from Cantata BWV 61), and an engaging gigue with an easy swing in the *Trio Sonata BWV 1040*, as well as other gems for baroque oboe, recorder, soprano voice, baroque violin, harpsichord and baroque cello. This concert takes place on November 13 at Eastminster United Church.

Anyone who’s been to a Toronto Consort performance knows Laura Pudwell – her marvellously flexible, clear and expressive mezzo voice has long been a feature in their concerts and in performances (from early music to contemporary) in Southern Ontario and internationally. With some friends of hers (Julie Baumgartel, baroque violin, Margaret Gay, baroque cello and Lucas Harris, archlute), she’ll be presenting “Laura Pudwell and Friends.” This performance is a presentation of Classics at the Registry, and it takes place in Kitchener on November 14.

Scaramella's mission (or one of its missions) is to bring together diverse expressions of art and in so doing, reveal much about the connections that lie between them. In “Old World/New World,” the first concert of the season, this takes the form of exploring the meeting of widely separate cultures and their influences on each other. High art-music of 16th and 17th century France and Spain is juxtaposed with folk music from Brazil and Canada, much of which has only survived in oral form, transmitted from one generation to the next. The concert takes place in Victoria College Chapel – a stunning place to hear combinations of baroque guitar, recorders, harpsichord, violas da gamba and voice – on November 20.

The Community Baroque Orchestra of Toronto is perhaps the only community orchestra in Canada that dedicates itself to playing baroque music on period instruments. (If anyone knows of other such groups, would you please be in touch?) CBOT performs twice this month, with violinist Patricia Ahern as soloist in the Bach *Violin Concerto in A Minor*, and also with music by Muffat and Lully. Their first performance takes place in the Beach on November 21 and their second in Bloor West Village on November 28.

A glance at early December reveals that two choral concerts occur (alas!) on the evening of December 4: Cantemus Singers’ “Welcome Yule” (Sweelinck, Praetorius, Byrd, Schütz, Renaissance and Medieval carols) in Toronto's east end (repeated later in December in the west end), and Toronto Chamber Choir’s “O Magnum Mysterium” (Palestrina, Monteverdi, Vivaldi) at Christ Church Deer Park. Not an easy choice!

For details of all these, and a whole range of other concerts, consult *The WholeNote’s concert listings.*

Simone Desilets is a long-time contributor to *The WholeNote* in several capacities, who plays the viola da gamba. She can be contacted at earlymusic@thewholenote.com.
Rarities Old and New

CHRISTOPHER HOILE

Major productions from the Canadian Opera Company and Opera Atelier continue into November. But there are also numerous productions from the smaller companies that give the Toronto opera scene so much diversity and vibrancy.

Opera by Request will present a concert revival of *Genoveva* (1850), Robert Schumann’s only opera. Schumann, most famous today for his piano music, four symphonies, and his amazing output of Lieder, always nourished the dream of a “German opera.” *Genoveva* is based on a medieval legend concerning Genevieve of Brabant. It tells of Genoveva, the chaste wife of Siegfried of Trier, falsely accused of adultery by his servant Golo in revenge for rejecting his advances. Siegfried eventually discovers Golo’s deception and restores his wife’s honour. Richard Wagner told Schumann the libretto was undramatic, and the negative criticism of the work at its premiere discouraged Schumann from ever writing another opera.

Nevertheless, various recent revivals have often been enthusiastically received. Conductor Nikolaus Harnoncourt stated, “*Genoveva* is a work of art for which one should be prepared to go to the barricades,” and the DVD he recorded at the Zurich Opera House in 2008 has brought many over to the cause.

The Opera by Request presentation will feature artistic director William Shookhoff at the piano accompanying Doug MacNaughton as Siegfried, Lenard Whiting as Golo and Mila Iankova as Genoveva. This will be only the second time the work has been performed. Whiting and MacNaughton also sang their respective roles.

Asked why the work has remained a rarity, Shookhoff admits that it could be “dramatically stronger,” but says, “Perhaps because the initial productions were beset with problems, and because Schumann had no reputation as an opera composer, it was easy for the work to be ignored.” MacNaughton adds that “Schumann didn’t have the time nor the energy to be a relentless self-promoter like Richard Wagner.” Both are convinced of the work’s importance. MacNaughton calls it “the missing link between Weber and Wagner.” Shookhoff notes that “The piece is musically very powerful, and Schumann’s unique orchestrations, often unfairly maligned, carry the day. It is a perfect quartet opera, where each of the four principals is given arias of exquisite beauty (Schumann’s gift as a composer of song comes through), as well as well-constructed ensembles that reach powerful climaxes. The choral writing is on a par with Schumann’s best choral works.”

Take this rare opportunity to judge for yourself and attend the November 17 performance at University of Toronto, Scarborough Campus or the November 20 performance at Trinity Presbyterian York Mills, 2737 Bayview Avenue, at Highway 401. For more information visit www.operabyrequest.ca.

Moving to the present, Urbanvessel follows its acclaimed sewing-machine opera *Stitch*, with the world premiere of *Voice-Box*. The piece was inspired by the unusual combination of talents of mezzo-soprano Vilma Vitols, known from her appearances with Opera Atelier, but who is also an accomplished boxer. Composer Juliet Palmer says, “The result is a kind of fight night where the voice and body are both challenged. The audience gets a great sense...”
of the power of women and the power of the singing voice.” Librettist Anna Chatterton adds, “We were also inspired by the history of female boxing. Up until 1991 women were not allowed to box until the lawyer Jenny Reid who had been training as a boxer took it to court and won the right for women to legally fight in the ring.” Women boxers last fought in the Olympics in 1922 and will finally do so again in 2012.

Asked about the structure of the work, Chatterton explains, “Voice-Box is similar to Stitch in that it is variations on the theme of female boxers rather than a linear story. This time round dance plays a larger role in the piece as choreographer Julia Aplin was on board from the beginning as a creator. We are looking at all the aspects of being a female boxer – the experience of being in the ring, fighting, training, getting ready to fight, female aggression, the choice to punch and to get punched, society’s assumptions when they see a woman with a black eye, and the history of female boxing. The opera is structured in a series of six bouts, with a fight of sorts in each bout.”

Palmer says, “The music took me to some strange new places. The electronic music is inspired by the clichés of sports themes as well as the totally captivating and visceral sounds of the boxing gym (the sounds of bells, punching bags, squeaking ropes and the hiss and grunts of a good fight). The vocal performances range from operatic combat to throat singing with a tango along the way. I needed to be able to show both the strength and vulnerability of these four incredible women.” The four performers are Vitols herself, Neema Bicksteth, Savoy Howe and Christine Duncan. Performances run from November 10 to 14 at the Brigantine Room in the York Quay Centre, 235 Queen’s Quay West. For tickets phone 416-973-400 or visit www.harbourfrontcentre.com. 

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

**Local Names Emerge**

Emerging and early career composers are making their mark all over the November concert calendar. No less than half a dozen upcoming Toronto events feature fresh and fascinating works by new, international and increasingly noticeable local names – sometimes in showcase formats, but just as often tucked into more traditional programming.

One of those more noticeable locals is composer Kevin Lau, who will have his symphonic work *Artemis* performed by the Sneak Peek Orchestra on November 6 at the Calvin Presbyterian Church. Lau is a remarkably prolific young composer, gifted with a strong control of his craft and an easily approachable musical voice. As a result, he already holds to his credit commissions and premieres from the likes of the Esprit Orchestra, the Toronto Symphony Youth Orchestra, the Toronto Philharmonia and the Cecilia String Quartet. He’s also co-founder with conductor Victor Cheng of Sneak Peek, one of Toronto’s fastest-rising symphonic ensembles, and one that specifically showcases the talents of this city’s emerging professionals.

Lau describes *Artemis* as “a musical portrait of the Greek goddess in the manner of Holst’s *The Planets*, whose seven movements are based on the Greek deities’ Roman counterparts. The movement “Mars, the Bringer of War” was particularly influential in the conception of this piece. At the same time, I sought to emphasize qualities which I thought would befit a more feminine warrior: speed and swiftness, lightness, agility.” *Artemis* will sit alongside Glenn Buhr’s slow and spacious symphonic miniature *Akasha*, and more classical fare from Brahms and Berlioz. For more info visit www.sneakpeekorchestra.com.

The following afternoon marks the beginning of Alain Trudel’s appointment as the Hannaford Street Silver Band’s principal guest conductor. Oddly enough, the programme will include a brass band arrangement of Holst’s *The Planets* and a new work from another of our local emerging talent, composer Rob Teehan. We heard a lot about Teehan last month during his residency at the Colours of Music Festival in Barrie, where he had no less than three world premières, including two for major choral and orchestral forces.

When I asked him about his latest work, titled *Wildfire*, he explained “It’s very fast, very rhythmic, aggressive, somewhat dark, and it will push the players to their limit. I think I wrote it because I spent the summer writing beautiful, slow music and I needed a change of pace. It was nice to get back to brass writing, since that’s my original background, as a tuba player.” This is Teehan’s second time working with Trudel. The first was for his orchestral work *Dream of Flying*, which was premiered and recorded by the National Youth Orchestra of Canada, and subsequently nominated for a 2010 Juno. For more info about the concert and to get tickets, visit www.hssb.ca.

On November 10 and 11, the Toronto Symphony Orchestra brings back the distinctive voice of early-career composer Krystof Maratka. We first heard of Maratka in 2004 with the world premiere of his *Otisk*, a TSO commission that came only two years after this Czech-born, Paris-based composer started making a significant mark in Europe. Now 38 years old – still an early age in any composer’s creative development cycle – Maratka has amassed commissions, premieres and residencies with some of the world’s leading cultural institutions, not to mention two CDs dedicated to his music. He

**JASON VAN EYK**

**Beat by Beat / In With The New**

![Kevin Lau.](image)
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INTERPRETI VENEZIANI
Fri. Nov. 12, 2010 8 pm Koerner Hall
Vivaldi’s The Four Seasons, Boccherini’s Fandango, and others.

ROARY SHIFFMAN & FRIENDS
Sun. Nov. 14, 2010 2 pm Mazzoleni Concert Hall
Brahms’s Viola Sonata in F Minor, Golijov’s K’vakarat, and Andriessen’s Remembering that Sarabande.

PAVLO, RIK EMMETT, AND OSCAR LOPEZ
Sat. Nov. 20, 2010 8 pm Koerner Hall
The trio of acoustic guitar masters perform instrumental guitar music with mucho soul.

THE GGS OPERA – AN EVENING OF KURT WEILL
Fri. Dec. 3, 2010 7:30pm Sat. Dec. 4, 2010 7:30pm Mazzoleni Concert Hall
Well’s cabaret songs and other works.
Generously supported by the D&T Davis Charitable Foundation.

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OLGA KERN, PIANO
Tue. Nov. 16, 2010
8pm Koerner Hall
Haydn, Schumann, and Rachmaninov, on Yamaha’s brand new concert grand.

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Sun. Nov. 21, 2010 4pm Mazzoleni Concert Hall
Works from the 18th and 19th centuries.

YAMAHA PRESENTS
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OLGA KERN, PIANO
Tue. Nov. 16, 2010
8pm Koerner Hall
Haydn, Schumann, and Rachmaninov, on Yamaha’s brand new concert grand.

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Fri. Dec. 3, 2010 7:30pm Sat. Dec. 4, 2010 7:30pm Mazzoleni Concert Hall
Well’s cabaret songs and other works.
Generously supported by the D&T Davis Charitable Foundation.

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Sun. Nov. 21, 2010 4pm Mazzoleni Concert Hall
Works from the 18th and 19th centuries.

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returns to Toronto with his 2002 viola concerto *Astrophonia*, which has been described as a “poetic voyage on the origins of the cosmos.” The two-movement work is dedicated to his wife, violist Karine Lethiec, whose strong interest in the alliance between music and the universe has clearly inspired the concerto’s theme. At 23 minutes in length, it’s a substantial work around which Peter Oundjian has built this Slavic Celebration concert, including works by Tchaikovsky, Prokofiev and Janáček. For more details and to purchase tickets, visit www.tso.ca.

The centerpiece of this month’s emerging composer theme falls on November 14, when New Music Concerts plays host to Ensemble contemporain de Montréal +, and their biennial “Generation” tour. Building on its mandate to encourage and support musical creativity, ECM+’s project offers a unique and extensive professional development platform for composers under the age of 35. Since 1994, it has been discovering and nurturing the next generation of Canadian music creators, most of whom go on to make significant marks on the national and international music scene. The only project of its kind in Canada, Generation encourages musical research through live experimentation. Over the course of two years, four carefully selected young composers explore their musical voices by developing new works in collaboration with the ECM+ ensemble and their remarkable director Véronique Lacroix. The results are then presented in a cross-Canada tour, which – in addition to creating major exposure – builds new professional networks for these emerging talents.

The 2010 Generation composers are Simon Martin (Montreal), Christopher Mayo (Toronto/London, UK), Cassandra Miller (Victoria) and Gordon Williamson (Toronto/Bloomington, Indiana). Despite their young age, all of them are Associate Composers of the Canadian Music Centre, and many carry a cache of international experience and high-level accolades. For example, Gordon Williamson was a finalist in the CBC's recent “Evolution” Young Composers Competition and Simon Martin has been a finalist in the prestigious Jules Léger Prize for Chamber Music. Chris Mayo and Cassandra Miller both already have international careers, most notably in the UK and the Netherlands respectively. Consequently, the Generation tour is a rare chance to hear some of the absolute best up-and-coming Canadian voices. For more info about the Generation program visit www.ecm.qc.ca. To purchase tickets for the November 14 concert at the Music Gallery visit www.musicgallery.org.

But the discovery of new musical voices doesn’t stop there. Both York University and the University of Toronto showcase new music by their student composers on November 16 and 30 respectively. On November 18, 32-year-old Polish-American (now Canadian) composer Norbert Palej – a recent addition to the U of T faculty – joins clarinetist Peter Stoll on stage at Walter Hall in a free lunchtime concert of his works for clarinet. That same evening, the Gryphon Trio performs selections from their Young Composers Program alongside core repertoire by Ives, Beethoven and Dvorak for the Music Toronto series. So be sure to get in with the new via The WholeNote’s concert listings here and online at www.thewholenote.com.
Choral singing is generally considered to be fun and pleasurable. But often an encounter with a modern choral work — in which fun and pleasure may not necessarily be the composer’s primary goal — can feel like a child’s encounter with a disagreeable vegetable. “Why do conductors give us weird music to struggle through when we’re supposed to be having a good time? I’m paying choir dues for this?” On this subject, I am always struck by the range in attitudes among conductors, composers, singers and choral audiences.

Composers must by their very nature be champions of new music, and their desire to connect with either audience or singers may well be secondary to their drive to define an individual musical identity. Conductors must when programming strike a balance between the popular and profitable, and the adventurous but potentially alienating. If they are lucky, they will have an organization that allows them some artistic license. In general, whatever their personal musical preferences, conductors have a sense of responsibility to work in tandem with living composers to bring new works into being.

Singers are usually the first people to create the sounds that the composer has imagined, and their response is often a visceral one: “This is difficult — I don’t like it.” Or perhaps, “This speaks to me, although it is unfamiliar.” Often a singer’s judgment of the music stems from this very subjective first encounter, and may or may not render an unfair verdict on the actual quality of the music itself.

Audiences as a rule have made their feelings known regarding much new music, and the problem that choral groups encounter when debuting new works is the one that has in many ways defined musical life in the previous century: the disconnect between modern composers and modern audiences. Still, composers tend to write more conservatively for choirs than they might for chamber ensembles, soloists or orchestras. And the liturgical background of a great deal of choral music tends to foster an audience-friendly aesthetic. A new composition that connects with an audience is a wonderful thing, and a good premiere can be an exciting experience for both audiences and musicians alike. There are a number of premières and concerts featuring living composers coming up in the next few weeks that we can certainly hope will fit this paradigm.

The Cantabile Choirs of Kingston have become a choral juggernaut in that region, with seven different choirs and 300 voices performing separately and in tandem throughout the season. Their November 6 concert, “Silk Road,” features the premiere of a new composition by Slovenian-Canadian Marjan Mozetich. (The Cantabile artistic director, Mark Sirett, has his own premiere of a piece for choir, brass and organ that will be presented by the Toronto Mendelssohn Choir as part of their December 8 “Festival of Carols.”)

Cantabile Chorale of York Region’s November 14 concert features a setting of the Requiem mass by Welsh composer Karl Jenkins. Jenkins comes at composition from a jazz background and, like many modern composers, is as likely to draw from world-music influences as from European compositional techniques. His music is tuneful and has some of the hard-won simplicity of the compositions of Carl Orff.

The Mississauga Festival Choir performs Jonathan Willcocks’s An English Christmas as part of their December 4 concert. Willcocks is currently director of choral studies at the University of Toronto.

First Encounters

Benjamin Stein

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African American composers: Psalms These are likely Canadian pre-

November 23), Fauré's Requiem (Amadeus Choir, November 6) and

Perhaps I should avoid jocularity when it comes to this work.

Handel's Messiah, or Messiah as interpreted by competing Led Zeppel-

Premieres and performances of unfamiliar works give concert-
goes the chance to help define for future audiences which pieces will

The practicing of nicknames of some of the musicians who played with Duke Ellington. Why did they have nicknames? Be-

Why did they have nicknames? Because they were colourful characters and it was reflected in their music. In Canada, in his early years Oscar Peterson was "The brown bomber of boogie-woogie." Trumpeter Jimmy Davidson was "Trump." But today where are the characters, players who have a personal trademark sound, making them immediately recognizable?

As a profession, jazz is perhaps at its lowest ebb. Making a de-

Beat by Beat / Jazz Notes

The Good Old Days

JIM GALLOWAY

In this world nothing can be said to be certain, except death and
taxes." So wrote Benjamin Franklin in a letter to French histor-

Jazz has undergone huge changes since the 1930s

when Louis Armstrong was not only a musical genius,

he was a pop star. His music was accessible and enter-
taining. Even into the 1950s jazz was relatively popular,
based on a melodic founda-
tion. But it evolved into a

complex musical form much of which was no longer eas-
ily accepted by the public at

large. Audiences started to
decline. It was becoming a

sophisticated art form rather than an entertainment.

Last month I wrote about nicknames of some of the musicians

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cause they were colourful characters and it was reflected in their

music. In Canada, in his early years Oscar Peterson was "The brown bomber of boogie-woogie." Trumpeter Jimmy Davidson was "Trump." But today where are the characters, players who have a personal trademark sound, making them immediately recognizable?

As a profession, jazz is perhaps at its lowest ebb. Making a de-

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down the chimney.

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Long & McQuade MUSICAL INSTRUMENTS
cent living in jazz has never been easy. Now it is just about im-
possible. The irony is that jazz has now become something that can be
“taught.” In Toronto alone scores of graduates from jazz courses en-
ter a market that hardly exists any more. They have been taught by
some of the finest players in Canada – who teach to supplement their
income because there isn’t enough work out there to pay the bills. (I
know that I’m going to ruffle some feathers by saying such things,
but I am echoing what I hear in a lot of opinions expressed when
veteran players and aficionados get together.)

Certainly, students can learn to master the techniques and
mechanics of playing in all the scales, coming out at the end of it all
as superb musicians. But the thing that can’t be taught is the soul of
the music. “The teaching of jazz is a very touchy point. It ends up
where the jazz player, ultimately, if he’s going to be a serious jazz
player, teaches himself.” Whose quotation is that? Pianist Bill Evans.
A technically great musician doesn’t necessarily know how to make
music.

Some musicians with relatively limited technique made great
music: Muggsy Spanier, Pee Wee Russell, Art Hodes, Kid Ory. And
– not that I recommend it – greats like Erroll Garner and Buddy Rich
didn’t even read music. I also believe that a well rounded musician
should have a vocabulary which includes songs by the great song-
smiths; as well, the great ballad players have also known what the
lyric, if there is one, is about.

A well-known Toronto musician once told a story about being on
an engagement which was a surprise birthday party. There were a
couple of horn players on the gig who were recent graduates of one
of the jazz courses. When the guest of honour (a well-known horn
player) walked in he asked the band to play “Happy Birthday.” The
horn players didn’t know it!

Now, it wasn’t the responsibility of their teachers on the course
of studies to teach them that song – it was their job to have it in their
musical vocabulary. Not that they would ever choose to play it on a
jazz gig, but not all of their gigs are going to be opportunities to play
their original compositions. Some gigs are “bread and butter” ones,
no matter how well you play.

Here’s a suggestion. If you are a young player about to make
your first CD, which nowadays is your calling card, don’t make
every number an original composition. Swallow your pride and play
at least one number by one of the great songwriters. It gives your lis-
teners a point of reference and demonstrates how well you can in-
terpret one of the numbers which, as I pointed out, should be in any
well-rounded musical vocabulary.

Change is inevitable in any art form, and in many ways reflects
the society of its time. And given that we live in a world full of
doubt, insecurity and danger to a degree unequalled in this declining
civilization, it’s no surprise that much of the joy has gone from the
music. So I accept the fact that change is inescapable and indeed ne-
cessary. But maybe it’s time to find a
word to replace “jazz” – Duke Ellington stopped using the term in 1940 –
because much of today’s music simply
does not meet the criteria of some of
the music’s great players.

