CONCERT LISTINGS OCT 1 - NOV 7 2009

THE WHOLENOTE
EARLY, CHORAL, JAZZ & BAND, WORLD, MUSIC, OPERA, NEW

MONSTER OCTOBER
THE SEASON HITS STRIDE

FIVE YEARS LATER ... OUNDJIAN AT THE TSO

VISIT WWW.THEWHOLENOTE.COM
Debussy: *Fêtes*
Haydn: Symphony No. 85 “La Reine”
Shostakovich: Symphony No. 5

“......the Cleveland Orchestra... in residence in Salzburg...stunningly conducted by Franz Welser-Möst, a conductor who makes no concessions, who is refined, dexterous and inspired from beginning to end.”
- Le Monde, August 2008
30 LEGS! 50 HEADS! 500 FINGERS!

See and hear ten pianos on stage, performing classical favourites in solos, duets, and ensembles of up to thirty performers. Join MC Luba Goy (Royal Canadian Air Farce) and conductor William Shookhoff (Phantom of the Opera, Toronto) for a special musical extravaganza for the entire family!

Saturday, October 31, 2009
3 PM at Massey Hall, Toronto

Tickets $45/$35/$25. Call or visit the box office at 416-872-4255 www.MasseyHall.com

Generously Supported By

Remenyi House of Music and North Toronto Institute of Music Present

Proceeds benefitting SickKids Foundation

Saturday, October 17, 2009

Tim Brady — My 20th Century
Isabel Bader Theatre, 93 Charles Street West
Bradyworks: Tim Brady, guitar; André Leroux, sax;
Catherine Meunier, percussion; Brigitte Poulin, piano;
David Cronkite, sampler

◆ Strumming (Hommage à John Lennon)
◆ Traces (Hommage à Charlie Christian)
◆ Hommage à Rosa Luxemburg (Casino Adagio)
◆ Double Quartet (Hommage à Shostakovich)

Tim Brady’s continuous 75 minute multi-media work pays tribute to iconic figures of the 20th century, with video artists Martin Messier and Oana Suteu.

Concert honouring the 35th anniversary of the founding of the Toronto Arts Council

Concerts @ 8:00
Illuminating Introductions @ 7:15
Tickets and Information 416.961.9594
www.NewMusicConcerts.com
Season Presenting Sponsor
Purcell
King Arthur
Nov 12, 13, 14 at 8pm | Nov 15 at 3:30pm
Trinity-St. Paul’s Centre
Featuring: Tafelmusik Chamber Choir | Suzie LeBlanc, soprano
Charles Daniels, tenor | Nathaniel Watson, baritone | R.H. Thomson, actor

Tickets: Call 416.964.6337 • Buy Online at tafelmusik.org

Oct 16 & 18 concerts supported by
RBC Foundation
mypace.com/mytafelmusik

Sizzling Strings
Directed by Jeanne Lamon
Featuring Aisslinn Nosky, violin
Oct 15, 16, 17 at 8pm
Oct 18 at 3:30pm
Trinity-St. Paul’s Centre
Programme includes:
Vivaldi • Corelli • C.P.E Bach
Mendelssohn Violin Concerto in D Minor
Mendelssohn String Symphony no. 1

“The subtle dynamics, sculpted rhythms, and vivid colours of the piece performed at speed by Aisslinn Nosky provoked a spontaneous outburst of applause.”
SHOWTIMEMAGAZINE.CA

Purcell King Arthur
Oct 12 & 13 concerts supported by
RBC Foundation
myspace.com/mytafelmusik

Sun Life Financial

“Intimate • Exciting • Innovative
Experience Tafelmusik”

tafelmusik.org

A Tale of Two Orchestras

Toronto plays host to just a handful of touring symphony orchestras in the course of a season – so it’s surprising to see two remarkable orchestras appearing in the same month. And what makes this particularly interesting is that they couldn’t be more different. One comes from a nearby city, the other from a distant land. One is a well-established, elite ensemble with a glorious history; and the other is a young ensemble that arose in unlikely circumstances.

The first of the pair to unpack their instruments in Toronto will be the Cleveland Orchestra, who will perform at Roy Thomson Hall on October 20. They’ve been here before – I remember hearing in them in 1985, and being astounded by their nigh-on perfect precision and balance. Not for nothing remember hearing in them in 1985, and being astounded by their nigh-on perfect precision and balance. Not for nothing

That was 24 years ago, so their return is long overdue. And the music they’ll be bringing with them – Debussy’s Fêtes, Haydn’s Symphony No. 85 “La Reine” and Shostakovich’s Symphony No.5 – should offer a multifaceted account of what the orchestra sounds like these days, seven years into the tenure of music director Franz Welser-Möst.

The second orchestra to come to town in October will be the Orquesta Sinfónica Simón Bolivar, from Caracas Venezuela. They’ll be playing at the Four Seasons Centre – the only hall in Toronto large enough to accommodate this huge ensemble – on October 26, led by their dynamic young conductor, Gustavo Dudamel.

Strictly speaking, the Bolivar Orchestra is an amateur youth orchestra, although they play at a professional level. The ensemble stands at the pinnacle of a burgeoning classical-music culture for young musicians, that owes its existence largely to one man. It was an economist, José Antonio Abreu, who founded the country’s graduated network of youth orchestras (“El Sistema,” as it’s known) in 1975, as a way of encouraging poor kids to take up music rather than crime.

For his efforts, Abreu has won many international awards, including Canada’s Glenn Gould Prize – and the Bolivar Orchestra’s tour to Toronto was organized by the Gould Foundation in recognition of Abreu’s achievements. In addition to the big orchestral concert, there are two other “Sistema” events scheduled, both at the Royal Conservatory’s new Koerner Hall on October 28: an all-day panel discussion on music as a social tool, beginning at 8:30 am; and a concert by the brass section of the orchestra, at 8:00 pm.

And October has more – lots more – to offer. In the pages of this magazine you’ll find about 500 listings for performances in Toronto and Southern Ontario. You’ll also find our annual Blue Pages directory: a “Who’s Who,” containing more than 170 profiles of local performing and presenting organizations. Judging by the level of musical activity this month, I can’t help wondering if there’s really a recession out there. But perhaps I should leave economic questions to Dr. Abreu.

Colin Eatock, Managing Editor
The Opera Exchange: Stravinsky/Lepage – A Magical Meeting of Minds

Engage in a fascinating exploration of Stravinsky's *The Nightingale and Other Short Fables* and Robert Lepage's other creative works

Saturday, Oct. 17, 2009
9:30 a.m. to 1 p.m.

Walter Hall, Edward Johnson Building, 80 Queen's Park (at Museum subway station)

$15 (Student* and Faculty discounts available)

*Free for U of T Faculty of Music students with valid student card.

416-363-8231

coc.ca

The Opera Exchange: Stravinsky/Lepage – A Magical Meeting of Minds

THE CITY OF BRAMPTON CONCERT BAND PRESENTS

125th Anniversary Gala Concert

Come Celebrate with one of Canada's oldest Concert Bands and Brampton's Oldest Arts Organization

- The Jazz Mechanics
- Jeff Somerville
- Mayfield Singers
- Guest Solo Performances
- Premiere of commission “Genesis” by Vince Gassi

Saturday October 24th, 2009
8:00PM
Gala Reception 7:00PM
THE ROSE THEATRE BRAMPTON

Adults $20, Senior/Students $18, Children 12 and Under $10

FOR TICKETS CALL 905-874-2800 or visit www.myrosetheatre.ca

For more information: www.bramptonconcertband.com
The first five years: Peter Oundjian

By David Perlman

It’s hard to believe five years have passed since “the little Oundjian that could,” as one WholeNote reader affectionately dubbed him, chugged into town. His contagious energy continues unabated. Case in point: every September since 2005, the Toronto Symphony Orchestra has taken its show on the road, to Northern Ontario, for a five day “residency tour.” Thanks to cellphones, I caught up with him anyway. What follows is excerpts of our chat – a longer version can be found on our website.

So where are you this time?

Oundjian: En route from Sudbury to Sault Ste Marie and it’s an absolutely glorious cloudless day.

Not doing the driving I hope?

Oundjian: No I’m sitting beside the person who organized the tour [Roberta Smith]. She drives like Stirling Moss by the way, so we have to speak fast … we’re only 200km from Sault Ste Marie!

How many musicians on tour?

Oundjian: Fifty-five to sixty, something like that, we’re doing some fairly big pieces, the Mendelssohn “Italian,” a bit of Carmen, a big new piece by Gary Kulesha … so sixty I would say.

For how long?

Oundjian: We came up Monday and had a concert last night [Tuesday in Sudbury for a wonderful public. This morning, two youth concerts for school children, tomorrow a school concert in the morning and a public concert in the evening, then Friday morning another school concert and then we go home.

Five years ago you were in Connecticut about to hit the road for here, first time as music director. We talked quite a bit about the differences between your anticipated roles as music director and as conductor. Do you see that distinction differently now, or have the two roles tended to merge?

Oundjian: It’s an interesting question and slightly difficult to answer in that I don’t quite remember how I felt about it back then (laughs). When you start with an orchestra, they have an idea of you as a conductor, because they’ve obviously seen you rehearse and perform a number of times in order to decide to invite you to be their conductor. But they haven’t yet discovered what approach you take as an artistic leader, in terms of programming, but maybe more particularly in terms of how you handle personnel issues – the kind of effect you might have on morale.

You’re right, though, that after five years those two roles grow much more together. They understand how I think in a more general way as a human being … For me I think I feel quite relaxed about the way those two aspects of the role have come together. I very much enjoy working on all the aspects – especially of course on the music.

Five years ago, you talked about how the personality of the music director emerges through such things as getting to hire players for a particular style and a sound…

Oundjian: That’s very interesting to reflect back on now. At the time, I had probably hired two people and they hadn’t even started yet, and now I’ve probably hired fifteen to twenty. I’m not sure if it’s even healthy for me to try to define what I’m looking for. It’s like asking “what are you looking for in a great poet, or a great painter?” It’s not an equation – there is something in the characteristics of a musician that speaks to one. When it happens, it is suddenly very clear that this is somebody who is on the same page, speaks the same language as I do and as I feel the orchestra does… And yet to say what that is, I’m not even sure I’d want to.

Looking at the current season, are there things you can point to and say “there, that concert or that particular strand of things, that’s what I’m trying to do, that’s my stamp.”

Oundjian: I can think of quite a few, maybe starting with the Britten War Requiem, which I have been longing to do with the TSO, because I met Britten about three years after the piece was first written and recorded. I think you know that story of how I was a boy soprano and made a few recordings with Britten conducting. Particularly on Remembrance Day to do the War Requiem is very special.

A lot of the programmes this fall are very close to me. For example, Vaughan Williams’ 4th Symphony … I champion the Vaughan Williams symphonies, take them to many other orchestras all over the world. But this particular TSO programme [October 21, 22, and 24] also features Joaquin Valdèpeñas - the 30th anniversary he has been playing with the TSO, and I wanted to mark that anniversary, so I’ve given him the entire first half. He’s doing an arrangement of the Bernstein Sonata, and the Mozart Clarinet Concerto which is his choice. That’s a kind of programming that I love.

And more than those two even, I’d say look at December, where you have a programme from my very old friend, the wonderful fiddle player Robert McDuffie, who has been talking to me for probably five years about Philip Glass writing him what was originally intended to be a 21st century Four Seasons. That programme starts with a piece by a wonderful American composer, Chris Theofanidis, called “Rainbow Body” and then we do Beethoven’s “Pastoral,” featuring all these images of nature, of course the storm and so on. And then the Glass. There is kind of a relationship between the pieces, a running thread, but it is quite free, and there is an incredibly wonderful contrast between all the pieces.

Also, the festivals that we started, that you and I must have also spoken about five years ago, have taken on a life on their own – the Mozart festival, I mean I intended for it to go on for Mozart at 249 and Mozart at 250 and that would be it. But now we’re at Mozart at 254 and I’m not allowed to stop. And the New Creations festival took a couple of years to really work out, how to give it the energy that it deserves. We’ve come to a formula where we give only one performance of each programme. It gives us much more time to rehearse each programme, which is great, and it continues to attract every composer featured. Golijov is in residence this year, and there are a lot of very interesting other composers coming in.

So these are a few things that have a bit of my identity on them. I’ve always felt that in a way you don’t want to have too strong of an identity because then you can’t be eclectic. But you don’t want to be a conductor who is known to be just really good at everything because then you would not probably be considered to be great at anything. (I don’t think about this too much, by the way, except probably when you and I are talking.)

The truth of the matter is that when I’m standing up and conducting Bruckner there is only one thing in my life for that hour and a half, probably for the previous weeks in fact, and that is understanding the character of the music as deeply as I can.
What about the differences between being TSO resident conductor and being a guest conductor – are you getting busier as a guest conductor?

Oundjian: It’s been fairly consistent – I’m going to more orchestras – I’ve cut back on some a little bit so I have more time. Certainly next season I’m going to Europe much more, and this season I’m conducting Chicago for the first time in several years, and I have a fairly regular relationship with a lot of orchestras like Philadelphia and San Francisco. It’s wonderful when you know the players and the institution quite well because you feel not as a guest who has to be on your best behaviour.

Do you find yourself being pigeon-holed in terms of repertoire – oh, let’s get Oundjian for that one.

Oundjian: I have to do different repertoire every week, it seems like. I seem to be asked to do everything from Mozart and Haydn to contemporary pieces, or a piece like Carmina, Brahms, Shostakovich, Mahler. It’s a very broad cross-section and I guess I should be very grateful that I haven’t been pigeon-holed particularly.

“I’ve always felt that in a way you don’t want to have too strong of an identity because then you can’t be eclectic.”

A totally other topic, we talked about video screens at concerts five years ago, and you were very definite about not liking them. Have you changed your mind on that one?

Oundjian: Well, in Sudbury yesterday there were video screens up on the wall and they were about half a second delayed. So if I would look at myself on the video I couldn’t follow myself. So here’s where I am with it today: occasionally it can be very engaging, if it’s really skillfully done. And absolutely they have to make it instantaneous. Because when there’s a very slight delay I find it’s just strange. If you look at the video it looks like the conductor’s lagging. And if you look at the players on screen and you’ve already heard the sound they’re making, it’s very weird. So you’ve got to deal with that.

The important thing is that we leave the music up to the imagination, and that the sound itself should remain the predominant message. I think that doing stuff with video is very healthy, but I still think that the lion’s share of what we need to do should be very pure. I don’t want to mistrust the music and suggest for a moment that it’s inadequate in some way.

Speaking of mixing and matching in programmes, some of yours that I’ve enjoyed the most have been all one composer, Brahms, for example. That can also be surprisingly satisfying.

Oundjian: Yes, exactly; having just spent an entire evening living in that composer’s world. I think it comes back to what I said about being eclectic. If every one of my programmes was trying to contrast, or create a thread that was similar, I might be able to come up with limitless ideas on that basis. But if I’m using the same basis all the time, maybe that becomes trite and boring.

Later on this season we’re doing a complete evening of Mendelssohn with Itzhak Perlman, with the Violin Concerto, “Italian” Symphony and the “Hebrides” Overture.

