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December 22 at 8pm
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Join the TSO, tenor Mike Eldred, conductor Steven Reineke, and two children’s choirs for a joyful programme of festive Christmas classics.

Celebrate Mozart’s 255th birthday with the TSO! This January, enjoy the company of friends and warm up to the music of Mozart.

Ehnes Plays Mozart Violin Concerti
January 19 at 8:00pm & January 20 at 2:00pm

Mozart Arias
January 22 at 8:00pm & January 23 at 3:00pm*

Mozart’s Birthday Concert
January 26 at 6:30pm & January 27 at 8:00pm

Mozart’s World
January 29 at 7:30pm & January 30 at 3:00pm

*January 23 at George Weston Recital Hall

“A grand, majestic spectacle that should be seen and heard by every Torontonian”  TORONTO LIFE

Toronto's Biggest Messiah

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NEW RELEASES BY
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'Tis the Season

'TIS THE SEASON, they say, to be jolly. And, as the multitude of listings in this double issue of *The WholeNote* collectively make apparent, there are many musical ways to be jolly in December and January.

There’s the traditional choral approach, as choirs in and around Toronto present their annual Christmas concerts. Once again, the hills will ring with the glories of Handel’s *Messiah* – big performances, small performances, and of course the sing-along variety. (For a list of *Messiah* concerts in December, see blog entry entitled “The Trumpet Shall Sound,” on our website, www.thewholenote.com.)

But Handel’s perennial favourite is just the tip of the vocal iceberg. In December’s listings you’ll find everything from period performances of masterpieces by Monteverdi, Gabrieli and Praetorius to Broadway showtunes. And at what other time of the year would you get to join in singing with tenor Richard Margison and soprano Isabel Bayrakdarian? (December 18, Yorkminster Park Baptist Church.)

Some choirs are looking beyond the expected Christmas repertoire. This year, the Nathaniel Dett Chorale’s *Indigo Christmas* celebrates Kwanzaa on December 15; and several choirs will be singing Chanukah music.

Instrumental ensembles aren’t about to take a back seat to singers, and many orchestras have big concerts planned. Selections from Tchaikovsky’s *Nutcracker* – the orchestral “equivalent” of *Messiah*, in terms of popularity – aren’t hard to find. But there’s much more out there than dancing Sugarplum Fairies: look for a diverse array of seasonally themed concerts from just about every orchestra in Southern Ontario.

Jazz musicians also want to get in on the act, and have found ways of making the holiday season their own. Jim Galloway, one of our regular jazz writers, points to some Yuletide performances in his column.

There’s never quite been an operatic equivalent of *Messiah* or *The Nutcracker*: a work that’s so durable it can be reliably trucked out every Christmas. Menotti’s *Amahl and the Night Visitors* perhaps comes closest to this mark – you can hear it on December 4 at the Church of St. Timothy. For those looking for a holiday family show, there’s *How the Grinch Stole Christmas* at the Sony Centre, from December 17 to January 2. And of course New Year’s Day has its “official” operetta: *Die Fledermaus* will be staged by Toronto Operetta Theatre from December 28 to January 7.

This brings us to the new year. After a brief lull, Toronto’s musical life springs back to life in January. As usual, the TSO can be relied upon to warm up the month with a series of Mozart concerts from the 19th to the 30th. And at the end of the month, the Canadian Opera Company welcomes audiences to the Four Seasons Centre with Mozart’s *Magic Flute*. January is also the month for the University of Toronto’s annual New Music Festival (beginning on the 23rd) – which, as our contemporary-music columnist Jason Van Eyk points out, is becoming an increasingly prominent event in the city’s musical calendar.

Just as December will ring out 2010 in fine style, January looks like the beginning of a very musical 2011. ♫

—Colin Eatock, managing editor
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Tafelmusik is a busy orchestra for the next few months, with big programmes in December, January and February. But in late November the tireless Jeanne Lamon, Tafelmusik’s artistic director, found time to sit down for an hour and talk to The WholeNote. In a wide-ranging chat, I talked with her about about her orchestra, the early-music movement in general — and Jeanne Lamon in particular.

I thought we’d begin by talking about Tafelmusik’s current status — both in Toronto’s musical community and in the world at large. Curiously, the answers to those two questions are not the same. I think in the international early-music world we have a very prominent stature, because of the huge amount we’ve recorded, and because we offer a kind of regular employment that no other orchestra does. Every other period orchestra is pretty much a “pick up” group, with freelancers rather than a fixed personnel. And they don’t have anywhere near the size of season that we have: we have a season that’s comparable to a modern symphony orchestra, which makes us unique. If you’re a student studying baroque performance, Tafelmusik is the logical place to want to be because we offer something special.

I don’t think there’s anyone in the early music world who doesn’t know who Tafelmusik is — but I do think there are people in Toronto who don’t know who we are. Toronto is a conservative city, and many people just know a little bit about the arts: they’ve been to the symphony and they’ve been to the ballet, but they may not know what else is out there. If you don’t go past the big institutions, you won’t know that there’s a Tafelmusik out there. Maybe it’s because we also perform in a church, rather than Roy Thomson Hall or some place that people know as a destination.

It’s not like we’re unknown here, but if you go out on the street and ask people “What’s Tafelmusik?”, you might be surprised at how few people could answer the question. Of course, the people who know us love us, and we have a great following. And the professional music community in Toronto thinks highly of us.

Would you say there’s some kind of barrier to your wider recognition in Toronto? I like to think it’s just a matter of time. We’ve been around for almost 30 years — but that’s nothing, in terms of people understanding who we are and what we do. And we’ve only been really prominent and excellent for the last 10 or 15 years. For the first 10 years we were struggling to find our way, and we weren’t always so good at it — we were finding our feet.

Let’s talk a bit more about your core audience in Toronto. What does Tafelmusik’s audience want from you? I think a lot of the Tafelmusik audience just love coming to hear the orchestra and the choir. And at the same time there’s something about the Tafelmusik experience that’s more than just a concert. Many of them want us to do the same old repertoire — but we keep mixing things up, and they seem to be happy about that. I just get a real sense of great love from the audience. I don’t think anyone is there because they feel they’re supposed to be. I sometimes get the feeling that some people go to other concerts like it’s a kind of penance or duty. But there’s none of that here.

I suspect that in the minds of many music enthusiasts, you and your orchestra are sort of “fused”: you are Tafelmusik and Tafelmusik is you. How much of your life is devoted to Tafelmusik — and what else do you do? I’m going to respond to what you said first, and then I’ll answer your question. I like to think that Tafelmusik is more of a collective endeavor, and not an organization that is driven by any one person, or defined by any one person. For instance, Alison Mackay, our double bass player has designed a very creative programme every year for the last four or five years, and some of them, like “The Galileo Project,” are touring worldwide. Another musician, Julia Wedman, designed a programme for Earth Day called “Forces of Nature.” The musicians are very involved: they all sit on committees and are involved in programming decisions.

It’s not that I don’t play a role as the leader — but if I bow out and am not involved in a concert, it’s not like the plug is suddenly pulled. That’s what happens with freelance groups: even if you have a “pick-up” group of very fine players, the group is defined by the personality of the leader. If you take the leader out and tell the players to play, there’s nothing there. I think that Tafelmusik is a very different animal, and I think it’s much healthier as a result because you get a buy-in and an energy from the players. So some people may think I’m Tafelmusik, but that’s not the complete reality.

So what else do you do? Tafelmusik is probably about 90 percent of what I do. But if I list the other 10 percent, it will probably sound like another full time job. I guest direct: I’m going to the Victoria Symphony next week. I work with Symphony Nova Scotia every year, and I’ll be going again in March. In January I’m going to work with Orchestra London. Next season I’m going back to Les Violons du Roy in Quebec City, which I’ve done a number of times. As well, next year I’m going to be working at the University of Ottawa, and also with the Kingston Symphony. So I get around — almost exclusively in Canada, although I have worked in Detroit.

The other thing I do is teach. I teach for Tafelmusik Summer Institute, but I also teach baroque violin independently. Right now I have only two students, but they’re both very keen and very ambitious.

What about an independent solo performing career? Do you go around playing concertos? Not as such. I mostly guest direct, but in the context of guest directing I may play a concerto or something. But it’s more about directing. For me, the directing is educational — it’s about passing on the enthusiasm for baroque music. And the people in symphony orchestras are really keen: they want to understand more about baroque performance. There’s no longer the resistance there used to be from traditional orchestras. I used to find resistance, but now I find a lot of enthusiasm. It’s very exciting to work with them on this repertoire. When the rehearsal is over, they don’t run away — they come running up to me with a million questions.

Do you have personal favourite composers and repertoire? It does change — it’s a “love the one you’re with” kind of thing. But the
staples I always fall back on are Bach and Monteverdi – and Purcell, and Rameau, and Handel. It depends on the repertoire. For me, Bach is all about sacred music, and Handel is operas, and Mozart is everything. When I’m busy preparing for a performance I’m working well ahead of the first rehearsal, and by the time the first rehearsal comes, I’ve got it all memorized. So whatever music I’m living with, it becomes my world. Then after the concert, it mysteriously evaporates. It’s strange: I can be completely obsessed with one thing for a whole month. Then the last performance happens, I go out and have a beer, and the next morning I wake up and it’s gone.

The composers you mentioned are all big names in the canon. In your years of working in early music, are there any lesser-known composers who have impressed you? Biber is a wonderful composer – I think most violinists love Biber. Another composer, Schmelzer, is in his shadow a bit, and he doesn’t get his due. We did an entire CD of the music of Schmelzer. I spent several months completely immersed in Schmelzer, and at that time I would have said that Schmelzer was my favourite composer! Because we did a whole CD of his music, I discovered a whole personality that I didn’t know existed. It’s a very interesting thing to find the “entrance way” into a composer’s work, and that’s what we try to do. If you just do one little piece by one composer and another little piece by another, you might not ever crack that nut.

And there are various levels of the canon. At the very top you have Bach and Mozart. Even Handel isn’t up there: even though he’s extremely popular, he’s about a quarter of a millimeter lower on the list. And the reason I say that is because people compare Handel to Bach, and because he’s not Bach – he’s somebody else, with a different personality and aesthetic – they say he’s lesser. What I’ve discovered, more and more, is that composers all have their own language. I had no idea, until about 15 years ago how, humorous Telemann was. And if you don’t see it that way, it sounds like bad Bach, or second-rate Handel.

I get the sense that amongst musicians who specialize in the baroque that there’s been a kind of settling of the repertoire. Is the repertoire less adventurous than it was 25 years ago? I agree with that. I think we have to balance the canon, which is worth hearing and people will buy tickets to hear, with adventurous music-making. The sense of adventure we had when we started out is something we need to hold on to.

One of the changes in the early music world in the last 25 years has been a move away from the word “authentic” and towards the phrase “historically informed.” In your view, what was that all about? There are two reasons why the term “historically informed” has stuck. If you think about the word “authentic,” what’s the opposite? Are you therefore saying that something else is not real? It’s both insulting and inaccurate. Other terms also have problems. “Early music” implies that it’s music before 1750, and everything else is something else. But it’s not about when the music was written, but about how you approach the music. “Historically informed” gets around all that: it’s not about what is or isn’t “authentic,” or when the music was written. Historically informed is about context. It means, “I know a lot about this.” It doesn’t mean I’m married to the exact reproduction of every detail.
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Jeanne Lamon and members of the Tafelmusik Baroque Orchestra.

know a lot about this.” It doesn’t mean I’m married to the exact reproduction of every detail.

To what extent have the values of the early music movement been absorbed by “mainstream” players? I think there’s definitely been a shift. It’s one of those things when you wake up one day and realize that you’ve been in the centre of the revolution – the world has changed. Symphony orchestras, if they’re doing baroque things, tend to bring in specialists. They don’t usually do it with their own conductors, unless their conductor happens to be someone who knows a lot about baroque performance, like Simon Rattle. And I think there’s a lot less animosity today. When we first started, there was a lot of real animosity, like we were taking their territory away. But now there’s more a sense of sharing.

I’ve noticed that “mainstream” orchestras don’t very often play those big Bach-Stokowski arrangements or Hamilton Harty’s Handel any more. Do you think the early music movement has something to do with that? Absolutely. I think that repertoire has lost its lustre. A Stokowski arrangement is beautiful in its own way, but it’s very much a period piece. It was popular in the mid-20th century – and it was really not about Bach, it was about Stokowski. It has its charms, but now we’re hearing Bach differently. That’s my personal view of it.

Getting back to Tafelmusik, what are you doing these days that’s new and different? We just did a programme of Chopin on period piano – we’ve never done that before. And some of Alison Mackay’s programme that I referred to earlier involved multi-media, acting and visual arts. But it’s always a concert where the “other things” are there to give the music context. It’s not like we’re doing something that you can’t really identify as a concert any more – it’s concerts with more context, both historical and contemporary.

We’re making films from time to time. We have two in the works: our “Galileo Project” and our “Sing-Along Messiah.” And we have quite a presence online and on social media. That’s exciting because it gives us new ways to get out to the world. We’ve made some YouTube videos, for example, which there would have been no reason to make five years ago – there was nowhere to put them. So we’re doing new things with formats as well as content.

You mentioned your recent Chopin concert – and you did some Mendelssohn last year. How far do you plan to advance into the 19th century? Will you do Wagner in 2013, for his 200th birthday? Not in 2013 – but I won’t say we’ll never do Wagner. But we’re always musically curious to explore things that are new and different. The Chopin was certainly a stretch for us – but I can remember the first time we did Mozart, and now Mozart is absolutely standard for us. This year we’re finally doing Beethoven’s Ninth: that’s a bit of a stretch for us, and we love doing it. How far will that go? I don’t know. I imagine Schumann isn’t too far away, and I’d love to do Berlioz. But the 19th century will never be the core of our repertoire: we’re not going to be a romantic orchestra. The baroque and classical will always be the core.

continued on page 78
Aspects of Oscar

GEOFF CHAPMAN

An intimidating soloist, a superb technician, a vivid improviser, an impressive accompanist, a formidable group leader, a master of swing, melody and harmony, the leading pianist of his generation – and without doubt the most important figure in Canada’s jazz history. Who else but Oscar Peterson?

Millions of words have been etched about the life of the Montreal-born, Mississauga-based star who died three years ago at 82, but the latest testament to his greatness is a series of five live concerts that began October 30 at splendid Koerner Hall. Conceived by Mervon Mehta, the Royal Conservatory’s executive director of performing arts, and with input from Oscar’s widow Kelly, the series is titled Aspects Of Oscar.

One aspect of that very word means a feature or element, which gives Mehta great licence in choosing what part of OP’s legacy is to be heralded and who’s to perform. He says all the concerts’ musicians had unique relationships with Peterson, but looking at the lineup it may be that in some cases the connection emphasized is one of style or achievement rather than of a personal nature. It’s no surprise, however, that everyone asked jumped at the opportunity to join this extensive tribute.

Fittingly the opening show, dubbed “Oscar’s Songbooks,” had bassist extraordinaire Dave Young leading a top-flight band of Hot-town’s best. He played a key role in getting Peterson to play again after a 1993 stroke severely hampered the range and power of the legend’s left hand. (The bassist elaborated modestly on this during an intermission on-stage chat with Mehta that also featured vocalist Carol Welsman.)

The band cruised through showbiz staples such as “Younger Than Springtime” and “Somewhere” plus the Charlie Chaplin-composed “Smile,” with blistering runs by pianist Robi Botos clearly channeling Peterson and warm contributions from guitarist Reg Schwager and drummer Terry Clarke. The excellent playing of chameleon trumpeter Kevin Turcotte is usually of a more contemporary bent, but his work, especially with mute, was well-crafted and appropriate.

Post-intermission tempos and creative heat increased, with a fascinating stop at OP’s little-known, three-piece Bach Suite composed for the 1986 album Oscar Peterson Live, on which Young played, plus a throbbing take on his “Cakewalk” and a pounding encore of Ellington’s “Cotton Tail.”

Up next (December 11) is “Oscar Solo,” showcasing Coltrane alumnus McCoy Tyner and 23-year-old Cuban sensation Alfredo Rodriguez, now a New York resident. Oscar’s Trios are on display.

Oscar Peterson.
January 29 with OP’s official protégé Benny Green on the ivories backed by the unrelated Washingtons, bassist Peter and drummer Kenny, as well as Swedish guitarist Ulf Wakenius, long-time member of Peterson’s last quartet (seen frequently in the GTA with bassist Niels-Henning Ørsted Pedersen and drummer Martin Drew).

“Oscar Swings” on March 5 in the form of Jamaican-born pianoman Monty Alexander with tenor sax veteran Houston Person and guitarist Russell Malone in a programme that will include OP’s majestic “Hymn To Freedom” while “Oscar’s Blues” on April 2 will field fiery trumpeter Roy Hargrove and as yet unrevealed guests.

One aspect of all this is certain. The jazz to come will be thrilling.

**OSCAR ALBUMS WORTH SEEKING**

- The Oscar Peterson Trio at the Stratford Shakespearean Festival 1956 (Verve)
- Night Train 1962 (Verve)
- Canadiana Suite 1964 (Limelight)
- Live at Salle Pleyel, Paris 1975 (Pablo)
- Live at the Blue Note 1989 (Telarc)

**Recreating the Occasion**

**SIMONE DESILETS**

Recently, a most engaging talk fell into my hands, a CBC radio interview from 2002 between Eric Friesen and gambist, cellist and educator Peggy Sampson, on the occasion of her 90th birthday. During the course of the interview, Dr. Sampson reflected on various possible ways of presenting early music in concert.

One way to do it, she said, is to recreate an occasion: “to be in somebody’s court, on a definite day – the marriage of this princess to that prince or something like that, and then you try to reproduce the whole scene.”

Her comment led me to observe that more than one group have thought to celebrate this season of “definite days” by recreating an occasion, bringing the audience as close as possible to an experience of what that event must have been like. So I asked the artistic directors of three of these groups to tell me a bit about the genesis and development of this idea.

The Tallis Choir and its artistic director Peter Mahon very much enjoy taking this approach in their programming, devoting one concert per season to a reconstruction of the musical content of an historic event. Choir member (and enthusiastic researcher of programme material) Douglas Cowling notes: “These reconstructions allow us to hear the classic repertoire in the musical sequence which the composer intended. In the upcoming Gabrieli mass, we will be unable to recreate the cannon volleys on the Grand Canal which punctuated the service at significant moments, but we will see how Venetian composers assembled a mass with seemingly independent movements, hear for the first time Orlando di Lasso’s polyphonic settings of the mass responses, and experience Gabrieli’s famous brass music as ‘cover’ for grand ceremonial in San Marco. It will be

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On December 4, the Tallis Choir takes the audience back to 1605 with a recreation of Christmas Eve in the ducal chapel of San Marco in Venice. Featured is Giovanni Gabrieli’s Mass for Twelve Voices, interwoven with more glorious sacred music by Giovanni and Andrea Gabrieli, Lasso and Grandi.

On December 11, the Aradia Ensemble and its artistic director Kevin Mallon take their audience to Dublin, Ireland, in April 1742 for “The Dublin Messiah,” recreating the premiere of Handel’s famous work. Mallon is enthusiastic about this presentation and the reasons for it: “As early music performers, we try to recreate the instruments so they sound as the people of the time and the composer would have heard; we try to get as close as possible to a performing style they would have expected; we try to get as close as we can to the text the composer wrote, etc. So, the notion of recreating a particular event from a definite time or place is all part of that. However, I have found that the audience get a real kick out of the recreation. We can have fun with it – for example, pointing out that the tradition of King George standing at the ‘Hallelujah Chorus’ came from the London performances which post-dated the premiere in Ireland. So in my strong Irish accent I ask them to sit and enjoy it! The first audience was asked: ‘The Ladies who honour this Performance with their Presence would be pleased to come without hoops, as it will greatly encrease the Charity by making room for more company. The Gentlemen are desired to come without their Swords.’ So we ask our audience to do likewise!”

On December 10, 11 and 12 the Toronto Consort presents “Praetorius Christmas Vespers,” recreating the joyful celebration of Christmas Vespers as it might have been heard under the direction of Michael Praetorius in 17th-century Germany. As in all Toronto Consort presentations, a great deal of scholarship has gone into the preparation of this concert. Artistic director David Fallis talked a bit about the research involved – everything from determining the permissible elements of the Lutheran Vespers service as distinct from the Catholic service (for example cutting down the number of psalms to only one or two, and the addition of the Creed), all the way to delving into Praetorius’ complete works to create parts, thereby enabling the performers to play and sing the music. Praetorius, as you’ll discover if you go, loved groups of strings and groups of brass; and there’s something very warming in being enveloped by the massive chords of singers, violins, cornetti, sackbuts, theorbos and keyboards as they resound from the balconies and all around the church – a joyful invitation to join in the celebration of a north German Christmas.

Some upcoming concerts
There’s no possibility of doing justice to the amazing flurry of early music concerts in December and January – you’ll have to go on a listings treasure hunt to find them all. Here are but a few:

December 4: A night to make a choice. In addition to the Tallis Choir concert, discussed above, there is: Toronto Chamber Choir, “O Magnus Mysterium” (serene motets of Palestrina, expressive harmonies of Monteverdi, beautiful voices and strings of Vivaldi); Flutes by Night, “Bach, Bach and More” (J.S. Bach, C.P.E. Bach, Telemann and Hotteterre for traverso, recorder, cello and harpsichord); Cantemus Singers, “Welcome Yule” (renaissance and medieval carols; Sweetlinck, Praetorius and Byrd; Schütz’s delightful Christmas Oratorio). Fortunately, this concert is repeated on December 12.

December 18: Sine Nomine Ensemble for Medieval Music, “Minstrels at a Christmas Court” (in this English romance, the faithful Sir Cleges, benefactor of minstrels, becomes the beneficiary of a Christmas miracle. Around this compelling narrative framework is woven a mixture of seasonally evocative 14th- and 15th-century English Christmas music for voices and instruments).

January 15: I Furiosi, “My Big Fat Baroque Wedding” (We are not just staging a wedding, but the clothes will be designed by Canadian designer extraordinaire Rosemarie Umetzu who is presenting eight to ten new garments at the show. Works by Bach, Campon, Handel and more. We encourage audience members to come wearing bridesmaid gowns that they have never worn.)

January 28 in Kingston: Melos Choir and Chamber Orchestra, “Handel’s and Haydn’s London” (J.S. Bach, J.C. Bach, Handel, Geminiani, Haydn and Greene – the second concert of this newly-formed, mainly baroque-spirited, chamber orchestra).

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.
Discovering Klassen

ALLAN PULKER

As well as bringing some of the best pianists and string quartets to Toronto, Music Toronto also supports young talent with its three-concert Discovery Series. The second Discovery concert of the season will be a recital on January 20 by soprano Laura Klassen, with collaborative pianist Megan Chang.

I asked Jennifer Taylor, the artistic and administrative director of Music Toronto, how she selects young artists for the three annual Discovery Series concerts. She told me it’s not by a formal process, but rather by getting out and hearing performances and sometimes even by reading about young musicians who sound interesting. She first heard Laura Klassen in a student opera at the University of Toronto a few years ago. Klassen made an impression, not only on her but also on some of her subscribers, and a year or so ago, when programming the 2010-11 season, Taylor invited her to participate.

There are various bits of biographical information about Klassen on the Music Toronto website: she has ARCT diplomas in both piano and voice, has a Master’s degree from the U of T Opera School, received the Canadian Opera Volunteers Committee Borowska Distinguished Graduate Award, and sings with the Canadian Opera Company Chorus and with the Orpheus Choir. But who is the person behind all this good news? What kind of person earns the opportunity to give a solo recital presented by Music Toronto’s prestigious Discovery Series?

In corresponding with Klassen, I was astonished to learn that it wasn’t until her second-last year of high school that she started to sing. “I went to an arts high school to play the flute and we all had to sing solos as a ‘music project,’” she said. “In grade 12 I got the lead role in our school musical, Once Upon a Mattress. I was terrified, but my love of acting helped get me over my fright pretty quickly!” With that under her belt she started taking private voice lessons from her high-school teacher just in time to be ready for university auditions.

What she had been doing musically since the age of two was playing the piano, which undoubtedly helped her to progress quickly with singing. “My mom was my first and only piano teacher. When we were kids, it was made clear that all three of us would become proficient pianists. I thank my mom so much for it all now! I sing often with my mom at the piano, and she has really encouraged me with all of my performing.”

Asked why the voice rather than the piano is her instrument of choice, she said that she has found it much easier to perform as a singer than as a pianist, and that singing just came naturally. “I’m really thankful that I started out on the piano, though, because I feel that I have a solid musical background. Also, it’s handy to be able to play my own accompaniments when practising!”

I asked Klassen how her years of music have shaped her character. Not only has work in music fostered her creativity but it has also helped her to channel her competitive nature. “University was very competitive, and I learned to be more focused on competing with myself rather than with others.” What led to this was the realization that there will always be someone out there who’s better than her, which put things into perspective.
Now, with university studies behind her, she is fortunate that all her work is music-related: “I enjoy it so much, and I think that makes me a really happy person. I’ve started singing in the Canadian Opera Company Chorus this year, and though it probably won’t enhance my solo career, it’s a great job. It’s a lot of fun, and I feel like I’ve learned a lot just being able to sing on the same stage as the amazing singers who have the lead roles. It’s also very interesting to be able to view all that goes on behind the scenes of such a large company.”

As for the future, her plan is to do her best and sing for as many people as she can. “So far, all of my big opportunities haven’t come from auditions, they’ve come from other performances that I’ve done. Of course I’ll keep on auditioning and try to get where it takes me! Every performance is an audition, and you need to be fully prepared. I just make sure that I’m as prepared as I can be for every performance and then just try to do my best. You never know who’s going to be in the audience.”

I was intrigued by her programme for January 20: it’s varied, covering four centuries and a variety of genres. “I wanted a very diverse programme,” she commented, “different languages, different periods, different styles. I wanted it to be interesting. I mostly chose songs that I absolutely love, and I hope that comes through in my performance.”

“I’m sure it will – along with an energetic and practical personality with more than a tinge of idealism. I think it is true to say that behind every great singer there is a great person, a person who has risen to the challenges both of music and of life. Brava Laura!

Elsewhere in the News

Superstar soprano Renée Fleming will sing with the Toronto Symphony on December 8 as will the Canadian mezzo Nicole Lemieux on January 22 and 23, in performances conducted by Bernard Labadie.

On December

10, Sinfonia Toronto will be joined by Spanish trumpet player Vicente Campos, who will perform the Hummel Trumpet Concerto. On January 21, violinist Judy Kang will perform Affairs of the Heart by Canadian composer Marjan Mozetich.

The Royal Conservatory’s Koerner Hall is making an enormous contribution to the musical life of the city. In December, along with a number of other performers in genres covered elsewhere in The WholeNote, it is bringing us the Canadian-born violin superstar Leila Josefowicz to do a solo recital on December 10, and on December 12 the highly individual American pianist Simone Dinnerstein. January is particularly busy, with the RCM Orchestra conducted by Peter Oundjian on the 21st, pianist Hélène Grimaud on the 23rd, the RCM Piano Competition Finals on the 26th, the Banff String Quartet Competition winners, the Cecilia String Quartet, on the 27th, and flutist Kathleen Rudolph and collaborators on the 30th.