Here are a few things to consider.
Miles Davis: “I don’t care if a dude
is purple with green breath as long as
he can swing.” Stan Getz: “The saxo-
phone is actually a translation of the
human voice, in my conception. All
you can do is play melody. No mat-
ter how complicated it gets, it’s still a
melody.” John Coltrane: “I’ve found
we’ve got to look back at the old things and see them in a new light.”

Swing, melodic content and a knowledge of the roots –
I rest my case.

Postscript
I wrote this month’s piece just before leaving for an engagement at
Jazzland in Vienna, one of the few remaining jazz venues which
presents jazz six nights a week. I’m sitting looking at the photo col-
lection on the walls of musicians who have played the club, among
them many of the players who used to appear in Toronto clubs. I
can’t stifle a certain feeling of nostalgia and, again, a sense of loss.
But then, years from now I’m sure there will be another generation
looking back at 2010 as “the good old days.” However, in my present
mood, to paraphrase playwright John Osborne, it’s “Look Back In
Sorrow.”

Jim Galloway is a saxophonist, band leader and the former artistic
director of Toronto Downtown Jazz. He can be contacted at
jazznotes@thewholenote.com.
Bands on the Horizon  J A C K  M A C Q U A R R I E

ops. There was bit of a mistake in one of our photo captions last month. One of our photos showed the trumpet section of Resa’s Pieces band, but the caption stated that this was the trumpet section of the New Horizons Band. Actually, at the time of publication, the New Horizons Band did not yet have a trumpet section. The band had just had its first organizational meeting, and potential members were trying to decide which instrument they would like to embrace as their own. Now, one month after that organizational meeting, I am pleased to report that the New Horizons Band has 24 members signed up, with more anticipated in the wings.

Having heard of the very favourable response from that organizational meeting, I decided that a visit to one of their rehearsals might be in order. So, on a Wednesday morning at 9:30, I arrived at rehearsal number three. While the repertoire was still very rudimentary, there was a sense of a cohesive organization blossoming. It was not the group of strangers that arrived one month earlier. Members were chatting on a first name basis and generally helping each other. In one case, one member seemed a bit discouraged and the keys to the city. In 2001 the band celebrated its 150th year of continuous operation with a grand concert on Canada Day. Nine free Wednesday evening “pops” concerts are still provided by the Band in Battle of Beaverdams Park. Concerts are also given at local retirement residences and nursing homes in Thorold and St. Catharines throughout the year, in addition to supporting special activities put on by the city of Thorold and the Royal Canadian Legion.

“The band has competed in the Waterloo Music Festival and CNE competitions, and attained top honours. A highlight occurred when the Band led the two 1956 New Orleans Mardi Gras Parades. This was a first for Canadian bands. The band was presented with a gold medallion and the key to the city. In 2001 the band celebrated its 150th year of continuous operation with a grand concert on Canada Day. Nine free Wednesday evening “pops” concerts are still provided by the Band in Battle of Beaverdams Park. Concerts are also given at local retirement residences and nursing homes in Thorold and St. Catharines throughout the year, in addition to supporting special activities put on by the city of Thorold and the Royal Canadian Legion.

“In order to start a new series of community concerts, I have announced an interesting Short History of the Thorold Reed Concert Band” from their musical director, Brian Williams. Here’s what Brian sent to us.

“The band was formed back in 1851, when Thorold was a village, and has been active to the present day. The band has seen many conductors and instrumentalists over the years, and today boasts a membership of 45 musicians from the Niagara area. It has been an integral part of the Thorold community, and in the past it raised the money to build a bandstand and the present-day Cenotaph monument in Memorial Park. The bandshell in Battle of Beaverdams Park in the center of Thorold was sponsored jointly by the City of Thorold, the St. Lawrence Seaway and a Wintario grant.

“The band has competed in the Waterloo Music Festival and CNE competitions, and attained top honours. A highlight occurred when the Band led the two 1956 New Orleans Mardi Gras Parades. This was a first for Canadian bands. The band was presented with a gold medallion and the key to the city. In 2001 the band celebrated its 150th year of continuous operation with a grand concert on Canada Day. Nine free Wednesday evening “pops” concerts are still provided by the Band in Battle of Beaverdams Park. Concerts are also given at local retirement residences and nursing homes in Thorold and St. Catharines throughout the year, in addition to supporting special activities put on by the city of Thorold and the Royal Canadian Legion.

“To maintain the enthusiasm of audience and musicians alike, the band’s repertoire is kept up to date with selections of new music every year, alongside many of the old favourites. All of the musicians are volunteers and rehearse throughout the winter months. Today’s band is the best yet, and we look forward to starting our ‘pops’ concert season at the Bandshell in Battle of Beaverdams Park. The nine Wednesday evening concerts are sponsored by the City of Thorold. Some of our concerts feature massed bands with the City of Thorold Pipes and Drums. For more information about the band please call 905-227-0150 or email to gbwilliams@cogeco.ca.”

Also in our mailbox this month was a notice about a competition. To commemorate the City of Pickering’s bicentennial celebrations in 2011, the Pickering Community Concert Band, together with the City of Pickering, have announced a music composition competition. The first-prize winning piece will be the City of Pickering’s 200th celebration commemorative piece, and the winner will be awarded $500. The second prize will become the Band’s 20th anniversary celebration commemorative piece and the prize winner will be awarded $300. Both winning compositions will be performed by the Pickering Community Concert Band during the planned 2011 celebrations. For more information, contact info@concertband.ca and use the subject line “composition query.” Budding composers, here’s your opportunity for fame.

On the brass band front, Toronto’s Hannaford Street Silver Band have announced the appointment of noted Canadian trombone virtuoso Alain Trudel as Principal Guest Conductor of the HSSB. Their first concert of the 2010-2011 season (November 7), aptly titled “Childs’ Play,” will feature internationally renowned euphonium soloist David Childs.

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

Karen Ages

I’ll begin where I left off last month, with a reminder about Nagata Shachu, Toronto’s own Japanese taiko drumming ensemble, who present a new programme titled “Iroha” (colour), directed by Aki Takahashi, with lighting by Arun Srinivasan, November 5 and 6 at Fleck Dance Theatre. Each piece on the programme is inspired by a colour. In addition to drumming and the use of other traditional instruments, the programme includes some choreography.

November 6 is also the date you can catch the Ukulele Orchestra of Britain, performing at the University of Toronto’s Convocation Hall. This ensemble of around eight players is on tour this year (they’ll be coming to us via New York’s Carnegie Hall and a concert in Erie Pennsylvania, before heading back home briefly, then departing to New Zealand). The name says it all – they play ukuleles of various sizes, and if you’d like a sampling of their music, check them out on YouTube! You can also visit their website, www.ukuleleorchestra.com. Check out their rendition of “Ride of the Valkyries”; and yes, they sing too!

Small World

Small World Music continues its regular programming this month with concerts at the Lula Lounge and elsewhere. (And speaking of Lula, their artistic director for the past decade, José Ortega, was recently awarded the Roy Thomson Hall Award of Recognition, one of the 2010 Toronto Arts Foundation Awards; more about Ortega next month.)

But to continue with Small World Music: Septeto Nacional, Cuba’s “son” band formed over 80 years ago, brings the spirit of Havana to the Lula Lounge on November 5; then, hailed as “the new voice of Brazil”, singer Luisa Maita performs there on November 12. On November 13 there is a co-presentation of Chhanadayan, Small World Music and Creations India – devotees of Indian classical music can experience a traditional all-night concert at St. Andrew’s Church. Featured musicians include Swapan Chaudhuri, Samir Chatterjee, Shashank, Ramesh Misra, Pandita Tripti Mukherjee, Suman Ghosh, Alam Khan, Gauri Guha, Dibyarka Chatterjee and others. Finally, on November 26 “India’s first YouTube star” Wilbur Sargunaraj, who hails from Tamil Nadu, brings a combination of dance, drumming and humour to the Lula Lounge.

For more info on all of these, visit www.smallworldmusic.com.

Yiannis Kapoulas

Also at the Lula Lounge, multi-instrumentalist Yiannis Kapoulas performs selections from his self-titled debut CD, with a six-piece ensemble, November 14. His signature instrument is the “Ethno continued on page 56
The WholeNote Listings

November 1 - December 7, 2010

The WholeNote listings are arranged in four sections:

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

B. BEYOND THE GTA covers many areas of Southern Ontario outside Toronto and the GTA (zones 5, 6, 7, and 8 on the map below). Starts on page 48.

C. IN THE CLUBS (MOSTLY JAZZ) is organized alphabetically by club. Starts on page 51.

D. ANNOUNCEMENTS ET CETERA is for lectures, symposia, master classes and other music-related events (except performances) that may be of interest to our readers. Starts on page 53.

A GENERAL WORD OF CAUTION A phone number is provided with every The WholeNote listing – in fact, we won’t publish a listing without one. Concerts are sometimes cancelled or postponed; and artists or venues may change after listings are published. Please check before you go out to a concert.

HOW TO LIST Listings in The WholeNote in the four sections above, are a free service available, at our discretion, to eligible presenters. If you have an event, send us your information no later than the 15th of the month prior to the issue in which your listing is eligible to appear.

DOUBLE ISSUE The next issue covers the period from December 1, 2010 to February 7, 2011. All listings must be received by 6pm Monday November 15.

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

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

A. Concerts In The GTA

Monday November 01


Tuesday November 02


• 1:00 to 8:00: CCC Toronto International Piano Competition. Round I: P.C. Ho Theatre, 5183 Sheppard Ave. E. 416-292-9293 x229, 110.

• 1:00: St. James’ Cathedral. Music at Midday: Victoria Haysworth, organist. 65 Church St. 416-364-7885. Free.

A. Concerts In The GTA

Wednesday November 03


• 1:00 to 8:00: CCC Toronto International Piano Competition. Round I (Continued); P.C. Ho Theatre, 5183 Sheppard Ave. E. 416-292-9293 x229, 110.

• 7:30: Canadian Opera Company. Death in Venice. Britten. Alan Oke, tenor (Gustav von Aschenbach); Peter Savidge, baritone (The Traveller); William Towers, counter-tenor (Apollo); CDC Chorus and Orchestra; Yoshi Oda, director; Stuart Bedford, conductor. Four Seasons Centre for the Performing Arts, 145 Queen St W. 416-633-8231; 135-1214.70; 135-1107.35 (15 and under). Also Nov 6.

• 7:30: Opera Atelier. Acis and Galatea. See Nov 2.


• 8:00: Encore Entertainment. 25th Annual Putnam County Spelling Bee. Studio Theatre, Toronto Centre for the Arts, 5040 Yonge St. 416-872-1111 x320; 130(st). Also Oct. 29-31, Nov 3-7.


Thursday November 04


• 12:10: University of Toronto. Thursdays at Noon: Claude Bolling Revival. Susan Hoeppner, flute; Robert Kortgaard, piano; Andrew Downey, 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. 416-292-9293 x229. $10.

• 2:00 & 8:00: Drury Lane Theatrical Productions. Meet Me in St. Louis. Drury Lane Theatre, 2269 New St., Burlington. 905-637-3979. $12. Also Nov 5-7, 11-14; 18-21; 25-27.

• 7:30: Opera Belcanto. La Traviata. Verdi. Alejia Wysocka, soprano (Violetta); Hovhannes Avayzyan, tenor (Alfredo); David Varjedjic, Jan Vaucu, baritones (Georget); Domenico Brugia- gian, conductor. Steve Thomas, stage director. Living Arts Centre, 4141 Living Arts Dr., Mississauga. 905-306-600. 140-60.


• 9:00: Curtain Call Players. Steam Heat. Fairview Library Theatre, 35 Fairview Mall Dr. 416-703-6181. Also Nov. 5-13.

• 8:00: Encore Entertainment. 25th Annual Putnam County Spelling Bee. See Nov. 2.

Friday November 05

• 1:00 to 8:00: CCC Toronto International Piano Competition. Round II (Continued). P.C. Ho Theatre, 5183 Sheppard Ave. E. 416-292-9293 x229. $10.


• 2:00 & 8:00: Drury Lane Theatrical Productions. Meet Me in St. Louis. See Nov. 4.

• 6:30 & 8:00: Oakville Centre for the Performing Arts. Lorna Boyd, guitar. The Meeting House, 2700 Bristle Circle. 905-816-2021/1- 388-499-7764. $45-$100.

• 7:00: Living Arts Centre. Third Annual Military Concert. 4141 Living Arts Dr., Mississauga. 905-306-600. 110-300.

• 7:30: Canadian Opera Company. Aida. Verdi. See Nov 2.

• 7:30: Massey Hall & Roy Thomson Hall/ Ontario Christian Music Assembly. Christian Festival Concert 2010. Igor Emeljanov, baritone; Lisselotte Roktya, panflute; Andre Kenne- vel, organ; Beatrice Carpino, soprano; Adolfo De Santis, piano; Brillium Brass Quintet; and others. Roy Thomson Hall, 60 Simcoe St. 416-872-4256. $18-$35.

• 7:30: Nine Sparrows Arts Foundation/ Christ Church Deer Park. The Lark Ascending. A concert of music and readings. Annalee Patipatanakoon, violin; Lark Popov, piano; Douglas Hughes, narrator; soloists and choristers from Christ Church Deer Park. 1570 Yonge St. 416-245-3181. Free (donations welcome).

• 7:30: Opera Atelier. Acs and Galeta. See Nov. 2.

• 7:30: Trinity United Church. Andrew Hen- derson, organ. 461 Park Ave., Newmarket. 905-895-4851. 120. Reception to follow.


• 8:00: Climax Jazz Band. In Concert. Bloordale United Church, 4258 Bloor St. W. 416-620-5377/416-358-4504. $25.

• 8:00: Curtain Call Players. Steam Heat. See Nov. 4.

• 8:00: Encore Entertainment. 25th Annual Putnam County Spelling Bee. See Nov. 2.

• 8:00: Gallery 345. Happy Birthday Chopin – Music of Lidov (with Morlock and Chopin), Lidov: Sonatas with No Style; Happy Birthday Fré- deric Chopin; Marianne’s Requirements (Jane Austen); Duo for Violins; Morlock: Involuntary Love Songs. Vania Chan, soprano; Rebecca

FRAGRANCE OF SPAIN

November 4, 8pm

Simon Capet

2010-11 conductor search candidate

The Lark Ascending

A Concert of Remembrance

music, readings & wartime songs

featuring

Annalee 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

Arts Foundation and

Christ Church Deer Park

present

The Wholenote
Van der Post and Lynn Kuo, violin; Aninka Bor- 

mann, Erica Cimino and David Lidov, piano. 345 

Sarauren Ave. 416-633-2785. 120.

• 8:00: Lawrence Park Community Church. 

Fridays @ 8. Aaron Tan, organ. Music of Bach, Mozart and Elgar. 2180 Bayview Ave. 416-

489-1551. 125. 120.

• 8:30: Nagata Shachu. Iroha. Japanese taiko 

and music group presents new compositions. 

Aki Takahashi, director. Fleck Dance Theatre, 

Queen’s Quay Terminal. 207 Queen’s Quay W. 

416-973-4000 x. 130. 125(4 sts%).

• 8:30: Royal Conservatory. Kremerata Bal-

tica Chamber Orchestra. Bartók: Divertimento for 

String Orchestra; Schumann: Concerto for 

Violin and Orchestra in a (arr. for violin by Keer-

ing); Šerkvintý: De Profundis; Schubert: Minu-

et in d, D.89; Pärt: Passacaglia for violin solo 

and string orchestra; Tickmayer: After Glenn 


Koerner Hall, 273 Bloor St. W. 416-498-0208. 

130-475.

• 8:30: Scarborough Music Theatre. Annie. 

See Nov. 4.

• 8:30: Sony Centre. Merchants of Bollywood. 

See Nov. 4.

• 8:30: Via Salzburg Chamber Orchestra. ... 

and greatest of these is love. See Nov. 4.

• 8:30: York University. Improv Soiree. 

Hosted by the improvisation studio of Casey 

Sokol. Sterling Beckwith Studio, 235 Accolade 

East, 4700 Keele St. 416-736-2100 x22926. 

Free.

• 8:30: Hugh’s Room. Artists 4 ArtsCan Circle 

Fundraiser. Sultans of String, 2261 Dundas St. 

W. 416-931-6894. 122.50. 20(adv).

Saturday November 06

• 1:00: University Settlement Music and 


George the Martyr Church, 197 John St. 416-

598-3444 x243/244. Free.

• 2:00: Harboufront Centre. Day of the 

Dead Festival: Viva Mexico Mariachi. Bri-

grain Room, 235 Queen’s Quay W. 416-973-

4000. Free.

• 2:00: Sony Centre. Merchants of Bollywood. 

See Nov. 4.

• 2:00: Toronto Youth Wind Orchestra. Par-

kour. New work by Samuel Haze. St. Michael’s 

College Centre for the Performing Arts, 1515

Bathurst St. 416-521-8896.

• 2:00 & 8:00: Curtail Call Players. Steam 

Heat. See Nov. 4.

• 4:30: Beach United Church. Jazz Vespers: 

Music for the Soul. Tom Van Seters Trio. 140 

Winona Ave. 416-891-8082. Freewill offering.

• 4:30: Canadian Opera Company. Death in 

Vince. Britten. See Nov. 3.

• 4:30: Harboufront Centre. Day of the 

Dead Festival: Dirty Maria. Latin alt-rock. 

Lake-side Terrace, 235 Queen’s Quay W. 416-973-

4000. Free.

• 7:30: Amadeus Choir. Through the Eyes of 

Children: Faust. Requiem: Howells: Requiem: 

and works by Durufle, Glick, and Vaughan Wil-

liams. Katherine Nelles, soprano; James Bald-

win, baritone; Shawn Grnek, organ; Lydia 

Adams, conductor. Yorkminster Park Baptist 

Church, 1565 Yonge St. 416-446-0188. $40. 

$30(4 st.). 15(st). 

• 7:30: Heliconian Club. An Evening of 

Brahms. Sonata in e for Piano and Violon-

cello Op.38; Lieder, including Op.91 and 

Zigeunerlieder Op.103. Anita Krause, mezzo; 

Thomas Wiebe, cello; Joshua Grunnman, piano. 

35 Hazelton Ave. $25, $20(4 st.).

• 7:30: Mississaugua Choral Society. Bene-

fit Concert for the Compass Food Bank. First 

United Church, 151 Lakeshore Rd. W., Missis-

sagua. 905-278-7058. $28.

• 7:30: Music On The Donwany. The Two 

Tenors. Lenard Whiting and Edward Franko, 

tenors; Brett Kingtons, piano. Donwany Coven-

ant United Church, 230 The Donwany W. 416-

444-8444. 120; 112.

• 7:30: Opera Atelier. Acis and Galatea. See 

Nov. 2.

• 7:30: Royal Conservatory. Glenn Gould 

School Vocal Showcase. Art songs and opera 

arias. Mazzoleni Hall, 273 Bloor St. W. 416-

408-7444. 80; 70.

• 7:30: Scarborough Concert Band. In Con-

cert. Scarborough Bluffs United Church, 3739 

Kingston Rd. 416-267-8884. 115.

• 7:30: University of Toronto. U of T Sym-

phony Orchestra. Mendelssohn: The Hebrides 

Overture; Schumann: Piano Concerto in a; 

Bruch: Symphony no. 4 in e. David Brinkin, 

conductor; Jamie Parker, piano. MacMillan 

Theatre, Edward Johnson Building, 80 Queen’s 

Park. 416-978-3744. 115; 10(4 st.).

• 8:00: Drury Lane Theatrical Productions. 

Meet Me in St. Louis. See Nov. 4.

• 8:00: Encore Entertainment. 25th Annual 

Putnam County Spelling Bee. See Nov. 2.

• 8:00: Kindred Spirits Orchestra. Israel-

ievitch Plays Beethoven. Beethoven: Overture 

to Prometheus; Violin Concerto; Symphony 

No.8. Kristian Alexander, conductor; Jacques 

Israelievitch, violin. Glenn Gould Studio, 250 

Front St. W. 416-872-4255. $25; 15(3 st.).

• 8:00: Markham Theatre. Sappho Nacional 

de Cuba. 171 Town Centre Blvd., Markham. 

905-305-7469. 149-159.

• 8:00: Nagata Shachu. Iroha. See Nov. 5.

• 8:00: Oakville Symphony Orchestra. Vien-


1, Schubert: Symphony No. 8 in d “Unfinished”; 

Von Supé: Overture to Morning, Noon, and 

Night in Vienna. Roberto De Ciara, conductor;

Peter Longworth, piano. Oakville Centre for the 

Performing Arts, 130 Navy St., Oakville. 905-

815-2021. 151; 140(4 st.); 26(4 chld).

• 8:00: Opera York. La Bohème. See Nov. 4.

• 8:00: Scarborough Music Theatre. Annie. 

See Nov 4.

• 8:00: Sneak Peek Orchestra. Prelude and 

Symphony; Berlioz: Roman Carnival Overture; 

Buhr; Akasha; Lau: Artium; Brahms: Sym-

phony No. 3. Victor Cheng, conductor. Calvin 

Presbyterian Church, 29 Delisle St. 416-712-

9810. 120; 115(4 st.).

• 8:30: Sony Centre. Merchants of Bollywood. 

See Nov. 4.

• 8:30: St. Boniface Church. Pop to Opera. 

Lilac Caño, soprano; Andrea Garafalo and Le-

ander Mendoza, tenors. 142 Markham Rd. 416-

266-4032/416-438-3791.