On the other hand, I did a programme last year which was a little bit of Peer Gynt and the Brahms Second Piano Concerto, and then, more Scandinavian, the Nielsen Fifth Symphony. But we did the Nielsen after the Peer Gynt, and left the Brahms concerto for the second half. Now people might have said, well, that’s kind of weird, why is the symphony first? But I say, first of all, you know, it’s not bad to change things up. I don’t want people to think, well you know I just heard Yefim Bronfman play the Brahms and that was so satisfying, and I don’t know if I like Nielsen, so you know, I’ll go home and have a bite to eat. I hate to be so practical but I really do think that way. So there are always different reasons for creating a programme and the order of that programme.

When you described the special October concerts featuring Joaquin Valdepeñas I wondered what an equivalent Oundjian tribute concert might consist of, somewhere down the line? Can you think of a programme?

CONTINUES ON PAGE 25
Ten Pianos, and a Pianist

by Allan Pulker

One of the more unusual concerts of the month – perhaps of the season – is the Halloween “monster concert” on October 31, organized by pianist and educator Mary Kenedi. “Monster concert,” for the record, is a term referring to a concert performed on ten pianos by as few as ten and as many as 30 pianists.

The idea goes back well over a century and a half, when the famous Austrian pianist, composer and educator Carl Czerny organized the first monster concert ever in the 1830s to raise money to help the victims of the flooding of the Danube River. More recently, Kenedi herself performed in a monster concert in Toronto conducted by William Shookhoff, who himself once organized, at Rosalyn Carter’s (Jimmy Carter’s wife) request, a monster concert at the White House.

As this appears to be one of Shookhoff’s specialties, Kenedi has enlisted him as the conductor of her concert on October 31. Among other performers joining Kenedi for the occasion are composers Abigail Richardson, Gary Kulesha and Larissa Kuzmenko, as well as piano teachers from Kenedi’s North Toronto Institute of Music and 30 of their students, who will play, three to a piano, the prelude to Bizet’s Carmen and three songs from the Harry Potter movies, arranged by a North Toronto Institute student.

All the performers will wear costumes, and Cadbury has donated the content of loot bags to be given out to children attending the event.

To add some contrast, Saint-Saëns’ Carnival of the Animals will be played by two pianists on two pianos, and Kenedi will perform Liszt’s Mephisto Waltz. The concert will take place at Massey Hall between 3:00 and 5:00 on Halloween, so there will be no conflicts with the important business of trick-or-treating.

Minsoo Sohn

A charming and somewhat off-the-beaten-track venue is the lobby of Classical 96 FM on Queen St. E. It is not large – perhaps 30 feet square, two stories high, with a long staircase leading up to a mezzanine on the floor above. Beneath the stairs sits a small grand piano, which was the focus of a noon-hour concert I attended recently. The performer was the Korean-born, 33-year-old pianist and Honens First Prize Laureate (2006) Minsoo Sohn, who will be back in Toronto on October 3 for his Glenn Gould Studio debut recital and again on January 14 to perform with Canadian cellist, Rachel Mercer, for Music Toronto.

From my vantage point on the stairs I got a wonderful view of Sohn’s hands on the keyboard – their strength and the sureness, economy and ease with which they moved. Best of all, I could hear the piano extremely well from this unusual position and appreciated his sound, which belied its percussive origin and seemed to float with the fluidity of a violin or a flute.

The whole scene below me – Sohn at the piano and perhaps 40 people sitting around it – made me think of a drawing I’ve seen of Liszt playing in a salon. In it, each person in the audience seems to reveal his innermost self through posture and expression. Salons don’t seem to be part of our experience these days, so kudos to Classical 96 FM for keeping the tradition alive. The only big difference between this and Liszt’s salon was the presence of a video camera on a long boom and several robotic cameras that captured the occasion for web broadcasting.

After the concert Sohn, Honens executive director Stephen McHolm and I went upstairs to talk about Sohn’s life as a musician and the Honens Competition. “Were you born into
“Right now my big project is a recording of the Goldberg Variations,” I asked. “Not really. My mother was a singer but stopped singing when I was born. And my father wasn’t a musician but loved music, especially the music of Rachmaninoff. I don’t know how many times I heard recordings of Rachmaninoff’s Second Piano Concerto while I was still a kid. It was a lot!”

I went on to ask Sohn about how he started playing the piano at the age of three, and what motivated him to practise. “I’ve wondered about that too!” he commented. “I don’t remember that time in my life. All I know about it is what my mother has told me, which is that I would stay at the keyboard for three hours at a time, as if there was something fascinating about it for me.”

I was interested in how he found a balance, in learning repertoire, between the demands of technique and the demands of understanding the message of the music. “They’re not really separate. Facility needs to be there, of course, and everything can come together when I’m practising and trying to find the meaning of the music. It is a struggle and doesn’t always happen, but when it does, I feel like a sculptor, giving form, shaping sound.”

Could he say what it is that changes when this occurs? “It’s as if I come to a very fundamental place in myself where I can become the music and the music becomes me.” Does playing for an audience help? “Playing for an audience is great and sometimes it seems like an audience is helping me to bring waves and layers of emotion, but it’s complicated. Sometimes I think it helps and sometimes it seems to just disrupt the process.”

Minsoo Sohn’s fascination with the meaning of the music he plays seems to be what makes him special to those who hear him. “It’s as if I come to a very fun place in myself and the music. ‘They’re not really separate. Facility needs to be there, of course, and everything can come together when I’m practising and trying to find the meaning of the music. It is a struggle and doesn’t always happen, but when it does, I feel like a sculptor, giving form, shaping sound.’”

“Right now my big project is a recording of the Goldberg Variations,” I asked. “I would like to add my own personal footprint to the discography of this great work.” Indeed, his interpretation of Bach’s Goldberg Variations from the Honens Competition has been described as “extraordinary,” and has been broadcast numerous times on CBC and across the United States on NPR’s Performance Today.

Other Events

There’s far more than can be written about here – but perhaps I can give a feel for the depth and breadth of music that October and early November offer:

Early in the month, there are a number of noteworthy concerts, including, of course, all the musical events related to Nuit Blanche and the final four days of the Colours of Music Festival in Barrie. The Emerson String Quartet with pianist Menahem Pressler, who performed at the Toronto Summer Music Festival this year, will play in Koerner Hall on October 1; and on October 10 Fredericka von Stade will be on the Koerner Hall Stage as part of her farewell tour. October 1 and 2 the Ontario Philharmonic (formerly the Oshawa-Durham Symphony Orchestra) presents its season opener, The Philharmonic Rocks, in the superior acoustics of the P.C. Ho Theatre at the Chinese Cultural Centre in Scarborough.

The Royal Canadian College of Organists (RCCO) has started a new series, “Organ Horizons,” which makes its debut on October 2 with Kola Owalabi giving a recital at Glenview Presbyterian Church. The next evening, October 3, pianist Raymond Spasojevski gives a benefit concert at Walter Hall while Caledon Chamber Concerts presents the Cecilia String Quartet in Caledon East. Also on October 3 the Kitchener-Waterloo Chamber Orchestra, with pianist Koichi Inoue, will play the music of the Czech composers Dvořák and Votípek. At the University of Toronto, cellist Shauna Rolston will give a recital on October 16, followed on October 19 by the American Brass Quintet. On October 29 composer Srul Irving Glick will be remembered in a tribute concert at the Al Green Theatre.

Season Openers

On October 15 Music Toronto presents the Takács Quartet; on October 15 and 16 Via Salzburg performs music by Dvořák and Párt; on October 16 the Toronto Centre for the Arts presents Argentine pianist Cristina Ortiz; on October 17 the Mississauga Symphony Orchestra plays Beethoven’s “Emperor Concerto” with soloist Li Wang; on October 18 the Aldeburgh Connection focuses on the life, times and poetry of Alfred Lord Tennyson; on October 23 Sinfonia Toronto performs with violinist Lara St. John; and on October 25 Mooredale Concerts presents pianist Gary Graffman.

Alex 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.
Lepage Takes on Stravinsky
by Christopher Hoile

The undoubted highlight of the fall season is the world premiere of “The Nightingale and Other Short Fables,” directed by the renowned Robert Lepage. This is only his second project for the Canadian Opera Company – after his Bluebeard’s Castle/Erwartung of 1993, which caused the COC to be invited to festivals all over the world. Lepage has more of a hand in this production than the earlier one, since he also chose the various vocal and instrumental pieces by Igor Stravinsky that make up the evening’s programme, along with the two short operas The Nightingale (Le Rossignol) and Renard.

For The Nightingale and Other Short Fables, Robert Lepage draws on ancient and contemporary storytelling traditions, incorporating singers, acrobats and Asian shadow puppetry geared to appeal to audience members of all ages. A co-production with the Festival d’Aix-en-Provence and l’Opéra national de Lyon, in collaboration with Lepage’s Ex Machina company, this is the production’s only North American engagement. It runs October 17, 20, 22, 24, 30, and November 1, 4 and 5, and is sung in Russian with English surtitles.

The programme begins with a selection of short, non-operatic pieces: the jazzy octet Ragtime (1916), a set of four nonsense songs called Prihaoukki (1914), the four lullabies that comprise the The Cat’s Cradle Songs (1917), Two Poems of Constantin Balmont (1911), Four Russian Peasant Songs (1917) and Three Pieces for Solo Clarinet (1919). The songs introduce the theme of animals central to the two operas presented after the intermission.

Both The Nightingale and Renard were unconventional works in their own time. The Nightingale had its first performance in 1914 at the Paris Opera in a production by Sergei Diaghilev with the singers in the pit and their roles mimed and danced on stage. The next year the Princesse Edmond de Polignac commissioned Stravinsky to write a piece that could be played in her salon. Stravinsky envisioned Renard as a new form of theatre in which acrobatic dance would be connected with singing while declamation commented on the action. As it happened, the premiere of Renard never took place in the salon, but as part of a double-bill with Mavra in 1922 by the Ballets Russes, again at the Paris Opera. As with The Nightingale, the singers were part of the orchestra, while their roles were danced on stage.

In The Nightingale and Other Short Fables, Lepage takes Stravinsky’s innovations several steps further. The orchestra pit will be filled with water to become a pool where the singers perform and manipulate puppets designed by award-winning American puppet designer Michael Curry. The COC Orchestra, under the baton of Jonathan Darlington, performs on stage. The set is designed by Canadian Carl Fillion, who has worked with Lepage on many projects, including Lepage’s upcoming Ring Cycle with the Metropolitan Opera. The lighting designer, Canadian Étienne Boucher, is also part of Lepage’s Ring Cycle team. The Chinese-inspired costumes are by Mara Gottler, resident costume designer with Vancouver’s Bard on the Beach Shakespeare Festival. Lepage’s notion, as explained in several video interviews available through the COC website (www.coc.ca), is to have the course of the action recapitulate the development of puppetry, from the simplest hand shadows to larger two-dimensional variations, and finally to the three-dimensional complexities of Vietnamese water puppetry.

Renard was last seen in Toronto in an imaginative COC Ensemble production directed by Tom Diamond. The story is based onAleksandr Afanasyev’s popular compilation, Russian Folk Tales, and follows the Fox’s attempts to outsmart the Cock, who luckily is rescued by the Cat and the Ram. The cast includes Ensemble tenor Adam Luther and baritone Peter Barrett, who were both in Diamond’s production, tenor Lothar Odinius and bass Robert Pomakov. The cast is joined by five acrobats/puppeteers.

The Nightingale, based on a tale by Hans Christian Andersen, is narrated by a Fisherman (Odinius), who tells of an Emperor (bass Ilya Bannik), who longs to hear the song of the Nightingale (coloratura soprano Olga Peretyatko) at court. The bird appears, but when Japanese emissaries unveil a mechanical nightingale at court, the real bird flies away and the furious Emperor banishes it from his realm. Later, when the Emperor is ill and confronted by Death (contralto Maria Radner), the Nightingale contravenes the edict and returns to save the Emperor in an unexpected and moving way. Tickets are available online at www.coc.ca or by calling 416-363-8231.

Christopher Hoile is a Toronto-based writer on opera. He can be contacted at: opera@thewholenote.com.
October’s main attraction in the new music community will no doubt be the fourth edition of the Music Gallery’s X Avant festival.

Past attempts at creating a steady new music festival in Toronto have met with challenges: NuMuFest disappeared in 2001 when its key organizer could no longer offer its support and the exciting soundaXis festival barely got off the ground before going on hiatus after its 2008 edition. Both festivals were built on rich but fragile networks that challenged their stability. In light of what remains – the TSO’s continuing but contained New Creations Festival – X Avant stands out as a sustainable model for the celebration of new music in Toronto.

This year’s X Avant theme of “convergence and collaboration” is very apropos, given the importance of networks and partnerships to making such a large event a success. It is also a theme that the Music Gallery practices itself, with artistic director Jonathan Bunce working alongside guest curators Gregory Oh and Andrew Timar to deliver both this festival and the season’s programming. Inspired by Brian Eno’s idea of “scenius” – the communal form of genius created by harnessing the intelligence and intuition of a whole cultural scene – X Avant celebrates the notion of co-operation in contemporary music making. It’s a timely return to the topic, given the growing discussions around the influences and impact that networks have on the intentions, ideas and actions of artists.

Given the Music Gallery’s desire to celebrate innovation and experimentation throughout the full continuum of the creative music scene, X Avant not only spans four days, eight concerts and various workshops and symposia, but also numerous genres and generations of music exploration.

The festival opens on October 21 with one of the world’s oldest electronic collaborations. The German duo Cluster, which set many landmarks for modern-day electronic music, has re-formed after a decade-long hiatus to release their 2009 album *Qua* (their first in 14 years), and now to make their Canadian live debut. Cluster members Dieter Mobius and Hans-Joachim Roedelius have been collaborating...
since the 1960s. Their influence predates other electronic music pioneers like Kraftwerk, and extended well into the 1990s, sometimes in partnerships with talent like Brian Eno. Sharing the concert bill is relative newcomer Hauschka, the alias of German pianist/composer Volker Bertlemann, who has built a reputation with his miniature sound vignettes composed for prepared piano. In this second engagement with the Music Gallery (Hauschka paired up with John Kameel Farah for a local show in 2007), he will partner with a local string quartet to explore new musical territory.

Some of the youngest partnerships at X Avant are those suggested by the festival curators as part of a musical laboratory they are calling “Beats, Notes and Loops: A Hip-Hop/New Music Summit.” Take, for example, the three-way improv between the Evergreen Club Contemporary Gamelan, emcee Abdominal and DJ duo iNSiDeaMiND slated for October 23. Experimental turntable music will meet rap in a new music frame filtered through traditional Indonesian gamelan. What will emerge remains to be heard, but this curious combination offers interesting possibilities. Sharing the summit is the emerging yet already consummate crossover composer Nicole Lizée with DJ P-Love and chamber ensemble. Nicole has made her name in part as a member of Montréal’s indie-rock band Besnard Lakes, but more so as a music creator who crosses the boundaries between popular musical tropes and contemporary musical language. For X Avant she will present works that explore both the continuing karaoke phenomenon and the integration of turntablism into contemporary chamber music.

Other collaborations are looser, such as Czech violinist/singer Iva Bittova’s occasional creative collisions with British art-rock percussionist Chris Cutler. The two will meet again on October 24 at the Polish Combatants Hall. Still others are more regular, like the Phantom Orchard project of downtown New Yorkers Zeena Parkins and IuEe Mori. The combination of Mori’s laptop artistry and Parkins’ extended techniques on electric harp started coming together as Phantom Orchard around 2004, although the two have been friends and colleagues since 1988. The duo will perform on October 22 at the Music Gallery on a double bill with Ken Aldcroft’s Convergence...
Ensemble, which provides a vehicle for this improvising guitarist, bandleader, composer, producer and organizer to explore more nuanced contexts for his compositions and ensemble-based ideas. The Convergence Ensemble, which has been recording together since 2006, will take its X Avant opportunity to release a new CD.