Mooredale Concerts will bring us trombonist extraordinaire Alain Trudel, and organist also extraordinaire Patrick Wedd, at Yorkminster Park Baptist Church on January 16. And two days later, on January 18, the co-founders of the CCC Toronto International Piano Competition, Lu Wang and Lang-Ning Liu, will perform as the Juilliard Duo at the Glenn Gould Studio.

All this is, of course, just scratching the surface. Read the listings to get the whole story! ■

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

Honorary Patron Werner Brandstetter, Austrian Ambassador

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Die Fledermaus

(The Revenge of the Bat)

Derek Bate, Conductor
Guillermo Silva-Marin, Stage Director
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More than Messiahs
JASON VAN EYK

This time of year and the ensuing holiday cheer inevitably result in a rash of Messiahs, Nutcrackers, and other ubiquitous advent events. But those with a taste for the new shouldn’t fear. There’s still plenty to satisfy now and into the new year. In fact, Toronto music presenters have produced such a rich arrangement that curious ears will be challenged in deciding what to hear.

December 3 is a good case in point, when the calendar is triple booked with new music. Wind enthusiasts will want to make their way to MacMillan Theatre to hear the U of T Wind Ensemble perform Christos Hatzis’ Tongues of Fire. This eclectic percussion concerto was originally commissioned by the Scotia Festival in 2007 for full orchestra and soloists Beverley Johnston and Dame Evelyn Glennie. The work caught the ear of conductor Glenn Price, who commissioned Toronto composer Kevin Lau to arrange a wind ensemble version for an international assortment of eleven ensembles. Beverley Johnston serves as soloist for this Toronto premiere, part of an all-contemporary programme, with works by Americans Joseph Schwanter and Morten Lauridsen, and Canadian John Estacio. Call 416-978-3744 for more info.

Those with a taste for French music should visit the Alliance Française, where pianist Adam Sherkin, soprano Jennifer Taverner, flautist Tristan Durie and toy pianist Stéphanie Chua perform a sonic architecture of music by Iannis Xenakis and Philippe Leroux. Details are available by phone at 416-922-2014. Meanwhile, those seeking the latest sounds from New York City can shuttle over to Gallery 345 to hear Canadian pianist Vicky Chow. An internationally accomplished soloist and new-music collaborator, Ms. Chow has worked with top-tier composers such as John Adams and Louis Andriessen. In addition to being a member of the illustrious Bang On A Can All-Stars, she is the pianist for the Chicago-based avant-garde Opera Cabal and NYC’s ai ensemble. For her visit to Toronto, Ms. Chow performs an assemblage of world and Canadian premières by the likes of Bang on a Can colleagues David Lang and Evan Ziporyn, as well as works by early-career composers Ryan Anthony Francis, Daniel Wohl, Eliot Britton and Andy Jakub Ciupinski. For more info visit www.gallery345.com or call 416-822-9781.

Those who want to avoid selection stress should wait until December 4, when the San Agustin Duo appears at Gallery 345 in an all-Canadian programme of music by women composers. Violinist Emilia Battfield and pianist Diana Dumalavitch perform a concert of Canadian violin literature, from pioneer Gena Branscombe through to contemporary classics from Kelly Marie Murphy and Alice Ho.

On December 10, there’s a mixed double bill to challenge your choice-making skills. Canadian violinist Leila Josefowicz appears at Koerner Hall with a programme including Stravinsky and Shostakovich, but more notably a recent work by world-famous Estonian composer Erkki-Sven Tüür. Tüür’s music isn’t often heard in Toronto, and I can’t really describe it well myself, but this Conversio for violin and piano has been compared to a cross between Steve Reich and Messiaen. Sounds intriguing. Meanwhile, over at the Isabel Bader Theatre, New Music Concerts continues its decades-long relationship with the long-lived American composer Elliott Carter, who continues to create at a remarkable rate. This concert features the Canadian premières of several new works written within the last two years, among them the long-awaited Flute...
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Concerto. Carter gets his tribute concert on the eve of his 102nd birthday no less! More details are available at www.newmusicconcerts.com.

We arrive at mid-month with a simple selection of demanding but mesmerizing music by Hungarian composer György Kurtág. On December 16, mezzo Kristitina Szabó and pianist John Hess offer a programme of vocal and chamber works in tribute to this most important Hungarian composer. The noon-hour concert at the Richard Bradshaw Theatre will feature Kurtág’s harrowing Attila József Fragments for solo voice, Three Old Inscriptions for voice and piano, as well as works for solo piano and piano four hands. More details are available at www.coc.ca.

Then you’ll have plenty of time to enjoy the holiday season and rest up before the New Year. And I assure that you will want to recharge your batteries, because the January new-music schedule is jam-packed with not-to-be-missed events.

The Esherick Festival begins with the spectacular, Victoria-based Aventa Ensemble, which returns to Toronto on January 4 to launch their 2011 Canadian tour at the Music Gallery. The programme includes a world premiere of Jordan Noble’s Spatialized ensemble, alongside works by Quebec’s quirky André Ristic and a contemporary classic from Pierre Boulez.

New Music Concerts opens the second half of their season on January 14 at the Music Gallery, with the renowned Diotima Quartet in a programme of recent works by 21st century, heavy-hitting composers like James Dillon, Emmanuel Nunes, Roger Reynolds and Thomas Larcher. This music selection – all Canadian premieres – has been carefully curated in co-operation with NMC to represent the range of international composers that both groups have worked closely with over the years.

On January 16, Mooredale Concerts pairs trombonist Alain Trudel and organist Peter Webb for an unique afternoon concert. The programme includes works by well-known 20th century composers Holst, Schnittke, Messiaen and others, but also features the world premiere of Flow for trombone and organ by Vancouver Symphony Orchestra composer-in-residence Scott Good. More details are available at www.mooredaleconcerts.com and 416-587-9411.

The following day, Continuum launches its season with a one-two punch. On January 17, soprano Carla Huhtanen joins Continuum’s ensemble to release Raw, the Centrediscs CD of James Rolfe’s chamber music, marking in the process a 20-year partnership between the presenter and one of Canada’s most accomplished composers. A scant week later, on January 24, Continuum collaborates with students from OCADU to explore associations between visual and musical arts. Choosing from some of Continuum’s best repertoire – including thirteen works by the most adventurous Canadian and international composers – students filter music through the visual in various curatorial fashions. For more info visit www.continuummusic.org or call 416-924-4945.

In between, on January 22, Tapestry New Opera Works delve back into its library of contemporary stage works to pick the most memorable arias for “The Tapestry Songbook.” The selections have been carefully made by long-time Tapestry collaborator Chris Foley and will be performed by members of the Tapestry New Work Studio Company alongside recent workshop participants. For more info, visit www.tapestrynewopera.com or call 416-537-0666.

Spanning the last week of January is the ever-expanding University of Toronto New Music Festival, which this year hews around distinguished visiting composer Chen Yi. Now based in the USA, Chen is a prolific and highly awarded Chinese composer who blends musical traditions from the East and West, thus transcending cultural boundaries. The ten events that cover the January 23-29 festival dates include composer talks, student recitals, faculty concerts and multimedia events, and feature no less than six concerts of Chen’s music. For full details visit www.music.utoronto.ca/events/nmf.htm.

Once again, on January 25 we arrive at a choice challenge. At noon, wind and string ensembles from the Glenn Gould School fill
the Richard Bradshaw Theatre with a celebration of the Argentine composer Osvaldo Golijov. In addition to select Golijov works – *Lullaby and Doina* for mixed chamber ensemble and a new work for violin and piano – the programme includes pieces by Ginastera and Prokofiev that reflect Golijov’s rich cultural heritage. And while Chen Yi gives a talk at Walter Hall, Soundstreams will be presenting works by other Chinese composers at Koerner Hall, most notably fellow American Tan Dun and his *Ghost Opera*. This chamber work for string quartet and pipa explores ancient Chinese shamanism. Surrounding *Ghost Opera* are a premiere from Canadian composer Dorothy Chang and works by Chen Xiaoyong. You can find details at www.soundstreams.ca.

The month closes out without conflict (but perhaps very full ears) on January 30 at Koerner Hall, where Esprit Orchestra will partner with the Elmer Iseler Singers for a powerful programme hinging on Giya Kancheli’s *Styx* for orchestra, chorus and viola. Hailed as a 21st-century choral masterpiece, *Styx* is dedicated to departed composer Schnittke and Terterian. The masterful violist Teng Li joins Esprit as soloist. The programme is completed with a counterbalance of works from Ligeti and Canadians Douglas Schmidt and José Evangelista. More details are available at www.esprotorchestra.com.

From cheer to lament, new expressions through music never cease. So be sure to get in with the new via The WholeNote’s concert listings, here and online at www.thewholenote.com.

Jason van Eyk is the Ontario Regional Director of the Canadian Music Centre. He can be contacted at newmusic@thewholenote.com.
For reservations: www.holytrinitytoronto.org or 416.598.8979

CHRISTOPHER HOILE

Beyond King Street

For the last month of 2010 and the first of 2011, the most interesting works of music theatre in Toronto are not operas but musicals. If you think I mean the jukebox musicals currently playing on King Street, think again. Fortunately for the reputation of the American musical, there are still composers who choose to engage with serious themes and choose the musical as the most appropriate form of expression for their ideas. Unfortunately, the difficulty of their work does not suit the current frivolous conception of musical-as-event or musical-as-party. Both musicals in question, Parade and Assassins, have thus achieved a succès d’estime rather than wide popularity. Their less than positive depiction of life in the United States requires an audience that is not only serious-minded but open-minded.

First up is Parade, with music and lyrics by Jason Robert Brown and a book by Alfred Uhry. It opened in 1998 and closed after 84 performances. Nevertheless, it won Tony Awards for Best Book and Best Musical Score and the Drama Desk Award for Outstanding Musical. The musical’s downbeat historical subject is the 1913 trial of Jewish factory manager Leo Frank, who was accused and convicted of raping and murdering a 13-year-old employee. When, after reviewing the testimony, the Governor of Georgia commuted Frank’s death sentence to life imprisonment, Frank was transferred to a small-town prison where a lynching party kidnapped him and took him to his supposed victim’s hometown where they hanged him. The parade of the title is the annual parade for Confederate Memorial Day, a holiday still observed today in eight states.

Two theatre groups will join forces to produce the Canadian premiere of the musical: Acting Up Stage, responsible for Adam Guettel’s musical Light in the Piazza earlier this year, and Studio 180, the company behind such political plays as Stuff Happens and The Laramie Project. Michael Therriault will sing the role of Leo Frank, a role created by Brent Carver on Broadway, and Tracy Michailidis will play his wife Lucille. The cast is filled with members best-known from the Shaw Festival: Neil Barclay, Jeff Irving, Gabrielle Jones, George Masswohl, Mark McGrinder, Jay Turvey and Mark Uhrre. The score, filled with references to popular music of the period, is conducted by Shaw Festival music director Paul Sportelli and directed by Studio 180 artistic director Joel Greenberg. Previews begin December 30, 2010, and the show opens January 3 2011, running to January 22 at the Berkeley Street Theatre. For more information phone 416-368-3110 or visit www.paradethemusical.com.

Later in January comes a musical on an equally inflammatory topic: Assassins, with music and lyrics by Stephen Sondheim and a book by John Weidman. The musical opened Off Broadway in 1990 and ran for only 73 performances. Another of Sondheim’s musicals structured by theme rather than plot, Assassins uses the stories of nine people who assassinated or tried to assassinate a US president to examine the perverse underside of the American Dream. Killing the most powerful person in the world gives the deluded characters access to instant fame. The action is set within two frames. The first is the setting itself, a seedy carnival shooting gallery, where the insidious Proprietor invites fairgoers to step up and shoot a president. Within this frame
‘Tis the Season to Give Music

Leila Josefowicz, violin
FRI. DEC. 10, 8pm KOERNER HALL
Dynamic virtuosity and a fresh approach to Brahms’ romantic Sonatensatz, Schubert’s surprising “Rondeau brillant”, Stravinsky’s lyrical Duo Concertante, and other works.

Kathleen Rudolph & Friends: “French Focus”
SUN. JAN. 30, 2pm MAZZOLENI CONCERT HALL
Flautist Kathleen Rudolph, is joined by Theresa Rudolph Koczo, violist, and Jeanie Chung, pianist, to perform works by Durufle, Widor, and Franck.

Kathleen Rudolph & Friends: “French Focus”
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Flautist Kathleen Rudolph, is joined by Theresa Rudolph Koczo, violist, and Jeanie Chung, pianist, to perform works by Durufle, Widor, and Franck.

John McDermott & Friends
SAT. DEC. 18, 8pm KOERNER HALL
“It’s not really Christmas until McDermott sings.” (Toronto Star)
John McDermott headlines a merry Christmas concert as Kevin Hearn (Barenaked Ladies) sings with the Misteltones, Lawrence Gowan pays tribute to John Lennon, Dan Hill, Guido Basso, and Rosie MacKenzie perform special songs; and Jason Fowler leads the band.

Simone Dinnerstein, piano
SUN. DEC. 12, 3pm KOERNER HALL
Hear Dinnerstein’s interpretation of Bach’s Goldberg Variations on Koerner Hall’s incredible Hamburg Steinway.

New Music Ensemble
THURS. DEC. 9, 7:30pm MAZZOLENI CONCERT HALL
Award-winning composer Brian Current directs two programs of cutting-edge contemporary music by living composers influenced by today’s society and the sounds around us.

Academy Symphony Orchestra
SUN. DEC. 12, 7:30pm MAZZOLENI CONCERT HALL
Rising star senior string students from the Young Artists Performance Academy of The Royal Conservatory come together as the Academy Symphony Orchestra.

Academy Symphony Orchestra
SUN. DEC. 12, 7:30pm MAZZOLENI CONCERT HALL
Rising star senior string students from the Young Artists Performance Academy of The Royal Conservatory come together as the Academy Symphony Orchestra.

Leonidas Kavakos, violin
with Enrico Pace, piano
SAT. FEB. 5, 8pm KOERNER HALL
Kavakos’ playing is “astoundingly virtuosic and blazingly insightful.” (The Guardian)
Hear him perform Prokofiev’s Violin Sonata No.1 in F Minor, selections from Auerbach’s Preludes, and Beethoven’s “Kreutzer” Sonata.

Royal Conservatory Orchestra
conducted by Peter Oundjian
FRI. JAN. 21, 8pm KOERNER HALL
TSO Music Director, Peter Oundjian, conducts the RCO and 2010 Glenn Gould School Concerto Competition winner, pianist Grace Kim in a program of Mozart, Ravel, Rachmaninov, and Debussy.

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is a narrative frame provided by the Balladeer, who, as in Brecht and Weill’s *Threepenny Opera*, provides the backgrounds of the eight sorry figures under examination. That the Balladeer also plays the ninth assassin, Lee Harvey Oswald, is a further ploy to prevent identification of the actor with his role. Besides this, the production’s director Adam Brazier has the actors play instruments, inspired no doubt by John Doyle’s famous *Sweeney Todd*, thus forcing us to view the performances as performances.

Two innovative theatre companies combined forces to produce *Assassins* last year: *Talk Is Free Theatre* of Barrie and *Birdland Theatre* of Toronto. The show received the 2010 Dora Award for Outstanding Production of a Musical which has led to this revival. The cast combines stars from both Stratford and Shaw: Graham Abbey, Lisa Horner, Trish Lindström and Steve Ross, among others. Reza Jacobs, assistant music director at the Shaw Festival, conducts the score that makes witty use of popular musical styles ranging from the 1860s of John Wilkes Booth to the 1980s of John Hinckley Jr. Performances take place January 8 to 23 at the Theatre Centre, 1087 Queen Street West. For more information phone 416-504-7529 or visit www.birdlandtheatre.com.

For those seeking lighter-hearted music theatre, there’s always the ideal New Year’s operetta *Die Fledermaus* presented by Toronto Operetta Society in English from December 28, 2010 to January 9, 2011 at the Jane Mallet Theatre. By far the most popular of of the 15 completed operas and operettas of Johann Strauss Jr., *Die Fledermaus* (1874) is one of a handful of operettas to become opera house standards and is the means by which both the Volksoper and the Staatsoper in Vienna – along with many other opera houses – see in the New Year. This is due not only to one of the few felicitous librettis to come Strauss’s way, but also to Strauss’s high level of melodic invention and a second act comprising a riotous onstage masquerade ball. Fortunately for Toronto, TOT has sought to avoid the curse of *The Nutcracker* – where one holiday work eclipses all others – that besets all North American ballet companies, and has varied its end-of-year operetta each season. This is only the fourth TOT production of the work since 1985. To partake of this Viennese tradition, phone 416-366-7723 or visit www.torontooperetta.com.

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

Benjamin Stein

What do we mean when we use the word “expressive” to describe a musical performance? Among musicians, it’s a common but somewhat amorphous term that comes in handy when being critical. It can be a stick to beat performers one dislikes (or envies), as in, “I was surprised at how inexpressive her singing was.” It’s a useful term for music teachers and conductors: “Let’s try that again with a little more expressiveness, shall we?” It’s also great fun to throw around in undergraduate music theory and analysis classes. State, “Now, let’s think about what Brahms was trying to express with this melodic use of a minor sixth.” Then add, “and this will be on the exam,” and enjoy it as the students’ demeanours shift from blank to terrified.

In choral music performance, in which singers are most often reading from printed music, the goal of expressiveness is to move beyond a bland execution of the notes on the page, using timbre, dynamic contrast, diction, blend and balance to find some kind of meaning or point of view in the musical performance. One particular challenge in the journey towards musical expressiveness is that what constitutes appropriate expression for one composer or musical era is entirely inappropriate for another. A darker timbral colour appropriate to German choral music of the late 19th century may be too heavy for music of the Italian Baroque, which generally benefits from a light and transparent sound.

The situation becomes more complicated as one engages with early music, which often has been revived after centuries of neglect. It is odd to think that Vivaldi’s Four Seasons, for instance, considered by most people to be a classic for the ages, was not in fact a universally popular piece until well into the 20th century. In this case and many others like it, the absence of a continuing tradition has compelled musicians to engage in a process of discovery. Although performance practice of early music is thoroughly informed by scholarship, research, virtuosity and decades of experimentation, we have to acknowledge the paradoxical reality that the performance tradition of much ancient music is a young and almost entirely modern construct.

The reason that the modern musical world might go to such trouble to revive the past is the subject for a future column. In the meantime there are a number of concerts on the horizon that illuminate the question of expressiveness in music, especially early music.

Toronto’s Tallis Choir, which specializes in music of the Italian and English Renaissances (very roughly, the 15th to early 17th centuries) attempts to bridge the gap from a modern concert performance to the original conditions in which this choral repertoire was first performed. Accordingly, their concert on December 4 featuring the music of Giovanni Gabrieli (c1554–1612) will attempt to create the conditions of a midnight Christmas mass in 1605, performed in St Mark’s Basilica in Venice. Gabrieli’s music was specifically composed to take advantage of the architectural structure of the Basilica. His singers were split into two full and separate choirs situated in two different sections of the church, and the call-and-response structure of the music (also known as “antiphony,” but only by particularly expressive musicians) created wonderful sonic effects. Other works by Gabrieli will be on the programme as well.

In a similar vein, Toronto’s St Michael’s Choir School is an institution that has dedicated itself in part to maintaining a performance tradition of choral music from the early Renaissance up to the modern era. Rather defiantly eschewing the larger Catholic church’s modern predilection for folk or popular music, the school, which was founded in 1937, represents one of the pockets of the world
Vaughan Williams was part of the folk music revival that took place in the early 20th century. He was engaged in an act of reconstruction and promotion similar to the Medieval epoch; and on the same day the African, Jewish, and Christian repertoire, and play host to the early-music musicians of a later generation (in intention if not in execution).

In choral performances of Christmas carols, so prevalent at this time of year, both expressiveness and early music performance practice can be central questions. Carol concerts are almost without exception musical compendiums that can encompass 13th-century chant, 20th-century gospel music, and everything in between. Choirs must be able to execute well music from wildly disparate stylistic areas.

Among the many excellent carol and seasonal concerts presented this December, space permits only a sampling (please consult The WholeNote listings for a comprehensive guide). The Etobicoke Centennial Choir’s Sacred Traditions will feature sacred music from the African, Jewish, and Christian repertories, and play host to the Nutifafo African Performance Ensemble on December 4, Toronto’s Upper Canada Choristers will feature Cantemos, the UCC’s Latin-American ensemble, in a December 10 performance of music from, and inspired by, the Medieval epoch; and on the same day the Oakville Choral Society will present Bach’s Magnificat and other works. The Alexander Singers will include some Chanukah music along with Christmas repertoire on December 11. And the Cantemus Singers will present a Christmas Oratorio by the pre-Bach German composer Heinrich Schütz on December 12.

As this magazine also includes listings for the new year, I will finish by mentioning two concerts to watch for after Christmas: The Elmer Iseler Singers join the Esprit Orchestra on January 30 for a concert that includes Ligeti’s Lux Aeterna and Montreal composer José Evangelista’s Symphonie minute; and on February 5 the Mississauga Festival Choir performs a concert in support of the mentoring organization Big Brothers/Big Sisters of Peel.

Benjamin Stein is a tenor and theorist. He can be contacted at choralscene@thewholenote.com.
End and Beginning

JIM GALLOWAY

This being the issue that sees out the old year and welcomes the new, it has something of a “hail and farewell” feel to it—so before all hail breaks out let me offer season’s greetings to you in the hope that you will fare well in the new year.

Some Local Festivities

Throughout the year there is a fair sprinkling of jazz vespers, and much of it takes place at Christ Church Deer Park, 1570 Yonge Street. December 19 at 4:30 I’ll be there with a quartet for Christmas Vespers. On January 9 the Colleen Allen Quartet will be there at 4:30. There’s no admission charge but donations are welcomed.

Beach United Church at 140 Wineva Avenue will have Jazz Vespers: “Music for the Soul,” featuring Cadence on December 4. The time is 4:30, and again there is no admission charge. On December 12 at 4:00 pm St. Philip’s Anglican Church at 25 St. Phillips Road will also have Jazz Vespers with Diana Panton, Reg Schwager and Don Thompson.

So, there you are—some opportunities to hear jazz that’s good for the soul.

In the New Year

The popular afternoon jazz series presented by the Canadian Opera Company at the Four Seasons Centre for the Performing Arts continues on January 11 with “Winter Heat,” when the Humber Contemporary Jazz Ensemble, directed by Don Thompson, will perform a programme of music written by Thompson. The next day at 5:30 the programme is called “The Fifth Season,” featuring chamber jazz performed by Duologue (David Occhipinti, bass; Mike Murley, saxophone).

Looking ahead, on February 5 the Cathedral Bluffs Symphony Orchestra presents a “Tribute to Henry Mancini,” with special guests Canadian Jazz Quartet. Norman Reintamm conducts the concert at the P.C. Ho Theatre, 5183 Sheppard Ave. E.

Big guns coming into town include pianists McCoy Tyner and Alfredo Rodriguez in a presentation called “Aspects of Oscar: Oscar Solo” – a tribute to Oscar Peterson’s solo piano music. They will be at Koerner Hall at the Royal Conservatory, 273 Bloor St. W., on December 11 at 8 pm.

Tyner hardly needs any introduction: over the years he’s been a frequent visitor to Toronto. Born in Philadelphia, he came to the attention of the jazz public when he joined the John Coltrane Quartet. He was a mere 17 years old! He joined Coltrane for the classic album My Favorite Things (1960). The band also included drummer Elvin Jones and bassist Jimmy Garrison, and was one of the landmark groups in jazz history. Tyner is also on such classic recordings as Coltrane’s Live at the Village Vanguard, Impressions, and A Love Supreme.

Havana-born Rodriguez, like many pianists from Cuba, has a prodigious technique. Classically schooled, his music is influenced not only by jazz and his Cuban roots but also by the great classical composers. Hearing these two great talents should surely make for an evening to remember.

Bill Mays’ Chamber Jazz Septet will be at The Old Mill on December 16, combining jazz improvisation and classical themes. It’s impossible to find a category for Mays, so diverse are his talents. He has deep roots in jazz, but can take a pop theme and turn it into a rich experience and then sound equally at home with a classical theme. He could make a scale in C sound interesting! Then on February 1 at Massey Hall, the Jazz at Lincoln Centre Orchestra with Wynton Marsalis will be playing music of jazz greats, including Ellington, Mingus and Coltrane.

Time for the annual visit of this exceptional group of musicians. Marsalis may have his detractors, but there’s no denying that he is at the helm of a unique orchestra which can at times reach the heights. A programme that includes the music of Ellington, Mingus and Coltrane demonstrates just how versatile this orchestra is. I also like the fact that the concert is being presented in venerable old Massey Hall.

Finally, this little variation on a seasonal theme is for those musicians out there who do not have any gigs at Christmas.

Have a happy holiday season, and make sure you hear some live jazz.

Jim Galloway is a saxophonist, band leader and the former artistic director of Toronto Downtown Jazz. He can be contacted at jazznotes@thewholenote.com.
There’s No Place Like Home

O R I D A G A N

A s long as there is life, there will always be the gift of music. But live music requires an audience to be present in order to survive, and it is a challenge. When it comes to “getting bums in seats,” this challenge is typically addressed by artists, venues and, if publicists are lucky, the media. Judging by the state of live music venues in this city, audiences may not realize how much they are a part of this art form. As Avishai Cohen recently said, “People who come to the concert are the concert as much as the artist.”

Enter the Toronto Music Lovers, a local branch of the popular Meetup website (www.meetup.com). This thriving social networking group perfectly exemplifies the mission statement of Meetup: “to revitalize local community” by creating groups that “are powerful enough to make a difference.” After four-and-a-half years, the group boasts nearly 850 members, has graced 200 events and continues to make a great difference in our music community. This difference could not be made without Marg Cameron, the group’s dedicated founder and host.

A Torontonian since 1979, Cameron works for the Alzheimer Society of Toronto, where she runs their library and facilitates several support groups for caregivers. She also studies expressive arts at ISIS, belongs to a pottery studio and thinks of herself as a full-time music lover.

“I have always loved music. I was active in a number of choirs and studied piano when I was younger. As a teenager, I would occasionally get to visit Toronto, and can recall going to the Riverboat in Yorkville for folk music on New Year’s Eve, and attending the Mariposa Festival when it was still on Centre Island. I fell in love with the magic of live music way back then and it’s with me still.”

Establishing the Toronto Music Lovers Meetup Group came about completely by accident, she explains.
"On the site you can start a wish list for any type of group you want if one doesn’t exist. At the time there were no groups for live music, but wish lists for lots of different genres – jazz, blues, folk. As I have very eclectic tastes, I figured I’d start a group that went to all types of live music and encourage some of these people to join. I thought perhaps I’d get a few members and then there’d be someone to go out with when I wanted to see a live band. Now there are nearly 850 members and counting, and we average about 20-30 or so at each event."