• 8:30: St. Jude’s Celebration of the Arts. 

Cecilia Quartet. St. Jude’s Anglican Church, 

160 William St., Oakville. 905-844-3972. $30.

• 8:00: University of Toronto. Ukulele Or-

chestra of Britain. Convocation Hall, 31 King’s 


Sunday November 07

• 1:00 to 8:00: CCC Toronto International 

Piano Competition. Round III, P.C. Ho The-

atre, 5183 Sheppard Ave. E. 416-292-9293 

x229. 110.

• 1:00: Royal Ontario Museum. Leonard 

Gilbert, piano. Music by Chopin. Level 1, 100 

Queen’s Park. 416-586-5797. Free with gal-

lery admission.

• 1:30: CAMMAC/McMichael Gallery. Abby 

& Ed Vukora. 13085 Islington Ave., Klein-

burg, 905-893-1121, 115; 90 stu.

• 2:00: Drury Lane Theatrical Productions. 

Meet Me in St. Louis. See Nov. 4.

• 2:00: Curtain Call Players. Steam Heat. 

See Nov. 4.

• 2:30: Earthsong Store and School. David 

Essig. 2438 Kingston Rd., Cliffside Village. 

416-264-2235. 120 (reservation required).

• 2:00: Encore Entertainment. 25th Annual 

Putnam County Spelling Bee. See Nov. 2.

• 2:30: Harbourfront Centre. Day of the Dead
Tuesday November 09


8:00: Urbanvessel/Harbourfront Centre. Voice-Box. A new opera by Juliet Palmer, with libretto by Anna Chatterton. Vima Vitos, mezzo; Neema Bickersteth, soprano; Christine Duncan, gospel singer; Savoy Howe, comedian/boxing coach; Julia Aplin, choreographer. Brigantine Room, 235 Queen’s Quay W. 416-573-4000. 35. Also Nov. 11-14.

Thursday November 11


2:00: Sony Centre. Merchants of Bollywood. See Nov. 4.


8:00: Drury Lane Theatrical Productions. Meet Me in St. Louis. See Nov. 4.
A. Concerts In The GTA
and Dances Suite No.3; Tonic: Preludia, Minuetto, Aria e Burlesca; Giancarlo De Lorenzo, conductor; Cecilia Loda, mandolin. Glenn Gould Studio, 250 Front St. W. 416-872-4255. 3:40; (412;1112).

Saturday November 13

7. Oakville Chamber Orchestra. Baroque Music Old and New. Works by Pachelbel, Rameau, Corelli, Conway Baker and Stravinsky, Alexander Gajic, Alain Bouvier, violins; Agile Storyk, cello. Central Baptist Church, 340 Rebecca St., Oakville. 905-483-6787. $25; (412); (51); 15; 60; silent auction.
7. Pickinger Village United Church. A Musical Celebration. Ian Sadler, organ. 300 Church St. N., Ajax. 905-633-4721. $15; (512;16); Proceeds from the concert to the organ fund.
8. Academy Concert Series. An Evening With Bach. Arias and Sonatas. Agnes Zsigovics, soprano; Rona Goldensher, baroque oboe/ recorder; Nicolai Tarasov, baroque oboe/ recorder; Paul Jenkins: harpsichord. Eastminster United Church, 310 Danforth Ave. 416-706-1088. $20; (11); silent auction.
8. NYCO Symphony Orchestra. Celebration 39. R. Strauss: Horn Concerto; Mozart: Symphony No.35; Rimsky: Fall Fair; Shostakovich: Festive Overture; Bower: new work. Diane James, horn; David Bower, conductor. Centre for the Arts at St. Michael’s College School, 1515 Bathurst St. 416-628-9195. $25; (412;5).
8. Tafelmusik. Handel: Dixit Dominus. See Nov. 11.
7. Small World Music. Chhayanad/Small World Music/Creations India. All-Night Concert. Ramesh Misra, sarangi; Gauri Guha, vocalist; Swapnend Choudhury, tabla; Alam Khan, sarod; and other artists. St. Andrew’s Presbyterian Church, 73 Simcoe St. 416-536-5438. 430-1100.

Saturday November 13

“Arias & Sonatas by the greatest Master of the Baroque era.
Agnes Zsigovics, soprano
Rona Goldensher, violin
Nicolai Tarasov, oboe
Kate Haynes, cello
Paul Jenkins, harpsichord

Eastminster United Church, 310 Danforth Avenue
Tickets: $17 (regular) /$11 (senior/student)
416-706-1089 or go to: www.academyconcerntseries.com

Bells Spectacular!
The Bronze Foundation Handbell Choir conducted by J.C. Coolen, With Metropolitan musical groups
Saturday, November 13 7:30 pm
Admission: $20
Metropolitan United Church
56 Queen Street East at Church Street, Toronto
416-363-0331 ext. 51 www.metunited.org

Music at Metropolitan presents

“An Evening with Bach” Saturday, November 13th at 8 pm

CATHEDRAL BLUFFS SYMPHONY ORCHESTRA
2010–2011
NORMAN REINTAMM artistic director

Saturdays at 8 pm
December 11, 2010
P.C. Ho Theatre
1583 Sheppard Ave E, Scarborough

CLIFFORD POOLE PIANO COMPETITION FINALE

Enjoy the excitement of Having Coral Solomon, Nathan Lang, and Lilian Jin competing live on stage before a panel of judges, each performing one of their competition concertos.

Mozart
Overture to Don Giovanni Symphony no. 38
Regular $25 adult, $20 senior (under 12 free). Premium $50 adult, $40 senior (under 12 free).

Sunday November 14

• 2:00 Drury Lane Theatrical Productions. Meet Me in St. Louis. See Nov. 4.
• 2:00 Alexander Singers and Players. The Fantasticks. See Nov. 12.
• 2:00 Aurora Cultural Centre. Paul Neufeld’s Sunday Sessions: Eclectic Jazz. Guest: Michael Ochobi. guitar. 22 Church St., Aurora. 905-713-1818. $15.
• 2:00 Birthday Series. Fanny Mendelssohn. Hensel, Lieder; Duette for two Sopranos; Adagio for Violin and Klavier; Three Duets for two sopranos and piano based on texts by Heinrich Heine; Piano Trio in D Minor Op.11. Maria Thomburn, Brittany Rae, Danika Loren, sopranos; Michelle Simmons, mezzo-soprano; Julia McFarlane, violin; Jennifer Moorsch, cello; Michelle Kyle, piano; Erin Bardua, narrar. Heliconian Hall, 35 Hazelton Ave. 416-844-2655. $25; (12;5).
• 2:00 Royal Conservatory. Barry Shiffman, violin. & Friends; Brahms: Viola Sonata in f; Golijov: Kvakarat; Andris Nelsons: Remember That Sarabande; Mazzoneh Concert Hall, 273 Bloor St. W. 416-408-0208. $25.
• 2:00 Scarborough Music Theatre. Annie. See Nov. 4.
• 2:00 Sony Centre. Merchants of Bollywood. See Nov. 4.
• 2:00 Toronto Parks and Recreation. Sunday Swannies: NYCO Symphony Orchestra. Scarborough Civic Centre, 150 Borough Dr. 416-396-7766. Free.
• 2:00 Urbanvessel/Harbourfront Centre. Voice-Box. See Nov. 10.
• 2:00 Visual and Performing Arts Newmarket. Made in Canada Piano Quartet. Works
by Mozart, Hedges, Turina and Brahms. Newmarket Theatre, 505 Pickering Cres., Newmarket, 905-953-5122. $26; 120, 140.

* 2:30: Performing Arts York Region. Jasper Wood, violin; David Riley, piano. Cowett Hall, Suite for Violin and Piano; Kreisler: Miniature Viennese March; Mozart: Sonata for Violin and Piano; Krbol: Banjo and Fiddle; Gershwin: Five Selections from Porgy and Bess; and other works. Thornhill Presbyterian Church, 271 Centre St., Thornhill. 905-881-1334. $25, 120, 140.


* 3:30: Toronto Symphony Orchestra. Stravinsky Firebird. See Nov. 3. George Weston Recital Hall, Toronto Centre for the Arts, 5040 Yonge St. 416-872-1111. 143-498.

* 3:30: Tafelmusik. Handel: Dixit Dominus. See Nov. 11.

* 4:00: St. James’ Cathedral. Twilight recital series. Andrew Daigle, organ. 65 Church St. 416-364-7855 x224. Free.


* 7:00: Living Arts Centre. Natalie MacMaster live in concert. Traditional East-Coast and contemporary fiddle music. 4141 Living Arts Dr., Mississauga. 905-306-6000. 140-470.


**Monday November 15**


* 7:30: University of Toronto. Faculty Artie Series: MacDonald, Stoll and Philcox. Cooke: Three Songs of Innocence; Macfarren: Two Parlour Songs with clarinet obbligato; Aragno: To Be Sung Upon the Water (Barcarolles and Nocturnes); Duff: A Gershwin Medley (art). Walter Hall, Edward Johnson Building, 80 Queen’s Park. 416-978-3744. 25; $15 (student).

**Tuesday November 16**


* 12:30: York University Department of Music. Music at Midday: New Music by Young Composers. Original compositions from the studios of Mike Cadé, Michael Coghlan and David Mott. Tribute Communities Recital Hall, Acodela East, YU, 4700 Keele St. 416-736-2100 ext. 22296. Free.


**Wednesday November 17**


**Thursday November 18**


**Friday November 19**


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**The Birthday Series Fanny Hensel**

**Fanny Hensel’s Birthday**

**Sun., Nov. 14, 2:00 pm**

Heliconian Hall, 35 Hazelton Ave

Maria Thurtun, soprano

**Brittany Rae, soprano**

**Danika Loren, soprano**

**Michelle Simmons, mezzo**

**Julia McFarlane, violin**

**Joseph Morfe, piano**

**Michelle Kyle, piano**

**Erie Barda, narrator**

Art Songs and Duets

Two Pieces for Cello and Piano

Piano Trio in D minor, op. 11

Complimentary birthday cake

Door prizes: Fanny Hensel CDs

Tickets $25 (senior/student $20)

Reservations: 416-944-2655

Austrian composers Jan. 30

Mark Negre Mar. 10

Peter Tchaikovsky May 7

www.birthdayseryes.ca
Welcome to AMICI’s 2010-2011 Season
Sundays at 3pm, Glenn Gould Studio
November 21 LEVANT
February 13 FROM VIENNA TO PRAGUE
April 3 IN THE SHADOW
Season Tickets Adult $150,
Senior $125, Student $35
amiciensemble.com
416.960.1568

Marko Tajcevic: Seven Balkan Dances for clarinet, violoncello & piano
Galina Ustvolskaya: Trio for clarinet, violin & piano Gayaneh Chebotaryan: Piano trio
Osvaldo Golijov: Levante for solo piano | Serouj Kradjian: Gurdjieff’s Sacred Dances
Solhi Al Wadi: Piano trio | Sergei Prokoviev: Overture on Hebrew Themes Op.34

Joaquín Valdepeñas, clarinet | David Hetherington, cello | Serouj Kradjian, piano
with Benjamin Bowman, violin | Stephen Sitarski, violin | Steven Dann, viola

single tickets $45
$40 seniors / $10 students
Roy Thomson Hall Box Office: 416.872.4255

A new CD of sacred choral works by
Stephanie Martin
Director of Music at the Church of St. Mary Magdalene, Toronto.
Available at the CD launch party, through the church office
(oﬃce@stmarymagdalene.ca),
cdbaby (http://www.cdbaby.com/ cd/martinestephanie) and at selected retailers.

Please join Stephanie and the choir in celebrating new music for a historic setting at our CD launch party.
Saturday, November 20, 2010, 3 p.m.
Church of St. Mary Magdalene
477 Manning Avenue, Toronto
Tickets $25 (proceeds to beneﬁt the Healey Willan fund)

“Beautifully conceived, lovingly performed, well-suited for the voices of this choir, the space and the liturgical setting. Congratulations!” — Frank Nakashima

LEVANT
Sunday November 21, 3pm

A. Concerts In The GTA


Music TORONTO
GRYPHON TRIO

Thursday November 18 at 8 pm

• 8:30: Music Toronto, Gryphon Trio. Beethoven: Trio in B flat Op 11; Ives: Trio; Dvořák: Trio in F; new work TBA. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723/1-800-708-6754. $40; $36; $15, $10 (students), with accompanying adult half price; pay-your-age (18 to 35). See ad next page.
• 8:00: Steppin’ Out Theatrical Productions. Oliver! Richmond Hill Centre, 10268 Yonge St., Richmond Hill. 905-787-8811. $27; $22(st/sr/st). Also Nov. 19-21.
• 7:00: Sonore Percussion Trio. Song and Dance. Bartók: Romanian Folk Dances; Becker: Cryin’ Time; Alves: Ganduung; Takemitsu: Rain Tree; Harrison: In Praise of Johnny Appleseed. Angela Blumberg, choreographer/dancer; Rebecca Weihan, soprano. Fairlawn Avenue United Church. 29 Fairlawn Ave. 416-831-2478. $10; $7(st/sr/st).
• 7:30: Alexander Singers and Players. The Fantasticks. See Nov 12.
• 7:30: Bread and Circus. The Impresario. Mozart. Ada Balon, Anna Bateman, Stephen Bell, Ash Cantbridge and Andrew Tees, vocalists; Mike Ross, stage director; Nicole Bellamy, music director. 298 Augusta Ave. 416-925-8898. $20.
• 8:00: Drury Lane Theatrical Productions. Meet Me in St. Louis. See Nov 4.
• 8:00: Georgetown Bach Chorale. Advent Concert; Bach: Concerto in D for harpsichord; and other works. Ron Greidans, harpsichord. St. Elias Ukrainian Catholic Church, 10193 Heritage Rd., Brampton. 905-873-9909. $25; $10(st/sr/st).
• 8:00: Massey Hall & Roy Thomson Hall. International Vocal Recital: Joseph Calleja, tenor. Opera arias and art songs. Roy Thomson Hall, 60 Simcoe St. 416-872-4255. $28.50- $69.50.
• 8:00: Scarborough Music Theatre. Annie. See Nov 4.
• 8:00: Sony Centre. Robert Lapage’s Ennagata. 1 Front St. E. 416-872-2282. See Nov 4.
• 8:00: Steppin’ Out Theatrical Productions. Oliver! See Nov. 4.
• 3:00: Church of St. Mary Magdalene. Launch of CD “Alleluia.” Music by Stephanie Martin. 477 Manning Ave. 416-531-7955. $25.
• 7:00: University of Toronto Faculty of Medicine. EarthTones 2010. Performances by students and faculty members. Convocation Hall, 31 King’s College Circle. 416-978-8849. $15; $10(adv).
• 7:30: Alexander Singers and Players. The
THE GLORY OF ADVENT
Sunday, November 21, 2010 – 7:30 p.m.
Our Lady of Perpetual Help Church, 78 Clifton Road
(Weat of Mt. Pleasant Rd. at St. Clair, Toronto)

Featuring a unique merging of special narrantions and a performance of works by Canadian composers:
Alex Tilley, Robert Armstrong, Graeme Wearmouth,
Derek Holman, Jason Jestead, Healey Willan,
Leonard Enns and Timothy Corlis.

Special Guest: Michael Greyeyes, Narrator

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

THE GLORY OF CHRISTMAS
Friday, December 3, 2010 – 8:00 p.m.
Metropolitan United Church, 56 Queen Street East
George F. Handel’s
Messiah

Special Guests: Amadeus Choir with Chamber Orchestra

Soloists: Jennifer Taverner, Jennifer Enns,
Patrick Huang and Giles Tomkins
Patricia Wright, Organ
Robert Venable and Robert Di Vito, trumpets

Tickets: $55, Seniors $50, Students $20
Pre-Concert Dinner at the Albany Club/Toronto
A. Concerts In The GTA

g from “Armonico Tribute”; Bach: Concerto in C for Violin and String Orchestra BWV 1041; Lully: Orchestral suite from “Roland”. Guest: Patricia Ahern, baroque violin. Beaches Presbyte- rian Church, 65 Glen Manor Dr. 416-850-0612. Admission by donation.

• 8:30: Esprit Orchestra. Obsession, Schuller. Seven Studies on Themes of Paul Klee; Rea: Hommage à Varèseley; Louie: Obsessions; Freedman: Town. Russell Braun, baritone; Alex Pauk, conductor. Koerner Hall, BCM, 732 Bloor St. W. 416-408-0208. 433(s); $15(un); 7:15; pre-concert talk.

Monday November 22

• 8:00: Gallery 345. The Art of Piano: Shoko Inoue. 345 Soranare Ave. 416-822-9781. $15.

Tuesday November 23


A. Concerts In The GTA

 Concerto No.1 Op.33; Beethoven: Symphony No.8 Op.93. Joseph Johnson, cello; Nicholas McGegan, conductor; Tom Allen, host. Thomson Hall, 60 Simcoe St. 416-872-4525. 20 feather


• 7:30 University of Toronto. Jazz Orches- tra / Vocal Jazz Ensemble. Vocal Jazz and 11 O’Clock Orchestra. Walter Hall, Edward John- son Building, 80 Queen’s Park. 416-878-3744. $15(s); $10(st).

• 7:00 UT Symphonic Group. Julia Morgan CD Release and Concert. 345 Soranare Ave. 416-822-9781. $10.

Thursday November 25


• 1:30: Women’s Musical Club of Toronto. New Zealand String Quartet. Nimmons: Time Revisited; Corlis: Raven and the First Men; also works by Brahms and Mozart. Guests: James Campbell, clarinet; Paul Stewart, piano. Walter Hall, Edward Johnson Building, 80 Queen’s Park. 416-923-3052. 140.


• 7:30 York University Department of Music. U/Y Symphony Orchestra. Jacques Israeli/Mitch, director. Tribute Communities Recital Hall, Accolade East Building, 416-736-5888. 15(s); $20/ad.

• 8:00: Clarkson Music Theatre. The Gondoliers. See Nov. 18.

• 8:00: Drury Lane Theatrical Productions. Meet Me in St. Louis. See Nov. 4.

• 8:00: Gallery 345. F & M Singer/Songwriters. 345 Soranare Ave. 416-822-9781. $10.

• 8:00: Markham Theatre. Vienna Boys Choir. Austrian folk songs, waltzes, classical master- pieces, pop songs and holiday favourites. 171 Town Centre Blvd. 905-305-4769. 149-159.

• 9:00: Toronto Masque Theatre. Masque of the Muses. Cieslaw Abramiec, Allison DeLisle, violin; Kathleen Kajoka, violin; Tori Dunn; soprano. 80 Winchester Street, 80 Winchester St. 416-401-4561. 130; $125(st); $15(un); 7:00; $20(ad).

• 8:00: Toronto Symphony Orchestra. Beethoven Symphony No. 8. See Nov. 24.

Friday November 26

• 7:00: Symphony. Barbiere at the Opera. Music by Tchaikovsky, Beethoven and Dvořák


• 7:30: Opera by Request. Il Trouvatore in con- cert. Verdi: Steven Sherwood (Manrico); Cas- sandrabourne (Leonore); Anna Osipova (Azu- cena); Henry Irwin (Count di Luna); George Osipov (Ferrando); and others. William Shook- man, host/ director/ pianolo. College St. United Church, 452 College St. 416-455-2355. 120. Also Nov. 27.

• 7:00 Opera Kitchener. La Bohème. Puccini. Tina Winter, soprano (Mimi); James Ciantar, tenor (Rodolfo); Jeremy Ludwig, baritone (Mar- cello); Anne-Marie Ramos, soprano (Musetta); Sabatino Vacca, conductor. Living Arts Centre, 4141 Living Arts Dr., Mississauga. 905-308- 6000/1-888-805-8888. 135.-170. -

• 7:00 University of Toronto. Hansel and Gretel. See Nov. 25.


Saturday November 27

• 7:00 Symphony. Barbiere at the Symphony. See Nov 25.


• 2:00 & 8:00: Clarkson Music Theatre. The Gondoliers. See Nov. 19.

• 2:30: St. Paul’s United Church. 8th Annual Celtic Christmas. Pipers, fiddlers, dancers, sing- ers, and a harp and flute duo. Assembly Hall, 1 Colonel Samuel Smith Park Dr. 416-259- 6541. 125.

• 7:30: Burlington Civic Chorale. Music of


- 7:30: Toronto Sinfonietta/Oakham House Choir of Ryerson University. Ludwig The Great. Beethoven: Piano Concerto No. 1. Mass in C; and a selection of Christmas carols. Matthew Jaskiewicz, music director; Anastasia Rizikov, piano; Eunsl Choi, soprano; Leigh-Anne Martin, mezzo; Romulo Delgado, tenor; Fabian Arciniegas, bass. Calvin Presbyterian Church, 26 Delisle Ave. 416-410-4379. 425; $20(adv); 15(st).

- 7:30: University of Toronto. Hansel and Gretel. See Nov. 29.

- 8:00: Etobicoke Musical Productions. Oliver. See Nov. 19.

- 8:00: Achill Choral Society. Messiah. Handel. Stephanie Kramer, soprano; Jennifer Enns Modolo, mezzo; Mark DeBois, tenor; Daniel Lichti, bass-baritone; A. Dale Wood, conductor; the Valen Ensemble; Shawn Greke, organist. Holy Family Roman Catholic Church, 80 Allan Dr., Bolton. 905-584-6710. 125; 15(children 13 and under).