Rounding out the festival are two very different presentations by local, long-standing new music outfits. On October 24, Arraymusic offers a new way of hearing in collaboration with the Sound, Music, Auditory Research and Technology (SMART) Lab based at Ryerson University. The auditory research at work in this concert involves a new device called the emoti-chair – a sensory substitution technology that converts sound into a dispersion of vibrotactile information and, therefore, provides greater access to music for all people, including the hearing impaired. The chairs will be test-driven through new music by percussionist and composer Rick Sacks, alongside Arraymusic standards by Jo Kondo, Michael J. Baker and Claude Vivier.

On the festival’s closing night, Continuum will converge on a set of musical works that explore the push and pull between past and present, convention and disruption, start and stop. Compositions by Chris Paul Harman, Samuel Andreyev and Lucas Francesconi play with notions of continual inception, dissolution, truncation and perpetuation by exploiting the customs of classical music construction. As well, the concert will feature the subtly shifting colours of Fuhong Shi’s Emanations and the driving rhythms of Juan Trigos’s Pulsaciones y Resonancias.

In total, X Avant asserts the Music Gallery as the central hub of Toronto’s creative music scene, and offers an intense concentration of what we can expect to find expanding across the course of the season ahead. For more information about X Avant and the Music Gallery’s 2009-2010 season visit www.musicgallery.org. For tickets visit www.ticketweb.ca, call 416-204-1080, or go to Soundscapes or Rotate This.

Jason van Eyk is the Ontario Regional Director of the Canadian Music Centre. He can be contacted at: newmusic@thewholenote.com.
If you were a court “musician in ordinary” during Tudor and Stuart times, you’d be required to provide music for the Royal Household on any occasion, on call at any time of the day or night. And if you played the lute or sang, your duties would be in the Privy (private) Chambers, as purveyor of the gentler, more intimate music appropriate to this setting.

Toronto’s own Musicians in Ordinary have been inviting audiences into the Privy Chambers of kings and queens for many years now, to listen to the gentle and heartfelt music of John Dowland and others of the 17th and 18th centuries. And core members Hallie Fishel, voice, and John Edwards, lute and guitar, bring a wealth of scholarly activity to their performances. Fishel is in demand as a coach and lecturer on performance-practice and the place of music in early modern culture at universities and colleges across North America; Edwards is a Fellow of the Centre for Reformation and Renaissance Studies at the University of Toronto, and has given lectures and demonstrations throughout North America.

In the first concert of their eighth official season (though they’ve been together as performers for much longer than that), the Musicians in Ordinary explore, in words and music, the many facets of a condition as relevant to commoners as to royalty, and as pervasive in the 21st century as it was in the 17th: melancholy (or depression, as we today might perhaps think of it). Two famous personnages are represented: English composer John Dowland, who expressed deeply felt emotions with exquisite originality in his songs for voice and lute; and Robert Burton, vicar in Oxford and then rector of Seagrave, who published in 1621 the first version of his book The Anatomy of Melancholy.

Apparently both men were subject to bouts of despair. But fortunately, both also had a spectacular sense of humour, and the dark and tragic aspects of melancholy were by no means the only ones they dealt with. The Anatomy abounds in all sorts of unexpected references, from goblins to the geography of America, and is obviously a very entertaining treatise to read. Dowland’s lute songs display a wide range of temperaments and are collectively one of the pinnacles of 17th-century English song. We can fully expect that the Musicians in Ordinary will present a wide-ranging spectrum in their concert.

Fortunately too, Fishel and Edwards have David Klausner as their collaborator in this performance. Klausner, who is a professor in the University of Toronto’s Centre for Medieval Studies and Department of English (and who was one of the original members of the Toronto Consort), will read from The Anatomy of Melancholy. His delivery of the text is described by Edwards as “stentorian.”

The performance takes place on October 10 at 8:00pm in the Hellenic Hall.

Purcell’s Fantasias for Viols

In the autumn of the 350th anniversary of Purcell’s birth, the Toronto Consort presents music he wrote in the spring of his life: the Fantasias for viols. These were almost all composed in the summer,
of 1680 (some dated precisely); and as far as one can tell, came into being as Purcell’s challenge to himself, to affirm his mastery of what was by then an archaic form. They are masterpieces of contrapuntal writing in the old style, a summing up of what had gone before and was now abandoned in favour of newer styles. This is not music for casual enjoyment. Be prepared to enter an introspective world of rare sonic palate (from three to seven viols), music that will reward you for listening intently to its great beauty.

Les Voix Humaines and friends perform on the beautiful Hart House viols (featured in last month’s column). The concerts take place on October 30 and 31, 8:00pm, at Trinity-St. Paul’s Centre. Some of the many other interesting early music performances this month are:

October 3, 7:00pm: The Elmer Iseler Singers, with guests the Nathaniel Dett Chorale, present what seems like a lovely programme, Gibbons to Gospel, including music by Byrd, Tallis, Gibbons, Whitacre and Tomkins, as well as gospel repertoire.

October 10, 8:00pm: In their own take on melancholia, the ever-daring I Furiosi Baroque Ensemble presents In Corpore Sano with guests, oboist Marco Cera and Jonathan Addleman, harpsichordist.

October 15 to 17, at 3:30: Tafl – at 8pm, October 15 to 17, harpsichord. Jonathan Addleman, Marco Cera and guests, oboist Aisslinn Nosky is the featured soloist.

October 17, 7:30pm in Barrie: Barrie Concerts presents Baroque Gypsies. Montreal’s Ensemble Caprice perform music from their repertoire, which no doubt will include samples from their 2009 Juno award-winning Vivaldi CD. Their members are shining lights in the early music world: Matthias Maute, recorder, baroque flute and composer; Sophie Larivière, recorder and baroque flute; Susie Napper, viola da gamba and violoncello; Erin Helyard, harpsichord; David Jacobs, baroque guitar; Olivier Brault, baroque violin.

October 18, 3:00pm, in Kitchener: Nota Bene Period Orchestra, in collaboration with the Royal Canadian Astronomical Society, presents Music of the Stars, navigating between historical music, documents and contemporary breathtaking imagery from the Hubble Space Telescope to explore the human endeavour, the universe and our place in it.

October 24, 7:30pm: The Toronto Mendelssohn Choir presents Handel’s oratorio Israel in Egypt, with soprano Suzie Leblanc, countertenor David Trudgen, tenor James McClellan, and bass-baritone Thomas Goerz. This it the first of this season’s two performances of this work that I know of, the other being Tafelmusik’s in May and June. It will be interesting to compare and contrast what will surely be two very different stylistic approaches to this work, especially since both take place in the RCM’s new Koerner Hall.

November 3, 12:10pm: You have a chance to hear samplings of the Toronto Masque Theatre’s work, in U of T’s Voice Performance Class series – a free concert in Walter Hall.

To avoid melancholy one must avoid idleness, states Robert Burton; so grab a friend and heigh yourselves off to some of these concerts, and others that will be presented this month. Full details can be found in The WholeNote’s daily listings sections both in print and online.

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.
OCTOBER opens with the continuation of the eighth annual Small World Music Festival which began in late September. Remaining shows include Beyond the Pale klezmer fusion band at Lula Lounge, October 1; and Parno Grazt gypsy band, October 2, also at Lula. As well, there’s Music, Movement and Mythical Creatures, a children’s show with bellydancer Roula Said and friends, October 3 at Harbourfront’s Lakeside Terrace; Saeid Shanbehzadeh, Persian music and dance, also October 3, at the Richmond Hill Performing Arts Centre; and Celebrate! Holidays of the Global Village, a multicultural kids’ show with Chris McKhool, October 4 at the Lakeside Terrace.

Also on October 4, Africa New Music presents Festival Bana y’Afrique, a free outdoor celebration of African music and culture, at Metro Hall Square (near King and John streets). The line-up of performers includes JP-BUSE from the Democratic Republic of Congo, Blaise La Bamba, also from Congo, Madagascar Slim & Kintana Gasy, Valu David from Angola, Njacco Backo and Kalimba Kalimba (Cameroon), Akwaha Cultural Dance Group (Ivory Coast), Kgomotso “KG” Tsatsi (jazz singer) and more. The festival runs from 1 to 10 pm. See www.africanewmusic.org for more details.

Probably the most exciting event in Toronto’s musical landscape this fall has been the opening of the Royal Conservatory’s new concert venue, Koerner Hall. And to celebrate this event, a concert series featuring local, national and international stars has been launched and continues throughout this season. A number of world music acts have been programmed – and among them, none other than world renowned sitar player Ravi Shankar will grace the stage on October 17, along with his daughter Anoushka Shankar. The elder Shankar is probably India’s best known musical ambassador, and for over five decades he’s collaborated with the late renowned violinist Yehudi Menuhin, flutist Jean-Pierre Rampal and composer Philip Glass, and has composed three concertos for sitar and orchestra. An accomplished sitarist in her own right, Anoushka Shankar has explored musical linkages between Indian classical music and electronics, jazz, flamenco, and western art-music.

The same evening at Roy Thomson Hall, Spanish guitarist Paco Peña presents a show titled A Compás (Primal Pulse), with his troupe of three dancers, a singer, three guitarists and percussion in an exploration of flamenco rhythms.

The month comes to an end with another African drum and dance festival: Baobab Afrikan Arts presents Mandingue Summit, October 29 to November 1. Mandingue refers to the people of the ancient empire of Mali, which in the 13th century encompassed the countries known today as Mali, Guinea, Senegal, Gambia, Ivory Coast, Liberia, Guinea Bissau, Sierra Leone and Burkina Faso. The festival presents local artists who specialize in the Mandigue style of drumming and dancing, as well as film screenings, cuisine, and drum and dance workshops. Visit www.baobabafrikanarts.org and our listings for more details. 

Karen Ages is an oboist who has also been a member of world music ensembles. She can be contacted at: worldmusic@thewholenote.com.
October’s Offerings

October is a busy time for choirs. A brief perusal of the listings sections of this magazine reveals a wide range of choral performances, from small, intimate works to big choral warhorses. But if you look past the sheer variety of it all, a few trends emerge.

Early music seems to be especially well represented this month, with several choirs presenting entire programmes of pre-1800 repertoire. Toronto’s Cantemus Singers are singing English music, with an October 3 concert of Purcell, Tallis, Gibbons and Byrd. In Orillia, on October 24, the Cellar Singers open their season with Bach’s *Israel in Egypt* (the first big choral concert in the Royal Conservatory’s new Koerner Hall). And on November, the Toronto Chamber Choir will present a programme of Renaissance works by Byrd, Lasso, Weelkes and Sheppard.

This sort of concert, when done well, has the happy effect of transporting its audience into a remote time, to explore the artistic ideals of a historical era. But it’s also nice to see a more varied and integrated approach to early-music programming. On October 4 Toronto’s Elmer Iseler Singers and the Nathaniel Dett Chorale will team up to present a concert that mixes Byrd, Tallis, *et al.* with African-American gospel repertoire. In a similar vein, Waterloo’s Renaissance Singers will sing a concert on October 17 (repeated the following day in Cambridge) that combines 16th- and 17th-century English choral works with Rutter’s *The Sprig of Thyme,* composed in the late 20th century.

At first glance, the Renaissance Singers’ approach makes a little more sense: Rutter is English, and there are strong historical references in his style that connect his music to the English Renaissance. But that isn’t to say that the Iseler-Dett collaboration is a non-starter. On the contrary, some of the most fascinating artistic experiences originate in the conjoining of ideas that don’t seem to have much in common.

Contemporary music is sometimes a scary proposition — for choirs and audiences alike. But there are three concerts of new works that present a welcome change of pace.

---

### Gibbons to Gospel
**Sunday, October 4, 2009 - 7:00 p.m.**
Our Lady of Perpetual Help Church, 78 Clifton Road
35th Anniversary Salute to Toronto Arts Council!
Guests: Brainerd Blyden-Taylor and the renowned Nathaniel Dett Chorale. Works by Byrd, Tallis, Gibbons, Whitacre, Tomkins and Gospel selections

### It’s a Launch
**Saturday, November 14, 2009 - 3:00 p.m.**
St. Anne’s Anglican Church, 270 Gladstone Avenue
Celebration of our new CD on the ECM Record label of Peter-Anthony Togni’s brilliant masterpiece, “Lamentations of Jeremiah.”
Soloists: Jeff Reilly, Bass Clarinet; Rebecca Whelan, Soprano
Special Guest: Peter-Anthony Togni

### Handel’s Messiah
**Friday, December 4, 2009 – 8:00 p.m**
Metropolitan United Church, 56 Queen Street East
Special Guests: Amadeus Choir with Chamber Orchestra
Soloists: Meredith Hall, Allyson McHardy, Michael Colvin, Peter McGillivary
Patricia Wright, Organ
Robert Venables and Robert Di Vito, Trumpets
Pre-Concert Dinner – Albany Club/Toronto

### The Power of Penderecki
**Saturday, January 30, 2010 – 7:00 p.m.**
St. Stanislaus Kostka Church, 12 Denison Avenue
Special Guests: Krzysztof Penderecki, Conductor
In collaboration with Soundstreams

### Sing for the Earth!
**Sunday, March 28, 2010 - 7:00 p.m.**
Our Lady of Perpetual Help Church, 78 Clifton Road
2 World Premieres by Canadian composers.
*Nūrun ‘alā Nūr: Light upon Light!* by Hussein Janmohamed.
*Paths of a Luminous Earth* by Ruth W. Henderson, libretto by Carole H. Leckner, and works by MacLean, Gutierrez and Schafer.

---

**Lydia Adams and Brainerd Blyden-Taylor, conductors of the Elmer Iseler Singers and the National Dett Chorale**

---

**SINGERS WELCOME**
Amateur & Professional
Auditions for *All the King’s Voices*
2009-2010 season:
- Christmas is Coming
- Songs from the Stage
- Gala Cabaret

**Sight-Singing & Vocal Technique Workshops**
www.allthekingvoices.ca 416-225-2255

---

**Elmer Iseler Singers**
LYDIA ADAMS, CONDUCTOR
2009-2010 TORONTO SEASON
PASSION IN MUSIC!

---

**GET MUSIC! GALA CONCERT**
Monday, May 10, 2010 – 7:30 p.m.
Metropolitan United Church, 56 Queen Street East
Educational Outreach & Leadership Programme.
All programmes subject to change

FOR TICKETS AND INFORMATION
CALL 416-217-0537 Monday to Friday 9 am - 5 pm
www.elmeriseleringers.com
We are seeking new and engaging a cappella works that will challenge the choir and our audiences musically and emotionally.