Cameron is a very committed volunteer, ideally suited to spearheading such a group. She is friendly, organized, inclusive and full of positive energy.

"I love hearing live music, meeting new people, making new friends. It’s been a very positive experience for me. Some members have told me that the group has been a lifeline for them in hard times, which is both rewarding and humbling at the same time. If I can bring some joy into other people’s lives then so much the better. I think music is a great way to bring people together, a positive focus in one’s week, therapeutic and uplifting at the same time. For the main part, the members of TML are wonderful people and I love having them in my life."

With over 200 events since 2006, Cameron and the TML have graced a majority of the venues in The WholeNote’s directory. Not that there haven’t been, or don’t continue to be, challenges.

“Some are a lot of places with live music large enough to hold a group of more than 20. Some venues aren’t very good at promoting their events in advance so it’s hard to always give group members adequate notice of upcoming events. Some places that do have live music don’t really highlight this feature properly, what with stages sort of stuck in the middle of nowhere so the bands can’t be seen and poor sound systems so that the music can’t be heard... It would be nice to find some new places big enough to hold a large group of people that actually play live blues and jazz on a regular basis, take good care of their musicians and actually appreciate our patronage.”

Future plans for the Toronto Music Lovers Meetup Group? “To continue having great turnouts for events, to use our members to support worth while causes – in the past we’ve gone to benefit concerts for WarChild and ArtsCan. Soon we’ll be also out in support of CAMH and the Second Base Youth Shelter.”

What should readers know about joining the Meetup group? “They can find us online at www.meetup.com/to-musiclovers. There is no fee for joining. We have approximately three or four meetups each month. We are not a singles club – just lovers of great live music. Our members are very friendly and easy going. Everyone is welcome, there’s no age limit. If you love live music, like to have fun, and want to actively support the local music scene, then you should consider joining us.

Blues singer Raoul Bhaneja has developed a close rapport with the Meetup Group; the group attended his sold-out tribute to Little Walter CD release last May. “As an artist these days,” he notes, “I’m told that our future relies on corporate sponsorship and partnerships of that kind. But TML reminds us that the focus of a grassroots organization can be just as powerful and in fact more relevant. When Cameron arrives at a show with anywhere from 15 to 50 Toronto Music Lovers, not only does it change the dynamic of the band by providing a secure income, but it changes the energy of the room – and for that I am truly grateful.” Bhaneja’s band, Raoul and the Big Time play the Rex Hotel on December 18 and January 16.

Club Sampling
In other news, one of Toronto’s most versatile vocalists will be performing at Ten Feet Tall on January 15. A self-taught singer/songwriter, Debbie Fleming is a remarkable talent who is equally at home singing R&B, jazz, folk, country or classical music. She can frequently be heard singing soprano with the Toronto Mendelssohn Choir, and has fronted several of her own bands over the years including the a-cappella group Hampton Avenue and the folk/roots trio Choir Girlz. Fleming is also highly skilled as a choral arranger, and you can hear some of her Christmas charts when the precocious Ault Sisters take the stage at Hugh’s Room on the afternoon of December 12.

Speaking of Hugh’s Room, the legendary singer, pianist and songwriter Bob Dorough takes that stage on January 19 for what promises to be a sensational sold-out event. Dorough is a legend in the jazz world for memorable compositions like “Devil May Care” and “Comin’ Home Baby.” Catchy and hip, his songs have been recorded by Miles Davis, Blossom Dearie, Mel Tormé and Diana Krall. He is perhaps even more famous for setting the multiplication tables to music on ABC-TV’s “Schoolhouse Rock,” a Saturday morning cartoon series that ran from 1973-1985 featuring songs such as “Conjunction Junction,” “My Hero Zero” and “Three is a Magic Number.”

This sample just barely scratches the surface. See our Club Listings, beginning on page 58, for great music in December and January. Season’s Greetings to one and all – get out to hear some music and have a ball! ■

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

JACK MACQUARRIE

Wow – what a week! If this were a concert review column, it would be overflowing with superlatives for two very diverse concerts I attended in the past week. The week began with the Hannaford Street Silver Band’s first concert of the season with euphonium soloist David Childs. Promotional material billed this concert as “Child’s Play.” What Childs did with his instrument was anything but child’s play. The feature work was a concerto for euphonium and band by contemporary Welsh composer Karl Jenkins. Playing with no music, this young virtuoso dazzled his audience not only with his technical skills, but also with amazing musical sounds never before heard from this instrument.

If that wasn’t enough, at the end of the week, we were treated to an even more amazing performance by the Interpreti Veneziani at the Royal Conservatory’s Koerner Hall. The performance of this nine-member string ensemble from Venice prompted one very experienced and knowledgeable friend to proclaim it the best concert they had ever heard. They received no argument from me. From our vantage point in the best seats in the house, we not only heard their remarkable music, we saw them communicate with each other by knowing glances and a host of subtle gestures in the creation of their masterpieces.

Using no music throughout the first half, or during his dazzling solo rendition of a fiendishly challenging Paganini work, the cellist, Davide Amadio, was free to be in constant eye contact with the other members of the group and with those of us in his audience. He told us all in no uncertain terms that he was loving every minute of it. In short, all members of this ensemble were inside each others’ heads, and they were sharing with us in the audience their joy of performance.

This was the pinnacle of musicianship and showmanship. So why is this mini review of two professional concerts in a column devoted to community ensembles? What better way for those of us who play in community ensembles to improve our skills, and enjoy ourselves at the same time, than to immerse ourselves in the total experience of absorbing all aspects of a quality live performance. We have no illusions that we might someday perform to that standard, but it does provide both inspiration and a measuring stick should we tend to become complacent or smug about our abilities.

Many years ago, when serving in a naval air squadron, I was frequently treated to the philosophy of a friend who was one of the finest pilots to ever fly in the Canadian forces. His challenge to the junior pilots under his jurisdiction was simple and direct: “We must constantly strive for perfection, and perhaps we’ll achieve mediocrity.” A little harsh perhaps – but why not aim for the best we can achieve in music?

Having suggested that we set our sights high, how are the beginner and other startup groups faring? From Resa’s Pieces Strings, conductor Ric Giorgi tells us that they now have 22 players enrolled and inquiries coming in weekly from players interested in joining. He states: “More interestingly however is the wonderful performance this group has managed thus far. They have come together as an ensemble remarkably quickly and show every indication that despite the huge differences in skill levels, everyone seems pleased with the challenges and rewards of the repertoire and the satisfaction of making good music together as an ensemble.” Ric also reminded me of the old adage among groups seeking to recruit string players – that the audition piece for string players is “Check For Breath.” By the way, they would still welcome more violas.

The other beginner group that I have mentioned before seems to be coming along equally well. Dan Kapp conductor of the New Horizons Band at Long & McQuade tells us that, in mid December, less than three months since their inaugural information meeting, the band will be performing for the folks at a Toronto retirement residence. This group rehearses on weekday mornings so membership is limited to retirees and others who don’t have daytime commitments. In response to many requests, an affiliated band for beginners and those reconnecting with music will begin evening rehearsals in January. For information give Dan a call at Long & McQuade.

A couple of years ago I mentioned the formation of the Scarborough Society of Musicians, a band to provide the opportunity to continue to perform in a musical group after leaving high school. After a brief hiatus, the band’s directors have been busy over the past few months working on a new season to begin in January 2011, with rehearsals continuing into June 2011. As with previous years, they will be rehearsing twice a month on Saturday mornings at Dr. Norman Bethune C.I. For this year’s rehearsal schedule, membership fees and rehearsal dates visit their website (www.continuingmusic.ca). They have also created a survey to gauge the interest in music beyond high school within the community. Your response would be appreciated.

Last year at this time we reported on the joint ventures of instrumental and choral groups. Again this year, the Hannaford Band will be teaming up with the Amadeus Choir for two performances in Toronto and one in Niagara Falls (December 4, 13 and 14). A new venture this year has two Markham groups joining forces. The Kindred Spirits Orchestra and the Village Voices Choir will present two performances of the Vivaldi Gloria (December 11 and 17).

Since I am ex-navy, and a member of the Naval Club of Toronto, I would be remiss if I didn’t mention regular small combo performances two Sunday afternoons per month at the club’s new location, 1910 Gerrard Street East. Treat yourself to an afternoon of relaxing music by the Downtown Jazz Band, and enjoy an optional light hot meal. See us there December 12, January 9 and 23 at 2pm.

On the personal front, I have both happy news and sad news to report. On the happy side, members of the Newmarket Citizens Band attended the recent wedding of two band members. Ron Spencer of the euphonium section and Linda Heath of the flute section tied the knot. The band now has several couples active in the band. With a few more, they could have an all-couples band, with a few children added.

On a sad note, members of the Toronto band community are mourning the loss of Gary Cameron, a former music teacher at Danforth Technical School and Northern Secondary School. In recent years Gary was most active with the Band of the Royal Regiment of Canada, the Encore Symphonic Concert Band and a number of swing bands. We will miss him and his great welcoming personality.

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

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PHOTO JACK MACQUARRIE

Left to right: David Childs with Hannaford guest conductor Alain Trudel.
Beat by Beat / World View

Lula’s José Ortega
KAREN AGES

For almost a decade, Toronto’s Lula Lounge, on Dundas St. West, has been a hub of musical activity, most notably as an informal dining lounge and bar that has served up some of the best in World music over the years. On October 8, Lula’s co-founder and Artistic Director José Ortega was presented the 2010 Roy Thomson Hall Award of Recognition, one of several Toronto Arts Foundation Awards presented at the annual Mayor’s Arts Awards Lunch. The Roy Thomson Award is intended “to recognize creative, performing, administrative, volunteer or philanthropic contributions to Toronto’s musical life.” And who better than Ortega to receive this award – in addition to being Lula’s artistic director, he also oversees its outreach and educational programmes, and has volunteered his expertise in programming to music festivals throughout the city. And he’s also an internationally known visual artist who has donated works to various projects. I asked Ortega to talk a bit about the Lula Lounge, his own artistic life, and the award.

In addition to being co-founder and artistic director of the Lula Lounge, you are also a visual artist. Can you talk about your background in art? I grew up in New Jersey and studied at the School of Visual Arts in New York City. I’ve worked as a commercial illustrator since 1986, doing book covers, posters, postage stamps, packaging, and public art projects for a variety of clients including NYC’s Metro Transit Authority, Macy’s, Absolut, the U.S. Postal Service and the Buckingham Hotel in Manhattan. Since moving to Toronto, I’ve done a lot of design work related to the city’s Latin jazz and salsa scenes: projects like CD covers for David Buchbinder, Hilario Durán and Alexis Baro, as well as many poster designs for Lula. Over the years, my work has been included in group exhibitions both here and in the U.S., and last summer I had a solo show in Seoul, Korea. Over the past four years, I’ve contributed mural designs to our local BIA for large murals in the Dundas West area.

How and when did you come to create what we now know as the Lula Lounge, and who were some of the very first performers? We opened Lula is 2002. At the time, we were working as part of a not-for-profit organization called Open City that organized weekend-long community arts festivals. These events had outgrown the private, warehouse space at 2 Federal that we were using. My business partner (José Neves) and I decided to take the plunge and buy a formal venue space. We felt that there was a void in Toronto’s live music scene that we hoped we could fill. It seemed to us that Toronto artists working outside of the mainstreams of North American music needed a high calibre performance space that they could launch new projects in.

Our very first performer was Cuban singer Isaac Delgado. The first local acts included many Canadian artists who have since made names for themselves on the national music scenes. Performers such as Amanda Martinez, Hilario Durán, Eliana Cuevas, Alexis Baro, Luisito Orbegoso. In the early days, we also hosted alternative bands like Metric and Feist; international performers have included Norah Jones, John Calle, the Mahotella Queens, Carl Palmer, Eleda Ochoa, Randy Brecker, El Negro and Ricardo Lemvo to name just a few.

What is your mandate or vision when it comes to programming? Our programming initially focused on latin jazz and salsa but over the years has grown to include everything from rock to chamber to blues, African, Brazilian and other world music. Partly because of the high quality sound system at Lula as well as our commitment to providing the best performance experience that we can for the artists, we’ve had the pleasure of developing long term relationships with groups like the Gryphon Trio and organizations such as Small World Music and Batuki Music Society as well as individual artists such as Hilario Durán, Roberto Occhipinti, Dominic Mancuso and many many more.

The not for profit that we grew out of has changed it name to Lula Music and Arts Centre. Through that organization we continue to support Afro Latin Brazilian forms as they evolve in a Canadian context. At the same time, we try to build bridges across communities by bringing artists from different cultures together to realize various projects.

At lot of what we do is really facilitating musicians, organizations and presenters in creating their individual projects. These eight years of running Lula have lead us to the realization that in order to have a vibrant music scene, the city needs spaces where artists can realize their own visions, rather than trying to fit into the vision of programmers and venue owners.

Because of our world music programming direction and the quality of the performance experience that we strive for, we are often sought out by international, touring, world and Latin artists. So even on the international level, much of what we present seeks us out, rather than the other way around.

In addition to being a music performance venue, what other projects is the Lula Lounge involved with? Over the past few years, as Lula

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Music and Arts Centre, we’ve been involved in many projects outside of the walls of Lula. We helped to create the band SalsaAfrica – a project that began in 2008 to bring together Latin, African and jazz musicians in order to explore the African roots of salsa. We’ve contributed to programming at Samba on Dundas, Harbourfront’s Ritmo y Color, Salsa on St. Clair and Luminato. Each May, we produce a world music festival called Lulaworld to showcase Canadian world musicians. Lula Music and Arts Centre also runs a very successful programme for high school French, Spanish and music students...

This interview can be read in its entirety online at thewholenote.com

Some Upcoming World-Music Events

● Luis Mario Ochoa performs at Lula’s Family Sunday Brunch till Dec. 19, noon – 3 pm.

● Pandora’s Box Saloon presents Around the World in 80 Minutes, December 5 at the Aurora Cultural Centre, featuring music and dance from India, Egypt, Iran, Bali, Africa, and Europe.

● The Pearl Company presents Celtic band “Rant Maggie Rant,”

Kiran Ahluwalia.

December 11, 16 Steven St., Hamilton. Traditional Celtic music combined with Latin percussion and Appalachian swing.

● Echo Women’s Choir performs December 12 at Church of the Holy Trinity. In addition to settings of text by Margaret Atwood (from The Year of the Flood), they’ll also sing two South African songs in their original languages, and a composition by co-director Alan Gasser (a setting of words by Desmond Tutu), Three Appalachian Love Songs and other works.

● Juno Award-winning vocalist Kiran Ahluwalia performs North Indian ghazals and Punjabi folk songs at Koerner Hall, January 22. Opening for her is seven-member instrumental/vocal dance ensemble Rhythm of Rajasthan.

And, a big congratulations to Toronto’s Klezmer/ East European folk band Beyond the Pale for winning the “Instrumental Group of the Year” and “Pushing the Boundaries” awards at the sixth annual Canadian Folk Music Awards held in Winnipeg this November!
The WholeNote Listings

December 1, 2010 - February 7, 2011

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 55.

C. IN THE CLUBS (MOSTLY JAZZ) is organized alphabetically by club. Start on page 58.

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 60.

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 you believe is eligible to appear.

NEXT DEADLINE The next issue covers the period from February 1, 2011 to March 7, 2011. All listings must be received by 6pm Saturday January 15.

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

LISTINGS ZONE MAP Visit our website at www.thewholenote.com to see a detailed version of this map, and to search concert listings by genre or by geographic zone.

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A. Concerts In The GTA

- December 1, 2010
  - 6:00 Civic Light Opera. The Wonderful Wizard of Oz. See Dec. 1.
  - 8:00 Randolph Centre for the Arts. Little Women. The Musical. See Dec. 1. 750 in support of Sunnybrook Hospital.

- December 2, 2010
  - 12:00 noon Canadian Opera Company. Vocal Series: Kurt Weill’s Little Mahagonny.

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NOT A CREATURE WAS STIRRING, ONLY THE FLEDERMAUS December 2, 8pm

Christopher Zimmerman 2010/11 conductor search candidate

- 8:00 Christmas with the Toronto Philharmonia Orchestra. Not a Creature Was Stirring, Only the Fledermaus. J. Strauss: Die Fledermaus Overture; Rachmaninov: Vocalise; Corelli: Christmas Concerto; Dowland: Carnival Overture; Sibelius: Valse Triste; Tchaikovsky: The Nutcracker. Christopher Zimmerman, conductor. George Weston Recital Hall, Toronto Centre for the Arts, 5040 Yonge St. 416-439-8787. $20-$45.
**December 1, 2010 - February 7, 2011**

**thewholenote.com**

- **Urban Flute Ensemble**
  - **Friday December 03**
  - King City Dec 3 - 7:30pm
  - Toronto @ St. Anne’s Dec 5 - 2pm
  - Toronto @ St. Anne’s Feb 9 - 7:30pm
  - www.myspace.com/urbanfluteensemble

**The Civic Light Opera Company**

**Toronto’s Premiere Musical Theatre**

**The Wonderful WIZARD of OZ**

**AN EXCITING NEW MUSICAL!**

**FAIRVIEW LIBRARY THEATRE**

35 Fairview Mall Dr. · Sheppard/Don Mills.
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**Dec. 1 to 19**

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www.CivicLightOperaCompany.com

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**November 2010 - January 2011**

**University of Toronto Faculty of Music**

**2010/11**

**CONCERTS | LECTURES | MASTER CLASSES**

- **10 O’Clock Jazz Orchestra**
  - Thursday, Dec 2, 7:30 pm. Walter Hall
  - Andrew Johns, conductor

- **Schumann Celebration**
  - Monday, Dec 6, 7:30 pm. Walter Hall
  - Piano Quintet, Fantasiestücke, Frauenliebe und Leben

- **Jazz Faculty Ensemble**
  - Tuesday, Jan 18, 7:30 pm. Walter Hall
  - Performing jazz standards and original works

- **Wind Ensemble**
  - Friday, Dec 3, 7:30 pm. MacMillan Theatre
  - Gillian MacKay conducts Harris Tongues of Fire

- **Manuel Barrueco Master Class**
  - Thursday, Dec 9, 10 am - noon. Walter Hall. FREE
  - Master class by one of the guitar masters of our time

- **Sing for Joy!**
  - Saturday, Dec 4, 7:30 pm. MacMillan Theatre
  - U of T Choirs perform joyous music for the season

- **PianoFest**
  - Dec 10, 13, 15, 7:00 pm. Walter Hall. FREE
  - Featuring young artists from the piano program

- **Chen Yi 著名作曲家陳怡博士**
  - January 23-28 | New Music Festival residency
  - Roger D. Moore Distinguished Visitor in Composition

- **Gryphon Trio**
  - Monday, Jan 31, 7:30 pm. Walter Hall
  - Brahms Op. 8 Trio and Schenckberg Vorklartä Nacht

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**www.music.utoronto.ca**
A Dickens of a Christmas
by Errol Gay & Michael Patrick Albano
Enwave Theatre - Harbourfront Centre
Friday, Dec. 3 at 7:30 pm
Saturday & Sunday, Dec. 4 - 5 at 2:00 & 7:30pm
Call 416-973-4000 for tickets
$35 / $15 student & senior
www.canadianchildrensopera.com

The Chamber Music Society of Mississauga presents Season 2010/2011 Notes and Quotes Saturday December 4, 2010 at 8pm

Memories from Childhood

Come and enjoy an evening of music and narration devoted to Memories From Childhood. Program includes Francis Poulenc’s L’histoire de Babar, Le Petit Elephant for piano with French narration; Ma Mère L’Oye by Maurice Ravel for piano, 4 hands and French narration; selections from Humperdinck’s Hansel and Gretel, with narration; and Six Songs from Childhood by Canadian composer Barbara York. Performers are Eileen Keown, piano; Jennifer Tung, piano; singers from the Studio of Jennifer Tung.
Saturday December 4 at 8pm

A. Concerts In The GTA

Oliver! See Dec. 3.
• 2:00 & 7:00: Singing Out! A Taste of The Holidays. Rivendale Presbyterian Church, 662 Pape Ave. 416-464-2824 $20, $15 (sr/st).
• 2:00 & 7:30: Canadian Children’s Opera Company. A Dickens of a Christmas. See Dec. 3.
• 2:00 & 8:00: Mississauga Festival Choir. An English Christmas. J. Willcocks: Magnificat; also Christmas music by Rutter, D. Willcocks, and others. Guests: Mississauga Festival Youth Choir. Living Arts Centre, 4141 Living Arts Dr., Mississauga. 905-306-6000. $25; $20; $20.
• 2:00 & 8:00: Randolphe Centre for the Arts. Little Women: The Musical. See Dec. 1.
• 3:00: Tempus Choral Society. Christmas Celebration. See Dec. 3.
• 4:30 & 7:30: Church of the Holy Trinity. The Christmas Story. See Dec. 3.
• 7:00: Canadian Flute Association. The Louis Simas/Bill McRae Duo. Songs from Brazil, Portugal and the Portuguese diaspora. Women’s Art Association Gallery, 3 Prince Arthur Ave. 416-283-1302. Free.
• 7:00: Oakville Children’s Choir. The Frosty Weather. St. Andrew’s Catholic Church, 47 Reynolds St., Oakville. 905-337-7104. $25; $15 (sr/st).
• 7:00: Small World Music. Latin Journey CD Launch. Carlos Barahana, flute; Laura Fernan-dez, vocalist; and Hilario Duran, piano. Trane Studio, 964 Bathurst St. 416-543-9891. Free (rsvp).
• 7:30: Common Thread Chorus of Toronto. In Concert. Guest: Mike Stevens, harmonica. St. Simon the Apostle Church, 525 Bloor St.

The Great Hall of the Unitarian Congregation in Mississauga
84 South Service Road (East of Hwy 10)
Adults………$35
Seniors………$30
Students………$15
Family………$65
(2 adults + 2 children)

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

Thank you to our generous sponsors:

December 1, 2010 - February 7, 2011
E. 416-410-5022. $20; $15(sr/st); or $25. Benefit concert for Artscat Circle.


7:30: Massey Hall & Roy Thomson Hall. Christmas with the Salvation Army. Festive music for the season. Salvation Army Festi- val Choir and Canadian Staff Band; Leonard Ballantine, artistic director; guests: Michael Baker, trumpet; Peterborough Singers, Syd Birell, director; Ian Sadler, organ; Colin Fox, narrator. Roy Thomson Hall, 60 Simcoe St. 416-872-4255, $15-$25.

7:30: Pax Christi Chorale. Christmas Splendor II. Bach: Christmas Oratorio I and VI; Can- tata 140 "Wachet Auf"; carols and motets. Agnes Zsigovics, soprano; Iasmina Tapanca, mezzo; Cory Knight, tenor; Matthew Zadow, baritone; orchestra; Howard Dyck, guest conductor. Grace Church on-the-Hill, 300 Lonsdale Ave. 416-748-5432, $15($sr); $22($st); $15($ld) at door only.

7:30: Royal Conservatory. A Night of Kurt Weill. See Dec 3.

7:30: Tallis Choir of Toronto. Gabrielii: Mid- night Mass of 1605; Gabrielii: Mass for Twelve Voices; Hodie Christus Natus Est; O Magnum Mysterium. Period brass and strings; Peter Mahon, director. St. Patrick’s Church, 141 McCaul St. 416-286-9798, $10($sr); $15($st); $10($ld) (at door only).


8:00: Brampton Symphony Orchestra. Happy Holidays! Pachelbel: Canon in D; Bach/ Gounod: Ave Maria; Bizet: L’Arlesienne Suite; Barnes: The Second Suit. Conductor: Jean Bolduc. Hymn from Appalachian Spring; and other works. Robert Raines, conductor; guests: BSO Youth Orchestra. 1 Theatre Lane, Brampton. 905-874-2800. $15; $10($sr/st); $20($ld) under 12.

8:00: Cantores Celestes. World of Carols. Pinky Christmas Cantata; Abell: A World of Carols; also works by von Bingen, Schafer and others. Trillium Brass Quintet; Ellen Mey- er, piano; William O’Meara, organ; Orly Bitov; cello; Stephen Fox, saxophone; dancers; Kel- ly Galbraith, conductor. Runnymede United Church, 432 Runnymede Rd. 416-236-1622. $20. A $1,000 donation will be made to a charity.

8:00: Chamber Music Society of Missis- sauga. Memories from Childhood. Poulenq: L’Histoire de Babar; Ravel: Ma Mère L’oye; Humperdinck: Hansel and Gretel (selections); York: Six Songs from Childhood. Singers from the Studio of Jennifer Tung; Eileen Kerwin and Jennifer Tung, piano. Unitarian Congregation of Mississauga, 84 South Service Rd., Missis- sauga, 905-848-0015. $25; $35($sr); $45($st); $55($ld).

8:00: Civic Light Opera. The Wonderful Wiz- ard of Oz. See Dec. 1.

8:00: Counterpoint Community Orches- tra. In Concert. St. Luke’s United Church, 353 Sherbourne Ave. 416-926-9806. $20; $16(advance); $17(child).

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


8:00: Gallery 345. San Agustín Dueto: Emma Banfield, violin; Diana Dumbovavilla, piano. 345 Queen St. W. 416-502-7271; $10($sr); $15($ld) at door only.

8:00: Jonah Lübster, guitarist. In Recital. Bach, Sor, Villa-Lobos, Albeniz, and others. Bloor Street United Church, 300 Bloor St. W. 416-898-7719. $10.

8:00: Music Gallery. Teen Sluth and the Freedy Cyborg Choir. See Dec. 3.

8:00: Patterson blockchain. Master of Haydn: Concertos & Symphonies. See Dec. 1.


8:00: Voices Chamber Choir. Christmas Fanfare. Music by Gabrieli, Praetorius, Schütz, Pachelbel, and others. Saint Thomas’ Anglican Church, 338 Huron St. 416-519-0528. $20; $15($st).

9:00: Urban Flute Ensemble. 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, santura; Sabrina Nazar, wooden flute. Aurora Cultural Centre, 22 Church St., Aurora. 289-221-0229. $15; $25($sr/st); $19 (family of 4).

2:30: Aldeburgh Connection. The Year of Song; a Schumann Celebration. Erin Wall, sop- rano; Phillip Addis, baritone; Stephen Ralls and Bruce Ubukata, piano. Walter Hall, Edward Johnson Building, 80 Queen’s Park. 416-735-7982. 150; $121st rush seats).

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, santura; Sabrina Nazar, wooden flute. Aurora Cultural Centre, 22 Church St., Aurora. 289-221-0229. $15; $25($sr/st); $19 (family of 4).


2:00: Markham Concert Band. Seasonal Celebration. Markham Theatre, 171 Town Cen- tre Blvd., Markham. 905-305-7489/1-905- 748-7815; $15($sr/st).