- 8:30: Bell’Arte Singers. The Changing Light. Fauré: Requiem; Young: After Sunset; There is no Rose; Elgar; The Snow; Berlioz: The Shepherd’s Farewell; and other works. Gerard Yan, conductor. St. Simon the Apostle Church, 525 Bloor St. E. 416-289-5044. 125; $15(st).

- 8:30: Drury Lane Theatrical Productions. Meet Me in St. Louis. See Nov. 4.


- 8:00: Jubilate Singers. The Light of the Human Spirit. Lauriden; Lux Aeterna; Daly: Requiem; and other works. Caroline Spearing, conductor; Sherry Squires, piano; guest: Laura Schatz, soprano. Christ Church Deer Park, 1570 Yonge St. 416-336-5750. 20; 15(st); 10(t). 8:00: Masterworks of Oakville Chorus & Orchestra. Carmina Burana. See Nov. 26.

- 8:00: Mississauga Symphony. Longworth Plays Saint-Saëns. Sibelius: Symphony No.3; Saint-Saëns: Piano Concerto No.2; Schumann: Manfred Overture. Peter Longworth, piano; John Barnum, conductor; Misha Rachac, guest conductor. Hammerson Hall, Living Arts Centre, 4141 Living Arts Dr., Mississauga. 905-306-6000. $13.50-145.

- 8:00: Oriana Women’s Choir. Dancing Day: A Christmas Celebration. Grace Church on-the-Hill, 300 Lonsdale Rd. 416-236-0948. 125; 10(adv); 10(t).


- 8:00: Toronto Korean-Canadian Choir. In Concert. George Weston Recital Hall, Toronto Centre for the Arts, 5040 Yonge St. 416-872-1111. 40; $30.

- 8:00: Toronto Masque Theatre. Masque of the Muses. See Nov. 25.
The Jazz Performance and Education Centre Presents

Fred Hersch with Norma Winstone

Saturday, November 27, 2010, 8 pm
Glenn Gould Studio
250 Front Street West, Toronto
Tickets
416 872 4255
www.jazzcentre.ca

### A. Concerts In The GTA

#### Sunday November 28

- **12:00 noon:** Toronto Children’s Chorus. Sing Out! A fundraising singathon. Fairmont Royal York Hotel, 100 Front St. W. 416-932-8866. Free.
- **2:00:** Kingsway Conservatory of Music. A Classical Christmas for Young People. Works by Corelli, Vivaldi, and Handel with musicians from the Aradia Ensemble and the Kingsway Conservatory of Music. All Saints Kingsway Anglican Church, 2850 Bloor St. W. 416-234-0121 x.222, $15; $5(students, children).
- **2:00:** Markham Theatre. Jig! Thunder Drums of China. Drummers from Shanxi province. 171 Town Centre Blvd. 905-305-7489. $48-54.
- **2:00:** Off Centre Music Salon. Musical Heavyweight Championship. Music by Mendelssohn, Chopin, Schumann and Liszt. Allison Angelo and Eve-Rachel McLeod, sopranos; Eric Iris Huang, mezzo; Marie Bérard, violon; Katie Norman, clarinet; Joan Watson, horn; Inna Perkis and Boris Zarankin, piano. Glenn Gould Studio, 250 Front St. W. 416-466-1870. 160; $90(st).
- **2:00:** Toronto Parks and Recreation. Sun- day Serenades: Northdale Concert Band. Scarborough Civic Centre, 150 Borough Dr. 416-396-7786. Free.
- **2:00:** University Settlement Music and Arts School. Chamber Music Programme Concert. St. George’s the Martyr Church, 197 John St. 416-589-3444 x243/244. Free.
- **2:30:** Opera In Concert. La Dame Blanche. Bördelius. Eve-Lyn de la Haye, Maureen Bart, sopranos; Tracy Reynolds, mezzo; Ryan Harp er, tenor; Nicholas Guy-Buiron, baritone; and others: Nathalie Doucet-Lalaks, music director. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723/1-800-708-6754. $35-146. Free.
- **2:30:** University of Toronto. Harned and Grotel. See Nov. 25.
- **2:30:** Eglinton St. George’s United Church. 5th Annual Sing-Along Messiah, Handel. 35 Lytton Blvd. 416-481-1141 x250. 125; $20( sr); $15(st). Please bring a score if possible; a limited number of scores will be available for purchase or to borrow; non-singers welcome. Tickets include open rehearsals on Nov. 13, 20 and 27.
- **3:00:** Mississauga Choral Society. Messiah. Handel. St. Patrick’s Church, 921 Flagship Dr., Mississauga, 905-278-7059.
- **3:00:** Opera by Request/Arts Integra. Il Trionatore in concert. See Nov. 28, Markham Baptist Church, 110 Church St., Markham.
- **3:30:** Toronto Heliconian Club. Mary Rezza Memorial Student Recital. 35 Hazelton Ave. 416-832-3618.
- **3:30:** York University Department of Music York U Wind Symphony. Dello Joio: Scenes From the Louvre; Copland: An Outdoor Overture; Colgrass: Ball. William Thomas, director. Tribute Communities Recital Hall, Ac cola East Building, YU, 4700 Keele St. 416-736-5888. $15, $45(st).
- **4:00:** Grace Church on-the-Hill. St. Nicholas – All You Ever Wanted to Know About the Original Santa Claus. Bremen: St. Nicholas; also carols of the season. James McLean, tenor;
- **Sun. 28th Nov. at 4 p.m.** Choral Evensong for Advent Sunday plus Christmas cake and CITY FLUTES AT CHRISTMAS Classical, baroque, jazz, popular and contemporary pieces scored for 3 to 8 flutes and played by Toronto’s City Flutes, directed by Lana Chou.
- **St. Olave’s Church**
  - Bloom and Windermere 416-769-5686
Matthew Coons and Ron Jordan, pianists; orchestra; the Choir of Gentlemen and Boys and the St. Cecilia Choir of Grace Church on-the-Hill; Melva Treflferfig Graham, conductor. 300 Lonsdale Ave. 416-499-7884 x119. $12; $15; $20; $25 (family).

• 4:00: Penthelia Singers. Scenes from Childhood. Women’s choir arrangements of nursery rhymes, lullabies and other songs of childhood. Alice Malach, artistic director. Rosedale Presbyterian Church, 129 Mount Pleasant Rd. 416-537-3898. $20; $15 (sr).

• 4:00: St. Clement’s Anglican Church. Advent Carol Service. 59 Briar Hill Ave. 416-483-6684. Free.

• 4:00: St. James’ Cathedral. Twilight recital series. Andrew Adair, organ. 65 Church St. 416-364-7865 x224. Free.

• 4:00: St. Olave’s Anglican Church. City Flutes at Christmas. Classical, baroque, jazz, popular and contemporary music. Lana Chou, director. 360 Windermere Ave. 416-769-5686.


• 5:00: Nocturnes in the City. Boris Krajny, piano. Works by Beethoven, Chopin, Bach. Czech Community Center, St. Wenceslas Church, 496 Gladstone Ave. 905-232-3092. $25.

• 7:00: Salvation Army North York Temple. The Big Sing. Hymns and inspirational music sung by a choir of over 1000 voices with the North York Temple Band. Roy Thomson Hall, 60 Simcoe St. 416-872-4255. 125-130.

• 7:00: Toronto Centre for the Arts. The Sweetest Sounds: A Century of Song. George Weston Recital Hall, Toronto Centre for the Arts, 5040 Yonge St. 416-872-1111. $45; $35; 125.

• 7:30: Tryptych. Messiah. Handel. Lenard Whiting, music director; Ian Sadler, organ.

Eglinton St. George’s United Church presents its 5th annual

Sing-Along MESSIAH

Conducted by Peter Merrick
With the Trillium Brass Quintet
Organ and Tympani

Sunday, November 28, 3pm
Adults $25/Seniors $20/Students $15
For tickets call: 416-481-1141 ext. 250
VISA and MasterCard are accepted

Join this joyful community event by adding your voice to the splendid masterpieces of Handel’s masterpiece in an intimate church setting.

Seating is by voice part and non-singers are welcome. Bring a score if you have one, or purchase or borrow one.

If you’ve always wanted to sing solos in the Messiah, this is your chance! Singers will be invited to join our fabulous soloists for parts of the arias.

Tickets include 3 Open Rehearsals Saturdays 9:30 am – 12:30 pm November 13, 20, and 27
Eglinton St. George’s United Church
35 Lytton Blvd., Toronto
1 block west of Yonge, 6 blocks south of Lawrence
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16th Concert Season

November 28, 2010

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

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La Dame Blanche
The Lady in White
by François-Adrien Boieldieu
(in French with English subtitles)
based on works by Sir Walter Scott
Nathalie Doucet-Lalkens, Music Director
Eve-Lyn de la Haye, Maureen Baut, Tracy Reynolds, Ryan Harper, Nicolas Guy-Buijon, Stefan Fehr
Opera in Concert Chorus
Robert Cooper, Chorus Director
November 28, 2010
2:30 p.m.
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60 Simcoe Street, Toronto
SUNDAY 28 NOVEMBER 2010, 7.00 PM

Trinity Presbyterian Church, 2177 Bayview Ave. 416-763-5066 x3.
• 8:00: Community Baroque Orchestra of Toronto. In Concert. See Nov. 21. Farmer Memorial Baptist Church, 283 South Kingsway.

Monday November 29

Tuesday November 30
• 1:00: St. James’ Cathedral. Music at Midday. Rich organs, opt. 65 Church St. 416-364-7685 x224. Free.
• 8:00: Les Amis/Gallery 345. Duo Contempor. Works by Cheney, Louie, Hopkins, Mott, Romiti, and Rae (premiere). David Hetherington, cello; Joseph Petric, accordion. Gallery 345, 345 Sorauren Ave. 905-773-7712; 416-822-9781. x20; 115(s); x10(st).
• 8:00: Music Gallery. Keith Rowe/Den Ambachts/Dr. Ron with Pink Safari. Armenian jazz. 197 John St. 416-204-1080. $25; 110 (st/rt).
• 8:00: Randolph Centre for the Arts. Little Women: The Musical. Bathurst Street Theatre, 736 Bathurst St. 416-872-1111. $22. Also Dec 1-4.

Wednesday December 01
• 8:30: Randolph Centre for the Arts. Little Women: The Musical. See Nov. 30.

Thursday December 02
• 7:30: University of Toronto. Jazz Orchestra / Vocal Jazz Ensemble. 10 O’Clock Orchestra. Walter Hall, Edward Johnson Building, 80 Queen’s Park. 416-978-3744. 115; 110(st/rt).
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December 2, 8pm
Christopher Zimmerman
2010-11 conductor search candidate

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Join us for an Italian Christmas with Palestrina, Monteverdi and Vivaldi.

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Opening Notes • 7 p.m.
Christ Church Deer Park, 1570 Yonge St (416) 763-1695 • torontochamberchoir.ca

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A. Concerts In The GTA

See Dec. 1.
• 8:00: County Town Singers. Signs of the Season. See Dec. 3.

• 8:00: Gallery 345. San Agustin Duo: Emma Banfield, violin/Diana Dumblewalla, piano. 345 Sorauren Avenue. 416-922-9781, $15.
• 8:00: Music Gallery. Tenor Squeith and the Freed Cyborg Choir. See Dec. 3.
• 8:00: Tafelmusik. Mozart & Haydn: Concertos & Symphonies. See Dec 1.
• 8:00: Toronto Chamber Choir. O Magnum Mysterium. Works by Palestina, Monteverdi and Vivaldi. Mark Vuorinen, conductor. Christ Church Deer Park. 1570 Yonge St. 416-763-1695.
• 8:00: Voices Chamber Choir. Christmas Fanfare. Music by Gabrieli, Praetorius, Schutz, Pachelbel, and others. St. Thomas’ Anglican Church, 383 Huron St. 416-519-0528. $20; $15(stri).

Sunday December 5

• 2:00: Civic Light Opera. The Wizard of Oz. See Dec. 1.
• 2:00: Silverthorn Symphonic Winds. Odyssey, Rossini: Introduction, Theme and Variations; also works by Copland, Hazo, Cable, Reed, and others. Andrew Chung, conductor; guest: Peter Stoll, clarinet. Richmond Hill Centre for the Performing Arts, 10268 Yonge St., Richmond Hill. 905-787-8811, $25; $20(stri).
• 2:00: Urban Flute Ensemble. Eclectic Music for Flute, Violin and Cello. St. Anne’s Anglican Church, 270 Gladstone Ave. 416-993-5883. Admission by Donation
• 2:00: York Region Community Choir. Classics of Christmas. A concert celebrating the holiday season. Trinity Anglican Church, 79 Victoria St., Aurora. 905-935-6925, $10.
• 2:30: Aldeburgh Connection. The Year of Song: A Schumann Celebration. Erin Wall, soprano; Phillip Addis, baritone; Stephen Ralls and Bruce Ubukata, piano. Walter Hall, Edward Johnson Building, 80 Queen’s Park. 416-735-7982. $50; $12(st rush seats).

A Schumann Celebration

2:30 pm, Sunday, December 5

Friday, December 4

• 2:30: Pandora’s Box Saloon. Around the World in 80 Minutes. Music, poetry and dance from around the world. David Roth, baritone; Sonore Percussion Trio; Anwar Khurshid, sitar; Amir Amiri, santoor; Sabrina Nazar, wooden flute. Aurora Cultural Centre, 22 Church St., Aurora. 288-221-0229. $15; $25(stri); $49 (family of 4).
• 2:30: University of Toronto. Wind Symphony. Owen: La Fiesta Mexicana; MacDougall: Bells, Reed; Russian Christmas Music; Bach: Prelude (arr. Erickson) and Gloria (from Cantata 141). MacMillan Theatre, 80 Queen’s Park. 416-978-3744. $15; $10(stri).

The Year of Song

A Wind Ensemble Concert

Sunday, December 5 at 2 p.m.
Richmond Hill Centre for the Performing Arts
10268 Yonge Street, Richmond Hill

Featuring 2010/2011 Artist in Residence
Peter Stoll, clarinet
Rossini: Introduction, Theme and Variations

From the banks of Newfoundland to the streets of Harlem, from the rhythms of the Middle East to the melodies of Russia, from Celtic simplicity to Parisian sophistication... join us for a musical journey featuring works by Copland, Hazo, Cable, Reed, and others.

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Silverthorn Symphonic Winds
Andrew Chung, Music Director

The Aldeburgh Connection

The Year of Song

2:30 pm, Sunday, December 5

A Schumann Celebration

$25 Adult; $20 Student/Senior
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The Wholenote.com

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**Daniele Lisboa, Music Director and Conductor**

**Sunday, December 5, 2010, 3PM**

Toronto Centre for the Arts, 5040 Yonge St.

Daniele Lisboa, conductor; Adrian Anantawan, violin. Toronto Centre for the Arts, 5040 Yonge St. 416-467-7142. 138; $33(5); $11(10) 18 years. 2:15: Pre-concert talk.

**3:00: PAX CHRISTI CHORALE. CHRISTMAS SPLENDOR II.** See Dec. 4.

**3:30: EAST YORK CHOIR. SEASON SONGS. Early music, carols, Hanukkah, gospel, world music selections.**

**3:40: TORONTO CLASSICAL SINGERS. MESSIAH.** Handel. Sheila Dietrich, soprano; Sandra Boyes, mezzo; Stephen McClure, tenor; Bruce Kelly, bass; Talisker Players Orchestra, Jurgen Petrenko, conductor. Christ Church Deer Park, 1570 Yonge St. 416-443-1490. 3:30. 125 tickets.

**3:40: UKRAINIAN ART SONG PROJECT. MYKOLA LYSENKO: THE ART SONGS.** Monika Whicker, soprano; Krisztina Szabó, mezzo; Russell Brautigam, baritone; Pavlo Hunka, bass-baritone; and others. Koerner Hall, Royal Conservatory, 273 Bloor St. W. 416-408-0208. 4:00. 135 tickets.

**4:30: CHURCH OF THE HOLY TRINITY. THE CHRISTMAS STORY.** See Dec. 3.

**7:00: METROPOLITAN UNITED CHURCH. CAROLS UNITED.** Sing favourite carols. Metropolitan Silver Band; Patricia Wright, organ. 56 Queen St. E. 416-363-9331 x51. Donations toward Metropolitan’s Community Services ministry.

**8:00: RICHMOND HILL CENTRE. CELTIC TENORS.**

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**SUNDAY DECEMBER 5, 2010 4:00PM**

Handel’s immortal masterpiece in a manageable portion

**Conductor: Jurgen Petrenko**

The Talisker Players Orchestra

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Jenny Crober
**Accompanist:**
Elizabeth Acker

* Featuring:
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Charlie Roby, guitar/mandolin
Ray Dillard, percussion

**3:30 pm, Sun., Dec. 5, 2010**

Eastminster United Church, 310 Danforth Ave., Toronto (1 bl. W. of Chester subway)

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**Toronto Classical Singers**

**Handel’s Messiah (Highlights)**

**Sunday December 5, 2010 4:00PM**

Handel’s immortal masterpiece in a manageable portion

**Conductor: Jurgen Petrenko**

The Talisker Players Orchestra

Soloists:
Soprano: Sheila Dietrich; Mezzo Soprano: Sandra Boyes; Tenor: Stephen McClure, Bass: Bruce Kelly

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**Friday, December 17, 2010 at 8:00 p.m.**
Markham Theatre for the Performing Arts

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Katerina Thoubar, Cheryl Campbell | sopranos
Marta Herman, Loralie Kirkpatrick | mezzo sopranos
The Village Voices, Joan Andrews | director

Handel, *Overture to Messiah*
J.S. Bach, *Kleines Magnificat*
Kuzmenko, *Gonoc Hadii*
Grossman, *Two Hanukkah Songs*
Vivaldi, *Gloria* RV 589

Markham Theatre | 905.305.7469 | www.Markham.ca
Kindred Spirits Orchestra | www.KSOrchestra.ca

Joan Andrews artistic director/conductor
Cheryl Campbell soprano
Marta Herman mezzo soprano
Loralie Kirkpatrick mezzo soprano

Gloria

Village Voices presents Gloria, one of Antonio Vivaldi’s best loved works. Joining us will be members of Markham’s Kindred Spirits Orchestra. The second half of the program will feature a selection of Christmas carols and of course our ever popular audience sing-along.

- Saturday December 11, 2010, 7:30 pm
- St. Andrews Presbyterian Church,
- 143 Main Street North (east side) Markham
- $20. Seniors/Students $15. Children 12 and under free. At the door or 905.294.8687
Festival of Carols

WEDNESDAY
DECEMBER 8, 2010
7:30 PM

YORKMINSTER PARK
BAPTIST CHURCH
1585 Yonge Street

The Bach Children’s Chorus and the Bach Chamber Youth Choir
Linda Beaupré, Conductor
Eleanor Daley, Pianist

While Snowflakes Fall

Saturday, December 11, 2010 at 7:30pm

Toronto Centre for the Arts, George Weston Recital Hall
5040 Yonge Street (north of Sheppard Ave.)

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

THE DUBLIN MESSIAH
G. F. Handel’s masterpiece presented in its original version
Aradia Ensemble and Choir
- featuring Norman Engel, trumpet -
Directed by Kevin Mallon

Saturday December 11th, 8:00pm
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season

November 1 - December 7, 2010
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**Monday November 15**

- 7:30: **Shoko Inoue**
  - solo piano recital
  - Presbyterian Church, 7 Queen’s Square, Cambridge.
  - 5:00: Wilfrid Laurier University, Opera Excerpts: Leslie De’Ath, musical director. Theatre Auditorium, 75 University Ave. W., Waterloo.

**Tuesday November 16**

- 12:00 noon: **Brock University, Music@ Noon:** Student Voice Recital. Sean O’Sullivan Theatre, 500 Glenridge Ave., St. Catharines. 905-688-5550 x3817. Free.
  - 9:00: **Kingston-Chelmsford Chamber Music Society.** Made in Canada Piano Quartet 1. Turina: Piano Quartet Op.67; Mozart: Piano Quartet in g K478; Brahms: Piano Quartet No.3 Op.60 in c. KWCMS Music Room, 57 Young St W., Waterloo. 519-886-1673. $30; $25 (sr); $20(s); each evening; both for $50; $40 (sr); $30 (st).

**Wednesday November 17**

- 12:00 noon: **St. Andrew’s Presbyterian Church.** Music at Noon; Student Voice Recital. Sean O’Sullivan Theatre, 500 Glenridge Ave., St. Catharines. 905-688-5550 x3817. Free.
  - 9:00: **Kingston-Chelmsford Chamber Music Society.** Made in Canada Piano Quartet 1. Turina: Piano Quartet Op.67; Mozart: Piano Quartet in g K478; Brahms: Piano Quartet No.3 Op.60 in c. KWCMS Music Room, 57 Young St W., Waterloo. 519-886-1673. $30; $25 (sr); $20(s); each evening; both for $50; $40 (sr); $30 (st).

**Thursday November 18**

  - 9:00: **Kitchener-Waterloo Symphony.** Bach and his Predecessors. See Nov. 17. Harcourt United Church, 87 Dean Ave., Guelph.
  - 8:00: **Showplace Theatre.** The Rankin Family, 280 George St. N., Peterborough. Room 57 Young St W., Waterloo. 519-886-1673. $30; $25 (sr); $20 (sr).
  - 8:00: Wilfrid Laurier University, Opera Excerpts: Leslie De’Ath, musical director. Theatre Auditorium, 75 University Ave. W., Waterloo. 519-884-0710 x2150. $10; $15 (sr/st).