Prize: $1,500 and a performance of your piece by the DaCapo Chamber Choir under director Leonard Enns in the 2010/2011 season

Deadline: February 15, 2010

For details and to download an entry form, visit www.dacapochamberchoir.ca/newworks

Pax Christi’s Stephanie Martin

Vocalist Maryem Hassan-Tollar
Friday, Oct 23, 8 pm
LARA ST. JOHN
Violinist
HAYDN Quartet op 42
VAUGHAN-WILLIAMS
The Lark Ascending
PIAZZOLLA The Four Seasons
TCHAIKOVSKY Serenade

Friday, Nov 13, 8 pm
ANTONIO DI CRISTOFANO
Pianist
CHAN KA Nin Poetry on Ice
MOZART Piano Concerto K 449
SCHUBERT Death and the Maiden

Friday, Dec 11, 8 pm
CATHERINE MANOUKIAN Violinist
FILIPPO LATTANZI Percussionist
PUCCINI Three Minuets
HOVHANESS Violin Concerto
BISCHONE Marimba Concerto
SEJOURNE Vibraphone Concerto
STRAUSS Die Fledermaus Overture

SUBSCRIBE to the 7-concert series and SAVE...
get BOTH Premium Concerts FREE (Oct 23, May 14)
$179 adult, $159 senior, $89 student
Subscriptions: 416 499 0403 or $10 off at sinfoniatoronto.com
Single tickets: Roy Thomson Hall 416 872 4255
For the Love of Music

by Jack MacQuarrie

In last month’s issue we mentioned the superb organization of the summertime-only Uxbridge Community Concert Band (UCCB). After their final concert of the season the local newspaper, Uxbridge Cosmos, published an editorial praising the band and its tireless director as assets to the community. To quote a few excerpts from Editor Conrad Boyce.

All of them sacrifice a summer evening each week, some of them coming from considerable distances for the sake of a couple of concerts at the end of a season. So it’s not just the opportunity to perform that attracts them to UCCB, and not just the need to keep up their playing and music-reading skills over the summer break. So what is it that makes the band get bigger every year, and brings many of its members back year after year – ? The clue came towards the end of Sunday’s concert, when both band and audience spontaneously rose for an ovation to the UCCB’s director Steffan Brunette.

As the editor pointed out, Steffan is a school teacher who conducts music classes at school from September to June, and teachers are supposed to have summers to escape. “How can he get a real vacation if he has a rehearsal every week?” The answer to this and other questions is obvious: “His love of music tops all other priorities.”

Two significant band events in October show similar commitments to community involvement by a number of bands in their own and neighbouring communities. Both are, in a number of ways, commemorating anniversaries.

The first takes place in the Town of Ajax. There, the town will be commemorating the 70th anniversary of the first major naval battle of World War II. The Battle of the River Plate, off the coast of Argentina and Uruguay, saw three light cruisers of the Royal Navy, the Ajax, Achilles and Exeter, take on the much more powerful German pocket battleship Admiral Graf Spee. When the wartime shell-filling plant was built on farm land East of Toronto, the new small town was named after the British cruiser Ajax.

No fewer than five bands with differing affiliations will be performing at the parade and monument unveiling ceremony on Sunday, October 4. The Cobourg Concert Band, in their role as official band...
of the Royal Marines Association, will be joined by the band of Toronto’s Naval Reserve Division, HMCS York, the pipes and drums of Canadian Legion Oshawa Branch 34 and the Harwood Sea Cadet Corps. This cadet corps is named after Commodore Sir Henry Harwood, the commander of that British force at the Battle of the River Plate in 1939. At the site of the new memorial, visitors will be entertained by the Pickering Concert Band. For details of this event visit the Town of Ajax web site at www.townofajax.com.

The second Anniversary event entitled More Tunes of Glory takes place at Toronto’s Roy Thomson Hall on Sunday, October 25. This 20th Annual Massed Military Band Spectacular, sponsored by the Royal Canadian Military Institute, will feature 11 massed military bands, and pipes and drums of the Toronto Garrison. On the anniversary side, this concert will include a salute to the 250th anniversary of the birth of Scottish poet Robbie Burns. Doors and military displays open at 12:30 pm, and the concert begins at 2:00 pm.

Bill Patton, formerly of the Lydian Wind Ensemble, informs us that the new Community Concert Band of Whitby is now prospering. After struggling to maintain a one-to-a-part ensemble, it was decided to form a completely new band. With the blessing of the remaining five charter members from 1998 it was decided to seek a new beginning. The activities of the Lydian Wind Ensemble were terminated in March 2008 with an officially registered name change. Bill then advertised for the formulation of a new community band, and on January 29 the first rehearsal with 20 members took place.

Their first concert in April, 2009 was performed by 24 members. They now have 36 members ready for the coming season. Of these, only 12 play or have played in another band. The rest are all people who played in high school or university and, after establishing themselves in business and family now have time to play again. The Community Concert Band of Whitby’s 2009 /2010 concert season begins with the return to rehearsals 7:30 to 9:30 pm Thursdays under the direction of conductor Stewart Anderson. They are still welcoming prospective members. Visit their web site www.communityconcert-bandofwhitby.ca, or contact the secretary at patton62@sympatico.ca, 905-666-3169.

From Newmarket we have a message from Joe Mariconda about the start of new beginners band and orchestra for adults. Here’s his message: Did you play music in high school? Do you think about playing the instrument you have in your closet. If so bring your instrument out of the closet and join a concert band for adults. You must bring your own music stand and instrument. Tuesday’s class will focus on brasswind/woodwind instruments. Thursday’s class will focus on wind/string instruments. All sheets of music will be provided. For information phone 905-895-5193 or e-mail at joemariconda@gmail.com.

Definition Department

Some months ago, while attending a rehearsal, one member of our group asked the conductor how he was supposed to know the meaning of the many musical terms which he found on his music. When the conductor suggested that he might look at the bottom of the music folder he was using, the band member sheepishly found the information required.

However, to assist with those more obscure terms not found on most folders, we have decided to provide a new definition in each issue. This month’s musical term is Allaragretto: “When you are 16 measures into the piece and realize that you took too fast a tempo.” We invite submissions from readers. ■

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

by Jim Galloway

Last month I wrote about the general decline in jazz clubs, and the concert hall or festival stage having become almost the only way of seeing and hearing “name” performers.

It got me thinking about the early days of jazz in Canada when, in fact, there were no jazz clubs as we have come to know them. For much of the following historical information I am greatly indebted to Mark Miller and his richly informative book about the early development of jazz in Canada: Such Melodious Racket, a must-have if you’re interested in the history of the music.

Toronto has a wealth of theatre history and plays a role in bringing ragtime, which was a precursor to jazz, to Canadian audiences. Shear’s Victoria was built in 1910 at the southeast corner of Victoria and Richmond, and with 1,140 seats was considerably larger than the original Shear’s Theatre on lower Yonge St. In 1911 a group called the Musical Spillers played a week there, sharing the bill with humourist Will Rogers. The Spillers had been touring the Pantages circuit, featuring “original ‘rag time’ music on six saxophones, three cornets, three trombones and six hundred dollars worth of xylophones.” In the same year, a saxophone ensemble called the Brown Brothers, sons of Canadian cornetist and bandmaster Allan W. Brown, also played Shear’s with the Gertrude Hoffman Revue.

The next Shear’s Theatre stood from 1914-1956 on its new location, (a fire destroyed the previous theatre on Victoria Street), on Bay Street opposite old City Hall, until it was demolished in 1957 for new City Hall. Incidentally, the pipe organ was eventually relocated to Casa Loma. With 3,663 seats it was one of the largest vaudeville theatres in the world – one of the big four, including the Odeum in Los Angeles, Loew’s State and the Palace in New York, and it attracted the best vaudeville acts. In late 1917 a group called the Vernon Five, “expert exponents of the new music known as jazz,” appeared there, and the Toronto Globe reviewer wrote that they “succeeded at times in making a diabolical noise, thus justifying their claims to [being] a ‘Jazz’ company.”

It would be a major overstatement to call these events jazz concerts, but for thousands of people it was their first introduction to this new music. (The jazz concert as a formal occasion came to Toronto much later – at the Eaton Auditorium in October of 1945, a month before Charlie Parker’s first appearance at Massey Hall.) So, in a sense, we’ve gone full circle, from early “jazz” being presented in theatres to jazz being presented in concert halls. It has to be remembered, of course, that in those early days there were no jazz clubs in Toronto to go out of business!

Toronto the Good

When we talk about alcohol we think of prohibition and speakeasies in the U.S., but not everyone thinks of Canada – although Ontario, for example, introduced Prohibition measures from 1916 to 1927. There were exceptions however, Ontario’s wineries were exempted, and many breweries and distilleries remained open to serve the export market. It was also possible to ask your doctor for a prescription of rum or whisky – strictly for “medicinal” purposes, of course. This sort of legislation reminds me of the old joke: “Why did the Canadian cross the road?” “To get to the middle!”

Even when I arrived in Toronto in the mid-60s I can remember my amazement when I went to my first official liquor store (to this day a government monopoly) where there were no bottles on display. It was illegal to have even a glimpse of the liquid pleasures in store – and I had to fill in a form giving my name, address and what I wanted to purchase. It was a far cry from the Glasgow I had left; but that was then and thank goodness things have changed.

Footnote: In a conversation with Mark Miller before finishing this piece, he told me that he had unearthed some interesting information, after Such Melodious Racket had been published. At 14 King Street East, opposite the King Edward Hotel, in the years 1917-18 there was an establishment called the Cafe Royal that imported jazz bands from the United States!

See Hear

The partnership between jazz and visual arts has been a sometime feature of programming at the McMichael Gallery. On October 18, 2009 at 1:30 you can enjoy an afternoon of jazz with Tara Davidson, and on November 1st the featured artist will be Alberta-born Colleen Allen. They’re both outstanding reed players representative of the younger generation of established and highly creative players on the local and international scene. The Gallery is at 10365 Islington Ave., Kleinburg. 905-893-1121.

Meanwhile, the Jazz Vespers at Christ Church Deer Park, 1570 Yonge Street, continue and on Sunday, October 11, 2009, Joe Sealy (piano) and Paul Novotny (bass) will be featured, followed by the Dixie Demons on the 18th, and Tara Davidson and Mike Murley on the 25th.

Degrees of jazz

The University of Toronto continues its presentation of Small Jazz Ensembles on Wednesday evenings, at 7:30pm in Walter Hall in the Edward Johnson Building.

There’s no admission fee and you have a chance to hear the work of the next generation of musicians. Also, one of the clubs where young players have a chance to get their feet wet in the school of hard knocks and mix with established players is The Rex on Queen Street West, which continues to programme 19 bands per week, including top student ensembles.

There is music out there, so get out and hear some of it live.

Jim Galloway is a saxophonist, band leader and Artistic Director of the Toronto Downtown Jazz Festival. He can be contacted at: jazznotes@thewholenote.com.
Oundjian: I hear you very clearly and I’m shaking in my pants at the thought. I think it would be so painful because there are so many wonderful people who I would want to invite to take part in such an event, let alone choosing the programme. Even not to do a piece by Alban Berg would be painful. I think my answer is I don’t think I could ever do it because it would become more about elimination than about doing things that I love the most. Probably any conductor in my position would say the same thing. I’m hoping to have the wisdom never to do that.

Aha, but it’ll be done to you!

Oundjian: Then I’d probably say you choose the programme, and just make sure everyone knows that I didn’t.

Last question. Looking back at the five years, what’s been harder to accomplish than you thought it would be, and at the other side, what has exceeded your expectations?

Oundjian: I think I’m a person who doesn’t get addicted to expectations. Life is never what you expect it to be. Maybe it’s because of what I went through with my violin playing. I never obviously expected that somewhere in my late thirties I would suddenly not be able to play the violin anymore, so it’s made me have a very free approach to expectations. So I must say I don’t get particularly perturbed if things don’t go the way I was hoping. I’m realistic enough to know you’ve got to expect there to be obstacles to your life’s work and to the progress of a large institution…. Sounds like an optimistic response but that’s genuinely how I approach it.

David Perlman
Forbidden Zone (in conjunction with Organ Horizons)

Friday, October 2

30 Bridgman Ave. 531-1827. $32-$48; $27(Tue Thu); $12(Fri Sat Sun). Also Oct 2-4, 7-11, 14-18, 21-25.


7:30: University of Toronto Wind Ensemble. Persichetti: Symphony No. 6; Salzedo: Pez d’Or and Elogia. See Oct. 1.


8:00: Prater Orchestra. Through the Colours. Bach: Piano Concerto in d; Mendelssohn: String Symphony No.9; Mozart: Divertimento K.136; Rossini: Sonata for String Orchestra in A; Lerner: Through the Colours. Joseph Lerner, conductor. Richmond Hill Centre for the Performing Arts, 10268 Yonge St. 905-787-8811. $35-$45.


Saturday, October 3


2:00 & 8:00: Angelwalk Theatre. Aaltar Boyz. See Oct. 1.

6:55pm to sunrise: Canadian Music Centre / Scotiabank Nuit Blanche. New...

— 6:00 to 7:00pm: Toronto Symphony Orchestra. 175 St. Clair Ave. W. 416-978-3744. Free.

Sunday October 04

— 8:00 to 10:00am: Gallery 345 / Video spread / Nuit Blanche. Installation / performance by French artist Laurent Chambert. 345 Sorauren Ave. 416-822-9781. $30. 10(st).


— 10:00 to 11:00am: Music at Midday. Fantasia in re. Edward Johnson Building, 80 Queen’s Park. 416-363-8231. Free.

— 12:00 noon: Canadian Opera Company. Vocal Series: Arias, art songs and ensembles. Donizetti/Muriel Noah, soprano; Allison McHardy, mezzo; David Pomeroy, tenor; James Westman, baritone. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.


Tuesday October 05


Wednesday October 07


— 7:00: York Suzuki School of Music. Tribute Concert in Honour of Deirdre Brown. Chamber music and solo piano works performed by friends, colleagues, and students. First Unitarian Congregation of Toronto, 175 St. Clair Ave. W. 416-222-5315. Admission by donation.

— 7:30: Tr篇章Y Productions. A Song in Our Hearts. Tribute to Rodgers & Hammerstein. Alison Arndis, Maria Thorburn, Edward Franke and Doug MacNaughton, vocalists; Lawrence Green, music director; Tr篇章Y Trio plus two. Trinity Presbyterian Church, 2737 Bayview Ave. 416-783-5068 x1. $35 (student).

Monday October 08


— 3:00: University of Toronto. Lunch. See Oct 1.

— 8:00: Toronto Symphony Orchestra. Tchaikovsky Symphony No. 6. Shostakovich: Festive Overture; Prokofiev: Piano Concerto No 2; Tchaikovsky: Symphony No. 6 “Pathétique”. Alexander Toradze, piano; Maxim Vengerov, conductor. Roy Thomson Hall, 60 Simcoe St. 416-872-4255. $29-$128.

Thursday October 08


— 7:00: Royal Ontario Museum. Dead Sea Scrolls. Hatzis: From the Song of Songs; Psalm 91. Maryem Tollar, Arabic vocalist; Refus Muller, tenor; Erica Goodman, harp; Tafelmusik Baroque Orchestra and Choir, 100 Queen’s Park. 416-593-8000. $27.

— 7:30: Canadian Opera Company. Madame Butterfly. Puccini. Adina Nitescu/Yannick-Muriel Noah, soprano (Cio Cio San); Allyson McHardy/Antina Krause, mezzo-soprano (Suzuki); David Pomeroy/Bryan Hymel, tenor (Pinkerton); James Westman/ Brett Pogelato, baritone (Sharpless); Brian Macdonald, director; Carlo Montanaro/Derek Bate, conductor. Four Seasons Centre for the Performing Arts, 145 Queen St W. 416-868-3231. Free.


— 8:00: Metropolitan Community Church. Selected Works by Stephen Sandheim. 115 Simpson St. 467 367-8477. $25.

— 8:00: Warren Kimmel and Peter Huckle. Sandheim in September. Selections from musicals by Stephen Sandheim. Metropolitan Community Church, 115 Simpson St. 467-367-8477. $25.