2:00: Silverthorn Symphonic Winds. Odyssey. Rossini: Introduction, Theme and Variations; also works by Copland, Hao, Cable, Reed, and others. Andrew Chung, conductor; guest: Peter Stoll, clarinet. Richmond Hill Cen- tre for the Performing Arts, 10268 Yonge St., Richmond Hill. 905-787-8117; $15($st).


2:00: York Region Community Choir. Clas- siques de Christmas. A concert celebrating the holiday season. Trinity Anglican Church, 79 Victoria St., Aurora. 905-933-9255. $10.

Sunday, December 5 from 2 p.m. at the Royal Conservatory of Music, 473 Bloor St. W., Toronto at 10:30am, 12:30 and 3:30 p.m.

$25 Adult; $20 Student/Senior

905-787-8811 or order online at www.rhcentre.com

discordian christmas.jpg

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The East York Choir presents

Season Songs
Early music, carols, Handel, gospel & world music selections

Artistic Direction: Jenny Crober
Accompanists: Elizabeth Acker
* Featuring: Quisha Wint, vocalist
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) $20; $15 (Sr.); $10 (St.)
647-260-0740
www.eastyorkchoir.ca

Winter Concerts in The GTA

Christmas Story: See Dec. 3.

4:00: Metropolitan United Church. Carols United. Sing favourite carols. Metropolitan Silver Band; Patricia Wright, organ. 80 Queen St. E. 416-383-0331 x51. Donations toward Metropolitan’s Community Services ministry.

7:00: 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, 1670 Yonge St. 416-443-1490. $10; $25 (St).

Mykola Lysenko
The gift song
World Premiere & CD Launch

Sunday December 5, 2010 4:00 PM

4:00: Ukrainian Art Song Project. Mykola Lysenko: The Art Songs. Monica Whicher, soprano; Kristzina Szabo, mezzo; Russell Braun, baritone; Pavlo Hunka, bass-baritone; and others. Koerner Hall, Royal Conservatory, 273 Bloor St. W. 416-408-0208. $30-175.

4:30: Church of the Holy Trinity. The Voice of Carols.

Mykonos
The gift song
World Premiere & CD Launch

Sunday December 5, 2010 4:00 PM

4:00: Ukrainian Art Song Project. Mykola Lysenko: The Art Songs. Monica Whicher, soprano; Kristzina Szabo, mezzo; Russell Braun, baritone; Pavlo Hunka, bass-baritone; and others. Koerner Hall, Royal Conservatory, 273 Bloor St. W. 416-408-0208. $30-175.

4:30: Church of the Holy Trinity. The Voice of Carols.

ST. THOMAS’S CHURCH
383 Huron Street, Toronto
(one block south of Bloor, between Spadina and St. George)

Monday December 08


8:00: Mirvish Productions. An Evening with Steven Sandheim. Princess of Wales Theatre, 300 King St. W. 416-872-1212. $22-189.

Tuesday December 07


B. University of Toronto. Christmas Carol Sing. Organist & Choirmaster: Michael Blake, organ; director. Christ Church Deer Park, 1670 Yonge St., 200 Balmoral Ave. 416-921-3327. $20; $15 (St.); free (child).

C. University of Toronto. Christmas Carol Sing. Organist & Choirmaster: Michael Blake, organ; director. Christ Church Deer Park, 1670 Yonge St., 200 Balmoral Ave. 416-921-3327. $20; $15 (St.); free (child).

Wednesday December 08


7:30: Toronto Welsh Male Voice Choir.

ST. THOMAS’S CHURCH
383 Huron Street, Toronto
(one block south of Bloor, between Spadina and St. George)

Sunday, December 19 7 pm

Medieval Nativity Pageant with medieval English carols

Wednesday December 08


Medieval Nativity Pageant with medieval English carols

Wednesday December 08


Monday December 08


Sunday, December 19 7 pm

Following the tradition began at King’s College, Cambridge

Christmas Eve Midnight Mass
Friday, December 24 11 pm

Choral music by Victoria Organ recital 12:30 p.m.: Bach, Langlais, Dupré, Widor

The Feast of the Epiphany
Thursday, January 6 6:15 pm

Procession & Solemn Eucharist

Solemn Evensong, Epiphany Carols, Procession, Devotions
Sunday, January 9 7 pm

Music by Lloyd, Leighton, Willan, Ive, Vaughan Williams

www.stthomas.on.ca

Rector The Rev. Mark Andrews Organist & Choirmaster John Tuttle

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

Christ Church Deer Park
1570 Yonge St. (2blks north of St. Clair at Heath St. W)

Tickets: Adult: $30 Senior/Student: $25
416-443-1490
www.torontoclassicalsingers.ca

www.torotix.ca

December 1, 2010 - February 7, 2011
• 7:30: University of Toronto. U of T Concert Orchestra. Handel: Overture and Pifa from Messiah, Concerto Grosso op. 6 no. 1 in G major; Corelli: Concerto Grosso op. 6 no. 8 in G minor (Christmas Concerto); Bach: Cantata no. 51 Jauchzet Gott in allen Landen, Brandenburg Concerto no. 3 in G major. Walter Hall, Edward Johnson Building, 80 Queen’s Park. 416-978-3744. Free.
• 8:00: Guitar Society of Toronto/Toronto Fingerstyle Guitar Association. Manuel

What light is this?

A MEDIEVAL NATIVITY PAGEANT

Poculi Ludique Societas & St. Thomas’s Anglican Church present a dramatization of the events surrounding the birth of Jesus from the York cycle of mystery plays, featuring medieval English carols sung by choristers of St. Thomas’s Wed., Dec. 8, 7:00 pm Sat., Dec. 11, 2:30 pm & 7:00 pm

St. Thomas’s Church 383 Huron Street, Toronto Tickets: $20, $15 ($155), $10 (Ch., St.) Info at: 416-978-5986 www.stthomas.on.ca or www.plspls.ca

Festival of Carols

WEDNESDAY DECEMBER 8, 2010 7:30 PM YORKMINSTER PARK BAPTIST CHURCH 1585 Yonge Street

Celebrate the season with triumphant music for brass and choir. It’s a great family outing.

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Three Special Nights Only!

Dec 9, 10 & 11, 2010 at 8pm Enwave Theatre at Harbourfront Centre 231 Queens Quay West

Shakespeare: If Music Be...

Featuring
Erika Raum Violin
Kevin Fox Cello
Andrew Burashko Piano
Cara Ricketts Actor
Marc Bendavid Actor
Lucy Peacock Actor
Ted Dykstra Actor
David Ferry Director
Tanya Howard Dance
Patrick Lavoie Dance
Peggy Baker Dance/Choreography
James Kudelka Choreography


artoftimeensemble.com Tickets #25-$59 available on our website or call 416.973.4000

December 1, 2010 - February 7, 2011 thewholenote.com
A. Concerts In The GTA

• 8:30: Toronto Symphony Orchestra. Renée Fleming. Peter Gundjian, conductor. Roy Thomson Hall, 60 Simcoe St. 416-503-4829. 139 - 149.

Thursday December 09

• 12:00 noon: Canadian Opera Company. Piano Series: Hecho en México. Zyman: Two Motions in One Movement; Chávez: Sonata No.2; Ponce: Estrillita, Balada Mexicana; and music by other Mexican composers. Alejandro Vela, piano. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.


• 7:30: Royal Conservatory. New Music Ensemble. Contemporary music curated and directed by Brian Current. Mazoleni Concert Hall, 273 Bloor St. W. 416-408-0208. $10.

• 8:00: Art of Time. Shakespeare – If Music Be... Music by Korngold, Prokofiev, Cage and Wainwright; choreography by Baker and Kudelka. Andrew Burashko, piano; Kevin Fox, voice/ cello; Erika Baum, violin; Peggy Baker, dancer; Marc Bendavid, actor; and others. Enwave Theatre, Harbourfront Centre, 231 Queen’s Quay W. 416-973-4000. 245 - 459.

• 8:00: Civic Light Opera. The Wonderful Wizard of Oz. See Dec. 1.


• 8:00: Music Gallery. Sun Parlour Players. 197 John St. 416-204-1080. $20; $15(adv. or with food item). Proceeds to the Parkdale Food Bank.

• 8:00: Music Toronto. Pacifica Quartet. Shostakovich: Quartet No. 8; Higdon: Voices; Schumann: Quartet in a Op.41 No.1. Jane Mallett Theatre, St. Lawrence Centre, 27 Front St. W. 416-366-7723/800-708-6754. $40; $30; $15(st with adult half price); pay-your-age (18-25).$40; $30; $15(st. with adult half price); pay-your-age (18-25).

• 8:00: Oakville Centre for the Performing Arts. Autoniokshaw Live in Concert. Indo-jazz-pop-funk fusion. 130 Navy St., Oakville. 905-815-2021. $43.99.

• 8:00: Markham Theatre. Presentation Hall Jazz Band. 171 Town Centre Blvd., Markham. 905-305-7489/1-866-788-8001. $16; 14.50.

Friday December 10


• 7:00: Annex Singers. Christmas at Holy Rosary. Fáirt: Magnificat; Berlioz: L’Aide des Bergers; Courtney: A Musicalological Journey through the 2 Days of Christmas; Maria Case, music director; guests: Broadview Brass. Holy Rosary Church, 354 St. Clair Ave. W. 416-693-8903. $15; $12(str); free (children under 12).

• 7:30: Church of the Holy Trinity. The Christmas Story. See Dec. 3.

Music TORONTO PACIFICA QUARTET

Mallett Theatre, St. Lawrence Centre, 27 Front St. W. 416-366-7723/800-708-6754. $40; $30; $15(st with adult half price); pay-your-age (18-25).

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• 7:30: Church of the Holy Trinity. The Christmas Story. See Dec. 3.
Saturday December 11


2:00: St. Michael’s Choir School. Christmas Fantasy. See Dec 10.

2:00: Toronto All-Star Big Band. A Christmas Special. St. Lawrence Centre, 27 Front St. E. 416-366-7723. $13.

2:00 & 8:00: Meadowvale Theatre. Sounds of the Season. A Cappella Showcase. McEwen City Chorus; Bronze Foundation; J.C. Cullen, director. 8315 Montevideo Rd., Mississauga. 905-574-2803. $20.

2:30 & 7:00: St. Thomas’ Church. Nativity Pageant – What Light; is That? See Dec 8.

3:00 & 8:00: Scarborough Choral Society. Sounds of Christmas. Traditional and contemporary music for the season, also a dance segment from The Polar Express. Judy Scott-Jacobs, conductor. Markham Theatre, 171 Town Centre Boulevard, Markham. 905-305-7489/1-866-789-8901. $25.

4:00: Church of St. Mary Magdalene. The Childrens Messiah. Handel. Gallery Choir; Pax Christi Chorale; Eve-Lyn de la Haye, soprano; Leigh-Anne Martin, mezzo; Michael Lee, tenor; Benjamin Covey, baritone; Stephanie Martin, conductor. 477 Manning Ave. 416-531-7955. Pay by donation.

4:30 & 7:30: Church of the Holy Trinity. The Christmas Story. See Dec. 3.

7:00: High Park Choirs of Toronto. The Moon of Wintertime. Zimra Polaz, Margaret Stanfield and Marina Filipova, conductors; Sheldon Rose, piano. St. Anne’s Anglican Church, 270 Gladstone Ave. 416-782-0857. $20; $15 (child).$5 (child under 10).


7:30: Bach Children’s Chorus. When Snowflakes Fall. Christmas music by the four choirs of the Bach Children’s Chorus. Linda Beaulpré, conductor; Eleanor Daley, piano. George Weston Recital Hall, Toronto Centre for the Arts, 5040 Yonge St. 416-870-8000. $24; $12.


December 1, 2010 - February 7, 2011
thewholenote.com
**A. Concerts In The GTA**

- **7:30: Festival Wind Orchestra. Holiday Magic Concert.** Seasonal music and sing-along carols. Keith Reid, conductor. Betty Oliphant Theatre, 400 Jarvis St. 416-973-6677. $15; $10(st); $4 (children under 5).


- **7:30: Miles Nadal Jewish Community Centre. Renee Bara – Life Begins Again! From Gershwin to Broadway.** John Lettieri, accordeon; Gideon Wilk, clarinet; Dorothy Krizmanic, piano. Al Green Theatre, 750 Spadina Ave. 416-924-6211 x0. $22; $18(st).  


- **7:30: Toronto Beach Choralie. Go Barque for Christmas.** Vividi: Gloria: Pergelesis, Magnificat; seasonal favourites. Sharon Tikirian, soprano; Karen Dlinsky, alto; Merwin Fick, conductor. Kingston Road United Church, 975 Kingston Rd. 416-778-0949. $20; $10(under 18). A non-perishable food item is requested for Community 55’s food hamper.

- **7:30: Village Voices. Gloria: Vividi: Gloria; also carols and audience sing-along.** Cheryl Campbell, soprano; Marta Herman and Loralee Kirkpatrick, mezzos; members of Kindred Spirits Orchestra; Joan Andrews, conductor; Gerald Lo, accompanist. St. Andrew’s Presbyterian Church, 133 Main St., Markham. 905-284-8857. $20; $15(st).

- **8:30: Acoustic Harvest. Just Married with Mark Weinstock.** St. Nicholas Anglican Church, 1512 Kingston Rd. 416-284-2235. $20; $18.  

- **8:30: Aradia Ensemble. The Dublin Messiah.** The original 1742 version of Handel’s most famous oratorio. Catherine Rooney, soprano; Marian Newman, alto; Joseph Schurr, tenor; Sean Watson, bass; Norman Engel, trumpet; Kevin Mallon, conductor. Glenn Gould Studio, 250 Front St. W. 416-872-4255. $25; $20 (sr); $15(st).  

- **8:30: Art of Time. Shakespeare – If Music Be...** See Dec. 9.  

- **8:30: Brampton Concert Band. Christmas at the Opera: Giusti-Mayfield Singers; Salvatore Gambino, tenor; K. Grant Kerr, speaker.** Rose Theatre, 1 Theatre Lane, Brampton. 905-874-2800. $25; $20(st/st); $15(child 12 and under).  

- **8:30: Civic Light Opera. The Wonderful Wizard of Oz.** See Dec. 1.  


- **8:30: Scarborough Philharmonic Orchestra. Howard Cable’s Winter Wonderland.** Handel: Messiah (excerpts); seasonal favourites for orchestra and choir. Iris Krizmanic, sopra-no; Toronto Choral Society; Howard Cable, conductor and host; Geoffrey Butler, guest condutor. Birchmount Park Collegiate Institute, 3683 Danforth Ave. 416-429-0007. $30; $25; $10.  

- **8:30: Toronto Consort. Praetorius Christmas Vesper.** See Dec. 10.  

- **8:30: Toronto Symphony Orchestra. Best of Tchaikovsky.** See Dec. 9 140-1148.  


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**Sunday December 12**


- **1:30 & 4:00: Oakville Centre for the Performing Arts. Family Christmas Concert.** Oakville Children’s Choir. 130 Navy St., Oakville. 905-815-2021/188-489-7784.  

- **2:00: Civic Light Opera. The Wonderful Wizard of Oz.** See Dec. 1.  

- **2:00: East York Concert Band. Christmas Festival.** Seasonal favours, with sing-along. Emily Summers, director. On The Park, Centennial Ballroom, 1095 Leslie St. 416-439-3542/418-266-1958. $10; $5(st); free (child 12 and under).  

- **2:00: Harlequin Singers. Harlequin Christmas Present.** See Dec. 10.  

- **2:00: Mississauga Big Band Jazz Ensemble.** Annual Christmas Concert. Cooksville United Church, 2500 Mimosa Row, Mississauga. 905-270-4757. $20.  

- **2:00: Naval Club of Toronto. The Downtown Jazz Band.** 1910 Gerrard St. E. 416-924-2811. Free.  


- **3:30: St. Clement’s Anglican Church.**

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**Tickets and Info:**

- **$22 Groups (10 or more): $18**

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**The High Park Choirs presents Zimfira Poloz, Artistic Director & Conductor**

**“The Moon in Wintertime”**

**Saturday, December 11, 7:30 PM**

**St. Anne’s Anglican Church, 270 Gladstone Ave (Dufferin & Dundas)**

**Our Wonderful Staff**

- **Margaret Stanfield & Marina Filippova, Conductors**
- **Sheldon Rose, Piano**

**Next auditionsJanuary 8, 2011**

Contact us at 416-782-0657 or info@highparkchoirs.org

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**Our Wonderful Staff**

- **Margaret Stanfield & Marina Filippova, Conductors**
- **Sheldon Rose, Piano**

**$20 adults | $15 children/students/seniors. Tickets available at the door**

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**The High Park Choirs of Toronto**

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**Renee Bara and Special Guests**

**A STELLAR MEZZO SOPRANO VOICE!**

**LIGHT CLASSICS, OPERA, GERSHWIN AND BROADWAY**

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**TICKETS AND INFO:**

- **$22 Groups (10 or more): $18**

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**December 1, 2010 - February 7, 2011**
The Toronto Beaches Children’s Chorus presents

Winter Melodies — Somewhere in My Memory
Sunday December 12 at 4:00pm
Kingston Road United Church
For more information call 416-698-9864

Welcome Yule
Praetorius Christmas Carols.

The Light that Shines
UnivoX Choir presents

Music Toronto
duo turgeon

The Light that Shines
Dallas Bergen, Artistic Director
Monday, December 13 8 PM
Christ Church Deer Park
1570 Yonge St, Toronto
(1 block north of St Clair)
$20 Tickets at the door
($15 students/seniors) or online
www.univoxchoir.org

Tuesday December 14 8 at 8 pm
- 9:00: Music Toronto. Duo Turgeon. Copland: Danza de Jalisco; Brahms: Sonata in E Op.34b; Baker: Capriccio; Beach: Variations on Balkan Themes Op.60; Babin: Six Etudes for Two Pianos (selections); Ravel: La Valse. Jane Mallett Theatre, St. Lawrence Centre, 27 Front St. E. 416-366-7723-800-708-6754. $40; $30, $15 (with adult half price); pay-your-age (18 to 35).

Monday December 13
- 2:00: Smile Theatre. Charles Dickens’ “A Christmas Carol”. Cameron Hall, Yorkminster Park Baptist Church, 1555 Yonge St. 416-922-8507. $10.
- 7:00: University of Toronto. Pianofest. See Dec. 10.
- 8:00: Hannaford Street Silver Band. The Majesty of Christmas. Guests: Richard Margison, tenor; Amadeus Choir; David Briskin, conductor. Metropolitan United Church, 56 Queen St. E. 416-366-7723. $45; $40 (or); $20 (st).
Wednesday December 15

- **11:00am:** Arts Adventures. Scrooge! A Christmas Musical. Rose Theatre, 1 Theatre Lane, Brampton. 905-874-2800. Also Dec 16-19.
- **7:00:** Civic Light Opera. The Wonderful Wizard of Oz. See Dec. 1.
- **7:00:** University of Toronto. Pianofest. See Dec. 10.
- **7:30:** Tafelmusik. Handel: Messiah. Christine Brandes, soprano; Daniel Taylor, counter-tenor; Rufus Muller, tenor; Brett Polegato, baritone. Trinity-St. Paul’s Centre, 427 Bloor St. W. 416-964-9562. 122-185.

Thursday December 16

- **11:00am & 7:00:** Arts Adventures. Scrooge! A Christmas Musical. See Dec. 15.
- **7:30:** Tafelmusik. Handel: Messiah. See Dec 15.

Church of the Holy Trinity presents

Tuition-Free Music Program Fundraising Concert

16 December 2010 8pm

TRIO416 & friends

- **8:00:** Church of the Holy Trinity. TRIO416 Fundraising Concert. Works by Piazzolla, del Monte-Escalante, and Duran. 10 Trinity Square. 647-705-9325. Admission by donation (a fundraising concert for a new tuition-free music programme).

- **8:00:** Civic Light Opera. The Wonderful Wizard of Oz. See Dec. 1.
- **8:00:** Living Arts Centre. Messiah Rocks. 4141 Living Arts Dr., Mississauga. 905-306-6000. $60-195; 135-150(child).
- **8:00:** Toronto Centre for the Arts. Sharron’s Christmas Party. Sharron Matthews, cabaret performer. Studio Theatre, 5040 Yonge St. 416-872-1111. $25.
- **8:00:** Toronto Symphony Orchestra. Toronto’s Biggest Messiah. Handel. Adriana Churchman, soprano; Jill Grove, mezzo; Toby Spence, tenor; John Relyea, bass-baritone; Toronto Mendelssohn Choir; Andrew Davis, conductor. Pre-concert chat with Rick Phillips. (Dec 18 only), Royal Thomson Hall, 80 Simcoe St. 416-593-4828. $38-1107. Also Dec. 18-21.
- **8:00:** Via Salzburg Chamber Orchestra. A Clamour of Voices. Corelli: Concerto Op. 6 No. 8; Mendelssohn: String Symphony No. 10 in b. Taverner: As One Who Slept; Bach: Violin Concerto BWV1041; Johnston: commissioned work for strings and choir. Guest: Regent Park School of Music choir; Mayumi Seiler, conductor. Glenn Gould Studio, 250 Front St. W. 416-872-4255. 155; 145(bsr); 298(patrons under 29); 101(bs).

Friday December 17

- **7:00:** Arts Adventures. Scrooge! A Christmas Musical. See Dec. 15.
- **7:00:** Sony Centre for the Performing Arts. How the Grinch Stole Christmas – The Musical. 1 Front St. E. 416-872-2262. $25-374. Also Dec 18-23, 26-30, Jan 1, 2.
- **7:30:** Church of the Holy Trinity. The Christmas Story. See Dec. 3.
- **7:30:** Petra Kim, organ. In Recital. Langlais: La Nativité; Bach: In Dulci Jubilo; Fantasia in G BWV672; Boellmann: Toccata; and other works; also carol sing-along. Christ Church Deer Park, 1570 Yonge St. 416-820-5211. $20; 15(alt).
- **7:30:** Tafelmusik. Handel: Messiah. See Dec 15.
- **8:00:** Civic Light Opera. The Wonderful Wizard of Oz. See Dec. 1.
- **8:00:** Exultate Chorale Choir. A Giles Christmas in Tunes. John Tortile, conductor; guest: Giles Bryant, raconteur. St. Thomas’s Anglican Church, 383 Huron St. 416-971-9229. 125; 5(alt).
- **8:00:** Georgetown Bach Chorale. Chansons de Noel. Guest: Felix Deak, viola da gamba. 157 Main St., Georgetown. 905-873-9909. 140.
- **8:00:** Kindred Spirits Orchestra. Celebrate the Holidays. Grossman; Two Hanukkah Songs; Kuzmenko: Voice of Hope; also works.
Our most popular Christmas concert ever is back — this time for two performances. Join Exultate and our favourite seasonal host and long-time collaborator, Giles Bryant, for a concert of Christmas carols and readings guaranteed to put you in the holiday spirit.

Come to our regular Friday night performance or take a breather from your Christmas shopping and enjoy the matinee performance on Saturday afternoon with your family and friends. We’ll keep the cider warm and waiting for you!

**EXULTATE**

**30 YEARS TOGETHER**

Friday, December 17, 2010  8:00 p.m.
Saturday, December 18, 2010  3:00 p.m.

**A GILES CHRISTMAS IN TALES**
A. Concerts In The GTA

- 7:00: Oakville Centre for the Performing Arts, Sharron’s Big Broadway Show. 130 Navy St., Oakville. 905-815-2021/1-888-449-7784.
- 7:30: Amadeus Choir, Sing with the Angels. Works by Britten and Rutter. Guests: Bach Children’s Chorus; Erica Goodman, harp; Shawn Grench and Eleanor Daley, piano/organ; Linda Beaupré and Lydia Adams, conductors. Metropolitan United Church, 56 Queen St. E., 416-446-0188. $40; $30(st); $15(st).
- 7:30: Oakville Ensemble. Messiah. Handel. Stéphane Potvin, conductor. St. John’s United Church, 262 Randall St., Oakville. 905-825-9740. $35; $25(adv); $25(st); $15(st adv); $15(st).
- 7:30: Toronto Children’s Chorus. Messiah. See Dec. 15.
- 7:30: University of Toronto. Small Jazz Ensembles. Walter Hall, Edward Johnson Building.

**A Chorus Christmas – Sounds of the Season**

Experience the joy of a 300-voice world class treble choir singing in beautiful harmony at Toronto’s magical Roy Thomson Hall. The Chorus will present a 20th anniversary commemorative performance of The Last Straw as well as a carol sing-a-long!

Sat Dec 18, 2010 2:00 pm – Roy Thomson Hall 60 Simcoe Street (King & Simcoe)
Tickets: $44.50 - $34.50

**Sounds of Home – CAsCAdes of SouNZ**

Don’t miss the Canadian debut of NZ (New Zealand) rising star Morag Atchison performing with our top choir Schubert’s Ständchen, Mozart Vesper and Vivaldi’s O Quam Vaga. Meet Ms. Atchison and the choir at a reception following the performance!

Sun Jan 30, 2011 4:00 pm – Glenn Gould Studio 250 Front Street W (Front & John St.)
Tickets: Adults - $35, Students/Seniors - $30

**Tickets**

RTH Box Office
416-872-4255 or www.roythomson.com
www.torontochildrenschorus.com
**Andrea Cerswell, Shannon Coates, Robert Owen, Larry Tozer.**

**Doors open at 1 p.m. A collection will be taken for CP/24 CHUM Christmas Wish.**

For More Information Visit [www.ardeleanamusic.com](http://www.ardeleanamusic.com)

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**ARDELEANA MUSIC PRESENTS**

**MESSIAH**

Christmas Portion followed by Tule Fire & Caroling

SAT. 18 DECEMBER 7:30 PM

Trinity United Church, Newmarket

**Tickets $20 at the door**

solos: Andrea Cerrwell, Shannon Coates, Robert Owen, Larry Tozer.

Blue Bridge Festival Choir & Orchestra, conductor William Shoobrid; chormaster Catherine Maguire, artistic director Brenda Müller.

For More Information Visit [www.ardeleanamusic.com](http://www.ardeleanamusic.com)

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**2ND Annual CHRISTMAS WISH CAROL SING @ YORKMINT PARK BAPTIST CHURCH**

Saturday, December 18th - 2:00 p.m.