**Saturday November 20**

- 7:30: **Kempenfelt Community Players.** Alice in Wonderland. See Nov. 19.
  - 2:00 & 7:00: **Shoreline Chorus.** Jazz Down Memory Lane. Music selections include As Time Goes By, Summertime, Tico Tico and more. Ann-Marie MacDairmid, director. Divison Street United Church Hall, 907 4th Ave. E., Owen Sound. 519-599-2710. $12.

**Friday November 19**

  - 7:30: **Brock University, Encore! Professional Concert Series:** The Trillium Brass Quintet. Sean O’Sullivan Theatre, 500 Glenridge Ave., St. Catharines. 905-688-5550 x3817. $28.50; $23 (sr/st).
  - 8:00: **Kitchener-Waterloo Symphony.** Bach and his Predecessors. See Nov. 17. Harcourt United Church, 87 Dean Ave., Guelph.
  - 8:00: **Showplace Theatre.** The Rankin Family, 280 George St. N., Peterborough. Room 57 Young St W., Waterloo. 519-886-1673. $30; $25 (sr); $20 (sr).
  - 8:00: Wilfrid Laurier University, Opera Excerpts: Leslie De’Ath, musical director. Theatre Auditorium, 75 University Ave. W., Waterloo. 519-884-0710 x2150. $10; $15 (sr/st).

**Sunday November 21**

  - 3:00: **Brock University, Viva Voce Choral Series:** St. Cecilia Celebration. A Tribute to the Patron Saint of Music. Harris Loewen, conductor. St. Barnabas Anglican Church, 31 Queensston St., St. Catharines. 905-688-5550 x3817. $20; $15 (sr/st).
  - 3:00: **Encore Children’s Productions.** Cinderella. Canadian Opera Company Ensemble Studio, performers. Glen Crombie Theatre, Fleming College, 200 Albert St. S., Lindsay. 705-878-5625. $20; $10(youth).
  - 7:30: **Tactus Vocal Ensemble.** TsMus Makes Us Dream. Works by Bach and Renaissance composers; also readings of poems by Glenn Peirson. Guests: Jane Watson and John Watson, actors; Barrie Cabana, organ; Linda Melsted, violin. Chapel of St. John’s Kilmarnock School, 2201 Shants Station Rd., Breslau. 519-766-0371. $20; $10(st).
  - 7:00: **Guitar Hamilton.** Emma Rush, guitar.

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**December 4, 2010**

- 7:30 p.m.
  - Central Presbyterian Church
  - 165 Charlton Ave. West
  - Hamilton, Ontario

**Tickets:**

- Adults: $25
- Seniors: $20
- Student: $10

**call us at 905-628-5238**

- or visit us at www.johnlaingsingers.com

November 1 - December 7, 2010

thewholenote.com
Tuesday November 23
• 12:00 noon: Brock University. Music@ Noon: Student Instrumental Students in Recital. Sean O’Sullivan Theatre, Brock University, 500 Glenridge Ave., St. Catharines, 905-688-5550 x3817. Free.

Wednesday November 24
• 8:00 Kitchener-Waterloo Chamber Music Society. New Zealand String Quartet. Grams: Clarinet Concerto No. 1 in E; Nimmons: Time Revisited; Schubert: Quartet No. 15 in G. Guests: James Campbell, clarinet; Paul Stewart, piano. KWCMS Music Room, 57 Young St. W., Waterloo. 519-885-1673. $15; $10 (sr); $25(sht).
• 8:00 Wilfrid Laurier University. Student Composer Concert. Maureen Forrester Recital Hall, 75 University Ave. W., Waterloo. 519-884-0710 x2150. Free.

Thursday November 25
• 12:00 noon: Wilfrid Laurier University. Music at Noon. Emma Banfield, violin; Diana Dumlawalla, piano; Christine Passmore, horn. Maureen Forrester Recital Hall, 75 University Ave. W., Waterloo. 519-884-0710 x2150. Free.

Friday November 26
• 7:30: Melos Choir and Orchestra. In Praise of Music! Purcell: Ode for St. Cecilia’s Day; Bach: Cantata BWV 143 “Bringet dem Herrn”; Handel: Organ Concerto Op. 4 No. 2. Gilda Dickola Mills, soprano; David Lewis, countertenor; Christopher Mayell, tenor; Matthew Zadow, baritone; and Frances Harkness, organ. St. George’s Cathedral, 270 King St., Kingston. 613-549-7125. $25; $10; $12.
• 8:00: Jeunesse Musicales Ontario. Philip Chiu, Janelle Fung, 4 hand piano. Strathroy Centre’s Choral Theatre, 127 Frank St., Strathroy. 519-246-1003.
• 8:00: McMaster University. Celebrity Concert Series: Tod Perussion Ensemble, Concertation, McMaster University, 1280 Main St. W., Hamilton. 905-525-9140 x2246. $25; $15(sr); $10(sht).
• 8:00: Showplace Theatre. An Evening with Michael Burgess: 290 George St. N., Peterbourough. 705-742-7469. $43; $100(VIP).
• 8:00 Wilfrid Laurier University. Chamber Music Concert. Beth Ann de Sousa, director.

Saturday November 27
• 2:00 and 7:00: Northumberlander Players. A Christmas Carol. Adapted from the Charles Dickens story. Victoria Hall, 55 King St. W., Cobourg. 905-372-0577. $18.
• 7:00: Brock University Department of Music: Yvca Vocal Choral Series: Fall Concert. Choral music. The Brock University Choirs; Harris Leewen, conductor. St. Thomas Anglican Church 99 Ontario St., St. Catharines, 905-688-5550 x3275. $15; $10 (sr).
• 8:00: Aces of Harmony. Showtime. Showtime Performance trumpet group: N. N., Peterbourough. 705-742-7469. $25.
• 8:00: Kitchener-Waterloo Chamber Music Society. Springdale Ensemble. Trios by Haydn, Weber, Bruch and Martinu. KWCMS Music Room, 57 Young St. W., Waterloo. 519-885-1673. $20; $15 (sr); $10 (sht).
• 8:00 University of Guelph. U of G Choir and U of Waterloo Chamber Choir. Rutter: Requiem; Enns: new work. Marta McCarthy, conductor. St. George’s Church, 99 Woolwich St., Guelph. 519-767-2440 x52891. $15; $10 (sr).
• 8:00: Wilfrid Laurier University. WLU Symphonic Orchestra. Paul Pulford, conductor. Theatre Audubon, 75 University Ave. W., Watertoo. 519-884-0710 x2150. $15(sr).

Sunday November 28
• 2:00: University of Waterloo. UW Stage Band. Michael Wood, director. Great Hall, Conrad Grebel University College, 140 Westmount Rd. N., Waterloo. 519-885-0220 x2140. $15(sr).
• 2:30: Orchestra Kingston. 3rd Annual Sing-Along Messiah. Handel. John Palmer, conductor. Salvation Army Citadel, 816 Centennial Dr., Kingston. 613-389-8110. $15; $12(sht); $10(sr); $8(sht adv). Bring your own score or rent one at the door.
• 3:30 Northumberlander Orchestra. The Trumpet Shall Sound. Haydn: Trumpet Concerto; baroque trumpet works: Rapoport: Arctic Circle Solstice; L. Mozart: Musical Sleigh Ride; Rheinberger: Star of Bethlehem; and other works. Michael Newnam, conductor; guest: Geoff Thompson, trumpet. Trinity United Church, 15 Chapel St., Cobourg. 905-372-2220. $25; $25(sht); $20(sht); free/child under 12.
• 4:00: RCCD Northumberland Centre. Advent Noyes. Works for organ, instrumental ensembles, choir and solo voice. St. Peter’s Anglican Church, 240 College St., Cobourg. 905-355-3116. Free (donations accepted).

Monday November 29

Saturday December 4
• 7:00: University of Guelph. Contemporary Music Ensemble. Joe Sorbara, conductor.

Sunday December 5
• 12:00: Wilfrid Laurier University. Music at Noon. Shoshana Telner, piano; Jeremy Bell, violin. Maureen Forrester Recital Hall, 75 University Ave. W., Waterloo. 519-884-0710 x2150. Free.
• 2:00: Showplace Theatre. John McDermott: Raised on Songs & Stories. 230 George St. N., Peterbourough. 705-742-7469. $38; $43(sur); $32(sht).

Monday December 6
• 8:00: Bravo!ado Show Choir. Bravo!ado’s Unplugged Reality Christmas Special. Christmas carols, Canadian folk, Celtic music and more. Central United Church, 54 Ross St., Barrie. 705-728-7828. $20; $10 (tickets).
• 8:00: Jeunesse Musicales Ontario. Philip Chiu, Janelle Fung, 4 hand piano. St. Andrew’s Presbyterian Church, 425 Centre St., Prescott. 613-925-0732. $20.
Sunday December 05

**2:30: Bravado! Shaw Choir** Bravado’s Unplugged Reality Christmas Special. See Dec. 3.

**2:30: Kingston Symphony** Hallelujah! Messiah. Handel. Tracy Smith Bassette, soprano; Marion Newman, mezzo; James McLean, tenor; Geoff Stire, baritone; Kingston Choral Temple; Glen Fast, conductor. Kingston Gospel Temple, 2299 Princess St., K6N 1B5. 613-203-2050. $10, $10(trs), $5(st).”

2:30: Kitchener-Waterloo Symphony. Generations II. Forsyth: Morning’s Minion; Tchaikovsky: Symphony No. 2 “Little Russian”. Steven Stafefeld, conductor/host. Centre in the Square, 101 Queen St. N., Kitchener. 519-745-5518/888-745-4769. 8:45 p.m. $10. 8:45(st).”

3:00: La Jeunesse Youth Orchestra. Home For The Holidays. Port Hope United Church, 34 South St., Port Hope. 1-888-460-5596.

3:00: Wilfrid Laurier University. WLU Chois, Chapel Choir, Soloists, & WLU Symphonic Orchestra. Montague: Vesper & Medallion O. Lee Willingham, director. Theatre Auditorium, 75 University Ave. W., Waterloo. 519-840-8710 x2150. $10; $5(st).”

4:00: RCO Northumberland Centre. Ad-vent Noels. Works for organ, instrumental ensembles, choir and solo voice. Trinity United Church, 15 Chapel St., Cobourg. 905-355-3116. Free (donations accepted).


7:30: Archil Choral Society. Messiah. Han- del. Stephanie Kramer, soprano; Jennifer Emms Modolo, mezzo; Mark DuBois, tenor; Daniel Lichti, bass-baritone; Dale Wood, conductor; the Valen Ensemble; Shawn Grenke, organist. St. Timothy’s Roman Catholic Church, 42 Dow- son Rd., Orangeville. 905-584-6710. $25. $15(children 13 and under).”

**8:00: Kitchener-Waterloo Symphony. Elgar – Cello Concerto. See Dec. 3.**

Monday December 06


7:30: University of Waterloo. Works by Beethoven, Chopin, Bach. 126 James St. S., Hamilton. 506-528-4020.

Alize Restaurant

2459 Yonge St. 416-487-2771 www.alizerestaurant.com

Every Sun Dine On Dgam 8:9

Alleycatz

2409 Yonge St. 416-481-6865 www.alleycatz.ca

Every Mon Salsa Night with DJ Frank Bis-chun with Lessons 8pm; Every Tue Carlo Ber-arcondi Band, Swing & Jazz $15 Cover 8:30pm; Every Wed R&B Open Jam Hosted by Project Sound 8:30pm; Every Thu Soul, R&B and Reg-gae, Free Refreshments, No Cover; Fridays, 8pm-11pm; Every Sat Reggae, R&B, $10 Cover without dinner reservations.


Annex Live, The


Aquila Restaurant

437 Keele St. 416-761-7474 Live Blues Thursday, Friday, Saturday Nights 6pm, Live Jazz Sundays Azure Restaurant and Bar at the Intercontinental Hotel 225 Front St. 416-597-3701 www.aquerestaurant.ca

Every Thu, Fri, Sat Dan Badonis Trio with Ben-nei Sonnenscy and Steve Wallace 5:30-10:30pm.

Black Swan, The

154 Danforth Ave. 416-493-0537 Every Wed The Danforth Jam w/Jon Long and Friends 9:30pm

Bon Vivant Restaurant

1924 Avenue Road 416-630-5153 www.bonvivantdining.com

Every Thu Bill Naphan Solo Guitar 6-8pm; Every Fri Margaret Stowe Solo Guitar 6-8pm

Brassai Cafe Restaurant & Lounge

461 King Street West 416-598-4730 www.brassai.com

Every Tue The Bee’s knees w Neil Brathwaite, Cory Blackum, Howard Ayve, Michael Shand and Sacha Williamson 6-10pm

Castro’s Lounge

2116 Queen Street East 416-699-8272 NO COVER

Every Sun Jeremy Reese Trio Jazz(Lat/Roots) 6-8pm; Every Mon Smokey Folk (Bluegrass/ Rockabilly) 9:30pm

Central, The

603 Markham St. 416-913-4586 www.thecentral.ca

C. In The Clubs (Mostly Jazz)

C'est What

67 Front Street East, 416-860-9000 Every Fri Hot Five Jazzmakers 3-5pm

Chalkers Pub Biliards & Bistro

2474 Marlee Avenue, 416-789-2531 www.chalkerspub.com (for complete listings)

Every Wed Girls Night Out Vocalist-Friendly Jazz Jam 5:30-9:30 with host Lisa Particelli (vocal/occasuff) Peter Hill (p Ross Macleay (b) Norman Marshall Villeneuve (d) No Cover. Sat 6-Sun 7-1:30 $10 Cover


Chick M’Deli

744 Mount Pleasant Rd. 416-488-3383 www.chickmdeli.com

Every Mon Big Band Night. Every Tue Rock & Roll Jam w Kevin & The Chick ’n Delie House Band. Every Sun Claxx Jazz Band. Every Sun Robbie Lane and the Disciples.

China House Restaurant

925 Eglinton Ave. W. 416-781-9121

Thursday Every Live Jazz Quartet 5:30pm, No Cover


Clasico Pizza & Pasta

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

Cobourg, The

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

Commensale

655 Bay St. 416-598-9364 www.commensale.ca

Jazz Fridays 6:30pm - 9:30pm, Sunday Brunch 11am-2pm NO COVER/PWYC

Communist’s Daughter, The

1149 Dundas St W 416-435-0103 Every Sat 4-7pm Gypsy Jazz w Michael John- son & Rhythm: Michael Louis Johnson (trumpet, vocals) Roberto Rosenman (guitar) Jerry Wilkins (bass)

Corktown, The

175 Young St. Hamilton 506-572-9242 Sets at 8pm and 10pm, $10 cover www.thecorktownpub.ca

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500 Queen St. East 416-366-8893 www.dominiononqueen.com


The Emmet Ray

924 College Street 416-787-2497 www.theemmetray.com (full calendar)


Frida Restaurant

999 Eglinton Avenue West 416-787-2221. www.fridarestaurant.ca

Live Jazz Tuesdays 7-10pm/No Cover

Gate 403

403 Roncevilles St. 416-588-2930 www.gate403.com (daily schedule)

LIVE JAZZ & BLUES EVERY NIGHT, two shows daily. Three on weekends

Nov 4, 11, 18, 25 Nov 5, 12, 19, 26 No Cover


November 1 - December 7, 2010

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

Working together, we can create a stronger, more sustainable vision for the Tranzac to be able to serve this community.”

Membership categories at present are at $25, $250, and $500. To find out how you can help, visit www.tranzac.org.

More CD Releases Than You Can Shake Your Cash At!

- “Show Off” by Gabi Epstein. Sunday Nov. 7 at Revival, 8pm-midnight with Mark Kieswetter (p) Artie Roth (b) Daniel Barnes (d). Epstein’s extraordinary pipes and a flair for both drama and comedy have resulted in whispers of her being “The next Barbra”. Look out world, you’re gonna hear from Gabi! www.gabiepstein.com

- “A Meadow in December” by Lara Solnicki. Saturday Nov. 14 from 6-9pm at Chalkers Pub with Neil Swainson (b) and Reg Schwager (g). Solnicki makes a difficult melody seem easy; her incredibly pitched vocals are rich with shades of colour. Playing with the very best jazz musicians in the business doesn’t hurt. www.larasolnicki.com


Grossman’s Tavern

“Toronto’s Home of the Blues” 379 Spadina Ave. 416-977-1210 www.grossmantavern.com (complete schedule) NO COVER Every Sat The Happy Fats matinee 4-8pm Every Sun Nicola Vaughan Acoustic Jam 4-9pm, The Nationals with Brian Cober: Double Slide Guitar Open Stage Jam 9:30pm-2am Every Thu The Gens.

Harlem Restaurant

67 Richmond Street East 416-368-1920 www.harlemrestaurant.com (full music schedule) NO COVER Every Mon Open Jam Night hosted by Carolyn 7pm-1am; Every Wed Music is the Answer Haiti Fundraiser 5:30pm Aspin, First Aid Kits, Vitamins, Masks, Protein Bars. Every Fri Jazz/Blues 7:30-11:30pm; Every Sat Jazz/Blues 7:30-11:30pm; Every Sun Showtime.

Home Smith Bar

see Old Mill, The

Hugh’s Room


Joe Mama’s

317 King Street West 416-340-8469 Live music every night Every Sun Nathan Hintz, Benji Sonensky & Sly Juhas.

Latinaf

1671 Bloor Street West 416-813-9716 www.latinaf.com Live Music: Wednesday to Sunday

Lula Lounge

1585 Dundas West 416-588-0307 www.lula.ca (complete schedule)


Manhattan’s Music Club

951 Gordon St., Guelph. 519-767-2440 www.manhattans.ca

Mezzetta Middle Eastern Restaurant


Momo’s Bistro

684 The Queensness, Etoibich 416-252-5560 www.momobistro.com

N Alvins Jazz Bar and Dining

299 King St. W. 416-595-1958 www.nalvins.ca

N’Awlins Music Club

Every Tue Stacie McGregor; Every Wed Jim 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

C. In The Clubs (Mostly Jazz)

Five year Vipers, Moore and Perlman.

Ori Dagan is a Toronto-based jazz vocalist, voice actor and entertainment journalist. He can be best contacted at jazz@ thewholenote.com.


Grossman’s Tavern

“Toronto’s Home of the Blues” 379 Spadina Ave. 416-977-1210 www.grossmantavern.com (complete sched- ule) NO COVER Every Sat The Happy Fats matinee 4-8pm Every Sun Nicola Vaughan Acoustic Jam 4-9pm, The Nationals with Brian Cober: Double Slide Guitar Open Stage Jam 9:30pm-2am Every Thu The Gens.

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Old Mill, The

21 Old Mill Rd. 416-236-2641 www.oldmilltoronto.com

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

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

Pero Lounge
200 Victoria St. 416-362-1777 Every Mon Curtains Down with host Jenni Burke, Mark Camillottio and piano guest: Every Fri Robert Scott; Every Sat Solo Piano: Various artists.

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Reservoir Lounge, The
50 Wellington St. E. 416-955-0887 www.reservoliounge.com “Aprés Work” Series Tuesdays, Wednesdays, Thursdays 7-9pm; Late Shows. 9:45pm: Every Men Sophia Perlman and the Vipers; Every Tue Tyler Tremera and his Rhythm; Every Wed Bradley and the Bouncers; Every Thu Janice Hagen. Every Fri DeeDee & the Dirty Martinis; Every Sat Tyler Tremera and his Rhythm.

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292 Brunswick Ave. 416-823-8137 www.tranzac.org (full calendar)
3-4 shows daily, various styles: full listings at Tranzac website

ANNOUNCEMENTS
• Nov 1 deadline: NYCO Symphony Orchestra, Mozart Vocal Competition. Vocalists between the ages of 18 to 35 are invited to apply. Two Mozart arias are required. Compe- tition takes place on Nov. 27 at the Centre for the Arts at St. Michael’s School, 1515 Bath- urst St. To register call 416-409-2002. 150.
• Nov 8-7:30: Toronto Gilbert and Sullivan Society. Tribute to the incomparable Warren Hughes, St. Andrew’s Church, 117 Bloor St. E. 416-763-0832.

LECTURES/SYMPHOSIA
• Nov 8 7:30: Toronto Centre for the Arts. A Little Night Music: Edgar Peter Stoll, standing in for Kerry Stratton, offers an intimate look at what makes music work. Gallery Theatre, 2040 Yonge St. 416-872-1111. 3.5.
• Nov 17 7:00: Royal Ontario Museum, Chopin: The Voice of the Piano. Alan Walker pays tribute to Fryderyk Chopin to mark the bicen- tennial anniversary of the Polish composer’s birth. The lecture will be illustrated by archival recordings played by some great Chopin pianists of the past. Signy and Célophée Eaton Theatre, ROM, 100 Queen’s Park Cres. 416-586-5797. 118.

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D. Announcements ... Et Cetera

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Painted Lady, The
218 Ossington Ave 647-213-5239 www.thepaintedlady.ca (updated schedule) NO COVER | Pay-What-You-Can
Every Mon Open Mic 10pm-late, all genres.