October 1 - November 7, 2009

www.thewholenote.com
LISTINGS: SECTION 1

CONCERTS: Toronto and GTA

363-8231. $34-$321. Also Oct. 10, 14, 16, 18, 21, 23, 25, 27, 29, 31, Nov. 3.
— 7:30: University of Toronto. Wind Symphony. Copland: Fanfare for the Com-
mon Man; Nelson: Country Airs and Dances; Iannaccone: After a Gentle Rain; Van der 
Roost: Pusza; Dello Joio: Variants on a Me-
dieval Theme; Kucharzyk: Some Assembly 
Required. Jeffrey Reynolds, conductor. Mac-
Millan Theatre, Edward Johnson Building, 80 
Queen’s Park. 416-978-3744. $14; $8(st).
— 8:00: Royal Conservatory of Music. 
Organ Recital. Haydn: Symphony no. 3, 
op. 13 no. 3 Charles-Marie Widor
Andrew Ager, Director of Music & 
Composer-in-Residence
Friday October 9
7:30 pm
Free-will offering
ST. JAMES CATHEDRAL
65 Church St. (King at Church) 416 364 7865

Saturday October 10
7:30: Organ Recital. Andrew Ager, organ. 65 Church St. 416-
364-7865.
— 7:30: University of Toronto. Organ Recital. Andrew Ager, organ. 
65 Church St. 416-364-7865.
— 7:30: Classical Music Consort. Haydn 
London Symphonies Concert No. 4. Sympho-

dies Nos. 102, 103, 104. Ashiq Aziz, con-
ductor. Trinity College Chapel, 6 Hoskin Ave. 
416-978-8849. $35; $25(sr/st); free(child 
under 14 with adult).
— 7:30: Shen Yun Performing Arts. An Enchanted Realm of Music and Dance. 
Saturday October 10
2:00 & 8:00: Angelwalk Theatre. 
— 7:30: Canadian Opera Company. 
— 7:30: Shen Yun Performing Arts. An 
Enchanted Realm of Music and Dance. See 
Oct. 9.
— 8:00: Cardinal Consort of Viols. A Con-
cert of Italian Music. Guest: Lucas Harris, 
lute. Royal St. George’s College Chapel, 120 
— 8:00: Hart House Theatre. 
— 8:00: Hart House Theatre. 
— 8:00: Performing Arts York Region. 
Peter McLoughry, baritone. Thornhill Pres-
byterian Church, 271 Centre St., Thornhill. 
905-881-3344. $25; $20(sr/st); 410(st).
— 8:00: Royal Conservatory of Music. 
Organ Recital. Respighi: The 
Pines of Rome; Prokofiev: Piano Concerto 
No. 2. Sam Deason, piano; Peter Gundjian, 
conductor. Koerner Hall, 273 Bloor St. W. 
416-408-2824 x321. $20-$75.

Sunday October 11
1:00: Shen Yun Performing Arts. An 
Enchanted Realm of Music and Dance. See 
Oct. 8.
— 7:30: Toronto Symphony Orchestra. 
Springer – the Opera. Hallie Fishel, soprano; 
Paul Novotny, bass. 1570 Yonge St. 416-920-5121. Free (donations welcome).

Tuesday October 13
12:00 noon: Canadian Opera Company. 
World Music Series: Traditional Arabic 
Songs. Maryem Tollar, vocalist; Ernie Tollar, 
ney; Levon Ichkaianian, bass. Richard Brad-
shaw Amphitheatre, Four Seasons Centre 
for the Performing Arts, 145 Queen St. W. 
— 12:10: University of Toronto. French 
Melodie Classes Perform. Walter Hall, 
Edward Johnson Building, 80 Queen’s Park. 
— 1:00: Cathedral Church of St. James. 
Music at Midday. Quirino DiGiulio, organ, 65 
Church St. 416-364-7865. Free.
— 8:00: Angelwalk Theatre. Angelwalk. 
The Golden Age of Broadway. Kathleen 

The Musician's IN Ordinary 

For the Lutes and Voices

Oct. 10th 2009 at BPM

An Anatomy of Melancholy

Readings from Robert Burton’s great Anatomy of Melancholy with songs by John Dowland portraying sufferers of that disease. We have crazy lovers who care not about the weather, ardent shepherds who want nymphs to be their loves as well as sadder 
sighers. Our special guest Prof. David Klausner will play Robert Burton.

Heliconian Hall
35 Hazelton Ave. (near Bay Subway)
Single tickets $20 / $15 students & seniors

IN CORPORATE SAND
Saturday, October 10th, 2009, 8:00 pm
Guests: MARCO CERA, JONATHAN ADDLEMAN

I’S NEW BFF
Friday, January 29th, 2010, 8:00 pm
Guests: PATRICIA AHERN, CRISTINA ZACHARIAS

THE NOISELESS FOOT OF TIME
Saturday, March 20th, 2010, 8:00 pm
Guest: LUCAS HARRIS

I (FURIOSI) DECLARE WAR
Saturday, June 5th, 2010, 8:00 pm
Guests: KRIS KWAPIS, OLIVER FORTIN

28 WWW.THEWHOLENOTE.COM

October 1 - November 7, 2009
October 1 - November 7, 2009
WWW.THEWHOLENOTE.COM 29

**Wednesday October 14**


— 2:00 & 8:00: Toronto Symphony Orchestra. The Golden Age of Broadway. See Oct. 13.


**Thursday October 15**


— 8:00: Royal Conservatory of Music. Frances Yip and Anthony Lum. Cantopop songs. Koerner Hall, 237 Bloor St. W. 416-408-2284 x321. $75-$250.

— 8:00: Tafelmusik. Sizzling Strings. Vivaldi; Strong concerts in g RV154; String concerto in c RV120; Corelli: Concerto grosso in B flat Op. 6 No. 5; C.P.E. Bach: String symphony in b; Mendelssohn: Violin Concerto in d (2nd version); String Symphony No. 1 in C. Aisslinn Nosky, violin; Jean Laman, music director. Trinity-St. Paul’s Centre, 427 Bloor St. W. 416-864-6337. $31-$47.


**Friday October 16**

— 8:00: University of Toronto. Shauna Rolston, cello; Lydia Wang, piano. Works by Prokofiev, Rachmaninoff, and Shostakovich. Walter Hall, Edward Johnson Building, 80 Queen’s Park. 416-978-3744. $45; $41.


— 8:00: Tafelmusik. Sizzling Strings. Vivaldi: Strong concerts in g RV154; String concerto in c RV120; Corelli: Concerto grosso in B flat Op. 6 No. 5; C.P.E. Bach: String symphony in b; Mendelssohn: Violin Concerto in d (2nd version); String Symphony No. 1 in C. Aisslinn Nosky, violin; Jean Laman, music director. Trinity-St. Paul’s Centre, 427 Bloor St. W. 416-864-6337. $31-$47.


**Saturday October 17**


— 3:00: Imre Olah, organ, and Imre Patkai, piano. In concert. Classic to contemporary repertoire. Walmer Road Baptist Church, 188 Lovethor Ave. 416-924-1121. Free (offering opportunity).

— 4:30: Canadian Opera Company. The Nightingale & other Short Fables. Stravinsky. Olga Peretyatko, soprano (Nightingale); Ilya Shtessel, bass (Emperor); Maria Radner, contralto (Death); Robert Lepage, director; Jonathan Darlington, conductor. Four Seasons Centre for the Performing Arts. 145 Queen St. W. 416-363-8231. $31-$49. Also Oct. 20; 22, 24, 30, Nov. 1, 4, 6.

— 7:30: Tallsich Choir. In concert. Brahms: German Requiem; Bruckner: Symphony No. 9. Ilya Bannick, bass (Empress); Marie Radner, contralto (Death); Robert Lepage, director; Jonathan Darlington, conductor. Four Seasons Centre for the Performing Arts. 145 Queen St. W. 416-363-8231. $31-$49. Also Oct. 20; 22, 24, 30, Nov. 1, 4, 6.


— 8:00: New Music Concerts. Tim Brady: My 20th Century. Brady: Strumming (Hommage a John Lennon); Traces (hommage a Charlie Christian); Hommage a Rosa Luxemburg; Double Quartet (hommage a Ghosta-kovich). Tim Brady, guitar; Andre Leroxy, saxophone; Catherine Meunier, percussion; Brigitte Poulin, piano; David Cronkite, sampler. Isobel Bader Theatre, 93 Charles St. W. 416-961-9594. $30; $20(5)artistst; $10(5). 7:15 pre-concert chat.

**New Music Concerts Saturday Oct. 17 ISABEL BADER THEATRE**

**Music TORONTO**

**TAKAS QUARTET**

**Thursday October 15 at 8 pm**

Fidelio Overture; Sibelius: Violin Concerto; Dvorak: Symphony No.8; Guest: Joseph Peleg, violin; Denis Mastromonaco, conductor. Scarlett Heights Entrepreneurial Academy, 15 Treherne Dr. 416-239-5685. $20; $15(5); $10(5).

— 8:00: Mary and Bob Bundy. The Magic of Gratitude. Music and stories showing gratitude’s power to transform lives. Mary Bundy, piano; Bob Bundy, speaker. Heliconian Hall, 35 Hazelton Ave. 416-764-4122. $10.


— 8:00: Tafelmusik. Sizzling Strings. See Oct. 15. Paya.


— 8:00: Via Salzburg Chamber Orchestra. Tradition and Change. See Oct 15.

**Music Gallery**

Celebrating 30 seasons.

**ViaSalzburg**

Internationally acclaimed chamber music

Premiere of “Toronto Suite” in celebration of Toronto’s 175th anniversary
Dvorak’s Serenade Opus 22
Arvo Pärt Fratres for Violin, Strings and Percussion

**Thursday, October 15 and Friday, October 16, 2009**

Glen Gould Studio, 250 Front Street West, Toronto
Tickets $10 to $50
Purchase at Royal Thomson Box Office, 60 Simcoe Street
Telephone: 416-872-4255 www.roythomson.com
Visit www.viasalzburg.com for more information
and Brahms. Li Wang, piano; Mississauga Symphony Orchestra; John Barnum, conductor. Hammerson Hall, 4141 Living Arts Dr., Mississauga. 905-306-6000, 915-415.


ALLIS CHOIR
Directed By Peter Mahon
PRESENTS:
Brahms’ German Requiem

With music by Bruckner, Strauss and Schubert
Guest artists: Janet Oehmeyer, soprano
Michael Robert-Broder, baritone

Brahms’ incomparable masterpiece of death and transfiguration in the composer’s own version for four-hand piano.

SATURDAY, OCTOBER 17, 7:30 PM
St. Patrick’s Church, 141 McCaul St. (north of Dundas)
Tickets: $25, $20 seniors, $10 students with ID
Info: 416.286.9798
ORDER ONLINE at www.tallischoir.com
Tallis Choir CDs available online and on iTunes

ONTOARIO ARTS COUNCIL
CONSEIL DES ARTS DE L’ONTARIO

JOHN BARNUM
MUSIC DIRECTOR & CONDUCTOR
presents

The Emperor Concerto
with guest pianist
Li Wang

Gold Medal Winner at the First Canadian Chopin Competition
and the Mississauga Symphony Orchestra in
Haydn: Symphony No. 31 “The Horn Signal”
and Brahms: Symphony No. 2

8:00 p.m. Saturday, October 17, 2009
Hammerson Hall, Living Arts Centre, Mississauga
For tickets call 905.306.6000
or visit www.livingartscentre.ca
Tickets: $35/$45 Discounts for seniors and students.
sponsored by The Board of Directors of Orchestras Mississauga
www5.mississauga.ca/symphony

— 8:00: Tafelmusik. Sizzling Strings. See Oct. 15.
— 8:00: York Symphony Orchestra. Russian Masterworks. Lisov: Baba Yaga; Prokofiev: Piano Concerto No. 3; Shostakovich: Symphony No. 5. Gregory Burton, conductor; Su Jeon, piano. Trinity Anglican Church, 79 Victoria St., Aurora. 416.410.0860. $25; $20(st); $10(youth).

Sunday October 18

— 2:00: Canadian Music Centre, Ping! A Celebration of New Music for Young Musicians. Works by Carastathis and Marshall. Madawaska String Quartet; Earl Haig Chamber Strings; Alan Terek, conductor; Alex McLeod, viola; Dimitris Kotronakis, guitar. Mazoleni Hall, Royal Conservatory of Music, 273 Bloor St. W. 416-408-0208. $50; $30(stwokker); $20(youth under 20); free(children under 12).
— 2:00: Scarborough Civic Centre. Sunday Serenade Series: Harmony Show Band. 150 Borough Dr. 416-398-7786. Free.
— 2:00: Toronto All-Star Big Band. Benny Goodman Swingin’ at 100. Oakville Centre for the Performing Arts, 130 Navy St. 905-815-2021. $50. Fundraiser for Appleby College.
— 3:00: Canadian Opera Company. Madama Butterfly. See October 8.
— 7:30: York Symphony Orchestra. Russian Masterworks. See Oct 17. Richmond Hill Centre for the Performing Arts, 10268 Yonge St, Richmond Hill. 905-787-8811. $30; $25(st); $14(st).

Monday October 19


THE
Aldeburgh
CONNECTION
Celebrating the
Art of Song
Artistic Directors:
Stephen Ralls and Bruce Ubukata

Alfred, Lord Tennyson
A celebration of Queen Victoria’s Poet Laureate, born 200 years ago

Virginia Hatfield, soprano
Lyne McMurry, mezzo
Michael Barrett, tenor
Alexander Dobson, baritone
Stephen Ralls and Bruce Ubukata, piano
Fiona Reid and Christopher Newton, readers

Sunday, October 18, 2:30 pm
Walter Hall, University of Toronto
Tickets: $50 (student rush seats $12)
Afternoon tea at intermission.

Tickets: 416.735.7982 www.aldeburghconnection.org

ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L’ONTARIO

October 1 - November 7, 2009


Tuesday October 20

— 12:00 noon: Canadian Opera Company. Vocal Series: Il mondo della Luna ( excerpts). Haydn. Sandra Horst, music director; Michael Albano, stage director; Young Artists of the U of T Opera Division. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.


— 1:00: Cathedral Church of St. James. Music at Midday; Clement Carone, organ. 65 Church St. 416-364-7865. Free.

BRASS AND BRASS /VIGNERS ON STAGE

Body & Soul-Tango Passion

jazz tango fusion

Artist of the Year - QUARTANGO,
Margaret Maye - mezzosoprano & Argentine tango dance masters

Tuesday October 20, 2009 at 7:30pm

Jane Mallet Theatre, St. LAWRENCE CENTRE & ARTS Toronto

The III Annual Concert for Epilepsy

— 7:30: Bravo International / Singers on Stage. Body and Soul: Tango Passion. Quartango; Margaret Maye, mezzo; Roxana and Fabio Zanconato, dancers. Jane Mallet Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-386-7723.

— 7:30: Canadian Opera Company. The Nightingale & Other Short Fables. See Oct 17.


— 8:00: Arraymusic. Jacob Sacks, piano. See Oct 19.


— 8:00: Massary Hall & Roy Thomson Hall. Cleveland Orchestra. Debsussy; Fetes; Haydn: Symphony No. 85 “La Reine”; Shostakovich Symphony No.5. Franz Welser-Möst, conductor. Roy Thomson Hall, 60 Simcoe St. 416-872-4255, $49.50-$119.50.

Wednesday October 21


— 6:00: Old Mill Inn and Spa. Fiddle On Fire. Lance Elbeek, violin; Charles Cozens, piano. 21 Old Mill Rd. 416-207-2020. $45(dinner included).