In support of the 44th Annual CP24/CHUM Christmas Wish Campaign

With Special Guests:

Isabel Bayrakdarian & Richard Margison

pianist Serouj Kradjian

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**ALL SAINTS’ KINGS CHURCH**

2010/2011 Concert Series

**Sure on this Shining Night**

Celebrate an All Saints’ Christmas Sunday, December 19th | 3 PM

Organ Spectacular

With Organist Dr. Gayle h Martin

Sunday, January 16th | 3 PM

Absolutely Opera

An Afternoon of Favourite Opera Arias with soloists Pippa Lock and Margaret Bárdos

Sunday, February 13th | 3 PM

Requiem by Maurice Duruflé

A Good Friday Reflection

Friday, April 22nd | 7 PM

**Tickets $20**

2850 Bloor St. W., Toronto, ON

(Royal/York Subway Station | Prince Edward/Bloor Intersection)

[www.allsaintskingsway.ca](http://www.allsaintskingsway.ca) • 416-233-1125

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**MINISTRES AT A CHRISTMAS COURT**

**The ministrel romance Sir Cleges**

Saturday, December 18, 8 pm

Saint Thomas’s Church

383 Huron Street

Tickets $20 / $14

416-638-9445

sine.nomine@3web.net

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Fleuron84
A. Concerts In The GTA

Church, 3055 Bloor St. W.  
• 8:00: Georgetown Bach Chorale. Chansons de Noel. See Dec. 17.  
• 9:00: Oakville Centre for the Performing Arts. Holy Cole Trio Christmas. 130 Navy St., Oakville. 905-815-20211-888-498-7784.  
• 9:00: Vespers Ensemble. Nascette a Messia: Christmas in Southern Italy. Christmas music from Naples and other parts of southern Italy. Francesco Pellegrino, chitarra battente; vocals; Marco Cera, Baroque guitar/ciaramella; Lucas Harris, Baroque/Renaissance guitars, chitarrone, colascione; guests: Kate Robson, tammarola/tamburrello; Gennaro Casamato, zampogna. Heliconian Hall, 35 Hazelton Ave. 416-546-1786. 2$0; 1$0(st).  

Monday December 20  
• 2:00 & 7:00: Sony Centre for the Performing Arts. How the Grinch Stole Christmas – the Musical. See Dec. 17.  
• 3:00 & 7:00: Toronto Mendelssohn Choir/Toronto Symphony Orchestra. Toronto’s Biggest Messiah. See Dec. 16.  
• 8:00: Ubrique Messiah Singers. Handel’s Messiah. Trinity United Church, 20 First Ave., Ubrique, 905-852-6213. 1$5 suggested donation.  

Tuesday December 21  
• 1:00: St. James’ Cathedral. Music at Midday. Organist TBA. 65 Church St. 416-364-7805 x224. Free.  
• 2:00 & 7:00: Sony Centre for the Performing Arts. How the Grinch Stole Christmas – the Musical. See Dec. 17.  
• 3:00 & 7:00: Oakville Centre for the Performing Arts. John McDermott. 130 Navy St., Oakville. 905-815-20211-888-498-7784.  
• 7:30: Orpheus Choir. A Child’s Christmas in Wales. Robert Cooper, director; Edward Moroney, accompanist; guest: Geraint Wyn Davies, narrator. Eglinton St. George’s United Church, Run Blvd. 416-530-4428; 1$3; 1$25(st); 1$5(st).  
• 8:00: Toronto Mendelssohn Choir/Toronto Symphony Orchestra. Toronto’s Biggest Messiah. See Dec. 16.  
• 8:00: Ubrique Messiah Singers. Handel’s Messiah. See Dec. 20.  

Wednesday December 22  
• 2:00 & 7:00: Sony Centre for the Performing Arts. How the Grinch Stole Christmas – the Musical. See Dec. 17.  
• 8:00: Toronto Masque Theatre. The Mummer’s Tarpey. Barry, Laura Allen, soprano; Kristina Szabo, mezzo; Jamie Tuttle, tenor; Giles Tomkins, baritone. Celtic instrumental band, Larry Beckwith, leader. Tranzac Club, 292 Brunswick Ave. 416-410-4561, 1$5.  
• 8:00: Toronto Symphony Orchestra. Christmas with the TSO. Holiday classics, favourite carols. Mike Eldred, tenor; Canadian Children’s Opera Company; Etobicoke School of the Arts Chorus; Steven Reineke, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. 1$31; 1$09.  

Thursday December 23  
• 2:00 & 7:00: Sony Centre for the Performing Arts. How the Grinch Stole Christmas – the Musical. See Dec. 17.  
• 7:00: Acting Up Stage/Studio 180 Theatre. Parade. Brown and Uthy. Berkeley Street Theatre Uptstairs, 26 Berkeley St. 416-386-3110. 4$20; 20% discount for st. See also Dec 31, Jan 3-8, 10-15, 17-22.  

Friday December 31  
• 10:30pm: Metropolitan Community Church. Christmas Eve Service. Traditional music for the season. Guest: Thom Allison. Roy Thomson Hall, 60 Simcoe St. 416-872-4255, 1$5.  
• 10:30pm: Church of St. Mary Magdalen. Carols. 477 Manning Ave. 416-531-7995. Freewill offering.  
• 11:00pm: St. Thomas’ Church. Midnight Mass. Choral music by Victoria. 383 Huron St. 416-979-2323. Freewill offering. 10:30: Organ recital, with works by Bach, Langlais, Dubrav and Widor.  

Saturday December 25  
• 11:00am: St. James’ Cathedral. Procession and Choral Eucharist. 65 Church St. 416-364-7865 x224. Freewill offering.  

Sunday December 26  
• 2:00 & 5:00: Sony Centre for the Performing Arts. How the Grinch Stole Christmas – the Musical. See Dec. 17.  
• 4:00: St. James’ Cathedral. Twilight Re-  
cital Series. Andrew Adair, organ. 65 Church St. 416-364-7865 x224. Free.  

Monday December 27  
• 11:00am, 2:00 & 5:00: Sony Centre for the Performing Arts. How the Grinch Stole Christmas – the Musical. See Dec. 17.  

Tuesday December 28  
• 2:00 & 7:00: Sony Centre for the Performing Arts. How the Grinch Stole Christmas – the Musical. See Dec. 17.  
• 8:00: Toronto Operetta Theatre. Die Fledermaus. Strauss. See Dec. 28.  

Wednesday December 29  
• 2:00 & 7:00: Sony Centre for the Performing Arts. How the Grinch Stole Christmas – the Musical. See Dec. 17.  
• 8:00: Toronto Operetta Theatre. Die Fledermaus. Strauss. See Dec. 28.  
• 2:00: Musician in Ordinary. New Year’s Concert. See Jan. 2.  
• 7:00: Toronto Operetta Theatre. Die Fledermaus. Strauss. See Dec. 28.  

Monday January 03  

Tuesday January 04  

Wednesday January 05  
• 8:00: Toronto Operetta Theatre. Die Fledermaus. Strauss. See Dec. 28.  

Thursday January 06  
• 8:00: Birdland Theatre/Talk is Free Theatre. Atrassins. Sonidhem. The Theatre Centre, 100-1087 Queen St. W. 416-534-9261. 1$39.55. Also Jan 7-10, 12, 17-23.  

Friday January 07  
• 8:00: Birdland Theatre/Talk is Free Theatre. Atrassins. See Jan 6.  

The musicians in ordinary for the lutes and voices
Theatre

Thursday January 13 at 8 pm


Monday January 10


8:00: Birdland Theatre/Talk is Free Theatre. Assassins. See Jan 6.

Tuesday January 11


1:00: St. James’ Cathedral. Music at Midday. Organist TBA. 65 Church St. 416-364-7865 x224. Free.


Wednesday January 12


8:00: Birdland Theatre/Talk is Free Theatre. Assassins. See Jan 6.

Thursday January 13


8:00: Birdland Theatre/Talk is Free Theatre. Assassins. See Jan 6.

8:00: Music Toronto. Tokyo Quartet. Beethoven: Quartet in E-flat Op.127; Quartet in B-flat Op.130 with the in Fuge in B-flat Op.133. Jane Mallert Theatre, St. Lawrence Centre, 27 Front St. E. 416-366-7723/1-800-708-6754. 440; $36; 45(st with adult half price); pay-your-age (18 to 35).

8:00: Tafelmusik. Bach at the Coffee House. Bach: Concerto for 2 harpsichords in e, Brandenburg Concerto No. 5; Telemann: Concerto for flute, violin, and cello in A. Trinity-St. Paul’s Centre, 427 Bloor St. W. 416-964-9562. $22-145.

Friday January 14


8:00: Acting Up Stage/Studio 180 Theatre. Parade. See Dec 30.

8:00: Birdland Theatre/Talk is Free Theatre. Assassins. See Jan 6.

8:00: Church of St. Mary Magdelene. Schola Magdalena Concert. 477 Manning Ave. 416-531-7995.

8:00: New Music Concerts, Diotima Quartet. Dillon. Quartet No.6; Nunes: Improvisation IV; Czernowin: Seed I & Seed II; Reynolds: Elliott. Larcher: String Quartet No. 3. "Maddares." Music Gallery, 197 John St. 416-961-9584. $35; 125(stirts work- ers); 110(st). 7:15: Introduction. See ad next page.

8:00: Tafelmusik. Bach at the Coffee House. See Jan 13.

5:00: Rubato Casual Opera. La Traviata in concert. Verdi. Mary Lee, soprano (Violetta); Justin Ralph, tenor (Alfredo); David Roth, baritone (Germont); Jose Hernandez, music director/piano. Armour Heights Presbyterian Church, 105 Wilson Ave. 416-551-0803. 12¢; $15(s/t). Also Jan 16.

6:00: Tafelmusik. Bach at the Coffee House. See Jan 13.

Sunday January 16


8:00: I Furiosi. My Big Fat Baroque Wedding. Guests: Lucas Harris, lute/theorbo; Rosemarie Umetsu, fashion designer. Calvin Presbyterian Church, 26 Delisle Ave. 416-538-2943. 12¢; $10 (patrons in a bridesmaid’s dress).

8:00: Living Arts Centre. Michael Ciefo, tenor. 4141 Living Arts Dr., Mississauga. 905-306-6000.

8:00: Numus Concerts. Battle of the Bands.

• 8:00: Music Gallery. Hauschka. Volker Bertelmann, pian. 197 John St. 416-204-1080. $30.


Wednesday January 19


• 8:00: Acting Up Stage/Studio 180 Theatre. Parade. See Dec 30.

• 8:00: Birdland Theatre/Talk is Free Theatre. Assassins. See Jan 6.


Thursday January 20


• 8:00: Acting Up Stage/Studio 180 Theatre. Parade. See Dec 30.

• 8:00: Birdland Theatre/Talk is Free Theatre. Assassins. See Jan 6.

Music TORONTO

LAURA KLASSEN soprano, with
Megan Chang, pianist

Thursday January 20 at 8 pm

• 8:00: Music Toronto. Laura Klassen, soprano; Megan Chan, piano. Mozart: Exsultate Jubilate; R. Strauss: Four Songs; Rodrigo: Cua tro madrigales amatorios; Bishop: Lo, Here the Gentle Lark; Rachmaninoff: Vocalise Op. 34 No.14; and other works. Jane Mallett Theatre, 27 Front St. E. 416-368-7723/1-800-708-6754. 440; 136; 151st (with adult half price); pay-your-age (18 to 35).

• 8:00: Oakville Centre for the Performing Arts. Nikki Yanofsky. 130 Navy St., Oakville. 905-815-2021/1-888-489-7784.

Friday January 21


• 7:30: Brampton Folk Club. Ken Whiteley Gospel Show. Sanderson Hall, St. Paul’s United Church, 30 Main St. S., Brampton. 647-233-3655. 112; $10.


• 8:00: Acting Up Stage/Studio 180 Theatre. Parade. See Dec 30.

• 8:00: Birdland Theatre/Talk is Free Theatre. Assassins. See Jan 6.

• 8:00: Rose Theatre. Nikk Yanofsky. 1 Theatre Lane, Brampton. 905-874-2800. 154-24.


Saturday January 22

• 2:00 & 8:00: Birdland Theatre/Talk is Free Theatre. Assassins. See Jan 6.

• 2:00: Naval Club of Toronto. The Downtown Jazz Band. See Dec 12.


Present your Winter Concert
Tashi, Tashi

Eastern Music featuring guest
Georgian Choir, Darbazi
Songs from Georgia, Greece, Serbia and Russia

Carol Woodward Ratzlaff, Artistic Director
January 23, 2011 at 6:30 pm
Sanctuary of Trinity-St. Paul’s, 427 Bloor St. West
Tickets: $20 Adults, $12 Students/Seniors
(7) 416-788-8482 (e) info@vivayouthsingers.com (w) www.vivayouthsingers.com

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New music that ignites the imagination. Join us for a weekend celebration of today's creative minds, featuring distinguished guests Chen Yi, Keith Kirchoff and Trio sTRégA, with Faculty of Music composers and performers in concerts, composers forums and multimedia presentations.

http://www.music.utoronto.ca/events/nmf

January 23-29, 2011
A. concerts in the GTA

**3:00: Toronto Symphony Orchestra. Mozart Arias. See Jan 22. George Weston Recital Hall, 5040 Yonge St. $32-$188.**

**4:30: St. James’ Cathedral. Twilight Recital Series; Andrew Adair, organ. 65 Church St. 416-364-7865 x224, Free.**

**4:30: Christ Church Deer Park. Jazz Vespers. Bill McBirnie, flute; Bernie Senensky, piano. 1570 Yonge St. 416-920-5211. Free, donations welcomed.**


**Monday January 24**


**8:00: Continuum Contemporary Music. The OCADU Project. Music Gallery, 197 John St. 416-924-4945. $25; $15.**

**Tuesday January 25**


**1:00: St. James’ Cathedral. Music at Midday. Organist TBA. 65 Church St. 416-364-7865 x224. Free.**

**6:00: Soundstreams Canada. Ghost Opera. Tan: Ghost Opera. Music inspired by ancient Chinese shamanism written for string quartet and pipe; also works by Chang, Chen and Chen. Les Dala, conductor; Accordens String Quartet; Chai Found Music Workshop. Koerner Hall, Royal Conservatory, 273 Bloor St. W. 416-408-0208. $20-$180.**

**Wednesday January 26**

**12:30: York University. Music at Midday: Michael Cogliano, piano. Concert of original compositions. Tribute Communities Recital Hall, Accolade East, 4700 Keele St. 416-738-2100 x22926. Free.**

**12:30: Yorkminster Park Baptist Church. Noonday Recital: Angus Sinclair, organ. 1585 Yonge St. 416-925-7312. Free.**

**2:00: Royal Conservatory. GGS Concerto Competition Final. Performers from the Glenn Gould School compete to perform with the Royal Conservatory Orchestra during the 2011-12 season. Koerner Hall, 273 Bloor St. W. 416-408-0208. Free.**

**6:30: Toronto Symphony Orchestra. Mozart Symphony 34. Mozart: Symphony No. 34 K. 338, Piano Concerto No. 9 K. 271 “Jeunehomme.” Jeffrey Kahane, piano; Peter Oundjian, conductor; Tom Allen, host. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. 422.50-478.**

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**associateds of the Toronto Symphony Orchestra**

**Presenting**

**Centennial Anniversaries of Significant Composers plus a “Surprise”**

**Monday, January 24, 2011 7:30 pm**

**Gustav Mahler**

Piano Quartet Movement

**Mahler/Schnittke**

Piano Quartet Scherzo in G Minor

**Franz Liszt**

String Quartet Movement, “At the Grave of Richard Wagner”

**Robert Schumann**

Piano Quartet in E Flat

**Frédéric Chopin**

Polonaise Brillante for cello and piano

**Haydn/Salomon**

“Surprise” Symphony in G, Hob.1:94 for flute and string quartet

**Hyung-Sun Paik**, violin  **Sarah Boyer**, violin

**William Findlay**, cello  **Kent Teple, viola

**Julie Ranti**, flute  **Ka Kit Tam**, piano

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

Tickets: Reg. $18; Sen./Stu. $15; Elem. Stu. $10

For tickets call 416-282-6636  [www.associates-tso.org](http://www.associates-tso.org)
Sizzling Strings Concert
HARBOR STRING ORCHESTRA

“European Odyssey” with Special Guests:
Jim Creggern of Barenaked Ladies
Nuno Cristo, Dr. Draw and many more...

Thursday, January 27, 2011, 7:00 pm
Harbor C. I. Auditorium (286 Harbor St.)

Adults: $10; Seniors & Students: $5
All proceeds will go to The Sick Kids Hospital & The Harbor Youth Fund

Visit us online: www.larkinsingers.com

December 1, 2010 - February 7, 2011

Thursday January 27


2:00: Alchemy. An Hour of Chamber Music. Bach: Sonata for flute and piano; Beethoven: Trio for flute, bassoon and piano; Brahms: Trio in e for violin, cello and piano. Henneke Cats, flute; Rachel Stewart, bassoon; John Soloninka, violin; Shelly Wu, cello; Marcia Beach, Marion Wilk, piano. Northern District Library, 40 Orchard View Blvd. 416-393-7610.

3:00: Harbord String Orchestra. Sizzling Strings. Music by European composers. Guests: Jim Creggern of Barenaked Ladies, Nuno Cristo, Dr. Draw, Harbord Collegiate Auditorium, 228 Harbord St. 416-393-1650 x20100, $10; $5 (sr/st). All proceeds to Sick Kids Hospital and Harbord Youth Fund.

7:30: Royal Conservatory, Cecilie String Quartet, Mazzoleni Concert Hall, 273 Bloor St. W. 416-408-0208, $10.


7:30: University of Toronto. Trio t’Serges in Concert, Music by Chen Yi and U of T composers. Trio t’Serges: Ewa Sas, violin; Katarzyna Marczak, clarinet; Erika Crinié, piano; with guest David Hetherington, cello. Walter Hall, Edward Johnson Building, 80 Queen’s Park. 416-978-3744.

7:30: University of Toronto. Trio t’Serges in Concert, Music by Chen Yi and U of T composers. Trio t’Serges: Ewa Sas, violin; Katarzyna Marczak, clarinet; Erika Crinié, piano; with guest David Hetherington, cello. Walter Hall, Edward Johnson Building, 80 Queen’s Park. 416-978-3744.


Saturday January 29

4:00: Celebration Choir and Vocal Mosaic. Songs for a Winter Afternoon. Linda Eyman, music director. Trinity-St Paul’s United Church, 427 Bloor St. W. 416-455-9238. $15; $10 (sr/st), $35 (family).

4:00: Larkin Singers. Man Made Manifest: Martin: Mass for Double Choir; Vaughan Williams: Mass in g, Matthew Larkin, director, Christ Church Deer Park, 1570 Yonge St. 416-895-0851. $25; $20 (sr/st); $10 (under 25).

Sunday January 30

A. Concerts in The GTA

- **7:30 & 9:30: A Shropshire Lad in Ontario. The story of Canadian baritone James McNee, Michael Colvin, tenor; Brett Polegato, baritone; Stephen Ralls, Bruce Ubukata, piano. Walter Hall, Edward Johnson Building, 80 Queen’s Park. 416-735-7982. $50; $12 student rush seats.**
- **7:30: Toronto Symphony Orchestra. Mozart’s World. See Jan. 28.**
- **4:00: St. James’ Cathedral. Twilight Recital Series. Andrew Adair, organ. 65 Church St. 416-364-7885 x224. Free.**
- **4:00: St. Philip’s Anglican Church. Jazz Vespers. 522 Dufferin St. 416-247-5181. Free.**
- **6:00: Esprit Orchestra. The River. Ligeti: L’Invitation. Schmidt: Discouriaged Passion; Evangelista: Symphonie minute; Kancheli: Styx (for viola, choir and orchestra). Teng Li, viola; Elmer Iseler Singers; Lydia Adams, Alex Pauk conductors. Koerner Hall, RCM, 273 Bloor St. W. 416-408-0208. 4:3; $32(slr); $15(under 30). 7:15. Pre-concert talk.**
- **2:00: St. Anne’s Music & Drama Society. HMS Finefare & The Zoo. See Jan. 28.**

**Tuesday February 01**

- **12:00 noon: Canadian Opera Company. Chamber Series: Franck and Poulenc. Cello Sonata; Arnold Choi, cello; Woonny Song, piano. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.**
- **12:30: York University, Music at Midday. New Music by Young Composers. Original compositions by young composers from the studios of Mike Cado, Michael Coghlan and David Mott. Tribute Communities Recital Hall, Acadlance East Building, 4700 Keele St. 416-736-2100 x22926. Free.**
- **1:00: St. James’ Cathedral. Music at Midday. Organist TBA. 65 Church St. 416-364-7885 x224. Free.**
- **7:30: Canadian Opera Company. The Magic Flute. Mozart. See Jan 28.**
- **8:00: Massey Hall & Ray Thomson Hall. Jazz at Lincoln Centre Orchestra. Masterworks by Ellington, Mingus, Coltrane and other jazz greats. Wynton Marsalis, conductor. Massey Hall, 15 Shuter St. 416-872-4255, 43; $35.00-$99.50.**

**Wednesday February 02**

- **12:00 noon: Canadian Opera Company. Vocal Series: Songs with Strings. Artists of the Canadian Opera Company Ensemble Studio; members of the Canadian Opera Company Orchestra. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.**
- **8:00: Talisker Players Chamber Music. Love Letters – An Unabashed Celebration of Love, in all its Many Forms. See Feb. 1.**

**Thursday February 03**

- **7:30: Canadian Opera Company. The Magic Flute. Mozart. See Jan. 29.**

**Friday February 04**

- **7:30: St. Anne’s Music & Drama Society. HMS Finefare & The Zoo. See Jan. 28.**
- **8:00: Hart House. UC Follies: The Three-penny Opera. Well. Student and young artist cast. 7 Hart House Circle. 416-878-8849. $20; $12(3rt). Also Feb.4, 5, and beyond.**

**Saturday February 05**

- **1:30 & 3:30: Toronto Symphony Orchestra. How the Gimmist Found Her Song. Concert**
BAROQUE IDOL brand new music for Baroque instruments
ARADIA ENSEMBLE
Kevin Mallon, Director
8PM FEBRUARY 5TH
Glenn Gould Studio
Tickets: Roy Thomson Hall Box Office 416.872.4255 | www.aradio.ca

Two Special Nights Only!
February 4 and 5, 2011 at 8pm
Enwave Theatre at Harbourfront Centre
231 Queens Quay West

Take this Waltz

Featuring
Steven Page Singer
Les Allt Flute/Sax
Benjamin Bowman Violin
Andrew Burashko Piano
Jonathan Goldsmith Piano
George Koller Bass
Peter Longworth Piano
Rachel Mercer Cello
Doug Perry Viola
Rob Pitlick Guitar
Stephen Sitarski Violin
Joaquin Valdepenas Clarinet

A program that explores the waltz throughout the last 150 years, with an arrangement of Johann Strauss’ Emperor Waltz, Maurice Ravel’s La Valse, as well as waltzes by Shostakovich, Korngold, Schnittke, and Liszt. Waltz for Debby by jazz legend Bill Evans and songs by Tom Waits, Burt Bacharach, Leonard Cohen, and Steven Page.

December 1, 2010 - February 7, 2011

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A. Concerts In The GTA

- **8:00: Aradia Ensemble. Baroque Idol! Ten young composers invited to present a five-minute piece by judges at the audience. Glenn Gould Studio, 250 Front St. W. 416-872-4255. 135; $20(t); $15(s).**
- **8:00: Art of Time. Take this Waltz. See Feb. 4.**
- **8:00: Cathedral Bluffs Symphony Orchestra. Subscription Concert No.3: Pops. Tribute to Henry Mancini; Salute to the Big Apple, (arr. Custer); Duke Ellington Medley; St. Louis Blues. Guests: Canadian Jazz Quartet; Norman Reintam, conductor. P.C. Ho Theatre, 5183 Sheppard Ave. E. 416-878-5566. $25; 50 premium; $120(sr); 50 sr premium; free under 12.**
- **8:00: Hart House. UC Follies: The Three-penny Opera. Weill. See Feb. 3.**
- **8:00: Mississauga Festival Choir. Festival of Friends. Eden United Church, 3051 Battalion Rd., Mississauga. 905-403-8415. 20. In support of Big Brothers Big Sisters of Peel.**
- **8:00: Musicians in Ordinary. Blame Not My Lute. Lute solos from Elizabethan England. John Edwards, lute. Heliconian Hall, 35 Hazelton Ave. 416-937-9950. 25; 120(sr); free under 12.**
- **8:00: NYCO Symphony Orchestra. Mozart at the Opera. Mozart: Overture to L’Impresario K.486; selected arias; Brahms: Symphony No. 3 Op. 90. David Bowser, conductor; guests: winners of the 2010 NYCO Mozart Vocal Competition. Centre for the Arts at St. Michael’s College School, 1515 Bloor St. W. 416-824-9195. 25; 120(sr); free under 12.**
- **8:00: Scaramella. Birds Bewinged. Avian-themed musical improvisations and poetry readings. Alison Melville and Colin Savage, recorders; Charlotte Nediger, harpsichord; Joëlle Morton, gamba; Katherine Hill, soprano; Kathleen Kajiwata, narrator. Victoria College Chapel, 91 Charles St. W. 416-780-8610. 30; 25; $20(t); 120(s).**
- **8:00: Music Gallery. Emergents II. 187 John St. 416-204-1080. $15; $10(s).**

**Sunday February 06**

- **2:00: Canadian Opera Company. The Magic Flute. Mozart. See Jan. 29.**
- **2:00: ON Centre Music Salon. Shall We Dance? Urgo-Finnic and Spanish music by Bartok, Part, Kodaly, Sibelius, Albeniz, Granados and Rodrigo. Joni Henson and Teiya Kasahara, sopranos; Oliver Laquere, baritone; Joseph Macerollo, accordion; Ricker Choi, Inna Perkins and Boris Zarankin, piano. Glenn Gould Studio, 250 Front St. W. 416-466-1870. 160; 50 premium;**
- **2:00: St. Anne’s Music & Drama Society. HMS Pinafore & The Zoo. See Jan. 28.**
- **2:00: Trio Bravo. Second Series Concert. Milhaud; Tric; Jouon; Trio Miniatures; Mozart: Duo for Violin and Viola. Terry Storn, clarinet; Baird Knechtel, viola; John Selleck, piano; guest: Marie-Andree Gray, violin. All Saints Kingsway Anglican Church, 2850 Bloor St. W. 416-242-2131. 120; 115.**

**Monday February 07**

- **7:30: University of Toronto. Chamber Music Series: Imani Winds. Walter Hall, Edward Johnson Building, 80 Queen’s Park. 416-978-3744. 45; 25; sr(st).**

**FREE LISTINGS**

listings@thewholenote.com

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**Syrinx Sunday Salons**

**Arthur - Leblanc String Quartet**

with Gregory Oh, piano

**Beethoven:**
String Quartet Op. 18 #1

**Jacques Hétu:**
String Quartet

**Dvorak:**
Piano Quintet #2 in A+ Op. 81

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**Toronto Opera Repertoire**

**Die Fledermaus**

February 18, 23, 26 at 7:30 pm
March 4 at 7:30 pm
February 20 & March 6 at 2:00 pm

**Madama Butterfly**

February 16, 19, 25 at 7:30pm
March 2, 5 at 7:30 pm
February 27 at 2:00 pm

Tickets: $25 ($15 students and seniors) at 416.978.8849 or www.UofTtix.ca

Bickford Centre, 777 Bloor St W at Christie subway

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**2011 Season**

thewholenote.com
THE MARCO POLO PROJECT: PART 2
February 18 & 19, 2011 at 8 pm

Two years ago, the Toronto Consort explored the music Marco Polo might have heard on his journey across Asia to China. For Part 2 of The Marco Polo Project, we continue travelling with the famous 14th-century Venetian as he begins to make his way home, sailing up the coast of India. Two special guests join us to create this evening: vocalist extraordinaire Suba Sankaran, and Sampradaya Dance Creations in a new work by Lata Pada.