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

Pino’s
778 St. Clair Ave. W. 416-651-3123 www.zembarlounge.com
Every Wed Open Mic and Jam
Every Fri Live Music Fridays

Please note: The Voice of the Piano

November 1 - December 7, 2010
thewholenote.com

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D. Announcements ... Et Cetera


• Nov 27 9:00: Wilfrid Laurier University. The Art of Conducting Symposium. This one-day event allows conductors of all skill levels to work under the direction of distinguished con- ductors such as Jessica V. Kun, Paul Palford and Timothy Reynish. Theatre Auditorium, 75 University Ave. W., Waterloo. 519-884-0710 x6036, $60 musicians/professionals/educators; $45 university students.

MASTERCLASSES


• Nov 20 10:30am: Toronto Mendelssohn Choir. Singing Session Saturday: Handel’s Messiah. Participants can get an early start on a great holiday tradition, singing choruses from Han- del’s well-loved Messiah with baritone specialist Ivars Taureins. Yorkminster Park Baptist Church, Cameron Hall, 1585 Yonge St. 416-598-0422 x24. $10.


SCREENINGS

• Nov 13 1:00: Metropolitan Opera in HD. Don Pasquale (encores). Donizetti. Cineplex Odeum Theatres throughout the GTA. 1-800-333-0061 x0.

• Nov 20 1:00: Metropolitan Opera in HD. Das Rheingold (encores). Wagner. Cineplex Odeum Theatres throughout the GTA. 1-800-333-0061 x0.

• Nov 27 12:00 noon: Metropolitan Opera in HD. Boris Godunov. Donizetti. Cineplex Odeum Theatres throughout the GTA. 1-800-333-0061 x0.

• Nov 29 6:00: Metropolitan Opera in HD. Das Rheingold (encores). Wagner. Cineplex Odeum Theatres throughout the GTA. 1-800-333-0061 x0.

• Dec 4 1:00: Metropolitan Opera in HD. Don Pasquale (encores). Donizetti. Cineplex Odeum Theatres throughout the GTA. 1-800-333-0061 x0.

WORKSHOPS

Nov 02 8:30: Kingsway Conservatory. Adult Drum Circle Open House. Come and test the Drum Circle waters! This is an exhilarating adventure in rhythm and self-expression, de- veloping drumming technique with Latin, Afri- can and Middle-Eastern grooves. All adults welcome – no experience necessary. The Great Room, Kingsway Conservatory of Music, 2848 Bloor St. W., 416-234-0121 x222. Free (rrsp).

• Nov 4, 11 & 18 7:30: Small World Music. World Music Classes. Experience the fascinating musical cultures and musicians of west Africa, Portugal, Belize, Zimbabwe, India, Norway and South America, with instruct- or Barry Livingston. Miles Nadal JCC, 750 Spadina Ave. 416-924-6211 x 0, $100.


• Nov 12 7:30: CAMMAC Toronto Region. Reading for Singers and Instrumentalists. Char- pentier: Messe de Minuit pour Noel; Passmore: Six Canadian Carols. David Passmore, conduct- or. Christ Church Deer Park, 1570 Yonge St. 416-482-6562. $10; $16(members).


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November 1 - December 7, 2010

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Beat by Beat/World View
continued from page 29

III’s a 3-necked instrument designed by his father George Kapoulas, which combines sonorities of the Greek bouzouki with those of two Turkish instruments, the saz and cumbus. Born in Hamilton to Greek parents, Yiannis plays a number of instruments from this region, including bouzouki, tzoura, baglama, laouto, oud, as well as other Eastern stringed instruments, guitar, percussion and keyboard. He first began performing with his father and brother at the age of 5. Since then he has gone on to establish himself as a musician and award-winning songwriter in international competitions. His career has flourished in both Greece and Canada, where earlier this year he was named this city’s “Best Live Acoustic Act” by the Toronto Independent Music Awards.

Yiannis Kapoulas.

Folk music lovers will also be interested to know that award-winning blues singer/guitarist Joel Fafard is on tour this month with the release of his new album “Cluck Old Hen.” Included are vocal covers of old Southern roots and blues songs, tunes by Muddy Waters, Willie Dixon, Richard Thompson, Lyle Lovett, and traditional Appalachian pieces. He’ll be performing at the Free Times Cafe (320 College St. just west of Spadina) on November 20.

And looking ahead to December: Pandora’s Box Salon is a new venture in Aurora put together by French horn player Katie Toksoy. There are 5 events planned this season (the first has just passed, as I write this). Each is on a particular theme; a variety of art forms are featured including music, dance, literature, film, and visual arts. It all takes place at the newly renovated concert space in the Aurora Cultural Centre. Each event also includes wine and finger foods during an extended intermission so that artists and audience can mix and mingle. Proceeds go to a local charity. The next event is on December 5, and is titled “Around the World in 80 Minutes”; it features music and dance from India, Egypt, Iran, Bali, Africa, and Europe. Performers include sitarist Anwar Khurshid (director of the Sitar School of Toronto), the Sonore Percussion Trio, Sabrina Nazar on wooden flute, a bellydancer, and others. For more information on Pandora’s Box, visit www.pandoraboxsalon.com.

Karen Ages can be reached at worldmusic@thewholenote.com.

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October’s Child **Marion Newman**

**WHO IS NOVEMBER’S CHILD?**

The little singer on the right was born in Geneva to German parents, and educated at St. Michael’s Choir School while growing up in Oakville. All grown up now, he enjoys bicycling around Salzburg in the summertime with his own large family. But he’ll be part of the magic this winter in Toronto.

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 November 20, 2010.

No, not the Van Trapps, but when your parents love to sing, what could be more natural?

*Summer holiday, Le Salève, France, 1968.*

**CONGRATULATIONS TO OUR OCTOBER WINNERS!**

**HERE’S WHAT THEY WON—**

- **Hallelujah!** for Sharon Barclay and Catherine McWhinnie, who each win a pair of tickets to hear mezzo-soprano Marion Newman in *The Dublin Messiah* (Dec 11): Handel’s greatest hit lovingly presented in its original version by Aradia Ensemble and Choir, joined by Norman Engel, trumpet, and soprano Tracy Smith Bessette, tenor Joseph Schnurr, bass Jason Nedecky. Directed by Kevin Mallon.

- **Merrilea Shields** wins a pair of tickets to hear Marion Newman with bass-baritone Giles Tomkins in *The Devil and Kate* (March 27, 2011), presented by Opera in Concert. Dvořák’s complex blend of fairy tale, folk idiom, darkness and light puts a complicated spin on the line “I could have danced all night…”; sure to give wintery spirits a comic lift.

- **Joan Rosenfield:** Aradia’s 2010 recording of *Polly*: Arnold’s island paradise opera of 1777. Marion Newman sings the role of Jenny Diver; (NAXOS 8.660241).

- **Eve Rachel McLeod:** Aradia’s 2008 recording of Vivaldi’s *Griselda*: Marion Newman sings the title role. (NAXOS 8.660211-13).

- **Jessica Lloyd:** Aradia’s 2006 recording of Handel’s *Rinaldo*: Marion Newman sings the role of Goffredo (NAXOS 8.660165-67).


**F**irst Nations Canadian mezzo-soprano Marion Newman was born in a small village called Bella Bella in British Columbia, and grew up in another small town called Sooke, in BC. She was home-schooled until she went to Camosun College for piano performance and teacher training at age 15. Marion made her orchestral debut at the age of sixteen with the Victoria Symphony, not as a singer, but as a pianist, performing Mozart’s Piano Concerto K. 488 in A Major. After college she earned a Bachelor of Music in piano performance from the University of Victoria, followed by a Master of Music with Distinction in vocal performance from the San Francisco Conservatory of Music.

Marion’s season so far has included Tisbé in Pacific Opera Victoria’s production of *La Cenerentola*, the lead role of Noodin-Kwe in the world premiere run of *Giüvedin*, a first Nations opera by Spy Dénommé-Welch and Catherine Magowan, and *Thunderbird*, an Aradia Ensemble concert featuring young Canadian composer Dustin Peters, in which traditional Kwagiulth dance and song meet the Baroque era.

**Do you remember the childhood photo being taken?** Yes! My family was being featured in an article in the Times Colonist, about home-schooling. I remember it being important to me that I was wearing my brand new, red soccer jacket. I was goalie and right wing, alternately. This was a shot of we three kids and my mother at the beach, which is right at the end of my parent’s lawn. They still live in the same house in the same beautiful location. It was the yard all the kids wanted to play in after school. This was a wonderful place to grow up.

**Suppose a child of about the same age today asked you “What do you do?”** I’d say I’m an opera singer and that I also sing a lot of concerts. I get all dressed up, sometimes in wigs and crazy make-up, and I sing my conversations instead of speaking. That I love being all sorts of different characters and travelling around the world for music.

**What is your absolute earliest musical memory?** The traditional West Coast drumming and singing of my Kwagiulth culture as I learned to dance to them, and the highland dance music that accompanied my highland dance classes. I was three or four at the time and I loved it all. I sang along to everything.

**Musicians in your family?** My mother learned to play the piano and sing as a child. She brought me to every music lesson and knew all my music from ear. She could call out “that’s supposed to be an E flat in the left hand!” and other such helpful hints from
wherever she was in the house while I was practicing the piano. My father was a boy alto at the residential school he attended. He is now a traditional drummer and singer. My brother and sister took piano lessons as kids and my brother and I have actually performed as singers together on a number of occasions. He is too busy with his artwork now to keep up the singing.

Where did hearing music fit in? CBC radio played in our house at all times when we weren’t sleeping or practising. All sorts of great classical music programs were airing at the time and the only one I found boring was “Saturday Afternoon at the Opera,” ironically. I usually had a soccer game in the afternoon though, I didn’t have to hear the whole thing. I studied piano in the Suzuki piano department at the Victoria Conservatory of Music from age five and sang in the children’s choir. I had also just started playing the flute at this point. Music was the way I expressed the feelings and thoughts I had that I didn’t yet have the words to express in an adult way.

First memory of yourself singing? Hmm… probably that would be to the My Fair Lady and the Sound of Music records that we had. I would put one on and then dance around the living room, singing at the top of my lungs, imagining…

Your first instrument? Piano.

First experiences of making music with others? Piano duets, singing in a children’s choir. I was an alto and I loved that our parts mostly differed from the melody and that I was providing harmonies.

When you first sang alone for an audience? When I was 16 I had to take voice lessons as part of my piano training. We did little concerts once a month and I was very excited to discover the world of words and being able to face my audience to see how involved they were. At the piano, I’d never been able to do this. Singing really opened up possibilities in music that suited my personality even better than playing the piano did.

The point at which you began to think of yourself as a musician? From the age of 5, the time of my first piano lesson, I knew that I was going to be a musician…

Read the full interview at thewholenote.com.

Coming up in Ontario…

• In addition to Aradia’s Dublin Messiah (Dec 11), Marion Newman will sing Messiah with the Kingston Symphony and Kingston Choral Society (Dec 5) and again with the Cellar singers in Bracebridge (Dec 10).
• Feb 5 she will sing de Falla’s Amor Brujo with the Peterborough Symphony, and Dvořák’s Kate and the Devil, co-starring Giles Tomkins, with Opera In Concert (Mar 27).

Music’s Children gratefully acknowledges Victor & Edith, Liesel & Hans, Dee, Rick, Bill, and Kevin, Aradia, Opera in Concert, and NAXOS.

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The WholeNote Fifteen Years Ago: An Anniversary Series DAVID PERLMAN

Right: Our remaining eight copies of Vol 1 No 3.
“40 fingers (David Mott, Chiyoko Szlavnics, Nick Gotham and Peter Lutek) at the Music Gallery … Just one of 150 concerts in our listings this month (of which 38 are free)” the cover proclaimed.

Looking back, no single word we have published has ever evoked as profound and sustained a reaction as the word “Complete” at the top left corner of this cover.

Read on. Complete Live Concert Listings!? Who knows how long we would have persisted with that impossible claim? But we didn’t get the chance to enjoy our blissful ignorance. At our door within days was a list from a then unknown but already loyal reader. “You can’t call them complete,” he said. “Here are just some of the things you missed.” And he handed us a long list in small handwriting, with every entry substantiated with flyers, brochures and clippings from other publications.

Today we routinely list four times as many concerts and music-

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Contact gracemusic@gracechurchonthehill.ca
al events every month as we did back then. But our longtime faithful correspondent’s monthly summaries of our sins of omission, still painstakingly handwritten, are longer than ever, and the accompanying troves of flyers, brochures and clippings as often as not require several rubber bands.

Faced with the evidence, we beat a hasty retreat from “Complete” to “Comprehensive” in the very next issue! But even the notion of comprehensiveness is more of an ideal than an achievable goal. Performers come and go, ensembles configure and re-configure. Venues arise, thrive, decline, disappear. The definition of a “concert,” our geographic catchment area, even the nature of the music we should cover are all in a state of constant flux. Overall, like healthy skin, our marvellous musical scene is constantly sloughing off and re-newing itself.

The foursome on our November 1995 cover is an interesting example of this. “40 fingers” is no longer an ongoing ensemble (has not been since 1998), but do some research on any of the four players and you will get a glimpse of how one thing leads to another in this process of growth and renewal.

Chiyoko Shi Szlavics, for example, has added a strong visual art component to her compositional and instrumental palette, as anyone venturing to the Canadian Music Centre for Nuit Blanche would have noticed. And Nic Gotham’s opera Nigredo Hotel, written with Ann-Marie MacDonald in 1992 – you mean there was a music scene before the WholeNote? – can now lay claim, less than two decades later, to being Canada’s most often presented opera. (And Gotham now cites David Mott, his erstwhile linemate in 40 fingers as one of his two most influential teachers.)

Not everyone represented in that issue is with us. The Elmer Isele Singers, Friday November 10 1995, were conducted by Elmer Isele, for example, in a programme including works by Harry Freedman.

And several of the the listings inspire the question “Gee, I wonder where X is these days?” A good example? Two of the month’s 38 free listings (November 2 and 3) were lectures at Walter Hall, by none other than Jon Vickers – on “Singing Schumann’s Dichterliebe” and on “Wagner’s Operatic Roles,” respectively. Is there anyone out there who remembers those lectures?

We weren’t above a bit of editorial thundering either, back then. Take this little bit on the subject of the CCO’s production of Ariadne auf Naxos at the O’Keefe:

In our September issue we wondered aloud how the Canadian Opera Company was going to manage to render the O’Keefe intimate for their production of Richard Strauss’s chamber opera … The answer – visually they did very well by clever use of big costumes, shadow puppet effects, and a combination of compelling stillness and over-drawn buffoonery … But all the stage magic in the world could not compensate for the big-barn’s life sucking acoustics.

It’s reassuring to see that clever creative people can come so close to making a silk purse out of a sow’s ear. A better way, though, would be to start with a silk sow.

It’s interesting how things come around. Free now of its crippling acoustic obligations to the COC or anyone else, the Sony Centre can flex its muscles as a venue with no real parallel, home to spectacles that someone out there is already dreaming of.
Growing with Canada: The Émigré Tradition in Canadian Music
By Paul Helmer
McGill-Queen’s University Press
400 pages; $29.95

Between 1933 and 1948 a number of musicians came to Canada to escape persecution in their homelands. Most were fleeing the Nazis in Europe, but some were escaping the Communists within the constantly changing borders of the Soviet Union. Paul Helmer has identified 121 musicians among the 4000 to 5000 who came to this country seeking refuge during that period. Many, though by no means all, were Jewish. But Helmer’s investigation focuses less on why they escaped than how they got out, and what they achieved after they arrived in Canada.

Most landed in Canada with little more than their talent and whatever contacts they could come up with. None had willingly chosen to abandon their families, homelands, cultures, careers or schools to endure the dangers and humiliations that they endured. But Helmer, who taught musicology for many years at McGill, shows how these émigrés retained some control over their destinies.

The core of Helmer’s book is a series of interviews he did with some thirty of these émigrés or their surviving family members. Though it would be interesting to read these interviews in full, Helmer has put them to good use here, effectively building up a multi-layered picture.

The impact of these émigrés on the Canadian music scene was so profound, Helmer argues, that they managed to overturn the prevailing dominance of English musical culture and introduce their central European values and standards – not just in composition but also in music education and the then-developing field of musicology. Although Helmer himself is a pianist as well as a musicologist, he doesn’t devote as much attention to the influence on performance styles, although he does note how musicians like Greta Kraus and Mario Duschenes pioneered baroque performance practice in Canada. In any case, the result was the beginnings of musical independence, what could be termed a Canadian style, and international prestige.

“Once the émigrés had decided to emigrate to Canada,” writes Helmer, “they faced no real impediments because of race, religion or nationality.” Yet even if we accept Helmer’s controversial conclusion that the Canadian immigration department did as much as it could have to save lives threatened by the Nazis and the Soviets, we feel the loss of the millions who didn’t make it out, and what they would have further contributed to Canadian music.

This is a fascinating, provocative and important book (though it does deserve a more thorough index). Helmer’s celebration of the contributions of these émigrés to Canadian music resonates deeply when he writes, “We can only pay tribute to their accomplishments by continuing to welcome musicians who come to Canada from around the world to contribute to our unique musical tapestry.”

Patti Lupone: A Memoir
By Patti Lupone with Digby Diehl
Crown Archetype
336 pages, photos; $29.99

During a show Patti Lupone gave in Toronto last year with Mandy Patinkin, she asked the audience to suggest a title for her upcoming memoir. The title she ended up with, Patti Lupone: A Memoir, sounds decidedly low-key. That’s surprising, because there is nothing low-key about Lupone.

In her memoir Lupone is feisty, funny and daring – just as she is on stage. Notoriously combative, she is at the same time willing to expose vast layers of vulnerability. More than once while reading this, I wondered why she was sharing a particularly uncomfortable bit of information.

As she details her struggles for good parts, favourable contracts, and positive reviews, she writes, “I truly believe you learn more from failure than you do from success.” I found her descriptions of the never-ending struggles to get into a character especially interesting. But the one thing she has never had to struggle for is appreciation from audiences. In fact, her main battles seems to be with herself.

Lupone’s initial big-time success came with the premiere of Andrew Lloyd Webber’s Evita. But after premiering Webber’s Sunset Boulevard in London in 1992, she was dumped from the Broadway opening in favour of Glenn Close. Lupone was devastated – and evidently still is. It’s a messy story, with Webber as the duplicitous villain. But her career thrived with hit shows like Les Misérables, Sweeney Todd, and, most recently, Gypsy. Along the way there were small but special shows like her now-legendary Saturday midnight cabaret at a New York nightclub called Les Mouches while she was doing Evita on Broadway in 1980 (Ghostlight Records recently issued a live recording).

Webber gets top billing on her list of despised colleagues, but there’s also Bill Smitrovich, her co-star on a tv show she appeared in for four years, Life Goes On, and Chaim Topol, who was briefly – though none too briefly for her - her co-star in one of the many flops she was involved in, The Baker’s Wife. Her list of those she loves is much longer. It includes fellow Juilliard student and former boyfriend Kevin Kline, frequent co-star Patinkin, playwright David Mamet, teacher John Houseman, director Arthur Laurents, who wrote the book for Gypsy, and directed her in it, and her husband Matt Johnston, who sounds like a remarkably balanced, supportive guy.

Lupone can sound either self-deprecating or self-serving – or both, even in the same sentence. But what always saves her here is her ability to find something wonderful in every experience, good or bad. That’s one of the many delights of this revealing and thoroughly enjoyable memoir. Conversationally in style, it reads like an extended interview. In fact, Lupone has recorded it for an audio CD. I haven’t heard it, but I imagine it would be terrific to experience this memoir with Lupone’s spoken voice.

Evita is completing its run at the Stratford Festival with final performances on November 1, 2, 4, and 5 at 2:00pm, and November 6 at 8:00pm.

Pamela Margles can be contacted by email at bookshelf@thewholenote.com.
I’d like to begin this month by welcoming two new reviewers to the WholeNote family. Singer/songwriter Bill MacLean is no stranger to reviewing in his capacity as Entertainment Editor with the Beach Metro News, and you can read his take on Adi Braun’s maiden voyage into singer/songwriter territory in our Pot Pourri section. Sharna Searle is a pianist with a Music History degree whose subsequent Law studies and call to the bar in both British Columbia and Ontario has left her hankering for an artistic outlet. You will find her impressions of Ian Parker’s (yes, of that Parker family) ATMA recording debut in concertos of Ravel, Gershwin and Stravinsky with the London Symphony Orchestra in Early, Classical and Beyond.

My own choice recording this month is another disc of piano concertos on the ATMA label, featuring Janina Fialkowska. Last month’s review of Fialkowska’s “Chopin – Études, Sonatas and Impromptus” erroneously stated that these were new recordings postdating her recovery from the cancer which affected her left arm (not the right arm as noted). In fact that 2-CD set was a 2010 repackaging in honour of Chopin’s bicentennial of recordings made in 1997 and 1999 before she was afflicted with the devastating illness. Fialkowska’s outstanding Chopin performances with Tafelmusik last month are testament to the fact that she has indeed overcome her cancer and that her exceptional abilities remain intact, as is the recording of both Chopin Piano Concertos with the Vancouver Symphony Orchestra under the direction of Bramwell Tovey (ACD2 2643). Recorded live in the Orpheum Theatre in March 2010, there is an energy and elan to these performances which literally jumps out of the speakers. The warmth and depth of sound capture the music in all its grace and grandeur and none of the nuance is lost. Fialkowska and Tovey are both in their element here and together they bring out the best in the members of Canada’s third largest orchestra, much to the delight of the enthusiastic audience. In fact the audience is so enraptured of the performance that even listening on my full frequency range headphones I was not aware of their presence until they burst into applause. With this latest release ATMA is proving itself a truly trans-Canadian label and with the sheer number and diversity of recent releases, as reflected in the following pages, confirming itself as a label of international importance.