— 8:00: Arraymusic. The Thelonious Monk Catalogue. Yoon Sun Choi, vocalist, and Jacob Sacks, piano. Array Studio, 60 Atlantic Ave. 416-532-3019. 115; $10(st/artsworker).

— 8:00: Music Gallery / X Avant New Music Festival IV. Night One: Cluster and Haaschka with String Quartet. Polish Combatants Hall, 206 Beverley St. 416-204-1080. $30; $25(advance); $20(st).


— 8:30: Music Gallery / X Avant New Music Festival IV. Night Two: Two: Phantom Orchad + Ken Aldcroft’s Convergence Ensemble. 197 John St. 416-204-1080. $20; $15(advance); $10(st).


Thursday October 22


— 12:30: York University Department of Music. Music at Midday; Zach Ebin, violin; and Regina Lam, piano. Works by Chopin, Ravel, Mozart and Westcott. Tribute Communities Recital Hall, Accolade East, YU, 4700 Keele St. 416-736-2100 x22926. Free.


— 2:00 & 2:30: Theatre Panache. Till We Meet Again. See Oct 21.

— 2:00: Toronto Symphony Orchestra. Mozart Clarinet Concerto. Bernstein: Clarinet Sonata; Mozart: Clarinet Concerto K.622; Vaughan Williams: Symphony No.4. Joaquin Valdepeñas, clarinet; Peter Mundjjan, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. $28.50-$79.50.


— 7:30: Opera by Request. Piqué Dame in concert. Tchaikovsky, Slaeva Serebriankin, tenor (Herman); Michelle Minke, soprano (Lisa); Alla Ossipova, mezzo (Countess); Polina; Yevgeny Yablonsky, baritone (Yeletsy); Marc McNamara, tenor (Toskya); William Shoookhoff, music director and pia- nist, College St. United Church, 452 College St. 416-455-2365. $20.

— 7:30: Yorkminster Park Baptist Church. Choral Concert. Nicolai: Messe in D; Guilmant: Sonata No.1. Daven King, soprano; Margaret Terry, mezzo; Martin Houtman, tenor; Stephen King, baritone; Choir of Yorkminster Park Baptist Church; orchestra; William C. Maddox, organ; Greg Rainville, conductor. 1585 Yonge St. 905-715-7335. $20 (5 to benefit the Out of the Cold programme).

— 8:00: Etobicoke Community Concert Band. Opening Night: Stars of the Jukebox. Guests: Denim and Lace; John Edward Liddle, music director. Silverthorn Collegiate
LISTINGS: SECTION 1
CONCERTS: Toronto and GTA

Auditorium, 251 Mill Rd. 416-410-1570. $18; $15(s); $5(st).
— 8:00: Exultate Chamber Singers. Mendelssohn Bicentennial. Works by Mendelssohn, including Hear My Prayer, several psalm settings, and excerpts from Elijah. Matthew Larkin, organ; John Tuttle, conductor. Saint Thomas’s Anglican Church, 383 Huron St. 416-971-9229. $25; $20(s); $15(st).
— 8:00: Mary and Bob Bundy. The Magic of Gratitude. Music and stories showing gratitude’s power to transform lives. Mary Bundy, piano; Bob Bundy, speaker. First Unitarian Congregation of Toronto, 175 St. Clair W. 416-766-4124. $10.
— 8:00: Music Gallery / X Avant New Music Festival IV. Night Three: “Beats, Notes & Loops.” Nicole Lizee; Evergreen Club Gamelan; Abdominal; and more. 197 John St. 416-204-1080. $20; $15(advance); $10(st).
— 7:00: Saint John’s Latvian Church Vocal Ensemble. Celebrating Mendelssohn’s 200th Anniversary. Choral, organ and string ensemble works by Mendelssohn. Briga Laiks, music director. Saint John’s Latvian

Friday, October 23, 2009 at 8:00 p.m.

MENDELSSOHN BICENTENNIAL

Join Exultate and guest organist Matthew Larkin as we continue our Great Composer Series with a musical celebration of the 200th anniversary of the birth of the great 19th-century composer Felix Mendelssohn-Bartholdy.

With a style linking Bach to Brahms, Mendelssohn’s choral works are some of his finest and best-loved compositions. His gift for melody and his mastery of counterpoint combine to create music that is truly inspirational. The choir will perform some of Mendelssohn’s most famous works, including the anthem Hear My Prayer, several settings of psalm texts, and excerpts from the oratorio Elijah.

SAINT THOMAS’S ANGLICAN CHURCH
383 HURON STREET, TORONTO
TICKETS Regular $25, Senior $20, Student $15
To order or for more information: 416-971-9229
WWW.EXULTATE.NET
EXULTATE@EXULTATE.NET

Ontario Arts Council
Conseil des Arts du Ontario
Canada Council for the Arts
CONSEIL DES ARTS DE L’ONTARIO

Saturday October 24
— 2:00: Theatre Panache. Till We Meet Again. See Oct. 21.
— 3:00: Toronto Children’s Chorus. In the Beginning - All Creation. Creation stories, including In the Beginning, a Maori kapa haka piece. St. Anne’s Anglican Church, 270 Gladstone Ave. 416-843-6868 x231. $25; $20(s).”

— 7:00: St. John’s Latvian Church Vocal Ensemble. Celebrating Mendelssohn’s 200th Anniversary. Choral, organ and string ensemble works by Mendelssohn. Briga Laiks, music director. St. John’s Latvian

LARA ST. JOHN
Oct 23 & 24 8 pm Glenn Gould Studio
416 472 4255 sinfoniatoronto.com

— 8:00: Theatre Panache. Till We Meet Again. See Oct. 21.

Season 2009-2010
Tour the World with Us!

October 24, 2009
at 8:00pm

We begin our season when ENSEMBLE VIVANT brings us music from around the world with music by J.S. Bach, Aldemaro Romero, Charlie Chaplin and Catherine Wilson.

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

Adults………. $30
Seniors………… $25
Students………… $12
Family…………….. $80
(2 adults + 2 children)

New! Subscription tickets now available:
Adults……………. $100
Seniors……………. $80
Students……………. $40

For more ticket information visit:
www.chambermusicmississauga.org or call 905.848.0015

32 WWW.THEWHOLENOTE.COM
October 1 - November 7, 2009
In the Beginning - All Creations

Featuring the international première of a Maori kapa haka piece in the glorious setting of St. Anne’s Anglican Church.

Sat Oct 24 2009, 3:00 pm - St. Anne’s Anglican Church
270 Gladstone Avenue (Dufferin & Dundas W.)
Tickets: $25 adults, $20 students/seniors

passion has a voice™

Noel Edison
CONDUCTOR
Suzie LeBlanc
SOPRANO
David Trudgen
COUNTERTENOR
James McLennan
TENOR
Thomas Goerz
BASS-BARITONE

Toronto Mendelssohn Choir
Festival Orchestra
CASUALTIES CHORISTERS SINCE 1978

Noel Edison
ARTISTIC DIRECTOR

George Frideric Handel

Israel in Egypt

Handel’s dramatically powerful word painting expresses the trial and triumph of the Israelites. Hear it in the superb acoustics of The Royal Conservatory’s new Koerner Hall.

Season Supporters
BMOS Financial Group
CIBC
Ontario Arts Council
SickKids Foundation

Tickets: $25–$73
VoxTix
$15

SATURDAY
OCTOBER 24, 2009
KOERNER HALL,
THE ROYAL CONSERVATORY

Looking
for early, new or world music?
Jazz, opera, choral or chamber music?

To find your favourite music, search
The WholeNote’s listings by musical genre
online at www.thewholeanote.com

— 8:00: Chamber Music Society of Mississauga. Ensemble Vivant. Works by Bach, Romero, and Chaplin. Great Hall of the Unitarian Congregation of Mississauga, 84 South Service Rd., Mississauga. 905-848-0015. $30; $25(st); $12(st).
— 8:00: City of Brampton Concert Band. 125th Anniversary Gala Concert. Gassi: Genesis (premiere); Lavallee: Bridal Rose; Weber: Concertino for Clarinet; Smith: Gemeinhart Suite; Hosay: And The Multitudes With One Voice Spoke; and other works. Omar Ho, clarinet; Heidi Weaver, flutes; Mayfield Singers; Mechanics Big Band; and others. Rose Theatre, 1 Theatre Lane, Brampton. 905-451-2800. $20; $18(sr/st); $10(child 12 and under). 7:00: Pre-concert reception.
— 8:00: Guitar Society of Toronto. Canadian Guitar Quartet. Victoria College Chapel, 126 College St. W. 416-972-1501. $20; $15; $10(st).
— 8:00: Music Gallery / X Avant New Music Festival IV. Night Four: Iva Bittová and Chris Cutler. Polish Combatants Hall, 206 Beverley St. 416-977-8199. $25; $20(advance); $15(st).

Lutheran Church, 200 Balmoral Ave. 416-921-3327. $20; $15(st).
— 7:30: Canadian Opera Company. The Nightingale & Other Short Fables. See Oct. 17.
— 7:30: Greater Toronto Philharmonic Orchestra. Launch Concert ’09–’10. Beethoven: Egmont Overture; Mozart: Clarinet Concerto K622; Crawley: Tyendinaga; Beethoven: Egmont Overture; Mozart: Clarinet Concerto; Smith: Gemeinhart; George Frideric Handel. Suzie LeBlanc, soprano, and Chris Cutler. City of Brampton Concert Band; and other works. Omar Ho, clarinet; Heidi Weaver, flutes; Mayfield Singers; Mechanics Big Band; and others. Rose Theatre, 1 Theatre Lane, Brampton. 905-451-2800. $20; $18(sr/st); $10(child 12 and under). 7:00: Pre-concert reception.
— 8:00: Guitar Society of Toronto. Canadian Guitar Quartet. Victoria College Chapel, 126 College St. W. 416-972-1501. $20; $15; $10(st).
— 8:00: Music Gallery / X Avant New Music Festival IV. Night Four: Iva Bittová and Chris Cutler. Polish Combatants Hall, 206 Beverley St. 416-977-8199. $25; $20(advance); $15(st).

Lutheran Church, 200 Balmoral Ave. 416-921-3327. $20; $15(st).
— 7:30: Canadian Opera Company. The Nightingale & Other Short Fables. See Oct. 17.
— 7:30: Greater Toronto Philharmonic Orchestra. Launch Concert ’09–’10. Beethoven: Egmont Overture; Mozart: Clarinet Concerto K622; Crawley: Tyendinaga; Beethoven: Egmont Overture; Mozart: Clarinet Concerto; Smith: Gemeinhart; George Frideric Handel. Suzie LeBlanc, soprano, and Chris Cutler. City of Brampton Concert Band; and other works. Omar Ho, clarinet; Heidi Weaver, flutes; Mayfield Singers; Mechanics Big Band; and others. Rose Theatre, 1 Theatre Lane, Brampton. 905-451-2800. $20; $18(sr/st); $10(child 12 and under). 7:00: Pre-concert reception.
— 8:00: Guitar Society of Toronto. Canadian Guitar Quartet. Victoria College Chapel, 126 College St. W. 416-972-1501. $20; $15; $10(st).
— 8:00: Music Gallery / X Avant New Music Festival IV. Night Four: Iva Bittová and Chris Cutler. Polish Combatants Hall, 206 Beverley St. 416-977-8199. $25; $20(advance); $15(st).

Lutheran Church, 200 Balmoral Ave. 416-921-3327. $20; $15(st).
— 7:30: Canadian Opera Company. The Nightingale & Other Short Fables. See Oct. 17.
— 7:30: Greater Toronto Philharmonic Orchestra. Launch Concert ’09–’10. Beethoven: Egmont Overture; Mozart: Clarinet Concerto K622; Crawley: Tyendinaga; Beethoven: Egmont Overture; Mozart: Clarinet Concerto; Smith: Gemeinhart; George Frideric Handel. Suzie LeBlanc, soprano, and Chris Cutler. City of Brampton Concert Band; and other works. Omar Ho, clarinet; Heidi Weaver, flutes; Mayfield Singers; Mechanics Big Band; and others. Rose Theatre, 1 Theatre Lane, Brampton. 905-451-2800. $20; $18(sr/st); $10(child 12 and under). 7:00: Pre-concert reception.
— 8:00: Guitar Society of Toronto. Canadian Guitar Quartet. Victoria College Chapel, 126 College St. W. 416-972-1501. $20; $15; $10(st).
— 8:00: Music Gallery / X Avant New Music Festival IV. Night Four: Iva Bittová and Chris Cutler. Polish Combatants Hall, 206 Beverley St. 416-977-8199. $25; $20(advance); $15(st).
LISTINGS: SECTION 1
CONCERTS: Toronto and GTA

Sunday October 25
— 2:00: Masssey Hall & Roy Thomson Hall. 20th Annual Massed Military Band Spectacular. Roy Thomson Hall, 60 Simcoe St. 416-872-4255. $39; $29(sr); $25(under 30).
— 2:00: Scarborough Civic Centre. Sunday Serenade Series: East York Concert Band. 150 Borough Dr. 416-396-7766. Free.
— 2:00: Toronto All-Star Big Band. Benny Goodman Swingin’ at 100. Oakville Centre for the Performing Arts, 130 Navy St. 905-815-2021. SOLD OUT
— 2:00: Opera in Concert. La Donna del Lago. Rossini. Virginia Hatfield, soprano (Elisa); Amanda Jones, mezzo (Malcolm); Paul Williamson, tenor (King James VI/II); Graham Thomson, tenor (Rodrigo); Gene Wu, bass (Douglas); Alison D’Amato, music director & pianist; Guillermo Silva-Marín, dramatic adviser; Robert Cooper, conductor; Opera in Concert Chorus. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-386-7723/1-800-708-6764. $28-$38.
— 3:00: Orchestra Toronto. A Season of Symphonies. Forsyth: Jubilee Overture; Bruckner: Symphony No. 4 in E-flat. Errol Gay, conductor. Toronto Centre for the Arts, 5040 Yonge St. 416-872-1111. $35; $25(sr); $10(under 18). Pre-concert talk, 2:15.
— 3:00: Pax Christi Chorale. Fantate of Canadian Hymns II. Programme includes the winning compositions of the inaugural Great Canadian Hymn Competition. Stephanie Martin, artistic director; guests: Pax Christi Youth Choir; Lynn Janes, conductor; Eric Friesen, host. Grace Church on-the-Hill, 300 Lonsdale Ave. 416-491-8542. $20; $18; $15.
— 4:00: Cathedral Church of St. James. Twilight Recital Series. Konrad Harley, organ. 05 Church St. 416-384-7865. Free.
— 4:30: Christ Church Deer Park. Jazz Vespers. Tara Davidson and Mike Morley, saxophones; David Occhipinti, guitar; Jon Maharaj, bass. 1570 Yonge St. 416-920-5211. Free (donations welcome).
— 5:00: Nocturnes in the City. Felix Slavacek, clarinet; Boris Krajny, piano. St. Wenceslaus Church, 486 Gladstone Ave. 905-232-3092. $25.