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

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


Wednesday December 01
• 12:00 noon: Midday Music With Shigeru, Keiko Yoden-Kuepfer, piano. Works by Chopin, Schumann, Liszt, and Japanese music. Hi-Way Pentecostal Church, 50 Anne St. N., Barrie. 705-726-1181. $5; free(st).
• 8:00: Wilfrid Laurier University. Improvisation Concerts Ensemble. Maureen Forrester Recital Hall, 75 University Ave. W., Waterloo. 519-884-0710 x2150. Free.

Thursday December 02
• 12:00 noon: Wilfrid Laurier University. Music at Noon, Shoshana Telmon, piano, Jeremy Bell, violin. Maureen Forrester Recital Hall, 75 University Ave. W., Waterloo. 519-884-0710 x2150. Free.
• 2:00: Guelph Youth Music Centre. Benefit Concert for the GMYC Youth Orchestra. Mozart:
  Symphony No. 25; Beethoven: Romance No. 2; Haydn: “Gypsy Rondo” Piano Trio in G; Bach: Sheep May Safely Graze arr. (Stokowski); Brahms: Hungarian Dance No.5; and other works. William Annab and Paul Barsolou, violin; Anne Monkhouse, flute; David Evenchick, Marlena Tureski, cello; and others. GYMC Recital Hall, 75 Cardigan St., Guelph. 519-837-1119. $20; $15(s); $10(st); $50(family).
• 8:00: University of Waterloo. Orchestra@Waterloo. Erna Van Dael, director. Humanities Theatre, 200 University Ave. W., Waterloo. 519-885-0220 x228. Free.

Friday December 03

Looking for concerts...?
...in Barrie, Brantford, Cobourg, Elora, Guelph, Kingston or Kitchener? Lindsay, London, Oakville, Pickering, St. Catharines, Stratford or Toronto? The WholeNote’s online listings are searchable by geographic zone.
thewholenote.com

The John Laing Singers . . . song that excites the senses and refreshes the soul!
Gloria In Excelsis: a Christmas Celebration
Saturday, December 4, 2010 at 7:30 p.m. Central Presbyterian Church 165 Charlton Ave. W., Hamilton, Ontario

Splendours of Italy featuring Handel’s Dixit Dominus and Allegri’s Miserere
Saturday, March 5, 2011 at 7:30 p.m. Central Presbyterian Church
Sunday, March 6, 2011 at 3:30 p.m. St. Paul’s United Church
29 Park St. W., Dundas, Ontario

For tickets call 905-628-5238 or visit www.johnlaingsingers.com

The JLS gratefully acknowledge the support of
Ontario Trillium Foundation
Fondation Trillium de l’Ontario
B. Concerts Beyond The GTA

  - 8:00: Bravado! Show Choir. Bravado’s Unplugged Reality Christmas Special. Christmas Prelude. St. Paul’s United Church, 62 Peter St. N., Orillia. 705-326-8011. 7:30; 7:37 (st); 10:15 (st).  
  - 8:00: Achill Choral Society. Messiah. Handel. Stephanie Kramer, soprano; Jennifer Enns Medelo, mezzo; Mark DuBois, tenor; Daniel Lichti, baritone; Dale Wood, conductor; the Valen Ensemble; Shawn Grenke, organist. St. Timothy’s Roman Catholic Church, 42 Dawson Rd., Orangeville. 905-584-6710. 7:30; 7:37 (st); 10:15 (st). Children under 13 and under.
- 8:00: Kitchener-Waterloo Symp. Orchestra. Messiah. Handel. Tracy Smith Bessette, soprano; Marion Newman, mezzo; James McLean, tenor; Geoff Sirett, baritone; Kingston Choral Society; Glen Fast, conductor. Kingston Gospel Temple, 2295 Princess St., Kingston. 613-502-3926. 7:30; 4:00; 7:30; 7:37 (st); 10:15 (st).

Saturday December 4

- 7:00: University of Guelph. Contemporary Music Ensemble. Joe Sorbara, conductor. MacDonald Stewart Art Centre, 358 Gordon St., Guelph. 519-824-4120 x52991. 7:00.

Sunday December 5


Monday December 6

  - 7:30: Wellington Winds. Freedom. Music inspired by and dedicated to the pursuit of freedom by Copland, Reid, Stravinsky, Peterson, Strauss and Sousa. Richard Guesnel, narrator; Daniel Warren, conductor. First United Church, 16 William St., Waterloo. 519-573-3907. 7:30; 7:37 (st); 10:15 (st).
- 8:00: Hamilton Conservatory. Beethoven’s 9th. Works by Beethoven, Chopin, Bach. 126 James St. S., Hamilton. 905-528-4020.

Tuesday December 7


Friday December 10


Saturday December 11

- 4:00: Georgian Bay Symphony. Family Christmas Concert. Music of the season. John Barnum, conductor; Sebastian Ostertag, cello; Bells of the Bruce hand bell choir. OSCV Regional Auditorium, 1550 8th St. E., Owen Sound. 519-372-0212. 15. (fre; children grade 6 and under).

Sunday December 12

- 2:00: Toronto All-Star Big Band. Christmas Special. Rexy Theatre, 251 9th St. E., Owen Sound. 1-888-446-7669.
  - 3:00: Chorus Niagara. Messiah. Handel. See Dec. 11. Calvary Church, 89 Scott St., Catharines.
  - 3:00: Elora Festival Singers. Messiah. Handel. Noel Edison, conductor; Festival Chamber Orchestra, Knox Church, 55 Church St. E., Elora. 519-846-0331. 140.
- 3:00: Guelph Symphony Orchestra. Messiah. Choral Fantasy. Beethoven: Choral Fantasy; other festive seasonal music; carol singing. Grand River Chorus; Amy Wark, piano;
David Bourque, conductor. River Run Centre, 35 Woolwich St. Guelph. 519-763-3000. $30; $15(tsr); $10(children).

• 3:00: Symphony Hamilton. A Viennese Christmas and New Year’s Celebration. Han- del; Messiah; also music by J. Strauss, Tchaikovsky, Rossini and Liszt. Piano solo: Sophie Roland, mezzo. Royal Botanical Gardens, 680 Plains Rd. W., Burlington. 905-526-6690. $28; $25(adv); $15(tsr); $12(adv); $5 (child).


• 7:00: Loretta Hale Big Band. Swing Into Christmas, Seasonal favourites. Royal Hamilton Yacht Club, foot of MacPhail St. N., Hamilton. 905-741-1837. 4:15; 47(tsr).

• 7:30: Arcady. Christmas with Arcady. Christmas music of Randall Beckert. Carolyn Strooks- Zeyl, flute; Paul Earle, violin; Ben Bott Martin, cello; Rebecca Booker, piano, Randall Beckert, conductor. St. Andrew’s Presbyterian Church, 161 Norfolk St., Guelph. 519-822-4772. $20; 110.

Wednesdays

• 12:00 noon: City of St. Catharines. Civic Christmas Carol Concert. Choirs of Holy Cross and Laura Secord schools; St. Catharines Civic Brass Ensemble; Peter M. Partridge, conductor; Kenneth R. Hutton, organ. St. Thomas’ Anglican Church, 99 Ontario St., St. Catharines. 905-688-5601 x2160. Donations wel- come (proceeds to Community Care).

December 14

• 12:00 noon: St. Andrew’s Presbyterian Church. Music at St. Andrew’s: Marina Laking, organ. Pauline Warnica, piano. 47 Owen St., Barrie. 705-726-1181. $5; free(tsr).

• 7:30: Arcady. Christmas with Arcady. Christ- mas music of Randall Beckert. Carolyn Strooks-Zeyl, flute; Paul Earle, violin; Ben Bott Martin, cello; Rebecca Booker, piano, Randall Beckert, conductor. St. Andrew’s Presbyterian Church, 161 Norfolk St., Guelph. 519-822-4772. $20; 110.

December 16


• 8:00: Kitchener-Waterloo Chamber Music Society. Gryphon Trio. Beethoven’s Birthday: trios Op.11, 701 “Ghost”; and 97 “Archduke”. KWCM Music Room, 57 Young St. W., Water- loo. 519-888-1673. 125; $130(s); $125(srt); $75(advance purchase mandatory).

• 8:00: Kitchener-Waterloo Symphony. Yule- tide Spectacular. Classic holidays with a swing. Larry Larson, trumpet; Tim Louis, vocals/piano; Grand Philharmonic Choir; Grand Philharmonic Children’s Choir; David Martin, conductor. River Run Centre, 35 Woolwich St. Guelph. 519-745-5718/8/4717; 118; 120(s).
Friday January 28
• 8:00: Kitchener-Waterloo Symphony, Tchaikovsky Piano Concerto No. 1, Mozart: Symphony No. 10; Tchaikovsky: Piano Concerto No. 1; Sibelius: Symphony No. 5. Natasha Paremski, piano; Edwin Outwater, conductor. Centre in the Square, 101 Queen St. N., Kitchener. 519-745-4711 848-7471. $19; $12(st).
• 8:00: McMaster Celebrity Concert Series. Ensemble Caprice. Convocation Hall (University Hall 2nd floor 213), McMaster University, 1280 Main St. W., Hamilton. 905-525-9140 24246. $20; $15(st); $45(st).

Saturday January 29
• 8:00: Kitchener-Waterloo Chamber Music Society. Shir Ami Trio. Weinberg: Trio; Mendelssohn: Trio No. 1 Op.49; and other works. KWCMS Music Room, 57 Young St. W., Waterloo. 519-886-1673. $30; $25(tar); $20(st).
• 8:00: Kitchener-Waterloo Symphony, Tchaikovsky Piano Concerto No. 1. See Jan. 28.
• 8:00: Opera Hamilton. Porgy. See Jan. 28.
• 8:00: Wilfrid Laurier University. WLW Wind Orchestra. Jessica Kun, conductor. Theatre Auditorium, 75 University Ave. W., Waterloo. 519-884-0710 x2150. $10; $5(st).

Sunday January 30
• 8:00: Kitchener-Waterloo Symphony. Tchaikovsky Piano Concerto No. 1. See Jan. 28. River Run Centre, 35 Woolwich St., Guelph.

Thursday February 03
• 8:00: Hamilton Philharmonic Orchestra. What Next? Festival. Basia Bulat with members of the HPO, Hamilton Place Studio Theatre, 1 Summers Lane, Hamilton. 905-526-7756. $23-42; $30-49 (festival pass).

Friday February 04
• 7:30: Kitchener-Waterloo Symphony. Dan Deacon’s Electronic Bus. See Feb. 3.

Saturday February 05

C. In The Clubs (Mostly Jazz)

Season’s Greetings, and apologies for the abbreviated listings in the mag this month. (“Last minute ad buys in other areas” sez the publisher.) Rather than our usual practice of listing detailed daily listings, what follows is a summary of “regular gigs” only. Detailed daily listings for December can be found as usual at www.thewholenote.com and at many of the individual venue websites listed here. —O.D.

Alleycatz
2409 Yonge St. 416-481-6685
www.alleycatz.ca
Every Mon Salsa Night; Every Tue Carla Darussani Band; Every Wed R&B Open Jam; Every Thu Soul, R&B and Reggae; Fridays and Saturdays Funk, Soul, Reggae, R&B, Top 40, $10 Cover without dinner reservations. Dec 2,9,10,23 Graffiti Park. Dec 3, 16,17,18,30 Lady Kane. Dec 4,11,12,19,26 Moskat Ball Party. Dec 31 NYE Party with Ascension.

Azur Restaurant and Bar
at the Intercontinental Hotel
225 Front Street 416-597-3701
www.azurerestaurant.ca
Every Thu, Fri, Sat Dan Bolan troux Trio 5:30-10:30pm

Castro’s Lounge
2116 Queen Street East 416-699-9272 NO COVER
Every Sun Jeremy Rousse Trio (Jazz/Roots) 6-8pm; Every Mon Smokey Fool (Bluegrass/ Rockabilly) 9-11pm

C’est What
67 Front Street East, 416-860-9000
Every Fri Hot Five Jazzmakers 3-6pm pwyc

Chalkers Pub Billiards & Bistro
247 Marlie Avenue, 416-789-2531
www.chalkerspub.com (for complete listings)

Chick N’ Deli
744 Mount Pleasant Rd. 416-489-3383
www.chickndeli.com
Every Mon Big Band Night. Every Sat Claxman Jazz Band. Every Sun Robbie Lane and the Disciples.

China House Restaurant
925 Eglington Ave. W. 416-781-9121

Communist’s Daughter, The
1149 Dundas Street W 416-435-0103
Every Sat 4-Tum Gypsy Jazz w Michael Johnson & Red Rhythm

Corktown, The
175 Young St. Hamilton 905-572-9242
www.thecorktownpub.ca
Every Tue Corktown Jazz Jam. Every Wed Will Mukuza Jazz Trio.
**D. Announcements Et Cetera**

**ANNOUNCEMENTS**


**LECTURES/SYMPASIA**


**MASTERCLASSES**

- Dec 9 10:00am: University of Toronto. Manuel Barrueco Guitar Master Class. Walter Hall, Edward Johnson Building, 80 Queen’s Park. 416-978-3744. Free.
- Feb 01 10:00am: University of Toronto. Gryphon Trio Master Class. Walter Hall, Edward Johnson Building, 80 Queen’s Park. 416-978-3744. Free.

**SCREENINGS**

- Dec 4 1:00 and Jan 27 8:30. Metropolitan Opera HD Broadcast. Don Pasquale. Donizetti. Cineplex Odeon Theatres throughout the GTA. 1-800-333-0061 x0.
- Dec 4 & 5 4:00 & 7:00: Mirvish Productions. Sondheim Film Festival. West Side Story & Sweeney Todd (Dec. 4); A Funny Thing Happened on the Way to the Forum & A Little Night Music (Dec. 5). Bloor Cinema, 506 Bloor St. W. 416-872-1212. $7, $15 (pass for all films).
- Dec 11 12:30 and Jan 22 12:30: Metropolitan Opera HD Broadcast. Don Carlo. Verdi. Cineplex Odeon Theatres throughout the GTA. 1-800-333-0061 x0.
- Jan 8 1:00: Metropolitan Opera HD Broadcast. La Fanciulla del West. Puccini. Cineplex Odeon Theatres throughout the GTA. 1-800-333-0061 x0.

**WORKSHOPS**

- Dec 3, Jan 7 and Jan 28 7:30: CAMMAC Recorder Players’ Society. Workshops. Recorder and other early instrument players participate in small, informal (uncoached) groups to play renaissance and baroque music. Church of the Transfiguration, 111 Manor Rd E. 416 480-1853. 110 (members); $12 (non-members).
- Dec 05 1:30 to 4:00: Toronto Early Music Players Organization. French Baroque Style. Taught by Larry Beckwith. Lansing United Church, 49 Bogert Ave. 416-537-3733.

**The whole note**

December 1, 2010 – February 7, 2011

60

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November's Child Michael Schade

Spare a Thought...for ALL Music’s Children

Where, you ask, is December’s Child? No new contest this month. We’ll be making an exciting list of new Mystery Children for 2011. Are you hoarding treasured old photos?

Share your great idea for someone who should appear in this column! musicchildren@thewholenote.com

Gifts of Music

Most of Music’s Children remember singing, playing and sharing music informally “en famille” and with friends. So why not celebrate the old/new with an all ages Bring Your Own Bouzouki music party!

Also, this is a particularly good time of year to give a gift of live music. Please take some lucky young person to at least one performance in the next few weeks. Concert gifting benefits everyone, including your favourite ensemble.

Can’t bring a favourite youngster to a Sing-Along Messiah? Invite them to share a fine radio or television broadcast or a favourite recording. (Hallelujah! Tafelmusik Baroque Orchestra and Chamber Choir’s Sing-Along Messiah will be on Bravo! Dec 6 at 9pm.) Just add cider and cookies.

December’s child? Probably someone very close to your heart, and home. Pax

jack buell

For a delightful explanation of Michael Schade’s childhood “Pretzel King” photo please visit thewholenote.com.

Michael Schade (top right) and the team: partner Dee McKee (top left); with 6 (out of 8) youngsters. Summer 2010, the Elijah tour with conductor Daniel Harding (far right) and the Mahler Chamber Orchestra – Lucerne, Bremen, and Stockholm. Inset: Michael 1968.

Canadian-German lyric tenor, Michael Schade, was born in Petit-Lancy, Geneva, Switzerland, in the month of January and spent his early childhood in Switzerland and Germany. Schade’s engineer father’s work with Inco’s European office brought the family to Canada in 1977. Schade attended St. Michael’s Choir School and later earned an Honours Degree in Performance with a minor in Pre-Medical Sciences at the University of Western Ontario. He went on to earn a Masters in Opera from the Curtis Institute in Philadelphia.

Today he is equally at home in Europe’s and North America’s foremost opera houses. His passion for singing embraces an extensive schedule of solo and collaborative concerts and recitals, and he is a prolific recording artist. Michael Schade’s discography covers a wide range of opera, oratorios and passions, lieder and recital repertoire.

In March 2007, Schade and Adrianne Pieczonka were the first Canadians awarded the Austrian title of Kammersänger: Austria’s highest honour for singers. Summer 2008 featured Michael Schade’s 15th consecutive year at the Salzburg Festival, where he took on the new role of Co-Director of the new Salzburg Young Artists Project alongside Barbara Bonney.

Previously married to Calgary-born mezzo-soprano Norien Burgess, Michael Schade makes his home in Oakville, Ontario and in Vienna with his four children, four step-children and partner Deanne McKee.

Do you remember last month’s childhood photos being taken? Yes indeed: Christmas! And mountain hikes in the summer! Both were always a big deal for us. Christmas is very special in my parent’s home – a celebration of family and our religion. My father reads from the Bible and my mother plays the guitar and sings with the children and to the children (now grandchildren) in the evening and the house is lit with candles and then we all go to Mass. It is a magical time to be a child and my parents taught me to celebrate that. So far my son Niki has escaped the green tights and crown; maybe this year!

As far as the outdoors are concerned, my family spent a lot of time in the beautiful Swiss outdoors and it was always important to my parents that we made these outings during weekends and holidays. My mother packed the best picnics a child could want.

Suppose you met a little child today who asked “What do you do?”... I would explain that I am a singing court jester! That my life is a dream, that my work makes me happy. I would tell the child to dream and to work hard at making those dreams happen for themselves; to never settle for just vanilla or convention for convention’s sake or success’ sake. Dare to be different and dare to do something that makes

PHOTO: A FLIGHT ATTENDANT USING DEE’S CAMERA

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

- Oh the Magic! Margaret Oldfield & Elizabeth Erskine each win a magnificent pair of tickets to hear Michael Schade sing the role of Tamin in The Canadian Opera Company’s new production of Mozart’s playful and sublimely melodic The Magic Flute (Jan 29 - Feb 25). Please see our listings for full details, or visit www.coc.ca
- Michael Schade’s Alma Mater! Lorrie MacKinnon, Adrienne Pollak & George Fung are guests of St. Michael’s Choir School with a pair of VIP tickets (reception and premium seating) for the Friday Dec 10 Massey Hall concert Christmas Fantasy (7:30pm). Mary Dee, Claudia Krawchuk & Charles Ritchie: a pair of tickets each for the concert on Saturday Dec 11 (2pm). See our listings for full concert details. Mr. Schade (not performing at this concert) says “That school is the best thing since sliced bread!”
- Linda Skeries wins Mozart: Arie & Duetti with Russell Braun, Isabel Bayrakdarian & Michael Schade; Canadian Opera Company Orchestra, Richard Bradshaw, conductor. CBC Records’ own delightful celebration of Mozart’s 250th birthday. (SMCD 5239)
- Jean Parkes wins the Medici Arts DVD Wagner: Die Meistersinger von Nürnberg with Falk Struckmann (Hans Sachs), Ain Anger (Veit Pogner), Adrian Eröd (Sixtus Beckmesser), Johan Botha (Walther von Stolzing), Michael Schade (David) & Ricarda Merbeth (Eva); Orchestra & Chorus of the Vienna State Opera, conducted by Christian Thielemann. (Medici Arts: 2072488)
- Rudi Peka, Otto Rath, & Catherine You: In Midnight’s Stillness – St. Michael’s Choir School’s 10th recording: traditional carols, sacred melodies and contemporary seasonal music with their guests The True North Brass.


We Are All Music’s Children

December 1, 2010 - February 7, 2011

thewholenote.com
you happy, whenever possible.

What’s your absolute earliest musical memory? I remember my Mom, Grandmother and Tante Sixta singing songs for every special family occasion...and for everyday mundane occurrences...like those obvious German Lied moments such as: waking up, brushing your teeth, going to bed, the sun coming up, cloudy days, rainy days, the first snowfall, the second snowfall, a bee coming to a picnic, a river, a mountain, the moon, your first day of school, hurting your knee on your bicycle, a sunflower...etc. etc. you get the idea — they just know thousands of songs by heart.

Other musicians in your family? I certainly hope so; Everyone sings. I was always surrounded by music, thank God! My brother was at the choir school with me, my sister played cello and met her husband singing in the Mendelssohn Youth Choir. My parents were longtime members of the Mendelssohn Choir. My oldest daughter, Sophie, plays violin in the Halton Youth Orchestra and my twins just started violin and cello. I sang with the twins for the first time in public this summer, it was very special, and they liked the applause. My youngest, Eva, insists that she will sing Pamina when she grows up, and Daddy can be her Tamino. She will start in the church choir as soon as she can read more than three letter words; which she insists is now and has talked her way into the Christmas pageant this year at 4, which is reserved for starting at 6!

What is your first memory of yourself singing? Singing for Monsignor Armstrong to get into the choir school...I sang a German church song Grosser Gott wir loben Dich – very mini Beyreuth, but this is my first real memory.

A first instrument? I was pretty good at the flute, good enough to teach it at St. Mildred’s in Oakville, I suck at piano! I really regret that I didn’t practice and keep it up.

First experiences of making music with other people? Singing madrigals with my parents for dad’s cool business parties...we were pretty good!

Do you remember when you first sang alone for an audience? Yes, I sang Nanki Poo and forgot the words. Then trying to make up a verse during “the flowers that bloom in the spring trala” and surviving my own verse writing on the fly. Seems like things haven’t changed that much...Read the full interview at thewholenote.com.
Choral Auditions

Exultate Chamber Singers is holding auditions for qualified singers for the 2011-2012 season.

After 30 years of exceptional leadership, John Tuttle is retiring as artistic director of the Exultate Chamber Singers at the end of the 2010-2011 season.

New Director - Dr. Karen Grylls

Exultate is delighted to announce that Dr. Karen Grylls will take over as conductor in the fall of 2011. Karen is a highly accomplished chamber choir specialist and internationally renowned clinician from New Zealand, where she is on faculty at the University of Auckland.

Exultate invites skilled choral singers to audition. Singers must have excellent sight-reading ability, musicianship, vocal quality, and technique. Auditions will be held on January 28 and 29, 2011.

To request an audition, please send a CV to: exultate@exultate.net or call (416) 971-9229 www.exultate.net
The WholeNote’s BLUE PAGES Directory is published every October, updated regularly online, and accepts new members year round. A warm welcome to this issue:

All Saints Kingsway Anglican Church
The All Saints’ Choir provides musical leadership at weekly Sunday morning Eucharists, Festival Evensongs, Community Out-Reach Projects and concerts throughout the year. The choir has toured the UK, has recorded 2 CDs, and has performed at various events throughout Toronto. Most recently, the choir performed the Canadian premiere of Karl Jenkins’ Stabat Mater as well as Ruth Watson Henderson’s ‘From Darkness to Light.’ Upcoming Choral concerts include “Sure on this Shining Night” (Dec. 19).

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

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MPC Music
MPC Music (Manfield Publishing Corp) releases music on its own label, most recently “50 Years – the NORMAN AMADIO trio”, recorded at Glenn Gould Studio. MPC has been involved in supporting the Variety Club of Ontario; Hip Hip Hooray, an event of the Orthopaedic Foundation; Project Scarecrow, an event bringing awareness to the perils of drinking and driving, Toronto West Rotary and many other projects that support our community.

www.mpcmusic.com, information@mpcmusic.com

NUMUS Concerts
is a presenter and producer of contemporary music programs in the Kitchener-Waterloo area. Throughout its 26-year history, NUMUS has made a large contribution to the cultural life of the area, commissioning new musical works and performing contemporary music from all genres drawn from the entire spectrum of contemporary music. In 2009 Glenn Buhr was appointed as Artistic Director. He oversees the 25th anniversary celebrations in 2009-10 which also coincided with a renewed broad vision of contemporary music programming.

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For full-length profiles of these and more than 180 other music presenters visit thewholenote.com/directories.

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Victor Feldbrill: Canadian Conductor Extraordinaire
by Walter Pitman; Dundurn Press; 432 pages, photos; $40

Canadian conductor Victor Feldbrill has led so many premieres of Canadian compositions and promoted so many Canadian works around the world that his impact on music in Canada has been immeasurable, as Walter Pitman shows in this thorough biography. Pitman, who has chronicled the lives of Canadian musicians, takes a close look at what motivated Feldbrill to support Canadian composers and performers so unreservedly, even when it created difficulties for him. “His position,” writes Pitman, “was that if the music itself had integrity and was skilfully written, it must be played.”

By all accounts, Feldbrill was an accomplished conductor in all kinds of repertoire. “Why then,” asks Pitman, “weren’t orchestras from around the world clamouring for his services?” Placing value on “competence, reliability and collegiality,” Feldbrill avoided the “wildly entertaining, shocking and melodramatic” styles of conductors who stamp their personalities on their interpretations. But because he was reluctant to impose a personal vision, he didn’t generate the kind of charisma that makes a conductor get noticed.

What’s more, Feldbrill stayed in Canada. There’s a crop of younger Canadian conductors today, like Yves Abel, Kwame Ryan, Yannick Nézet-Séguin and Julian Kuerti, who have achieved remarkable success. But they are all pursuing their careers outside Canada.

Pitman has done extensive interviews with Feldbrill, who was born in Toronto in 1924, as well as with musicians who worked with him. He has also made full use of letters and archival documents. He is, however, more concerned with how Feldbrill was able to accomplish what he did than with matters of musical interpretation. A discography and a list of his premieres would have been useful to document the “incredible history of composition” that Feldbrill’s performances and recordings of Canadian music represent, especially since many of the recordings are unavailable today. Even what Pitman calls Feldbrill’s “crowning achievement,” his recording of Harry Somers’ seminal opera, Louis Riel, is difficult to come by. But Pitman’s engaging, detailed biography goes a long way to illuminate the history of Canadian composition that Feldbrill’s premieres and recordings represent. And it has a particularly lovely back cover – a portrait of Feldbrill, baton in hand, painted by his grandson, Benjamin Koffman.