There are a number of other discs I would have liked to tell you about this month, but they will have to wait until December. After lamenting the demise of the “record store as we know it” with some colleagues I was taken to task by reviewer Janos Gardonyi who chastised me for not embracing the brave new world of the Internet and the wealth of retail possibilities to be found there. I subsequently invited him to write the following guest editorial, a layman’s guide to shopping on the World Wide Web.

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

David Olds
DISCoveries Editor
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The Digital Revolution: New Options for the Record Buyer

JANOS GARDONYI

MY FRUSTRATIONS WITH trying to buy classical recordings in stores in recent years prompted me to write this article. In the few remaining retail outlets with their dwindling supplies there is hardly any stock other than the latest issues which are not necessarily the best. If you are looking for something from the past, highly rated in the Penguin Guide, you’ll encounter blank stares and perhaps a waiting period of nine weeks and top prices for special orders. Fortunately, there are now a number of alternatives for the savvy shopper.

ONLINE SHOPPING: Biggest and best of these is the giant Amazon.com of Seattle, Washington and its Canadian counterpart Amazon.ca. Amazon started in 1994 as an online bookstore but soon expanded into CDs, DVDs, MP3 downloads, software, video games, electronics and what have you. They have an amazing catalogue of new and used classical CDs and DVDs. Anything you are looking for is easy to find with the site’s simple search function which will provide you with all the different issues for the piece you want. As Amazon is a large blanket for many sellers all over the world, called the Marketplace, the prices are very competitive and the item will arrive within two weeks or so in perfect condition. Although shipping is extra, there are no taxes and generally you’ll pay less, not to mention the satisfaction of getting something you cannot find elsewhere.

Another alternative is Ebay which operates on the same principle except it is an auction site. Here you can submit a low bid...
on a set of discs and if there is not much interest, you can wind up paying next to nothing. Or there can be a real battle at the end for the item and it can be quite exciting. They also have a tremendous selection of CDs and DVDs and generally you cannot lose.

A good local option is grigorian.com. Harrimk Grigorian founded his Atelier Grigorian in 1980 with the flagship store on Yorkville Avenue and later opened branches in Oakville, London and Montreal. L’Atelier is noted for excellent selection and service and dedication to classical music and jazz. The company has now expanded into online shopping with a user friendly website which includes CD reviews from WholeNote, Gramophone and the New York Times (“In the Press” on the menu bar) and a direct link to the Canadian Opera Company with recommended recordings to preview the COC season. The extensive selection of recordings is easy to browse, but understandably not as large as Amazon and digital downloading is not available.

DIGITAL DOWNLOADING: Taking full advantage of that marvellous machine now in everybody’s household one can realize the computer’s full potential by not buying any physical product but obtaining the content electronically, directly from the recording company. No expensive warehousing or store inventory is required, as the company need only put its entire catalogue on one giant computer. Their affiliated download site will set up a system for the customer to buy and download a disc or individual tracks onto their hard drive. My favourite one of these is classicsonline.com which is run by NAXOS. They represent many labels, not the most famous ones, but Profil, Delos, Onadine, BIS, Chandos, Hungaroton, Analekta, ATMA Classique, Centrediscs and many others, plus the entire NAXOS catalogue, can be found here. Prices are usually US $9.99/disc, $6.99 for NAXOS. Individual tracks are $1.99 each and you can make your own CD mix if you wish. And the quality is excellent not to mention the product is in your hands instantly, no running downtown, no HST, no parking or tickets and no aggravation. Downloading is a simple step by step process with the program supplied by the site. You register and pay by credit card then download to a specific directory e.g. “My Music.” A word of caution though – be sure you know where you are saving the file, otherwise you may never find it. The final step is making the CD with a burner program such as Nero or Windows Media and out comes your brand new recording. You also get bonus points that can be exchanged for the next purchase. Record cover and booklet are supplied and can be easily printed out.

From my investigations I found out that the labels under the Universal umbrella – DGG, Decca and Philips – have something similar going at universal-music.co.uk. Again the entire catalogues are offered and although the prices are presently in British pounds, soon they will accept US and Canadian dollars.

Latest news is that Sony Music Entertainment has also joined the flock under the name of ariama.com. No details are available at the moment, but I do know that they own RCA Red Seal, Columbia and Sony Digital Classics, which were previously unavailable for downloading.

STREAMING DVD RECORDING FROM TV, INTERNET VIDEO, INTERNET MOVIES AND RADIO: Recording from TV and radio has been with us for a long time by tape and VHS, but now one can record digitally using a DVD recorder. And what do people do with the saved video? Some put it on YouTube.com, a video sharing site now owned by Google. What this does to classical music performances cannot be overestimated. We can see great pianists, orchestras and famous conductors from the past and present performing, rehearsing, giving masterclasses in streaming video with excellent picture and sound quality. Entire symphonies and operas can be presented at no charge to you. A good search engine will find the artist, the composer or the piece you wish to see/hear. Unfortunately each segment is limited to 10 minutes and that can be irritating when watching a longer piece, but I am sure this will soon be improved. There are limitations for the upload: no copyrighted material can be uploaded (e.g. commercial videos) which is understandable. Many excellent videos have been removed for this reason, but a wealth of exciting material remains. Much could be written, but I don’t want to spoil your fun of discovering this marvellous territory yourself.

The latest thing in this field is from berlinerphilharmoniker.de called Digital Concert Hall. The idea was initiated by the orchestra members of the Berlin Philharmonic and they are putting all the concerts on streaming video in High Definition and state of the art sound. The concerts are simulcast onto your computer and you can watch the entire concert interruption free for the price of a ticket. Tickets are available on the site for 9.99 Euros per concert which is charged to your credit card. The programs are of the highest quality. Current front ranking conductors like Abbado, Rattle, Boulez, Haitink, Barenboim, Jansons, Järvi, Thielemann and soloists like Schiff, Uchida, Grimaud etc. Programming is ad-

VIOLIN

Orlando di Lasso – Lagrime de San Pietro Studio de musique ancienne de Montréal; Christopher Jackson ATMA ACD2 2609

Maffeo Barberini (1568-1644) is better known as Pope Urban VIII, who reigned from 1623-1644. His family crest was changed to incorporate bees, a symbol of industrious behaviour, and under his patronage composers flocked to him like bees to a honey-pot.

Seventeen of their compositions are collected here. This is not just the conventional baroque string ensemble; Giovanni Kapsberger’s Corrente Quinta is embellished by Matthew Jennejohn’s cornetto playing, while there is a virtuoso harpsichord solo as La
Nef’s conductor Alexander Weimann plays a ciascuna by Bernardo Storace.

As for Suzie LeBlanc, her soprano voice is thoroughly tested from the spirited Amartillis, deh! Vieni to the far more profound Nobil Donna in rozzo manto by Marcco Marazzoli with its tragic classical narration, and then to the jocularity of Amanti, io vi so dire as it poke fun at the tribulations of young lovers.

The legend of Orpheus features often on the CD and one must mention Suzie LeBlanc’s rendition of Lasciate Averno with its account of tragic events, this time perhaps reflecting in its intensity Luigi Rossi’s then-still-recent loss of his wife.

With nine instrumental and eight vocal pieces, it is difficult to say which is the more moving or inspiring genre but then it is difficult to imagine a finer introduction to seventeenth-century Italian courtly music.

—Michael Schwartz

Britten – Divine Music: Late Works for Tenor and Harp

Lawrence Wiliford; Jennifer Swartz

ATMA ACD2 2623

The works of this collection date from the final years of Benjamin Britten’s life (1913-1976), a period marked by recurring heart problems which surfaced in 1968. It was not until 1973 however that radical surgery was attempted, the composer having in the meantime devoted most of his energies to the completion of his final opera, Death in Venice (1971-73). The operation proved ineffective and led to a stroke that compromised his ability to play the piano, threatening an end to the numerous recitals he enjoyed presenting with his life partner, tenor Peter Pears. Britten subsequently passed on his accompanist’s role to the trusted Welsh harpist Osian Ellis, with whom he had collaborated since 1959, and composed and re-arranged material for Pears and Ellis to perform in concert.

The fruits of this creative partnership are lovingly recreated in this striking album on the ATMA label. It features a selection of Britten’s celebrated folk song settings re-cast for voice and harp and the world premiere recording of the Five Songs from Harmonia Sacra from 1975-76. Tenor Lawrence Willford exhibits a wide range of colours as the occasion demands, sensitive and intimate in the sacred songs, more forceful in the folk-derived arrangements and fully at ease with the quaint Scots dialect of A Birthday Hansel composed for the Queen Mother’s 75th birthday. His brilliant partner Jennifer Swartz shines in the solo Suite for Harp composed for Ellis in 1969. The balance between voice and harp is superbly recorded and full texts and translations are provided.

—Daniel Foley

Concert Notes: Lawrence Wiliford is featured in Opera Ateliea’s production of Acis and Galatea October 30 to November 7 and Tafelmusik’s Handel: Dixit Dominus November 11 to 14. The COC’s production of Britten’s Death in Venice continues to November 6.

EARLY, CLASSICAL & BEYOND

The English Tuba

Eugene Dowling; London Symphony Orchestra; Paul Freeman; Edward Norman

Tromba Bassa Records TBCDD595

—Michael Schwartz

While one of my personal all time favourite recordings is a collection of duets for tuba and guitar, the tuba isn’t usually thought of as a solo instrument. Therefore when a complete recording of tuba solos appears, it warrants more than passing mention. This is doubly so when all of the works on the record are by English composers. In that regard we give Mr. Handel the benefit of doubt and call him English.

More than any other composer of note, Ralph Vaughan Williams liberates the tuba from the back of the orchestra to centre stage when his Concerto for Tuba and Orchestra was premiered in 1954. Since its introduction, this work has become the benchmark for aspiring tubists. In this performance with the London Symphony Orchestra Canadian Eugene Dowling, a long time member of the Victoria Symphony and faculty member of the University of Victoria, proves beyond any doubt that the tuba deserves to be recognized as a solo instrument capable of many moods and styles.

On the balance of the recording, Dowling is accompanied by pianist Edward Norman. These works include Elgar’s Romance for bassoon, Malcolm Arnold’s Fantasy for Tuba and Six Studies in English Folk Song arranged by Paul Droste. Gordon Jacob, a student of Vaughan Williams and teacher of Malcolm Arnold, is represented by his eight movement Tuba Suite. The most familiar work for aficionados of band music, will be Handel’s ubiquitous Harmonious Blacksmith, long a part of the repertoire of euphonium soloists. Dowling’s skill is such that in places it is hard to realize that we are hearing a tuba and not its more agile cousin, the euphonium.

—Jack MacQuarrie

This is Vancouver born, New York City based, Ian Parker’s debut CD, and what an auspicious debut it is! For starters, the CD was recorded at Abbey Road Studios, “the most famous recording studio in the world,” Parker notes with delight in a YouTube clip taken during the recording session. Secondly, Parker records the Ravel and Gershwin concerti, in G major and F respectively, and the Stravinsky Capriccio, with the acclaimed London Symphony Orchestra, under Michael Francis.

No stranger to accolades and awards himself, Parker, who hails from piano-playing Parker pedigrees – he is a younger cousin to concert pianists (and brothers) Jon Kimura and Jamie Parker – made his Lincoln Center recital debut in 2004 and his debut as a conductor with the Windsor Symphony in its 2008/2009 season. During his studies at Juilliard (where he completed both Bachelor and Master of Music degrees), he was awarded the Canada Council for the Arts’ Sylva Gelerceer Career Grant, given annually to the “most talented Canadian artist.”

Parker tackles this 20th century repertoire with gusto, sensitivity and intelligence. The featured works were written between 1925 and 1931; all three composers knew and admired each other, their works being influenced by one another’s compositional styles to varying degrees. In Parker’s masterful hands, the Ravel, with its hints of jazz, sparkles and shimmers in all the right places, the Stravinsky is playful, charming and spirited, and the Gershwin, sophisticated in its use of French melodic and harmonic idiom, is a complex, jazz-infused joy.

Clearly, Parker is in his element here, and judging by the smile on his face and the enthusiasm in his voice in that YouTube clip, he enjoyed every minute of the experience. It comes through in his playing. In all three pieces, Parker demonstrates controlled, restrained phrasing, a refined sensibility and a precise, uncluttered technique.

—Sharna Searle

Ursula Bagdasarjanz Vol. 1: Bach; Nardini; Mozart; Bartok

Ursula Bagdasarjanz; Luciano Sgrizzi; Fernande Kaeser

Gallo CD-1248

Ursula Bagdasarjanz Vol. 2 – Ottmar Schoeck

Ursula Bagdasarjanz; Gisela Schoeck

Gallo CD-1249 (www.bagdasarjanz.com)

—Daniel Foley

When the Swiss violonist Ursula Bagdasarjanz retired from the concert stage in the late 1990s, she compiled a CD collection of radio and live recordings of her performances. These were, in turn, re-mastered two years ago for a commercially available series
that currently stands at four volumes.

I must admit Bagdasarjanz, now 76 years old, is a new name to me, but given the standard of her playing on these two fascinating discs it’s difficult to understand why.

Volume One features works by Bach, Nardini, Mozart and Bartok, recorded between 1960 and 1969, and demonstrates not only Bagdasarjanz’s performance range but also the consistent elements in her playing: a big, warm tone; faultless intonation; a fairly heavy (but not wide) vibrato which is always used intelligently and sensitively; and a sophisticated sense of phrasing. The Bach A minor solo sonata is technically flawless, with a great sense of line and some remarkably tight triple-stopping in the Fuga. The big tone is evident in the Nardini D major sonata, the Mozart Bb major sonata K378, and Bartok’s First Rhapsody. The piano sound is slightly fuzzy in the Nardini, but otherwise the transfers are excellent.

By far the more significant of the two CDs, however, is Volume Two, which features the complete works for violin and piano by the Swiss composer Othmar Schoeck. Recorded for Swiss Radio in 1961, only 4 years after the composer’s death, the three sonatas feature Schoeck’s daughter Gisela as the accompanist in performances that The Strad magazine rightly called “so authoritative... that it is impossible to imagine them ever being superseded.” All three sonatas – Op.16, Op.22 and Op.46 – are not part of the standard repertoire and are rarely performed these days, which is a real shame; the first two in particular, dating from the early 1900s, are strongly personal works reminiscent of Brahms and Franck. Again, the re-mastered sound is excellent.

If you know Bagdasarjanz’s playing – and recordings of her have always been pretty scarce – then you won’t need to be told to get these CDs; if you don’t know her playing, get them anyway – you won’t be disappointed!

—Terry Robbins

MODERN & CONTEMPORARY

New Bilder - Music of James Harley
New Music Concerts; Robert Aitken
Centrediscs CMCCCD 16010

- One of the benefits of the endangered CD format is illustrated by the release of compilations such as this revealing in-depth look into the oeuvre of Canadian composer James Harley (b.1959).

On one hand we have detailed programme and biographic notes in the booklet allowing one-stop exploration of the creator’s mind and life leading up to compositions spanning 22 years. On the disc, we have the star performances of Toronto’s venerable New Music Concerts (NMC). Celebrating 40 years of dedication to new music this season NMC’s musicians consistently present interpretations of a high level, and these performances – many recorded live – live up to those standards of excellence. As a stellar example, NMC co-founder and internationally renowned flutist Robert Aitken’s brilliant performance of Harley’s early solo flute piece Portrait (1984) is a demonstration of virtuosity in the service of the composer’s lyrical musical vision.

While the spirit of the Second Vienna School is alive in the eloquent and elegant music of Harley’s composition Neue Bilder (1991), the notes reveal that the work is actually based on the music of an earlier Austrian composer. “Algorhythmically” transforming abstracted material from an illustrious aria from Mozart’s opera The Magic Flute, this work is a testament to the magical possibilities inherent in musical metamorphosis in its many forms.

Judging from the five works here Harley, who presently teaches Digital Music at the University of Guelph, has a rare gift for sustained melodic line. The passionate flute and cello solos in Epanoui (1995) and the breathy, delicate bass flute exhalations in Tye (1995) provide ample evidence of that. It’s a gift I appreciate receiving, repeatedly.

—Andrew Timar

Marc-André Hamelin – Études
Marc-André Hamelin
Hyperion CDA67789

- Up to now, the Montreal-born Boston-based pianist Marc-André Hamelin has been rightly regarded as something of a pianistic supernova, a musician whose technical prowess and innate musicianship have gone hand in hand with his efforts at promoting piano music by lesser-known composers. But with this new Hyperion recording, titled simply “Études” we see him in a new role, that akin to a 19th-century “pianist-composer.” The CD is comprised of original material written over a 24-year period, featuring 12 Études in all the minor keys, Little Nocturne, five movements from a set of pieces titled Con intimissimo sentimento, and finally, a Theme and Variations.

Of the twelve études, eight are based on works by other composers, along the lines of Godowsky’s re-creations of the 24 Études by Chopin. For example, the first in the set, written in 1992, is based on the Chopin Étude Op.10 No.2, while the third is a clear adaptation of the famous Liszt-Paganini étude La Campanella – but very much taken a step further! These pieces are breathtaking in their virtuosity – amateur pianists such as myself can only marvel at the brilliant technique displayed here, which at the same time demonstrates such subtle nuances of tone and colour. The Little Nocturne from 2007 provides a languorous contrast to the pyrotechnics of the études, while the pieces from Con intimissimo sentimento are quietly introspective, showing a wholly different side to Hamelin’s creative style. Over the years, more than a handful of composers have written music expressing their love for a “significant other” and Hamelin is no exception. His Theme and Variations (“Cathy’s Variations”) is a poetic and intimate love-song honouring his fiancée Cathy Fuller.

For anyone who is sceptical about “pianists who compose” this disc is compelling evidence for the defence and a highly worthy addition to the catalogue. We were always aware of Mr. Hamelin’s supreme gifts at the keyboard, but now he has now shown us another dimension of his talents.

—Richard Haskell

Imprints – Music by Colin Mack
Various Artists
CanSona Arts Media CAM 09001 (www.cansona.com)

- This 25 year retrospective disc presents profiles of Ottawa composer Colin Mack in chamber music, songs and solo piano pieces. Mack has a confidant ear, writes sensitively and idiomatically for instruments and voice, and creates arresting moments. Performances are distinguished throughout.

The atonal Starry Night for piano is particularly successful. Beautiful handling of the instrument’s resources seems to evoke not only stars but supernovas, constellations, and more mysterious astronomical phenomena. The 12-part structure derived from the signs of the zodiac is reflected in a variety of
months after this concert was recorded for broadcast by the CBC and this Toronto performance was his last conducting appearance anywhere. The recording has plenty of atmosphere, taking the listener right into the theatre. Originally released independently in 1998, it speaks well of founding director Robert Aitken and his New Music Concerts Ensemble that NAXOS has chosen to bring this valuable document to international attention.

—Bruce Surtees

Foxy
Jon Irabagon
Hot Cup 102 (www.jonirabagon.com)

• This is a thrilling album. It made the hairs stand up on my neck, with accompanying shivers. Despite listening to jazz as a regular pastime, this reaction is not common. Saxophonist Jon Irabagon, who won the 2008 Thelonious Monk competition and is clearly inspired by recordings of Sonny Rollins trios (remember Way Out West?), leads a powerful threesome through what’s basically a 78-minute solo whose 11 “tune” titles merely indicate different approaches taken by his tenor horn to the standard 16-bar form. It starts with a roar and charges relentlessly from there, backed by furious drum assaults courtesy of Barry Altschul and muscular bass from Peter Brendler. It’s a swaggering, avant-garde outing that doesn’t rely on honks and squeals but could recall full bore Dexter Gordon or Johnny Griffin. This unflagging, exuberant long form improv is all high energy, suggesting origins in hard bop, swing and the blues. Irabagon, who plays differently and delightfully outside this studio context, isn’t breaking new ground save in solo magnitude, but he has certainly created an astonishing tour de force that underscores the spontaneity that’s at the heart of jazz. It’s exhausting to hear but it’s also exhilarating. Experiencing it deserves an accompanying T-shirt!

—Geoff Chapman

Additional Notes
Martin Küchen; Keith Rowe; Seymour Wright
Another Timbre at29 (www.anothertimbre.com)

• About the furthest sonic distance that can be imagined from a standard guitar and two saxophones CD, this noteworthy session is mostly concerned with the matchless musical magnificence that can result from the juxtaposition of unique and unexpected timbres.

British guitarist Keith Rowe, who appears at the Music Gallery on November 30 in the company of two different, string-playing sound explorers, has for years been investigating the possibilities of the electric table-top guitar prepared with add-ons and gizmos. What he does here with dual alto saxophonists Martin Küchen and Seymour Wright is subvert the expected sound of his instrument – and theirs. Radiating outwards an incholate collection of broken chords, ratcheting strings and grinding friction, he alternately supplements or showcases the saxophonists’ tongue-stopped squeaks and shrills. Snatches of static-laden music or verbal phrases he serendipitously locates on an affiliated short-wave radio help convert this one improvisation into a constantly surprising, layered narrative, replete with concentrated drones and pulsed timbral flutters.