Music at Glenview Sunday Evening Series 7:30pm-8:30pm 1 Glenview Ave., Toronto Reception follows

October 25, 2009

Percussion Awakenings with Sonore Percussion Trio
Special guest: Beverley Johnston
Freewill offering

start: stop
Oct 25, 8pm
continuummusic.org
(416) 924-4945
— 8:00: Music Gallery | X Avant New Music Festival IV. Night Five: "Start : Stop." Harman: Incipits; Shi: Emanations; Trigos: Pulsación y Resonancias; Andreyev: Stopping; Francescon: Encore; dacapo. Continuum Contemporary Music. 197 John St. 416-204-1080. $25; 415(advance); $5(5+).
Monday October 26
— 8:00: Attila Glatz / Massey Hall & Roy Thomson Hall. Vorsky Ukrainian National Dance Company. Roy Thomson Hall, 80 Simcoe St. 416-872-4255, 489.50.174.50.

Tuesday October 27
— 8:00: Toronto Theatre Organ Society. Phantom of the Opera. Silent film accompanied by Philip Carl, organ. Casa Loma, 1 Austin Terrace. 416-499-8282. $22; $21(advance).

Wednesday October 28
— 8:30: Talisker Players. The Plain Sense of Things. See Oct 27.

Thursday October 29
— 7:00: Alchemy. An Hour of Chamber Music. See Oct 27. Belmont House, 55 Belmont St.
Strange News
Rolf Wallin & Josse De Pauw’s Strange News is an examination of the world of child soldiers with spectacular multi-media and chamber orchestra, narrated by Ugandan actor Arthur Kisenyi. Also featuring A Soldier’s Tale, Igor Stravinsky’s masterpiece narrated by the magnificent Martha Henry, directed by Peter Moss, conducted by Les Dala.

October 29, 2009 @ 8 pm
Pre-Show Talk @ 7:15 pm
Jane Mallett Theatre
Students $15 / Seniors $25 / Adults $40
1 866 577 4277 or www.stlc.com

For details visit www.soundstreams.ca
Orpheus Cinema: The Hunchback of Notre Dame. Silent movie with music. OCT: Edward Moroney, organ; Robert Cooper, conductor. Eglington St George’s United Church, 35 Lytton Blvd. 416-530-4428. $30; $25(sr); $15(st).

— 8:00: Encore Entertainment. Ruthless. See Oct. 29.
— 8:00: Mary and Bob Bundy, The Magic of Gratitude. Music and stories showing gratitude’s power to transform lives. Mary Bundy, piano; Bob Bundy, speaker. Emmanuel College Chapel, 75 Queen’s Park Cres. 416-766-4122. $10.
— 8:00: Massey Hall & Roy Thomson Hall. LADO: National Folk Dance Ensemble of Croatia. Roy Thomson Hall, 80 Simcoe St. 416-872-4255. $49.50-$69.
— 8:00: Toronto Consort. Oh Henry! Purcell: Complete Fantasias. Les Voix Humaines.

Saturday October 31

Sunday November 01
— 2:00: Canadian Opera Company. The Nightingale & Other Short Fables. See Oct. 17.
— 2:00: Encore Entertainment. Ruthless. See Oct. 28.
— 2:00: Scarborough Civic Centre. Sunday Serenade Series: Swing Shift Big Band. 150 Borough Dr. 416-398-7786. Free.
— 2:00: Trio Bravo. In Concert: Mozart; Kabalevsky; Kabalevsky: Trio No. 1; Şelkek: Fantasia for Trio. All Saints Kingsway Anglican Church, 2850 Bloor St. W. 416-242-2131. $20; $15(sr); $18(advance); $12.50(st advance).
— 2:00: Visual and Performing Arts Newmarket. Elmer Iseler Singers. Newmar-
LISTINGS: SECTION 1
CONCERTS: Toronto and GTA

Toronto November 03


7:30: Canadian Opera Company. The Nightingale & Other Short Fables. See Oct. 27.


8:00: Rose Theatre. Tribute to Patsy Cline. Leisa Way; The Wayward Wind. 1 Theatre Lane, Brampton. 905-874-2800. $35 and up.


Thursday November 05

10:00am to 9:30pm: York University Department of Music. World Music Festival: Chinese Orchestra; Klezmer Ensemble; Korean Drum Ensemble; West African Drumming and Dance Ensembles; Japanese Ensemble; and more. Martin Family Lounge, 1045 St. George St. 416-736-2100 x22926. Free (limited seating).


12:10: Canadian Opera Company. The Nightingale & Other Short Fables. See Oct. 27.


7:30: Canadian Opera Company. The Nightingale & Other Short Fables. See Oct. 27.


8:00: Rose Theatre. Tribute to Patsy Cline. Leisa Way; The Wayward Wind. 1 Theatre Lane, Brampton. 905-874-2800. $35 and up.


— 7:30: Canadian Opera Company. The Nightingale & Other Short Fables. See Oct. 27.


10:00am to 9:30pm: York University Department of Music. World Music Festival: Chinese Orchestra; Klezmer Ensemble; Korean Drum Ensemble; West African Drumming and Dance Ensembles; Japanese Ensemble; and more. Martin Family Lounge, 1045 St. George St. 416-736-2100 x22926. Free (limited seating).

the Performing Arts, 10288 Yonge St. 905-787-8811, 935-445. Also Nov. 7 and 8.
— 8:00: Theatre Panache. Till We Meet Again. Markham Theatre for the Performing Arts. 101 Town Centre Blvd. 905-305-7468. Free. Again. Also Nov. 6.
— 8:00: Toronto Symphony Orchestra. Beethoven Emperor Concerto. See Nov. 4.

Friday November 6

Saturday November 7
— 7:30: Toronto Symphony Orchestra. Il Mondo della Luna. See Nov. 5.
— 8:00: Brampton Symphony Orchestra. Sinfusion of Youth and Diverse Culture. Showcase of first generation Canadians from Polish, Persian, Chinese, Israeli, and Carribbean cultures. Robert Raines, conductor. Rose Theatre, 1 Theatre Lane, Brampton. 905-874-2800. 140. Also Nov. 6.
— 8:00: Encore Entertainment. Ruthless. See Oct. 28.
— 8:00: World Music Festival. Trans-formations. Works by Rober van der Linde and Brahms. Sinfonia Mississauga; John Barnum, conductor. First United Church, 151 Lakeshore Rd. W., Mississauga. $30-6000. $30; $27(st/child); $15(st).
— 8:00: Opera York. And the Rat Laughed. See Nov. 5.

Letters Home presents

An Evening of Remembrance

Featuring

Letters by Canadian Soldiers. Music for Remembrance Day & Wartime Songs
7:30 p.m. Friday November 6, 2009
Christ Church Deer Park, 1570 Yonge Street, Toronto, ON (York and Heath Streets)
With Actors: Colin Fox - Peter RobCrubee and the Choristers from Christ Church Deer Park
Telephone: (416) 245-3151
Email: Letters Home presents An Evening of Remembrance
Admission Free - Donations Welcome

An Evening of Remembrance

Featuring

Letters by Canadian Soldiers. Music for Remembrance Day & Wartime Songs
7:30 p.m. Friday November 6, 2009
Christ Church Deer Park, 1570 Yonge Street, Toronto, ON (Yonge and Heath Streets)
With Actors: Colin Fox - Peter RobCrubee and the Choristers from Christ Church Deer Park
Telephone: (416) 245-3151
Email: Letters Home presents An Evening of Remembrance
Admission Free - Donations Welcome
— 8:00: Scarborough Music Theatre. Nine. See Nov. 5.
— 8:00: Windmill Theatre. Stu Harrison. See Nov. 6.

**amadeus choir**

Lydia Adams, Conductor and Artistic Director

Greater Love Hath No Man

Saturday, November 7, 2009, 7:30 p.m.
Yorkminster Park Baptist Church

...A memory of past conflicts, with confidence for future peace. **Maurice Durufle’s** hauntingly gentle Requiem sets the tone for this moving program of remembrance.

The Amadeus Choir under the direction of Lydia Adams will touch you with their warm, personal sound, as they perform repertoire that is especially fitting for this time, but which is timeless in its beauty.

Other music by **Healey Willan, John Rutter, Hubert Parry, John Ireland**

Soloists: Andrea Ludwig, Nelson Lohnes, Shawn GRENKE, organ
Lydia Adams, conductor

Tickets $35 Call 416-446-0188
Visit our website: www.amadeuschoir.com

**LISTINGS: SECTION 2**

**CONCERTS: beyond the GTA**

**Thursday October 01**

12:00 noon: **Colours of Music.** Organist Melanie Barney. Music by Bach, Vierne, Saint-Saëns and Widor. St. Andrew’s Presbyterian Church, 47 Owen St., Barrie. 705-431-8745. $15.


8:00: **Kitchener-Waterloo Chamber Music Society.** Alturas Duo (charango/gui tar). Telemann: Largo; Bach: Two Minuets; Cavour: Kurukuta; Andean folklore pieces; and other works. KWCMS Music Room, 57 Young St. W., Waterloo. 519-888-1673. $20; $15(s); $10(tid).

**Friday October 02**

12:00 noon: **Colours of Music.** Barrie’s Own – Arioso Trio. Music by Mendelssohn and Smetana. Michael Adamson, violin; Alyssa Wright, cello; Sandra Ruttan, piano. Central United Church, 54 Ross St., Barrie. 705-431-8745. $15.


7:30: **Colours of Music.** The Planets. Music by Bach, Thompson, Gabrieli, Regoukian, and Holst. Buzz Brass Quintet; Melanie Barney, organ. St. Andrew’s Presbyterian Church, 47 Owen St., Barrie. 705-431-8745. $25.

8:00: **Friends of Music.** Myths and Legends. Angélique Dubeau and La Périète. Camecho Capital Arts Centre. 20 Queen St., Port Hope. 905-885-1071/800-434-5092. $38; $15.

8:00: **Kitchener-Waterloo Symphony Orchestra.** Spectacular Debut. See Oct. 2.

**Sunday October 04**

2:00: **Kitchener-Waterloo Symphony Orchestra.** Spectacular Debut. See Oct. 2.

2:00: **Waterloo Regional Gilbert & Sullivan Society.** Opera, Operetta and Broadway.

Colours of Music

10:00: **University of Western Ontario Music Society**

Colours of Music

12:00 noon: **Kitchener-Waterloo Symphony Orchestra.** “Dance” Tribute to Evelyn Hart. Tchaikovsky: Swan Lake Suite; Stravinsky: Firebird Suite; Ceté: Black Light. Coleman/Leimuix Dance Company; Michael Newnum, conductor. Showplace Performance Centre, 280 George St. N., Peterborough. 705-742-7489. $36; $34; $16(tid).

Colours of Music

**LISTINGS: SECTION 1**

**CONCERTS: Toronto and GTA**

**October 1 - November 7, 2009**

**World-Renowned Soprano Isabel Bayrakdarian**

In Concert Thursday December 17, 2009
Engineering Science - University of Toronto 75th Anniversary Celebration

Concert: 6:30pm, Hart House Theatre
Dinner: 7:45pm, Hart House Great Hall
Concert: $50 (concert and dinner combo $75)

Details and tickets @ UofTtix.ca 416 978-8849

**Looking for a concert in your neighbourhood?**

To find it, search TheWholeNote’s Listings by Geographic Zone online at www.thewholenote.com
Tuesday October 06

- 8:00 - 9:00: University of Western Ontario. An Array of Clarinets. Works by Mendelssohn, Kuslach and Ponchielli. Marie Johnson and Peter Shackleton, clarinets and basset horn. Von Kuster Hall, London. 519-661-3767. Free.

Wednesday October 07

- 12:00 noon: Midday Music With Shigeru. Concerts on a Grand Scale. Saint Sains: Piano Concerto No. 2 (arr. for two pianos); Beethoven: Piano Concerto No. 5 “Emperor”. Benjamin Chapman and Emily Rho, pianos. Hi-Way Pentecostal Church, 50 Anne St. N., Barrie. 705-726-1181. 45; free(t).
- 12:15: St. Andrew’s Presbyterian. Wednesday Noon-Hour Concerts. Klement Hambourg, violin; Boyd McDonald, piano. 54 Queen St. N., Kitchener. 519-578-4430. Free.
- 12:00 - 1:00: University of Waterloo. Joanna Bendor Piano Trio. Conrad Grebel College Chapel, 140 Westmount Rd. N., Waterloo. 519-885-0220. Free.
- 12:00 - 1:00: Kitchener-Waterloo Chamber Music Society. Moshe Hammer, violin; Robert Kortgaard, piano. Mendelssohn; Violin Concerto. Musikalische Gesellschaft, 23 Water St., Kitchener. 519-885-5687. 15; $10.

Thursday October 08

- 7:30: Hamilton Philharmonic Orches-tra. Masterworks Series-James Takes Centre Stage. Hescomb: Windless; Mozart: Horn Concerto No. 3; Tchaikovsky; Symphony No.5. James Sommerville, horn/ conductor. Hamilton Place, 1 Summers Lane, Hamilton. 905-526-7756. 336-459; $32-54(st); $10(tst); $5(children under 12).
- 7:30: Perimeter Institute. Gil Shalam, violin; Anna Zimin, cello. Lazardan Theatre of Ideas, 31 Caroline St. N., Waterloo. 519-883-8480. 45; $45(st).

Friday October 09

- 8:00: Kitchener-Waterloo Symphony Orchestra. From Paris to Broadway. Music from the great Broadway shows. Louise Pitre, vocals; Steven Ogood, conductor. Centre in the Square, 100 Queen St. N., Kitchener. 519-745-4711/888-745-4717. 105-182.
- 8:00: Kitchener-Waterloo Symphony Orchestra. From Paris to Broadway. See Oct. 8.

Tuesday October 13


Wednesday October 14

- 12:15: St. Andrew’s Presbyterian. Wednesday Noon-Hour Concerts. Marianne Bodrug, soprano; Greg Stocht, flute; Peter Galan, piano. 54 Queen St. N., Kitchener. 519-578-4430. Free.
- 8:00: Kitchener-Waterloo Chamber Music Society. Andràs Tóthkonyoz Jazz Quartet. Classic jazz. KWCMS Music Room, 57 Young St. W., Waterloo. 519-886-1673. 20(st); $15(tst); $10(st).

Thursday October 15

- 7:30: Waterloo Symphony Players. St. John the Evangelist Church, 23 Water St., Kitchener. 519-885-5687. 15; $10.
- 8:00: Kitchener-Waterloo Chamber Music Society. Shoshana Telner, piano. Haydn: Sonata No. 32; Vinc: Sonata; Chopin: Fantasy in F; Bartók: Rumanian Folk Dances; Moszkowski: Rapsodie Espagnole; Liszt: Venezia e Napoli. KWCMS Music Room, 57 Young St. W., Waterloo. 519-886-1673. 20; $15; $10; $10.

Friday October 16

- 12:00 noon: Kitchener-Waterloo Symphony Orchestra. From Paris to Broadway. Music from the great Broadway shows. Louise Pitre, vocals; Steven Ogood, conductor. Centre in the Square, 101 Queen St. N., Kitchener. 519-745-4711/888-745-4717. 110.
- 7:30: Lindsay Concert Society. Catharine Chi, piano. Glenn Crombie Theatre, Fleming College, 200 Albert St. S., Lindsay. 705-878-8525. 30; $24/5(tst); $15(tst).
- 7:30: Waterloo Symphony Players. St. John the Evangelist Church, 23 Water St., Kitchener. 519-885-5687. 15; $10.
- 8:00: Kitchener-Waterloo Chamber Music Society. Shoshana Telner, piano. Haydn: Sonata No. 32; Vinc: Sonata; Chopin: Fantasy in F; Bartók: Rumanian Folk Dances; Moszkowski: Rapsodie Espagnole; Liszt: Venezia e Napoli. KWCMS Music Room, 57 Young St. W., Waterloo. 519-886-1673. 20; $15; $10; $10.