Listen to This
by Alex Ross; Farrar, Straus and Giroux; 381 pages; $31

In his first book, The Rest Is Noise, music critic Alex Ross took an ambitiously sweeping approach to the whole history of 20th-century classical music. His new book, Listen to This, is just as ambitious, as the title makes clear. But this time, happy to leave loose ends and open questions, he offers a collection of articles about specific musicians. Most of these pieces first appeared in Ross’s column in The New Yorker magazine. They seem to have been chosen not because they are his best, but because they offer a sampling of the broad range of music and musicians that Ross feels passionate about, from Brahms to Björk.

Ross’s goal here is to knock down the walls separating different types of music. Discussing Björk, he depicts a musical utopia where “the ideologies, teleologies, style wars, and subdivisions that have so defined music in the past hundred years slip away.” He focuses on the musicians and music that inspire him. There’s the “free-wheeling spirit” of early-music performers like Richard Egarr, and the joy that
the St Lawrence Quartet takes in “the act of connection.” There’s the rock group Radiohead, who practises “a new kind of classical music for the masses.” And there is Brahms, whose Intermezzo op 117 no 1 is, he writes, “the music that you will hear when you die.”

“I approach music not as a self-sufficient sphere but as a way of knowing the world,” writes Ross. There is something infectious about his enthusiasm for such a broad range of genres; in a discussion of the history of the chaconne, he moves effortlessly from classical music into the realms of blues, jazz, and pop. As an attempt to show how these various genres are all related, Listen to This was not thoroughly convincing. But as a compilation of terrific pieces on various musicians by the best music critic in North America, it’s a stand-out – especially once the headache-inducing dust-jacket is removed.

Fortepianist Richard Egarr is performing a program of Mozart and Haydn with Tafelmusik at Trinity-St. Paul’s from Dec. 1 to Dec. 5.

Finishing the Hat
by Stephen Sondheim; Knopf; 478 pages, photos; $46

When songwriter Steven Sondheim turned seventy, he made a list of his favourite songs written by other song-writers. He called it Songs I Wish I’d Written (At Least In Part). This year, for his eightieth birthday, he has put together this collection of his own songs, or at least the lyrics. This includes lyrics for his own shows like A Little Night Music, Sweeney Todd and A Funny Thing Happened on the Way to the Forum, as well as shows from earlier in his career when he worked with composers like Leonard Bernstein for West Side Story, and Julie Styne for Gypsy.

Between the lyrics for each song he has written, including drafts and alternates, Sondheim adds choice comments about the songs and the shows they’re from, as well as the actors, directors and producers who worked on them. Along the way, he discusses – not uncritically - song-writers of the past. These include his two favourites, Harold Arlen and Jerome Kern, as well as his beloved mentor Oscar Hammerstein II, who became a surrogate father to him.

Sondheim’s witty and poignant lyrics make terrific reading. Without the music to share the attention, you really notice how much the expressiveness of his songs is due to his brilliant use of language, especially his intricate and unusual rhymes. Even though songs like Send in the Clowns and I’m Still Here have become standards on their own today, Sondheim emphasizes how important it is for him that his lyrics enhance the dramatic action of the shows they’re in. So even one of his favourite songs, Multitudes of Amys, ended up being cut from Company when the story-line was changed.

It’s tempting to see Sondheim himself in his characters, with their longings, regrets, and cynicism. But, as Sondheim reminds us, he does not create the characters in his shows – that’s for the book-writer. “The only song I’ve written which is an immediate expression of a personal internal experience is Finishing the Hat,” from Sunday in the Park with George. It’s a song about artistic expression. But even though he used it as the title of this volume, it’s not included here since it’s from a show written in 1984, three years after the cut-off date for this collection.

Sondheim’s life and work have been extensively documented in books and recordings. His own recorded commentaries featured in the recent revue Sondheim on Sondheim cover some of the same material as Finishing the Hat. But so far, this wonderful book is the closest thing to an autobiography Sondheim has written. Fortunately he promises a second volume.

Stephen Sondheim will be introduced by Des McAnuff and interviewed by Robert Cushman on the stage of the Princess of Wales Theatre on December 6 at 8pm. Sondheim’s song-list has been published in the new edition of Mark Eden Horowitz’s Sondheim on Music (The Scarecrow Press).

See Pamela Margles’ Holiday Picks online at thewholenote.com.
Editor's Corner  
DAVID OLDS

LET ME BEGIN BY thanking David Schreiber for his feedback on Janos Gardonyi’s guest editorial about on-line shopping and digital downloads last month. Mr. Schreiber rightly suggests caveat emptor in regards to MP3s, which are compressed files with resulting loss of information. MP3 technology provides convenience and portability, but compromises sound quality, much the same way that cassette tapes did versus LPs, and will not likely satisfy the audiophile. A quick check with Wikipedia tells us that there are three basic kinds of audio file formats: uncompressed files such as WAV, AIFF and PCM; formats with “lossless” compression such as FLAC, MPEG-4, Apple Lossless and Windows Media Player Lossless; and formats with “lossy” compression such as MP3, Vorbis and Musepack. As always, the onus is on the consumer to do the research and decide to what extent to accept compromise for the sake of convenience and economy.

As the year end approaches and the holiday season along with it, rather than focus on just a few discs here I want to briefly mention a number of seasonal titles and other special gems which I think will be of interest. I expect you will see full reviews of the lat-
cial gems which I think will be of interest.

...to the season with A Celebration in Time (Justin Time). A highlight for me is the island rhythms of Gras Bondye/Seigneur J'Elève Ton Nom featuring the Daphnène Louis Singers.

...one last Christmas disc to mention, which was not yet in hand at the time of writing, but I am going to go out on a limb and recommend it anyway, because how could you go wrong with Monica Whicher and Judy Loman? Lullabies and Carols for Christmas (Naxos) features Loman's arrangements for soprano and harp of such traditional favourites as the Coventry Carol, In The Bleak Mid-Winter; Bulalow, In Dulce Jubilo, and the Wexford Carol along with seasonal solo harp pieces by Britten and Tournier.

MOVING ON FROM seasonal fare, we have recently received several boxed sets featuring Canadian artists that are particularly worthy of mention. The first is a six CD collection of the art songs of the late 19th century Ukrainian composer Mykola Lysenko. This is the second instalment of the Ukrainian Art Song Project (www.uasp.ca) following on the 2006 release of the songs of Krylo Stetsenko. The idea for the project dates back to 2004 when bass baritone Pavlo Hunka came to Toronto for the lead role in the COC’s production of Falstaff and was adopted as a native son by the Toronto Ukrainian community. Lysenko (1842-1912) is considered the father modern Ukrainian classical music and this impressive set, accompanied by a 200 page book of libretti, translations, biographies and notes, includes 124 of his 133 known art songs (the other nine have been lost). Recorded in Glenn Gould Studio the other singers involved in the project are all well known on the Canadian opera scene including Elizabeth Turnbull, Benjamin Butterfield, Michael Colvin and Robert Gleadow, with pianists Albert Krywolt, Mia Bach and Serouj Kradjian, flutist Doug Stewart and cellist Roman Borys. Mykola Lysenko’s Art Songs will enjoy a gala launch at Koerner Hall on December 5 for which Pavlo Hunka will be joined by Monica Whicher, Kristina Szabó and Russell Braun. Robert Silverman’s most recent recording project is a seven CD set of the complete Mozart Piano Sonatas for the audiophile isoMike label (www.isomike.com). These hybrid discs include CD stereo, SACD stereo and four channel surround sound capability. We’ll have a full review of this set in the February issue but I wanted to bring it to your attention in time for holiday shopping.

The last set I will mention is a 15 CD collection of Angela Hewitt’s complete Hyperion recordings of the music of Johann Sebastian Bach. With almost 18 hours of music by this renowned Bach interpreter priced at about $100, this would make a great addition to anyone’s collection.

I HAVE ALSO ELICITED the help of several of my colleagues to bring to your attention a number of items we missed this year which had we unlimited space and resources would certainly have found their way into these pages:

Geoff Chapman tells us that although his Canada’s best classical & jazz online
grigorian.com
mandate is Canadian jazz, there’s a plethora of great jazz created elsewhere. Here are a few titles that really caught his attention: Rudresh Mahanthappa & Bunky Green – Apex (www.pirecordings.com) – A brilliant alto sax collaboration between a hot newcomer and a hardy veteran with stellar band. Vijay Iyer – Solo (www.vijay-iyer.com) – An ace pianist pays extraordinary contemporary tribute to his inspirations. Jason Moran – Ten (Blue Note) – The best piano trio outing for ones in a crowded field. Wadada Leo Smith – Spiritual Dimensions (www.cuneiformrecords.com) – This double-CD illuminates the avant-garde trumpeter’s mastery of free jazz. Yehudi Menuhin & Stephen Grappelli – Friends In Music (EMI) – A delightful 4-CD reissue of virtuoso violinists covering the musical waterfront.

Terry Robbins found three titles of particular note: Beethoven String Quartets Vol.4 (Virgin Classics) – A mixture of early, mid and late quartets, including the profound C sharp minor Op.131, superbly played by the Artemis Quartet. Rodion Shchedrin – Chamber Music (ARS MUSICI) – Works by the contemporary Russian composer (who plays piano for two of them), highlighted by Dmitry Sitkovetsky’s tremendous performance of the Bach-inspired Echo-Sonata for solo violin. John Corigliano – The Red Violin Concerto (Naxos) – Another superb disc in the Naxos American Classics series, with the terrific Michael Ludwig, concertmaster of the Buffalo Philharmonic Orchestra, and the BPO itself under JoAnn Falletta recorded in their Kleinhans Music Hall home.

Richard Haskell took particular delight in a new recording of Rachmaninov – Piano Concertos Nos.3 & 4 (EMI Classics) – The pairing of Leif Ove Andsnes with the London Symphony under the direction of Antonio Pappano is sublime. Andsnes’ performance is bold, expansive, and technically brilliant, while Pappano coaxes a warm and lyrical sound from the orchestra. And Daniel Foley found in Messiah: Livre du Saint-Sacrement (Naxos) exceptional performances by Paul Jacobs of Messiah’s towering final contribution to the organ literature; a massive work that demands close attention to fully absorb its theological and programmatic intent.

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 discoveries@thewholenote.com

VOCAL

Gounod – Faust
Angela Gheorghiu; Roberto Alagna; Bryn Terfel; Simon Keenlyside; Royal Opera; Antonio Pappano Royal Opera House/EMI 6 31611 9

● The story of Faust, an old man who trades his immortal soul for a second chance at youth, has fascinated artists for centuries. Opera composers were particularly impressed by it: there are at least a dozen works based on it, amongst them Louis Spohr’s Faust (1816), Hector Berlioz’s La Damnation de Faust (1846), Charles Gounod’s Faust (1859), Arrigo Boito’s Mefistofele (1868), Ferruccio Busoni’s Doktor Faust (1916–25), Sergei Prokofiev’s The Fiery Angel (1927; first performed 1954), Konrad Boehmer’s Doktor Faustus (1983), Alfred Schnittke’s Historia von D. Johann Fausten (1994) and Igor Stravinsky’s The Rake’s Progress (1951).

Gounod’s Faust is the most familiar work and this production features a stellar ensemble. As Faust, Roberto Alagna is in fine form, though his once-celebrated high end shows signs of strain. Angela Gheorghiu shines as Marguerite, as does Simon Keenlyside as her brother Valentin. Bryn Terfel infuses the role of Mephistopheles with the necessary malice. Finally, the orchestra under the skillful baton of Pappano does the score full justice.

The production itself is another story. Messy and too literal (the drinking and carousing takes place under a giant neon Club l’Enfer, as if we did not get the connection), it does not help the principals either. Beautiful Gheorghiu here, for some inexplicable reason, labours under a mousy-blonde wig. The camera follows the singers too closely, revealing what we already knew – save for Keenlyside, they are not great actors. All in all, a wonderful DVD to enjoy with your ears (and heart) wide open and your eyes firmly closed.

—Robert Tomas

Ne Me Refuse Pas Marie-Nicole Lemieux; Orchestre National de France; Fabien Gabel Naive V 5201

● There are no surprises here. Contralto Marie-Nicole Lemieux sings a number of famous and well loved French opera arias with passion, musicality, technique and a pitch to die for. She is accompanied by the fabulous Orchestra national de France under the superb guidance of Fabien Gabel. The relationship between the singer and the “accompagnist” is so intimate that the recording sounds like it took place in my living room! Unfortunately her performance (with the Jérome chœur de Paris) of Bizet’s “L’amour est un oiseau rebelle” (aka “Habanera”) from the opera Carmen lacks the feminine vitality that makes the aria so intriguing. This is the only lapse however, and a listen to her ascending vocal line at the beginning of
Massenet’s “Qui m’aurait dit la place” from Werther is to witness a vocal genius at work – a spine-tingling example of Lemieux’s artistry.

Alexandre Drautwicki’s liner notes titled “the voice of romanticism” is a superlative exposé on the French art of singing during the Romantic era. Thankfully, Lemieux does not engage in the “French screaming” that the author amusingly refers to, but it really is an individual taste to either love or abhor the dramatics of the music and lyrics from this period. I greatly enjoyed this release – the music may not be completely to my liking, but Lemieux’s brilliant performance sells me on its credibility.

—Tiina Kiik

Diamonds of the North – Songs from Scandinavia

Duo Freya

Independent (www.aspasiabooks.com)

This recording of Finnish, Swedish and Norwegian music for voice and piano is truly full of little musical diamonds – and a rich introduction to the world of Nordic art song.

Jean Sibelius and Edvard Grieg are the two most famous composers represented here. Sibelius’s four dramatic songs with broad dynamic shifts and big piano parts are very impressive, but the transparent melodic lines and the soulful, yet smooth voice, although some will quibble about the unexpected vibrato. The interpretation of at times difficult repertoire (try singing “during the artistic milking...for a while...and then make that convincing!” is flawless and well assisted by Jerad Mosby’s intelligent piano playing. An interesting CD and a great addition to ATMA Classics’s winning streak.

—Robert Tomas

Let Beauty Awake (Vaughan Williams; Glick; Bowles; Barber)

Joshua Hopkins; Jerad Mosbey

ATMA ACD 2615

Themes of travel evoke the feelings of longing and at times, despair, and are well-loved devices of many poets. The song cycle embraced the idea of travel most famously with the works of Schubert and Mahler, but on this recording we get a wonderful, if at times tenously connected assembly of four contemporary cycles. The works of Vaughan Williams, Srul Irving Glick, Paul Bowles (yes, the Sheltering Sky Paul Bowles!) and Samuel Barber reach for the texts of great poets, including Nobel laureates. Robert Louis Stevenson, Richard Outram, Tennessee Williams, Czeslaw Milosz and James Joyce prove beyond reasonable doubt that a great song cycle does not have to be sung in German.

The young baritone Joshua Hopkins, a “product” of the Houston Grand Opera Studio, must have quite a trophy case at home: he is the winner of 2006 Borletti-Buitoni Trust Award, the Verbier Festival Academy’s 2008 Prix d’Honneur, Placidio Domingo Operalia Competition, ARD Musikwettbewerb and the Julian Gayarre Singing competition. His baritone is of a powerful, virile, yet smooth voice, which some will quibble about the unexpected vibrato. The interpretation of at times difficult repertoire (try singing “during the artistic milking...for a while...and then make that convincing!” is flawless and well assisted by Jerad Mosby’s intelligent piano playing. An interesting CD and a great addition to ATMA Classic’s winning streak.

—Alison Melville

CLASSICAL AND BEYOND

Mozart – Piano Concertos 12, 13 & 14

Robert Blocker; Biava Quartet

Naxos 8.557881

In January 1783 there appeared an advertisement in the Wiener Zeitung from no less a composer than Mozart who was announcing the publication of three new piano concertos that could be performed “either with a large orchestra...or merely a quartetto, that is, with 2 violins, 1 viola, and violoncello.” These concertos were the first Mozart wrote after his move to Vienna in 1781, and are presented here performed by the Biava Quartet with pianist Robert Blocker.

The Biava was formed at the Cleveland Institute of Music in 1998, and since then, has gone on to win top prizes including the London International Competition and the Nuremberg Chamber Music Award. The American-born Blocker has enjoyed a multifaceted career as pianist, educator (at Yale University), and music advisor for such prominent institutions as the Avery Fisher Artist Program, and the Curatorium of the Ferenc Liszt Academy of Music in Budapest.

What a joyful sound these musicians create – this is surely “Mozart with a smile on his face!” The Biava plays with a keen precision, providing a solid accompaniment for Blocker’s lucid and sensitive interpretation. This most sympathetic pairing between quartet and piano is clearly evident, for example, in the cheerful opening movement of concerto No.12, the languorous second...
movement of No.13, and the sprightly finale from the 14th, all duly presented in a stylish manner of which Mozart surely would have approved. Indeed, to my mind, the smaller resources found here result in a wonderful sense of intimacy, transporting the listener from the vast space of the concert-hall to a private chamber in 18th-century Vienna.

—Richard Haskell

Beethoven – Piano Trios
Op. 70 Nos.1/2; Op. 11
Gryphon Trio
Analekta AN 2 9860

It will surely come as no surprise to learn that the wonderful Gryphon Trio are in their usual superb form on this latest CD, the third and final volume in their recording of the complete Beethoven Piano Trios.

Included on this disc are the two Op.70 works from 1808 – the D major “Ghost” Trio and the E flat Trio – and the Op.11 B flat Trio from 1798, originally conceived for clarinet, cello and piano but published for clarinet or violin, apparently to increase the sales potential.

The Gryphons have been together for 17 years now, and their mutual understanding and sense of ensemble is unsurpassed. From the cascade of unison notes that opens the “Ghost,” through the lengthy and eerie slow movement that prompted the work’s sub-title, to the ebullient closing bars of the Op.11, there is never a moment when you don’t feel that this must surely be the only way to play this music.

Jamie Parker, as usual, anchors the performances with his immaculately brilliant piano playing, and violinist Annalee Patipatanakoon and cellist Roman Borys are every inch his equal. In every possible respect – tempo, phrasing, dynamics, ensemble, style – this is playing and interpretation of the highest quality, and the result is an outstanding CD that adds to the Trio’s already impressive catalogue of recordings.

Recorded in the Salle Francoys-Bernier at Domaine Forget in St. Irenée, Quebec, the sound is warm and resonant, and the balance ideal.

—Terry Robbins

Brahms – Violin Sonatas 1-3
Mark Fewer; Peter Longworth
Azica ACD71259

Long-time collaborators Mark Fewer and Peter Longworth have produced a fascinating and thought-provoking CD of the three Brahms violin sonatas. This is not necessarily the sonatas the way you would expect to hear them: first impressions are that they’re possibly a little too restrained, and perhaps lacking a sense of urgency and tension at times, but this soon proves to be irrelevant.

The opening bars of the Op.78 G Major sonata – the two warm piano chords and the almost hesitant off-beat entry of the violin – always set the tone for the whole work, and Fewer and Longworth set up their stall from the outset. The tempo is perfect, with a gentle, rhythmic lilt that never falters, and a fine sense of melodic line. Fewer’s tone and vibrato are warm but never large or effusive, allowing Longworth to shine and establish a true balance and sense of partnership. No histrionics here – just subtle, reflective playing.

This mood of thoughtful interpretation continues throughout the work, and throughout the Op.100 A Major sonata as well. Finally, when the mood changes in the Op.108 D minor sonata, the duo dispel any possible doubts about their commitment with a passionate ending to a deeply satisfying CD.

The Salle Francoys-Bernier in Domaine Forget was the venue for the warm, resonant and intimate recorded sound.

These are intelligent and richly rewarding readings that offer more each time you hear them. I’ll be playing them again and again.

—Terry Robbins

Tchaikovsky – The Nutcracker
Berlin Philharmonic; Simon Rattle
EMI 509996 4638522 (2CD set); 509996 3162127 (Experience Edition)

Surely there is no more beloved score in all music than Tchaikovsky’s enchanting Nutcracker, traditionally enjoyed by young and old alike at this time of year. For those who know the music only from the Nutcracker Suite, there is another hour of equally enchanting, instantly captivating music. The electrifying Pas de deux from Act II is sometimes played as an encore by visiting Russian Orchestras, to thunderous applause. Without fail, many of the audience are at a loss to identify it or else conclude that it is from Swan Lake.

Collectors will remember the Philips CD of selected excerpts (not the suite) from The Nutcracker played with astonishing intensity by Mravinsky and The Leningrad Philharmonic. After hearing the Rattle, the Mravinsky excerpts, while still very
impressive, sound inflexible and the Russian orchestra does not exude the flavour and the joy of the subject matter as the Berliners do. The complete ballet is rarely, if ever, heard at a symphony concert and, according to Rattle, the 1st Act music presents a challenge to even a great orchestra.

Checking a few other complete versions for comparison the Rattle has the edge with its infectious exuberance and good feelings. The recorded sound is stunning in its delineation of details, width, depth and dynamics.

The regular set includes access to live concert footage and a one day free pass to dynamics. The recorded sound is stunning in with its infectious exuberance and good joy of the subject matter as the Berliners do.

—Bruce Surtees

The Gustav Mahler Celebration
Thomas Hampson; Anne Sophie von Otter; Marita Solberg; Mahler Chamber Orchestra; Manfred Honeck
EuroArts 2058148

Introducing Mahler – Symphony No.2
Lucerne Festival Orchestra; Claudio Abbado
EuroArts 2056178

There’s not a lot to see in Kalistë, the tiny enclave of some 330 souls in the present-day Czech Republic, but on July 1 this past summer the town was inundated to celebrate the 150th birthday of their most famous son, Gustav Mahler. Set in a temporary outdoor structure, the greatly augmented Gustav Mahler Chamber Orchestra (originally founded by Claudio Abbado) appeared under the direction of Manfred Honeck for a festival performance of excerpts from Mahler’s towering Second Symphony and a handful of his more intimate songs with orchestra featuring baritone Thomas Hampson and soprano Anne Sofie von Otter. Despite the compromised acoustics of the band shell the sound of the performance is actually quite good; while von Otter is content with the conventional park-and-bark position to deliver her considerable vocal gifts, Hampson relishes the opportunity afforded by his wireless headset microphone to roam the stage both back and front in a riveting performance of the great anti-war song Revelge. Though little of the town that Mahler knew remains, the camera glimpses a ghostly military band in the distance and briefly roams through the local Jewish cemetery. The Czech Boy’s Choir and Prague Philharmonic Choir chime in remotely from the local church in Es sungen drei Engel and appear on the bandstand to great effect for the concluding paean of the Symphony.

Introducing Mahler
is an episode from a music documentary series on EuroArts, Introducing Masterpieces of Classical Music. It features a succinct explication of the Fifth Symphony by British musicologist Jeremy Barham, with piano excerpts leading into the corresponding orchestral segments augmented by appropriate visual footage, scrolling music examples, and additional commentary by anonymous voices reading from period documents. Unfortunately these secondary narrative sub-tracks are at times near-inaudible in the stereo mix. The real draw of this DVD is the magnificent performance of the symphony by Claudio Abbado and his hand-picked Lucerne Festival Orchestra, repackaged from an earlier incarnation of this 2004 once-in-a-lifetime concert. The expertly directed camera work brings an extra dimension to the intense concentration and amazing ensemble work of this distinguished ensemble reminding us once again with the greatest Mahler conductor of our time.

—Daniel Foley

Chinese Recorder Concertos
Michala Petri; Copenhagen Philharmonic; Ian Shui
OUR Recordings 6.220603

This remarkable CD presents the premiere recordings of four concertos by living Chinese composers, two of whom currently work in the USA. The disc opens with Tian Jianping’s Fei Ge (Flying Song), originally written in 2002 as a concerto for dizi (Chinese bamboo flute) and pan-Asian instrumental ensemble. This transcription by the composer for western orchestra and recorder, on which Petri eloquently evokes the dizi in tone and effect, works beautifully with playing of the highest order from both orchestra and soloist. Bright Sheng’s evocative and strikingly beautiful Flute Moon is more a full orchestral work than a concerto, and Petri plays solo parts originally assigned to the flute and piccolo. The piece revels in a rich array of orchestral colours, dazzling musical gestures, and dramatic shifts of mood. The three-movement Bang Di Concerto by Ma Shui-long is the composer’s best known composition, and is an extraordinarily effective fusion between Chinese and western musical languages. It receives an utterly virtuosic performance from all involved. Written for Petri by Chen Yi, The Ancient Chinese Beauty draws inspiration from Chinese figures, script, and flutes. The second movement, particularly in its evocation of the ancient xun or large Chinese ocarina, is particularly impressive.

For several decades now Michala Petri has been one of the busiest and most familiar recorder players to audiences around the globe, and with programs such as this she continues to do great things beyond the recorder’s more typical boundaries. She seems eminently at home here, making her own distinct music in a fascinating project...
designed “to creatively collaborate in an international musical dialogue.”

Kudos to her, to the wonderful Copenhagen Philharmonic and conductor Lan Shui – and to the composers of these wonderful pieces.

—Alison Melville

Concert Note: Chen Yi is the featured composer at this year’s New Music Festival at the Faculty of Music, University of Toronto with events January 23 through 29. Chen’s Yangko is also included in Soundstrains Canada’s January 25 concert “Tan Dun’s Ghost Opera” at Koerner Hall.

Lou Harrison - Scenes from Cavafy Gamelan Pacifica; Jarrad Powell
New World Records 80710-2
(www.newworldrecords.org)

- The long list of non-Indonesian composers who have been intrigued and inspired by the instruments and music of the gamelan (an indigenous Indonesian orchestra) goes back some 250 years. Starting with Jean-Philippe Rameau in the 18th c., the lineage continued with Debussy and led to compositions by the Canadian Colin McPhee, and to works of Steve Reich and to many more musicians active today.

There was no more eager convert to the gamelan as a Western musical resource however than the American composer Lou Harrison (1917–2003). As well as composing dozens of works for various types of gamelans, Harrison served as a generous mentor to a generation of musicians who have subsequently taken the gamelan music model into their own musical domains. These include Toronto’s Evergreen Club Contemporary Gamelan and Seattle’s Gamelan Pacifica.

The top-notch musicians of the latter perform definitive versions of the three large-scale Harrison works for Central Javanese style gamelan on this album. The Seattle composer and expert gamelan musician Jarrad Powell convincingly directs the extended ensemble of instrumentalists, choir and vocal soloists in the three works here.

The Concerto for Piano with Javanese Gamelan (1987) is the most substantial of the eight Harrison works combining Western solo instruments and the gamelan. The piano is returned to match the gamelan. This is an effect which provides bracing listening at first, but to which friendly ears warm by the slow cantabile movement, a Harrison specialty.