A climax of sorts occurs after three-quarters of the journey, when a sudden burst of sampled pop-rock guitar excess is swiftly belaunched by Rowe’s string scraping and intermittent, reverberating distortions. This is followed by watery multiphonic runs from one reed player and a steady, unaccented line from the other. Ring modulator-like clangs eventually prod tightened saxophone breaths to expand into mouthpiece oscillations and a final, cumulative dissolving drone. Despite the title, there is no need for additional musical notes.

—Ken Waxman

Sixty Interpretations of Sixty Seconds of Sixty Solo Improvisers
Various Artists; David Sait
Association of Improvising Musicians of Toronto AP-04 (www.imtutoronto.org)

• David Sait (b.1972), the Brampton/Toronto experimental guzheng (zheng) improvising musician and the curator of this album, has “sewn together back-to-back...sixty innovative, forward thinking musicians from all over the World.” Each of them has provided a sixty second performance identified by their own unique musical voice.

While one expects a conceptual and aesthetic musical framework around such a curating job, this unique CD has in addition a fascinating numerical frame. The organisational principal of the number sixty is evident on several levels: sixty musicians performing for sixty seconds each, carefully compiled and arranged into ten tracks comprised of ten suites of six musicians.

Moreover the resulting journey is
The mind-boggling variety of instrumentation included on this CD already serves to blur traditional and experimental musical genres. Solos on church organ, “rubber glove bagpipes,” cello, gong, piano, signal processor, oud, Theremin, tar and “field recordings” are among dozens of different instruments. Leading Toronto free improvising musicians Michael Snow, John Oswald and Joe Sorbara present characteristic virtuoso gestures, but there are too many musical highlights and quirky moments to mention in a single review.

Listening to this CD is a satisfying international armchair sonic expedition. There seems to be something for almost every musical taste here—and if you encounter something too sonically trenchant, you can relax knowing that in less than sixty seconds you will be entering yet another new personal sound world to explore.

—Andrew Timar

**POT POURRI**

**Tango Boreal**
Denis Plante; David Jacques; Ian Simpson
ATMA ACD2 2661

- The bandoneon is one of the world’s most highly unlikely popular instruments. Trippy to play, a tuning nightmare, and a wheezy creaky contraption, this distant relative of the accordion has made its musical mark for the musicality that it emotes, and the composers who have written for it.

Quebec composer/bandoneonist Denis Plante combines the work of his predecessors and his own musical sensibilities to create an interesting aural pastiche for his Trio Boreal, comprised of himself, guitarist David Jacques and double bassist Ian Simpson. The music is wide ranging in its moods, with a little something for everyone’s taste. The mellower trio tracks are the weakest as they run the risk of becoming too clichéd in their laid-back sentiment. But all is forgotten in the Latin influenced Danza with its jolting rhythms and uplifting spirits. Ave Maria is a beautiful solo bandoneon number drawing on the instrument’s religious music background.

The guitar solo Vallée de la Lune is gorgeous. Most exciting is the group’s potential that can be heard in Prelude where there is a je ne sais quoi element of ensemble playing and compositional attributes that forecasts a promising future.

Production qualities are excellent—we can even hear the breathing of the bandoneon! But it is the fact that all three musicians are fine performers who love the music they are playing which makes this release so special.

—Tiina Kiik

**Canadian Scenes 1**
Adi Braun
Independent (www.adibraun.com)

- “This recording is a dream-come-true,” says award-winning jazz vocalist Adi Braun of her recently released five-song EP, “Canadian Scenes I.” On it Braun has stretched her already impressive talents to include songwriting with three originals tunes.

In My Heart I Know begins with a softly plucked acoustic guitar, and is soon joined by an evocative arco bass, to set up this beautiful romatic ballad. Ocean Eyes is an excellent example of Braun’s “cabarazz” style, a mixture of cabaret and jazz. Her sultry vocals caress the lyrics, swooping and soaring over the pulsing beat of Kevin Barrett’s guitar and the piano of Jordan Klappman. Grace “walks with a steady pace! Through the summer heat,” a loving ode to “the place where she and I belong.” It is good to hear that Braun has taken Shirley Eikhard’s encouragement to “put my songwriting foot forward.” These three tunes are hopefully harbinger of many more originals to come.

Braun is also noted for her determination to bring Canadian songwriters to her audiences’ attention, and she does so exquisitely with Tony Quarrington’s collaboration with Jordan Klappman, Rain on the Roof. Songwriter Julian Taylor joins Braun on his composition It’s Not Enough, a pop ballad reminiscent of the many duos of 90s rock. Other contributing artists on “Canadian Scenes I” include bassist George Koller and Glenn Anderson on drums. The EP is available through Braun’s website.

—Bill MacLean

**A Touch of Serenity**
Ensemble Chiaroscuro
Independent HAP3781 (www.theflutestudio.ca)

- In the 1970’s the name “The Hugett Family” was synonymous with the revival of baroque music played on period instruments. Leslie Hugett, his wife, Margaret, and their four children were known across Canada for their tasteful interpretations of music from the medieval, renaissance and baroque periods. From Canada’s National Arts Centre to London’s Wigmore Hall and on the CBC and BBC the family performed in period costumes to the delight of audiences and critics on both sides of the Atlantic. In 1982, after several successful LP recordings, the group disbanded.

In the mid 1980’s Leslie and Margaret established their Flute Studio in Markham, Ontario and were joined subsequently by rising young flutist Flora Lim. Now, performing under the name Ensemble Chiaroscuro, their stated aim is “to present music of many genres.” The artistry and sensitivity is still there, but in a very different format. These are not duets. Rather, we are treated to the artistry of two solo flutes, with seamless transitions as the melodies are passed from one performer to the other with the tasteful, non intrusive accompaniment of Leslie’s son Andrew. From traditional songs like Bonnie Doon to operatic arias including Delibes’ Flower Song from Lakmé and Puccini’s O Mio Babbino Caro we are treated to a broad spectrum of beautiful calm melodies. There are no bombastic displays of technique. These performers don’t have to prove anything. This recording is not just “A Touch of Serenity,” it’s a feast of serenity.

To put the icing on the family cake, the final track features Andrew’s daughter Emma singing Ray Noble’s timeless The Very Thought of You, accompanied by the ensemble.

—Jack MacQuarrie

**Urban Flute Project [RE:Defining Space with Sound]**
Jamie Thompson
Independent UFPCD001 (www.urbanfluteproject.com)

- The aim of the Urban Flute Project, the brainchild of Royal Conservatory flutist and teacher, Jamie Thompson, as I understand it, is to acquaint anyone who is interested (through its website and through CDs like this one) with urban locations around the world, not through the way they look but through their acoustical properties, conveyed by hearing a flute played in them.

This CD consists of 28 short tracks of Jamie Thompson playing in various locations. He was most successful in attaining the goal, “Re-defining space,” the CD’s subtitle, in places where the acoustical environment became a co-performer: the Manitoba
Legislature; the Scarth Street Deco in Regina; track the Soldiers’ Tower at University of Toronto; Singhampton Bridge; Laird Lair; and the Millennium Centre in Winnipeg. The reverberation of these spaces became his performing partner. The ambient sound conveying the unique sonic properties – everything from moving water, birds, industrial machinery, horses’ hooves, the voices of people and even frogs – on the other tracks came across, alas, not as musical partners but as contrived impositions, reminiscent of the naïve sound effects of 1940s and 50s radio dramas.

No doubt, live at the time, every one of these musical moments would have been surprising and magical. Capturing the magic, the surprise and the spontaneity in an audio recording, has proven here to be very difficult if not impossible. The idea is good, but did not translate well into CD format. I might add however that Jamie is a fine flutist and I hope he continues to record. I look forward to hearing a recording that does him justice.

—Allan Pulker

### It’s Our Jazz

**GEoff CHAPMAN**

Each year in Toronto and environs a handful of homegrown stars hold sway – and happily for fans there’s more than a handful of up-and-comers trying hard to dislodge them. One such talented wanna-be is pianist Matt Newton, who displays his wares on Push (Firtewon Music 905 www.mattnewton.ca) in a quartet setting on eight tunes. He’s a cooler version of keyboard ace Jacky Terrasson (whose newest album is also titled “Push”) as he takes the risky debut route highlighting his own material, but the Ottawa-born grad of the U of T jazz program is in good company with slick tenor Petr Cancura, bass Mark McIntyre and always-busy drummer Ethan Ardelli. The leader allows plenty of space for colleagues, especially his hornman’s clean, confident lines and the tuneful bassist supporting his neat single-note runs, disciplined explorations and carefully crafted notions with inventive ideas of their own. The title song is a knotty piece with subtle rhythms that gives a sense of the emerging group persona. Ardelli kicks off Where To? with style, the impressionistic soundscape that is Blue (the colour) is a delight where else music flows and ebbs appealingly (note Tides Of The Mainland).

Expatriate Andrew Rathbun is a skilled factor in the contemporary New York scene, but still loves his homeland – and shows it. In the past he’s used Margaret Atwood poetry as his muse, and now it’s Glenn Gould who in the 1960s made a CBC documentary titled The Idea of North. That’s led to The Idea Of North (Steeplechase SCCD 31695 www.andrewrathbun.com), an eight-track portrait of Canada that updates Oscar Peterson’s Canadiana Suite. It includes Rathbun’s versions of Wayne Shorter’s whispering Tera and a work by Gluck, but the rest is original sophisticated images, highlighting his great, always probing sax sound, five smart con-rades including excellent trumpeter Taylor Haskins and precise pianist Frank Carlborg, plus stellar use of counterpoint. Rathbun has a unique way of putting elements together that work well on tunes like Arctic, December and Harsh by employing supple approaches that are vigorous but not overstated and fascinating, well-executed ideas. Rockies is just one seriously catchy piece on a recording well worth seeking out.

It’s the tenth anniversary of tough-minded improvisers Barry Romberg’s Random Access whose streamlined line-up is in fine fettle on The Gods Must Be Smiling (Romhog Records 119 www.barryromberg.com). This time out drummer Romberg leads regulars Rich Brown (bass) and Geoff Young (guitar) but has added power keysman Robi Botos to crank up the usual tension. It works; the mood established quickly with the rockish, spooky romp 1st Things First that keeps building while mixing in whimsical exchanges and Botos examining his inner Joe Zawinul. Yet these free pieces always somehow stay in the groove, fuelled as ever by bucolic drumming with unexpected accents. A Christmas Song is raucous with intricate rhythm rather than seasonably sappy and while the title track is penned for Romberg’s young son its extreme romanticism changes before halfway to extreme craziness punctuated by squealing guest saxes. Lowell’s Bowler is a three-parter, the first with Young’s questing dominating, the second with tenorman Kirk MacDonald seeking a personal whirling grail and the third with hard-driving sax pursued hotly by rumbling electric bass. The closing Epilogue is a Botos solo taped live at Humber with drums bookending.

Perhaps it’s the current economics of the past he’s used Mar- cello Fabbri’s second violin concerto with Itzhak Perlman. Soon he was in demand worldwide and he followed Solti as conductor of the London Philharmonic from 1983 until 1987. He guest conducted the Berlin Philharmonic from 1977, leading 23 concerts over 14 years. Karajan, it is said, Toronto, half in the Big Apple. The result is Flights: Volume One (www.mikeherriott.com) which is said to be the first of many more joint ventures. That’s good news, because Toronto-based Herriott’s horn and Harkness’s strings work on a very intimate basis, with elegant sounds abounding in an overall easygoing vibe – not an easy listening vibe, but one that commands attention be paid to the polished accomplishments of the performers. Four of the original tunes benefit from Toronto mainstays Jim Vivian (bass) and Kevin Coady (drums) joining in, while trombonist Mark Miller adds sonorities to Leap Year. There’s much sleek unison playing, almost always followed by soloing that’s very impressive technically with attention carefully paid to varying melodic line in an ongoing, alert dialogue of musical opinion. Just two instruments does tend to limit possibilities however, and thus the emphasis logically leans more to restraint than abandon while sometimes what’s mellow is overdone. Yet H2 (their designation) does produce excellent chamber jazz.

### Old Wine, New Bottles

**BRUCE SURTEES**

When Klaus Tennstedt defected from East Germany in 1971 he was already an acclaimed maestro. He was granted asylum in Sweden and accepted engagements in Gothenburg and Stockholm and in 1972 he became general music director of the Kiel Opera. In 1974 he made his North American debut in Toronto conducting the TSO at Massey Hall. I remember to this day a g nagly figure, singularly animated, who generated an unforgettable Beethoven violin concerto with Itzhak Perlman. Soon he was in demand worldwide and he followed Solti as conductor of the London Philharmonic from 1983 until 1987. He guest conducted the Berlin Philharmonic from 1977, leading 23 concerts over 14 years. Karajan, it is said,
talked of him as his possible successor... per chance to keep pretenders at bay.

Testament has licensed five complete Tennstedt/Berlin concerts in the Berlin Philharmonie between 1980 and 1984 recorded by Rundfunk Berlin-Brandenburg. The first CD (SBT-1446) contains an unusual and exciting 14-minute overture, Das Katchen von Heilbronn by Hans Pfitzner, followed by Mozart’s Piano Concerto No. 23 with Babette Hierholzer and concluding with Dvořák’s Eighth Symphony. Hierholzer was only 23 at the time of this concert, October 7, 1980 but had made her debut with the orchestra two years earlier. A critic at the time was impressed by the seamless give-and-take between piano and orchestra.

The other four Tennstedt concerts are each contained on two-CD sets which are issued at a reduced price. Each concert features a notable soloist. The first concert dating from November 21, 1981 opens with Bach’s Second Violin Concerto BWV1042 played by the orchestra’s concertmaster Thomas Brandis and Bruckner’s Eighth Symphony (SBT2 1447). The Bach is elegant with Brandis reliably polite and solid. The Bruckner is a different story. The work was a Karajan specialty and it is quite illuminating to hear Tennstedt’s more personal vision: “less solemn, less calm, but more colourful than usual” according to one critic. The second concert (SBT2 1448) dates from December 14, 1981 and features the Bruckner Fourth Symphony preceded by a very fine version of Beethoven’s Second Piano Concerto joyfully played by Bruno Leonardo Gelber whom Arthur Rubinstein considered to be one of the greatest pianists of his generation. Schubert’s Symphony No.9 is the main work on the concert from April 19, 1983 which also featured American violinist Peter Zazofsky playing the Dvořák Violin Concerto (SBT2 1449). The concerto comes off very well but the Schubert is a different matter. Tempi are often quite different from those chosen by his peers and may, and in fact did to the critics, sound like a series of miscalculations. However, on second hearing it all sounds fine and of a whole and quite magnificent. Reviewers with deadlines at a live performance do not have the luxury of returning to that same performance and listening with new ears as we able to do listening to a recording. (Still, critics have their place... I know several regular concert-goers who express guarded opinions, or have none at all, until they read what the local pundit(s) declare.) The last concert in this Testament series (SBT2 1450) is an exciting one. Mussorgsky’s original version of A Night on Bare Mountain sounds, as it should, lurid, threatening and scary. The Prokofiev Second Piano Concerto (my favourite of the five) is given a no-holds-barred performance by Cuban born Horacio Gutierrez. A great work and a superlative performance. Closing out this concert of March 13, 1984 is a beautifully balanced, dynamic Dvořák Symphony No.9, From the New World that, in earlier days would top the charts.

These five Testament releases are well timed as there is a growing interest in Tennstedt’s artistry, thereby generating demand for his live performances both on CD and DVD. The Testament recordings were re-mastered this year and the dynamics are accurate and the imaging has a believable depth of field in a sympathetic acoustic. Listening to them all was, and continues to be, a great pleasure.

One other 2-CD release from Testament must be mentioned (SBT2 1456): a Mahler Second from May 18, 1951 conducted by Otto Klemperer with the Vienna Symphony Orchestra, the Akademie Kammerchor, and Ilona Steingruber and Hilde Rössl-Majdan. Sound familiar? A performance involving all the above, recorded in the same month was issued by Vox in the early 1950s. Testament states that their performance is previously unpublished. This is a monumental realisation that belongs in the pantheon of Mahler performances. Disc one contains a 2010 meticulous remastering which sounds quite robust in clarity and dynamics. Disc two takes this new remastering and subjects it to “Ambient Mastering that utilises very small frequency delays to give a sense of space and width to a mono, or very narrow stereo.” I was rather doubtful about the efficacy of this process but there was now air around the instruments, tuttis were opened up and individual instruments were more discernable. The recording was easier on the ears and more immediate and based on this example, this is a very effective and worthwhile process.

The two CDs are issued at a reduced price.
They laughed when I picked up the violin, but...

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It was – you were just 13 years old. The description of this show says it’s about “a child prodigy who taught himself to play piano before he could speak.” That makes it sound like you just emerged from nowhere, which is surely misleading, given what you’ve said about your early training. It’s apparent you don’t like being labelled a child prodigy, so how did you feel about that show at the time? There is one conductor quoted in that show who really angered me when he said, “He’s an adorable little kid – but what’s going to happen when he’s not cute any more?” Basically he was saying that I was going to be pushed into oblivion. That’s what made me ally he was saying that I was going to be happens when he’s not cute any more?” Basically he was saying that I was going to be pushed into oblivion. That’s what made me decide to go to Curtis – it was that comment. I thought to myself, “I’m going to prove you wrong – that is not going to happen.”

But here you are with a thriving career, when so many precocious talents don’t make it past the early stages. What kept you going through all the inevitable difficulties? My mother was wonderful – very encouraging and always believing in me from the get-go. She taught me how to be independent and believe in myself. She told me, “If anyone tells you something is impossible, ten out of ten it’s possible. Follow your instincts and trust your gut, because that is your best friend in the world, and you know what’s right.”

At Curtis you studied with Leon Fleisher, who studied with Artur Schnabel, who studied with Theodor Leschetizky... Yes, it’s quite a chain.

Do you feel part of it? Yes I do. When I was growing up a lot of the pianists that I was listening to were from the golden age of pianism, which included Schnabel, Josef Hoffman, Rachmaninov. All of these really inspired me to become a pianist. And most of them were composers themselves.

What was it like for you to perform the complete cycle of Beethoven’s piano sonatas, as you did last summer for the Ottawa Chamber Music Festival? It was such a wonderful experience, I felt like the best week of my life. It had been a dream for me to perform all 32 together since I was 15 years old. I felt emotionally that I had reached that moment with them that I had absolutely no choice but to do it. These sonatas would not leave me alone. I didn’t plan to do all 32 sonatas when I was 32 years old. It just happened that way. But it was very good timing.

What order did you do them in? I did them in chronological order, so it was a journey of evolution that Beethoven was taking the audience – and me – on. It was quite a baptism.

The programme for your upcoming recital at Koerner Hall on November 28 includes some of Beethoven’s most magnificent sonatas – but why no late sonatas? Picking just four sonatas for that recital was quite a challenge. Originally I was going to Programme the last three sonatas, but then I thought that since I’ve already recorded them, and this concert will be broadcast, I would play from the so-called mid-period.

Why did you start out recording the Beethoven sonatas with the last five sonatas? The last sonatas were actually the first sonatas that I studied under Fleisher when I was at Curtis. Each of these sonatas spoke to me on a very personal level, so I wanted to record them first.

You have created some controversy with your speedy tempos in Beethoven’s sonatas. A lot of people think Beethoven’s metronome markings for the sonatas are wrong. So there’s a traditional way of interpreting them that has been passed on through generations. But I disagreed with that tradition. I felt I had to pay attention to Beethoven’s own markings because I was paying attention to everything else that Beethoven wrote down. To me there’s a double standard when everything Beethoven writes down, the dynamics, the expressive markings, must be followed – except his metronome markings. I thought to myself, “Why did he write those metronome markings? They must work, so how can I make them work?”

In the first movement of the Hammerklavier especially, almost everyone thinks Beethoven’s metronome marking of a half-note equals 138 is ridiculously fast. Many pianists treat the opening like Mount Everest, vast and very broad, as though they’re conducting Bruckner. But I think it does work if one approaches it from another point of view. I think of the first movement as Beethoven’s tribute to a baroque overture. In the last five sonatas you see Beethoven being influenced by the style of Bach and Handel – things like the sarabande and the fugue. From that perspective Beethoven’s marking for that movement is perfectly sane. So, basically, one has to listen to my Beethoven with fresh ears.

Where do you go after Beethoven? You just go – and you keep exploring. It’s like once you’ve gone to Paris or the Great Wall of China, that doesn’t end your travels.

Furthermore...

- Stewart Goodyear will be giving a recital at Koerner Hall on November 28 at 8.00.
- His new CD, “Beethoven: The Late Sonatas” is available on Marquis 81507.
- The two video-clips of Stewart Goodyear mentioned above are posted at www.cami.com/?webid=188
- The Pacifica Quartet will perform Jennifer Higdon’s Voices at the St. Lawrence Centre on December 9, presented by Music Toronto.

Pamela Margles is a Toronto-based journalist who writes The WholeNote’s monthly “Book Shelf” column.
Maestro Oundjian brings Janáček's choral masterpiece, the *Glagolitic Mass*, to the TSO stage for the first time in 13 years. Written in Glagolitic, a medieval Slavic language, this exceptional work is considered one of the finest works in the modern choral repertoire. Also on the programme are Tchaikovsky's *Marche Slave*, and Prokofiev's *Lieutenant Kijé* suite.

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November 25 at 8:00pm

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