A Soediadji Seto (1989) illustrating Harrison’s mature gamelan style, features Jessika Kenney, an outstanding American soprano. She manages the most difficult of musical tasks: to convincingly nail a sort of magical amalgam of both Javanese and late 20th c. American vocal style, articulation, timbre, intonation and mood, at the same time. Together with the excellent liner notes, this recording is a fitting tribute to Harri-son’s ideal of the peaceful coexistence of world music cultures, demonstrated here at a very high level indeed.

—Andrew Timar

Tracing Light
Laila Biali
Independent LB09102
(www.lailabiali.com)

- Laila Biali has had quite a year – a new gig as backing vocalist with Sting, a new baby and now a new CD. “Tracing Light” is the third solo album for the Vancouver-raised, Toronto- and New York-based performer and composer.

Although Biali started out her still-burgeoning career as a jazz piano player who sang occasionally, with “Tracing Light” it’s her singing that predominates. All the tunes except two – an instrumental and another that features Sudanese vocalist Waleed Abdulhamid, both of which Biali composed – feature Biali’s light pretty voice, which is at times reminiscent of Sarah McLachlan. The disc starts strong with an absolutely stunning cover of Imogen Heap’s Let Go, featuring Larnell Lewis’s exquisite drumming. (Lewis is a standout throughout the disc, turning in some of the most exciting drum work I’ve heard in a long time.) The Best Is Yet To Come is shaken out of its customary casual groove and turned into a barn burner with Lewis and bassist and producer George Koller driving the tempo and Biali right there with them coolly and capably navigating multiple key changes. The disc closes out with Biali alone on Billy Joel’s And So It Goes to which she adds a layer of harmonic complexity on piano and fathoms of emotional depth to the poignant lyrics.

—Cathy Riches

Concert Note: Laila Biali is performing a live-to-air concert with Lewis and Koller on December 6 on Jazz.FM91.

The Forgotten 1949 Carnegie Hall Concert
Nat King Cole
HEP Records CD 91

- David Lennick, local music collector and archivist has, since the 90’s, made a living restoring archival recordings. Recently he came up with a winner – a November 4, 1949 recording of Nat King Cole and his trio at Carnegie Hall, never issued until now.

Irving Ashby, guitar, Joe Comfort, bass and Jack Costanzo on bongos make up the trio and the programme consists, for the most part, of familiar material flows along as smooth as silk with Cole’s smoky voice making each song sound as if it were written for him. At the time the group was touring as a double bill with the Woody Herman Orchestra which plays on the last cut on this CD.

The concert was recorded on acetates, a not uncommon practice at Carnegie in those days. Bass and guitar are somewhat underrecorded, not the fault of the restoration process, and I would have liked to hear more of Nat Cole the pianist, but it does not take away from the overall feeling of being present at a pretty special event.

Congratulations to everyone involved in making this performance available. If you are a fan of Nat King Cole, and who isn’t, you will want to add this one to your collection.

This CD is on HEP Records based in Edinburgh, Scotland, owned by Alastair Robertson. The label has a catalogue of historically significant recordings which can be accessed at www.hepjazz.com.

—Jim Galloway

One Take Volume Four
Joey DeFrancesco; Robi Botos;
Vito Rezza; Phil Dwyer
Alma ACD11912
(www.almarecords.com)

- One Take is exactly what it says – a free-wheeling session of straight ahead jazz with no rehearsal, no edits, no overdubs – just four masters of their craft blending their skills together to create almost an hour’s worth of high octane jazz.

Reticent, never – fiery, always and they take no prisoners when the music starts. Everybody is at the top of his game, although as a saxophone player I feel I have to...
single out the playing of Phil Dwyer who couldn’t play poorly even if you paid him to. Over the years he has developed a maturity and depth in his playing which make him stand out in any musical setting. Having said that, every player on the session puts his stamp on the music and you just know that to hear this band in a live setting would be an experience to remember.

It’s a well balanced programme, ranging from a lyrical reading of the Dorothy Fields, Jimmy McHugh classic ‘Tenderly’ to a roaring version of ‘Broadway’ by the team of Wilbur H Bird/Teddy McRae/Henri Woode. All four musicians are well-known to Toronto audiences, Rezza and Botos being very active on the local scene. DeFrancesco is a frequent winner of the Downbeat Critics’ Poll, while Dwyer spent 15 years in Toronto before moving to Vancouver Island.

So take five and give “One Take Volume Four” a listen.

—Jim Galloway

Our First Set
John McLeod’s Rex Hotel Jazz Orchestra

In my column last month I suggested that there are three ingredients to look for in jazz – swing, melodic content and a knowledge of the roots. You don’t have to look any farther than this excellent CD. John MacLeod is one of the most committed and complete musicians I am privileged to know and his dedication and musical philosophy are stamped on this programme of originals and great standards. Four of the originals are by John with additional contributions from Gord Sheard and Mike Murley. Add three superior standards, one of them arranged by Rick Wilkins, and you have one of the most rewarding albums I have heard this year. It also serves to underscore just how many great players we have in this city. Featured soloists include Andy Ballentine, Joey Goldstein, Terry Promane, David Braid, Perry White, Jon Challoner, Brian O’Kane, Alastair Kay, John Johnson and Mike Murley. The rhythm section is rounded out with Jim Vivian and Ted Warren giving a great foundation for this star-studded musical organization.

I can’t choose favourite pieces from the album. There are so many gems. This is not a recording you will listen to once and put on the shelf. It deserves repeated playing and will give pleasure many times over.

—Jim Galloway

Perhaps it belongs on television’s Antiques Roadshow. It’s a valuable slice of Canadian jazz history – a treasure trove in fact. Thirty-seven years ago saxophonist Jim Galloway played with American trombonist Vic Dickenson at a long-gone Toronto venue, Daniels. The show was recorded by Hoptown’s voice of jazz Ted O’Reilly, who stored the tapes – and now they’ve been transcribed. The result is Vic Dickenson Jim Galloway – Live In Toronto (Castor Records 11 001 www.jimgalloway.ca), which is pure delight, Galloway on his straight soprano for once (and occasionally baritone sax) matching wits with the king of growls, smears and all-around soft-toned, fluent wit. Backed by warhorses Ron Sorley (piano), Danny Mastri (bass) and George Reed (drums), the session is relaxed, yet swinging, from the first notes of Sonny Boy to the last of Just You, Just Me. It’s fabulous mainstream jazz, with journalist-drummer Paul Rimestad in for three of the dozen tracks. Happily Galloway sounds today much like he did then but everyone who heard Dickenson live misses his earthy playing with its immediately recognizable sound. The leaders both understand the blue notes and tasteful lyricism, and each gets his own stylistic feature, Dickenson singing with his horn on Manha de Carnaval and Zing went the Strings of my Heart and Galloway, wry and charming as ever on baritone with Solitude. This great record shows how the wisdom of age trumps the pretentious audacity of much jazz youth.

Trumpeter Lina Allemano is at the forefront of free jazz innovation and glides appealingly on Lina Allemano Four – Jargon (Lumo Records LM 2010-4 www.linaallemano.com) with regular colleagues Brodie West (also sax), Andrew Downing (bass) and Nick Fraser (drums). The leader composed all seven songs, the opening Cannonball Adderley Tattoo not soulful but surging over charming bass and stimulating rat-a-tat drums. The quartet treats time like a toy, sampling all possible permutations. West’s tart tone and distanced viewpoint suits Wayne’s Shorts a nod to Shorter’s mysterious writing and playing while Sling Slang is almost hard bop, textures colouring a sparse theme with uninhibited horns scrambling over an undulating rhythmic landscape. Water is wistful fragments, the title tune channels another altoist (Ornette Coleman) before sliding into dissonance and feverish feeling, while fresh emotional tempests and pungent probing conclude the session which, unfortunately, is far too short – just 40 minutes.

Drummer Nick Fraser is also hard at work with new band Peripheral Vision, co-led by bassist Michael Herring and guitarist Don Scott, whose debut album is the self-titled Peripheral Vision (Step3 Step3-001 www.peripheralvisionmusic.com). This outfit produces jazz for this century, often fiendishly challenging musical structures, intricate forms that might seem relatively simple but in fact are a dense thicket of tricky harmonies, demanding melodies and punishing rhythms. However, along with tenorman Trevor Hogg, the band shapes interesting paths along the divide between inside and outside playing. All the tunes are...
by the leaders, whose influences are catholic – pop, rock, classical and more. Treehouse exploits fascinating motifs, Lot offers eerie moments over walking strings, and all the material has something to say, propelled with elegant momentum and hearty rations of dynamic interplay despite constantly shifting moods. Alongside the contemplative melody making there’s passages that crackle with intellectual energy, Herring anchoring the tapestry and pulsating where it counts and Scott all serpentine fluidity.

Concert Note: Peripheral Vision is officially released Dec. 2 at Trane Studio after a 14-venue tour.

A pair of Toronto veterans show how duo recordings should be executed and presented on Brian Dickinson Ted Quinlan – Around The Bend (Addo Recordings AJR004 www.briandickinson.ca). Pianist Dickinson and guitarist Quinlan are a classy double act who clearly think about every minuscule detail of their craft, delivering superior jazz and an extraordinary rapport that’s never undermined by abrasive competition – almost one body, four hands. Eight of the 10 cuts are originals, plus there’s Monk’s classic Monk’s Dream and a spin through the love scene theme from the movie Spartacus. The protagonists say (in the liner notes) that playing in twos is scary but liberating, with unique challenges. It’s like an extended conversation between two friends and that a duo session is like getting to know someone personally and musically. Amen to that. Such professed togetherness is illuminated here to telling effect, with labyrinthe ideas tossed back and forth whatever the context. It’s a faultless performance, highlights including the opening title piece, the bright ballad Pastiche, the chirpy Rockin’ At The Hillside and Limbo.

Montreal-based Matt Herskowitz is an imaginative artist whose tastes spill over conventional boundaries, as Andre Previn and Dave Brubeck have demonstrated. His Jerusalem Trilogy (Justin Time JUST 239-2 www.justin-time.com) hauls world music, particularly that of the Middle East, into the jazz orbit. The leader calls it 21st-century chamber jazz. It’s a risky notion, but the Herskowitz trio plus violinist Lara St. John and cellist Mike Block, lesser guests and a string quartet on one track (with some through-composed music) make the idea work. Main meatline item is the three-part Jerusalem Suite with fine use of flowing runs and counterpoint while tunes like the klezmer-styled Gortingen and the note-heavy Prokofiev’s Revenge celebrate the fusion of differing styles and cultures. Only preference for electric rather than acoustic bass jars proceedings.

Three other Canadian discs caught my ear this month. Canefire’s Pandemonium (www.canefire.ca) is splendid Caribbean jazz featuring steel pans, The Jive Bombers Jump (www.thejivebombers.ca) has a gaggle of Toronto stars blasting their way through jump blues and more and Montreal electric bassist Alain Caron is at his funkiest on the nine quarter tracks of Sep/entrion (www.alaincaron.com).

EXTENDED PLAY

Something in the Air

BOXED SETS OFRecorded music have long been a holiday gift favourite. But sophisticated music fans won’t settle for slapped together “best of” collections. However, well-organized boxes of improvised music which collect multiple CDs for specific reasons, should impress any aware music listener.

Anthony Braxton/ Gerry Hemingway’s Old Dogs (Mode Avant 9/12 www.moderecords.com) for instance is another instalment in the ongoing recorded history of multi-reedman Braxton. The four CDs feature him and percussionist Hemingway, an integral part of the reedist’s bands from 1983 to 1994, but who has rarely played with him since that time. Each 60-minute inventive Invention was recorded in real time without edits or alternate takes. Extraregional cooperation is demonstrated as Braxton moves among seven saxophones and Hemingway a percussion collection. Should Braxton’s soprano saxophone obbligato turn staccato and superfast, Hemingway responds with centred vibraphone pings plus affiliated marimba pops. If subterranean contrabass saxophone tongue stops and watery glottal punctuation raucously sound, then abrasive ruffs on ride cymbals and drum rims produce nearly identical timbres. Hemingway’s percussion command is such that in a heartbeat he can produced a tone midway between that of a dumbeck and a set of tin cans to contrast with the reedist’s irregular tonguing; then as swiftly bring his entire kit into play using press rolls and ruffs to replicate foot-tapping swing that complements Braxton’s rare forays into masterful, story-telling runs on tenor saxophone.

Reviews of other first-class multiple boxed sets by Peter Brötzmann’s Chicago Tentet +1, the Rivière Composers’ Pool and the Sun Ra Arkestra can be found in the expanded CD section on our comprehensive Web site at www.thewholenote.com.

—Ken Waxman

POT POURRI

Speak Easy Cadence Independent CD-3 (www.cadence-unplugged.com)

● How is it that four men with no instruments play trumpet and snare so well? Is it not enough that the bang-on vocals and supremely crafted a capella arrangements and retro-stylings transport us nostalgically back to that era so cleverly reproduced on the “Hi-Fi” cover?

Seriously, I’m thinking of asking these guys (who, by the way, offer school workshops) to teach our kids how to play an instrument without having to shell out the dough to purchase one! It’s easy to see why they have performed alongside Bobby McFerrin as well as being nominated for a couple of Junos and playing sold out concert halls across the land.

This album mixes new interpretations of classic Cole Porter, Van Heusen/Cahn, Lerner/Loewe with some great original tunes and even innovative arrangements of Joni Mitchell, Neil Young and Paul Simon tunes. Don’t know if they’ve got some Louis Jordan songs up their sleeves but their keen sense of humour and rollicking fun remind me a lot of his good-time musical characterizations. All four, holders of music degrees (York, McGill), obviously studied History of the Rat Pack and its influence on social strata as well as Toward an understanding of be-bop cool.

—Dianne Wells

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thewholenote.com

December 1, 2010 - February 7, 2011
Along the Way – Duo Pipa & Violin
Liu Fang; Malcolm Goldstein
Philmultic PMPCD809
(www.philmultic.com)

- This double album reflects what appears to be a mini trend: skilled performers of disparate instruments and music genres who once never would have thought of sharing the same stage, coming together in collaborative un-scored improvisation.

Violinist Malcolm Goldstein (b. 1936) is an American born composer and violinist, specialising in free improvisation. Active in the new music scene since the early 1960s, he has developed a totally individual and original approach to violin playing, one which on first hearing sounds distinctly unorthodox. Goldstein’s approach is not to make the violin sound as it “should” in a conventional sense, but to explore making music on it from scratch. Far from being a naïf however, his approach is solidly rooted in the 20th century avant-garde music mainstream and also in Eastern European violin playing traditions.

Based in Montréal, pipa soloist Liu Fang (b. 1974) has shown a commitment to crossing boundaries. Having obtained a solid foundation on her plucked lute-like instrument at the Shanghai Conservatory for Music, she has performed throughout the world and released 10 albums. In addition to her repertoire of Chinese traditional music Liu Fang has also embraced the culture of her adopted homeland. Her premieres of works by Canadian composers including R. Murray Schafer and José Evangelista demonstrate that. “Along the Way” is the latest installment of what she calls her “Silk and Steel” projects in which she collaborates with leading non-Chinese musicians from various traditions.

These two master musicians first performed together in 2003 and their years of mutual respect and musical understanding is audible on this album. They seem to be aiming to create 15 very different nature-referenced soundscapes in their improvisations. On track 1, CD 2, the predominant mood is dramatic, while on others it ranges from furious to quiet and silent, to sections sounding disquieting, furious, even melodic. The dominant texture however is an eloquent musical dialogue with occasional virtuoso flourishes on both instruments; some on the violin would not be out of place in a European 20th c. concerto. Make no mistake, this is sophisticated, richly layered music.

—Andrew Timar

Silver Pony
Cassandra Wilson
Blue Note 509996 29752 2 3

- “Silver Pony” is the latest in a long line of releases in the varied oeuvre of singer Cassandra Wilson. Getting a new Wilson disc made me feel a little like a kid on Christmas morning, but this wasn’t exactly the pony I was expecting to find under the tree. Wilson is at her best when she takes rock and pop tunes and, along with her always innovative band mates, reworks them into atmospheric beauties. Her version of Neil Young’s ‘Harvest Moon’ from the Grammy-winning “New Moon Daughter” with Toronto guitarist Kevin Breit, being a prime example. While “Silver Pony” has a few studio-recorded trademark Wilsonisms – like the funky ‘Forty Days and Forty Nights’ and ‘Watch the Sunrise’, a duet with John Legend – what dominate the album are the live tracks. With many of the songs weighing in around the seven-minute mark and extended soloing from piano player Jonathan Batiste, drummer Herlin Riley and guitarist Marvin Sewell, there’s a lot of hay to chew on. Wilson’s voice is as deep and nuanced as ever and the interplay between the musicians is a lesson in developing ideas on the fly. Anyone who likes their tunes in nice, neat A-A-B-A packages should probably hitch their wagon to some other horse, but if you want to hear veteran performers giving free rein to their creativity, saddle up and ride.

—Cathy Riches

Katrina Ballads
Ted Hearne
New Amsterdam Records NWA011
(www.katrinaballads.com)

- With events such as Richard Nixon’s China visit the subject of modern operas, why not 2005’s Hurricane Katrina, which nearly destroyed New Orleans? That’s what composer Ted Hearne has done with this 70-minute song cycle. It’s scored for five singers and 11 musicians, including horn and string ensembles and a rock rhythm section.

Winner of many awards since its premiere at the Piccolo Spoleto Festival, *Katrina Ballads* is a mature work that belies Herne’s age of 28. Wittily as well as inventive, the libretto consists of vocalized versions of transcribed sound bites from New Orleans residents, reporters and officials. Almost every track is given a finer point by the arrangements which adapt variants of notated, jazz, and pop music to the program. There are many standouts, including Herne’s zippy and jivey repetition of George Bush’s infamous “Brownie You’re Doin’”

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Samantha Chang, flute

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A Heck of a Job”; and “Barbara Bush,” where the ex-First Lady’s saying the underprivileged don’t mind uprooting is mocked straight-faced by mezzo-soprano Abby Fischer accompanied by faux C&W fiddling and honky-tonk piano. There’s poignancy as well. “Hardy Jackson” sung by baritone Anthony Turner is a parlando lament for a victim’s missing wife. There’s also tenor Isaiah Robinson’s fully orchestrated gospel-like recasting of the statement that George Bush didn’t care about black people by rapper “Kanye West.” Impressively as well, Turner and soprano Allison Semple’s musical recreation of an interview between “Anderson Cooper and Mary Landrieu” is an operatic-style recitative which highlights swift-tongued talents, while cracking with the reporter’s indignation towards the platitude-spouting Louisiana senator.

—Ken Waxman

**OLD WINE IN NEW BOTTLES**

**Fine Old Recordings Re-released**

Deutsche Grammophon has issued Volume 2 of their *Collector’s Edition* celebrating their 111 years of leadership in the recording industry (DG 4779142, 56 CDs). The discs are presented in a cube shaped box that matches the first volume of 55 CDs issued earlier this year. Available space makes it impossible to list the contents or even the artists. Sufficient to say that this is a treasure house of superb recordings of desirable repertoire, both familiar and slightly obscure, from complete operas, *Carmen* and *La Traviata*, symphonies, concertos, instrumental recitals, vocal recitals, and the list goes on. DG’s top instrumentalists, singers, orchestras and conductors are all here, from Abbado to Zimerman. Each individual disc is sleeved in the original cover-art and the 140 page enclosed booklet includes complete contents and recording data. Retailing at about $2.50 per disc, this limited edition compact box that is much, much bigger on the inside, is rather difficult to resist. Complete contents at www.deutsche grammophon.com.

JUST WHEN WE THOUGHT that there were no unreleased *Solomon* recordings, AUDITE has licensed 2CDs worth of recordings made in Berlin by the RIAS on February 23 and 24, 1956 (Audite 23.422). Solomon, for those who are unfamiliar with the name or his superlative musicianship, was a child prodigy (so who wasn’t, I hear you say) who continued to grow to become a supreme interpreter of Beethoven, Brahms, Schumann, and Chopin. He toured North America in 1955 with recitals of works by Beethoven, Bach, Mozart, Chopin, and Schumann. In this recording we hear two Beethoven sonatas, no.3 and *The Moonlight*, Schumann’s *Carnaval*, Bach’s *Italian Concerto*, Chopin’s *Fantasie op.49*, *Nocturne op.9 no.1*, and the *Scherzo no.2 op.31*. Three pieces by Brahms conclude this two hour recital, two *Intermezzos* and the *Rhapsody in B minor*, op.79 no.1. Exactly two hours of insightful interpretations played with ardour, elegance and panache (in the nicest sense) re-affirms Solomon’s place high on the honour roll. After suffering a stroke during recording sessions in October 1956, he left the stage and lived until 1988 cared for by his wife. The liner notes have a mini bio and an appreciation of the pianist who, quite literally, became a legend in his own lifetime. Considering the artist and the repertoire, this is a set to treasure.

**THE YEAR WAS 1960.** The long awaited arrival of Sviatoslav Richter on the North American concert scene was greeted with excitement and enthusiasm. He was already an iconic figure and remains the most idealized cult figure of classical piano to this day. A new release from DOREMI (DHR-7972/3, 2 CDs) brings us for the first time his historic debut with the Boston Symphony Orchestra playing the First Beethoven Concerto and the mighty Brahms Second. This extraordinary concert was broadcast across the continent and can now be heard on CD for the first time in lucent, dynamic sound. It is thrilling to hear the resplendent Boston Symphony, “The Aristocrat of Orchestras,” in its heyday under the energetic Charles Munch accompanying Richter who was in top shape, technically and artistically. Also included is the Saint-Saëns fifth piano concerto with the legendary Leningrad Philharmonic Orchestra under Kirill Kondrashin from 1955 in a performance second to none in my memory. From the year before the Beethoven Piano Concerto No.3 with Wittold Rowicki and the Warsaw Philharmonic Orchestra is a classic, stylistically pure performance.

Claudio Arrau established himself as one of the very top classical pianists of all time. Almost 20 years after his death he remains on the short list of critically acclaimed, elite pianists of the 20th century. His repertoire highlights were from the late classical and romantic eras, notably Brahms and Beethoven. Arrau probably led the field in live performances of the two Brahms Concertos, of which he made many esteemed recordings. Into the 1960s Arrau was still a titian of the keyboard and at full technical and interpretative powers. He played both concertos in a memorable concert on May 31, 1968 in Moscow accompanied by Gennady Rozhdestvensky and the USSR TV and Radio Large Symphony Orchestra. Melodiya engineers were on hand to document this special event, subsequently issuing a limited edition of two stereo LPs. DOREMI has resurrected and restored these obscure recordings on a two CD set (DHR-7890/1). These are towering performances distilling the late pianist’s lifetime of devotion to this repertoire and his total understanding, absorption an insights supported by an empathetic conductor and his orchestra. They are heard in splendid stereo sound thanks to Melodiya’s engineering and DOREMI’s transfers. Two Beethoven sonatas, nos.13 and 26, from the same Moscow visit fill out these two discs.

—Bruce Surtees

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We’ve had some wonderful experiences with Canadian composers – but we’ve also had some experiences where they’ve written sort of regardless of our instruments. So we’ve had some mixed experiences. We continue to explore that by commissioning a new piece a year. I’ve often thought that it would be nice to have a composer in residence who would work with us over a period of time, and get to know the orchestra. That’s a long-range plan.

More immediately, you look to be pretty busy over the next couple of months. We have Mozart’s Symphony No. 1 coming up. I don’t think anyone ever does it, so that will be great. And our Messiah is a holiday tradition – but it’s different every year because the cast is different. This year we have one of the best casts we’ve ever had. There’s not a weak singer amongst them.

And of course there’s your “Sing-Along Messiah.” Yes, and we’re busy making a film about that – it will be broadcast on Bravo! Television on December 6 at 9 o’clock.

In January, the “Bach at the Coffee House” programme must be dear to your heart. We know about Bach’s obligations to provide music for church on Sundays. There was another part of Bach’s output, because he was the director of the Collegium at Zimmerman’s Coffee House. It was the beginning of concert culture. It’s fun to figure out what they played, and what it would have been like to go there.

And in February, Bach’s Mass in B Minor is no small undertaking. No it’s not – and it’s a piece that certainly deserves to be in the canon.

I expect you keep your ears to the ground. What do you think of some of the younger early-music groups out there? There’s so much happening that I don’t know everyone. But there are some very good young people out there. It goes in waves: there was a time, about 10 years ago, when I thought that maybe early music was coming to an end, because there didn’t seem to be anyone picking it up and running with it. Now there’s so much going on – so much energy and talent. It’s a very rich time for baroque performance.

Colin Eatock is the managing editor of The WholeNote.

**Discography: A Decade of Tafelmusik on CD**

- **Beethoven Symphonies Nos. 7 & 8 (2008)**
  Analekta AN 2 9947
  Bruno Weil, Conductor; Tafelmusik Orchestra; Jeanne Lamon, Music Director

- **Gloria In Excelsis Deo (2007)**
  CBC Records SMCD 5244
  J S Bach: Gloria in Excelsis Deo, BWV 191; Jean-Joseph Cassanéa de Mondonville: Grand Motet “Dominus regnavit”;
  Antonio Vivaldi: Gloria, RV 589
  Tafelmusik Baroque Orchestra and Chamber Choir; Ann Monoyios, soprano; Matthew White, countertenor; Colin Ainsworth, tenor; Directed by Ivars Taurins

- **Vivaldi: L’estro armonico with Elizabeth Wallfisch (2007)**
  Bonus DVD: The Four Seasons Mosaic: Vivaldi’s Four Seasons Reimagined
  Analekta AN 2 9835
  Tafelmusik Baroque Orchestra; Jeanne Lamon, Music Director

- **Mozart Symphonies Nos. 40 & 41 (2006)**
  Analekta AN 2 9834
  Bruno Weil, Conductor
  Tafelmusik Baroque Orchestra; Jeanne Lamon, Music Director

- **Beethoven: Symphonies Nos. 5 & 6 (2005)**
  Analekta AN 2 9831
  Bruno Weil, Conductor; Tafelmusik Orchestra; Jeanne Lamon, Music Director

- **J.S. Bach: Orchestral Suites (2003)**
  Analekta FL 2 313 4
  Tafelmusik Baroque Orchestra; Jeanne Lamon, Music Director

- **Rameau Dardanus: Le temple de la gloire (2003)**
  CBC Records SMCD 5229
  Tafelmusik Baroque Orchestra; Jeanne Lamon, Music Director

  CBC Records MVC1136
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**JEANNNE LAMON continued from page 10**

You’ve done some contemporary music, too. We have done some. I’m always looking for composers who are turned on by composers and want to write specifically for our instruments. We’ve had some wonderful experiences with Canadian composers – but we’ve also had some experiences where they’ve written sort of regardless of our instruments. So we’ve had some mixed experiences. We continue to explore that by commissioning a new piece a year. I’ve often thought that it would be nice to have a composer in residence who would work with us over a period of time, and get to know the orchestra. That’s a long-range plan.

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