Saturday October 17

**LISTINGS: SECTION 2**

**CONCERTS: beyond the GTA**

---

<table>
<thead>
<tr>
<th>Date</th>
<th>Event Description</th>
<th>Venue Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thursday, October 22</td>
<td>8:00: Kingston Symphony Orchestra. La Divina. Donell, and Guest: Natalie Choquette, soprano; Glen Fast, conductor. Grand Theatre, 218 Princess St., Kingston. 613-530-2050. $34-$47. $135; 434311; 15.25. $10; children under 10.</td>
<td>613-530-2050. $34-$47. $135; 434311; 15.25. $10; children under 10.</td>
</tr>
<tr>
<td>Saturday, October 24</td>
<td>7:30: Cellar Singers. Mass in B Minor, Bach. Agnes Zsigozvics, soprano; Deanna Relyea, mezzo; James Tuttle, tenor; Gary Relyea, bass; Albert Green, conductor. St. Paul’s United Church, 62 Peter St. N. Drill Hall. 705-328-8011/1-888-674-5542. 130; 115; 110.</td>
<td>519-661-3767. Free.</td>
</tr>
<tr>
<td>Monday, October 26</td>
<td>8:00: Kitchener-Waterloo Chamber Music Society. Beethoven: Sonata Program No. 4, Sons Nos. 4, 15 (“Pastoral”), 24, 25, and 27. Till Fellner, piano. KWCMS Music Room, 57 Young St. W., Waterloo. 519-886-1873. 130; 125; 420.</td>
<td>519-886-1873. 130; 125; 420.</td>
</tr>
</tbody>
</table>

---

**CONCERTS**

**THE GRAND RIVER CHORUS**

**AN AMERICAN ADVENTURE**

:: Randall Thompson
:: Leonard Bernstein
:: Samuel Barber & more

Sunday November 1st, 3PM

Alexandra Presbyterian Church Cobourg & Peel · Brantford
519-759-7885
Feature: In the Clubs introduces

BOOKING JAZZ THE FAY WAY

By Ori Dagan

Fay Olson has worked in the public relations field for over 30 years, spending much of that time focused on music and sports sponsorships specifically. In her heyday, Fay played an instrumental role in launching what used to be known as the du Maurier Downtown Toronto Jazz Festival; she has since fought hard for arts funding since tobacco sponsorships were ruled illegal.

Semi-retired now, Olson books an admirable three nights of jazz a week at the historic Old Mill Inn, located steps from the Old Mill subway stop. Every Thursday night is a house gig for Olson’s hubby, Russ Little, the famed trombonist previously associated with the Woody Herman Orchestra, the Count Basie Band and the Boss Brass.

In booking a brand new Friday night series at the Old Mill called “Something to Sing About!” this month Olson has chosen a refreshing mix of choice singers, veterans and rising stars: Sophia Perlman, Cal Dodd, Laila Biali, Arlene Smith and Trish Colter. “We didn’t want people to think we were ‘singer-phobic,’” she jokes. The Saturday Piano Masters Series continues, this month spotlighting the trios of Paul Read, Joe Sealy, Don Thompson, Bill King and Paul Hoffert. All performances take place at the elegant Home Smith Bar at The Old Mill Inn, where an atmospheric experience for all senses easily merits the minimum $20 food/drink expenditure.

Meanwhile, the Canadian Jazz Quartet’s “Fridays at Five” with featured-jazz-instrumentalist series, initiated by Olson in 2006 as a response to the Montréal Bistro’s closure, is still the talk of the town. The formidable “no cover, no reservations” series runs Fridays from 5-8pm at Quotes Bar & Grill, located right under Baroos at 220 King Street West. The CJQ is: Gary Benson, guitar, Frank Wright, vibes, Duncan Hopkins, bass and the musical director of the Canadian Jazz Quartet, Don Vickery on drums, pictured here with Fay.

In looking for a brand new Friday night series at the Old Mill called “Something to Sing About!” this month Olson has chosen a refreshing mix of choice singers, veterans and rising stars: Sophia Perlman, Cal Dodd, Laila Biali, Arlene Smith and Trish Colter. “We didn’t want people to think we were ‘singer-phobic,’” she jokes. The Saturday Piano Masters Series continues, this month spotlighting the trios of Paul Read, Joe Sealy, Don Thompson, Bill King and Paul Hoffert. All performances take place at the elegant Home Smith Bar at The Old Mill Inn, where an atmospheric experience for all senses easily merits the minimum $20 food/drink expenditure.

Meanwhile, the Canadian Jazz Quartet’s “Fridays at Five” with featured-jazz-instrumentalist series, initiated by Olson in 2006 as a response to the Montréal Bistro’s closure, is still the talk of the town. The formidable “no cover, no reservations” series runs Fridays from 5-8pm at Quotes Bar & Grill, located right under Baroos at 220 King Street West. The CJQ is: Gary Benson, guitar, Frank Wright, vibes, Duncan Hopkins, bass and the musical director of the Canadian Jazz Quartet, Don Vickery on drums, pictured here with Fay.

LISTINGS: SECTION 3: IN THE CLUBS – MOSTLY JAZZ

93 Harbord
93 Harbord Street, 416-922-6914
Every Friday Lara Scrolick (vocalist) and Sean Bray (guitar) 7:10pm

Alleycatz
2409 Yonge St. 416-481-6885
www.alleycatz.ca
Every Mon Salsa Night with Frank Biscucho
Every Tue Whitney Smith’s “Swing House” with vocalist Jen Sagar
Every Wed Jasmine Bailey & Co. Jazz & Soul


Annex Live, The
295 Brunswick Ave. 416-929-3999
www.thexannexlive.com

RUSSELL LITTLE AND FAY OLSON

Every Thu Julie McGregor with Norman Amadio. Oct 3 Adri Braun.

Cirque de la Symphonie
154 Danforth Ave. 416-468-0537
Every Wed The Danforth Jam w/ Jon Long and Friends 9:30pm

Castro’s Lounge
2118 Queen Street East 416-699-8272 NO COVER
Every Sun Jeremy Rousse Trio (Jazz/Roots) 6-9pm
Every Mon Smokey Folk (Bluegrass/ Rockabilly) 9:30pm

Chalkers Pub Billiards & Bistro
247 Marlee Avenue, 416-789-2531
www.chalkerspub.com (for complete listings)
Third Mon every month The Sisters of St. Joseph
Every Wed Nights Out Vocalist-Friendly Jazz Jam 8:30-12 with host Lisa Particelli (vocal/flute) Peter Hill (p) Ross MacIntyre (b) Normal Marshall Villeneuve (d)
Every Thu Tropical Thursday Dance Lesson 7-10, DJ Klymax 9:30-2:00
Every Sat Dinner Jazz 8-9pm 110 Cover

Every Sun Jazz Up Your Sundays 7-10pm 110 Cover
Oct 3, 4 Cory Weeds Quintet from Vancouver: Cory Weeds (saxophone), Jim Rotondi (trumpet) Ross Taggart (piano) Pat Collins (bass) Jesse Cahill (drums). Oct 24 Ori Dagan “S’Cat Got My Tongue” CD Release

Chick N’ Deli
744 Mount Pleasant Rd. 416-489-3363
www.chickndeli.com
Every Mon Big Band Night.

Classic Pizza & Pasta
2457 Bloor Street West 416-763-1313
Every Thu Jazz Guitarist Note Renner 7pm No Cover

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

Commensal, Le
655 Bay St. 416-596-8364
www.commensal.ca
Jazz Fridays & Saturdays 6:30pm - 9:30pm
CONCERT CALENDAR

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
</table>
folk and indie.

Every Tue Open Jam

Every Second Wed Jazz Jam hosted by trombonist RJ Sachithanantham.

Quotes

220 King Street West 416-979-7897 “Fridays at Five” with Canadian Jazz Quartet: Gary Benson on guitar, Frank Wright on vibes, Duncan Hopkins on bass, musical director Don Vickery on drums plus and featured guest:


Reservoir Lounge, The

52 Wellington St. E. 416-955-0887 www.reservoirlounge.com

Every Mon Sophia Perlman and the Vipers.

Every Tue Tyler Yarema and his Rhythm.

Every Wed Bradley and the Bouncers.

Every Thu Janice Hagen.

Every Fri Big Bude Lake’s “Swingin’ Sextet.

Every Sat Tery Cazzis.


Rex Hotel Jazz and Blues Bar, The

194 Queen St. W. 416-588-2475 www.therex.ca “Where Jazz Lives”

Oct 1 Ross Wooldridge Trio, Justin Bacchus.


Sage West

924 College Street 647-346-6183 www.sagewestrestaurant.com Every Sun Jazz Brunch starting at noon.

Saint-Trepez, Le

315 King St. W. 416-951-3600 Live piano jazz 7 days a week www.lesantreze.com

Spezzo Restorante

140 York Blvd. Richmond Hill 905-886-9703 Live Jazz Saturday. www.spezzo.com

Stattlers Piano Lounge

487 Church Street 416-862-1209 www.stattlersorchurch.com (complete weekend and cabaret listings) Every Mon Curtains Down Cabaret Open Mic with Jenni Burke & Michael Barber 9:30pm

Every Tue Alyson McNamara 6pm, Scotty P’s Living Room Open Mic 9:30pm

Every Wed Bram Zeidenberg 6pm, Donavan Lehabah 9:30pm

Every Thu Cocktail Hour with Pam Hyatt, Eric Morin and Ken Lindsay 6pm, Open Mic with Anne-Marie Leonard 9:30pm

Every Fri Cocktail Hour with Ken Lindsay & Eric Morin 6pm, more

Every Sat Dr. Jingle 1pm.

Every Sun JP Saxe 3pm, Julie Michels 7pm, John Campbell 10pm.

Happening nightly in the 2nd Floor of Stattlers: CABARET: LIMITED SEATING, Cover Charge + $10 minimum Calendar available on website. Most Shows 60-75 minutes starting at 8pm. Reservations Required: online at www.stattlersorchurch.com

Ten Feet Tall

1381 Danforth Avenue, 416-778-7333 www.tenfeettall.ca

First Saturday of each month Live R&B 9pm, PWYC NO COVER

Tequila Rockworm

512 Queen Street West 416-803-7335 Modern Experimental Jazz Monday, Thursday, Friday, Saturday at 9pm, PWYC

Trance Studio

964 Bathurst St. 416-913-8197 www.trancestudio.com (full schedule)


Tranzac

282 Brunswick Ave. 416-823-8137 www.tranzac.com (complete listings, various genres) Live music every night, various styles: more details/listings at www.tranzac.org

Every Sat Janzec Open Acoustic Jam 3pm

Every Mon Open Mic Music Nights with Guest Hosts, 10pm

Every Fri The Foolish Things, 5pm


Zemra Bar & Lounge

778 St. Clair Ave. W. 416-861-3123 www.zemrabarlounge.com

Every Wed Open Mic and Jam

Every Fri Live Music Fridays

LISTINGS: SECTION 4

ANNOUNCEMENTS, WORKSHOPS, ET CETERA

ANNOUNCEMENTS


LECTURES/SYMPOSIA


The Third Canadian Chopin Piano Competition

February 26 to March 7, 2010 Mississauga, Ontario

presented by CANADIAN CHOPIN FESTIVAL 2010

Application deadline: November 9, 2009 For more information please visit: www.chopinfestival2010.com
LISTINGS: SECTION 4
ANNOUNCEMENTS, MASTERCLASSES, WORKSHOPS, ETCETERA

Oct 17 9:30am to 1:00: Canadian Opera Company/University of Toronto. The Opera Exchange: Stravinsky/Lepage, a Magical Meeting of Minds. Walter Hall, Edward Johnson Building, 80 Queen’s Park, 416-306-2377. $25.

Attention: Choirs, Orchestras, Bands!! Perform at your best in Vienna, The World Capital of Music!

Plan with us one of a kind tour with outstanding performances in prestigious and historically significant venues where much of the classical music repertoire was performed for the first time and where renowned musicians rose to fame.

Appreciative audiences at your performances, creative, well organized itineraries including deluxe buses, tour managers throughout, and inspiring educational excursions, guided by multilingual licensed professionals, will make your tour with us a cultural immersion and a once in a lifetime experience.

The Golden Hall of the Vienna Musikverein, world renowned for its outstanding acoustics and the annual New Year’s Concert of the Vienna Philharmonic Orchestra, could be your stage at most of these festivals:

- Spring Music Festival in Vienna with the Vienna Boys’ Choir
  Feb/March t.b.a., Musikverein; www.austrianfestivals.at
- World Choral Festival with the Vienna Boys’ Choir
  June 21-25, 2010, Musikverein; www.austrianfestivals.at
- Summa Cum Laude International Youth Music Festival & Competition in Vienna, July 3-7, 2010; July 2-6, 2011; July 1-5, 2012; Musikverein www.sclfestival.org
- Youth and Music in Vienna, International Festival and Competition, July 10-13, 2010, Austria Centre; www.austrianfestivals.at

Vienna is the ideal gateway to Europe!

After your memorable entry into the music world of Vienna, discover more of Europe! Your tour with us will include more performances in interesting venues while you get to know musically important cities such as Salzburg, Eisenstadt, Budapest, Prague, Leipzig, Dresden, Berlin, to name a few.

It is easy to get to Vienna non-stop on Austrian Airlines and Air Transat.

For program suggestions call:
Wally Haupt
Pauwels Travel Bureau
95 Dalhousie Street
Brantford, Ontario, Canada N3T 2J1
Tel. Toronto: 416-252-4233
E-Mail: wally.haupt@sympatico.ca
Ont. Reg. #1034992

Oct 28 8:30am to 5:00: Glenn Gould Foundation.
$75(full day); $45(half day).

MASERCLASS:

Opera Courses at the RCYC, 141 St George Street
Tuesdays, 2:30 – 4:30 or 7:00- 9:00 pm

VERISMO – the final flowering and death of Italian Opera
4 weeks from Nov 17

OPERA 102 – What to listen for in French, German and Russian Opera
3 weeks from Jan 19

SERIOUS MOZART – his recreation of Opera Seria
3 weeks from Feb 16

COMEDY TONIGHT
3 weeks from Mar 9

Weekend Seminars at the Rosedale Golf Club
10:00 am – 4:00 pm, including 2 lunches

Shakespeare’s OTHELLO to Verdi’s OTELLO
Jan 16 – 17

The Myth of THE FLYING DUTCHMAN
Mar 6 – 7

For details call Iain at (416) 486 8408 or visit www.opera-is.com

Cutting The Album, a group of Canadian musicians, artists and arts supporters will be holding a nation-wide WAKE

October 26 at 6pm, to mourn the funds recently cut from the Canada Council Sound Recording Programme and to celebrate the lives of albums which were created with funding from these grants.

Bring your favourite albums with the Canada Council tree on them. Bring your vocals, your instrument, and your story of how much this music has meant to you. Appropriate funeral attire suggested.

WAKES will be held in front of CBC buildings in all major Canadian cities. The Toronto WAKE will assemble at the Glenn Gould Statue in front of 250 Front Street West.

For more information please contact cuttingthealbum@gmail.com
Workshops


Oct 18 2:00: Arraymusic. Percussion Workshop with Rick Sacks. 80 Atlantic Ave., Suite 218. 416 532 3019. $45.


Oct 31 9:00am to 9:00pm: Baobab African Arts. Mendingue Music and Dance Workshops. United Steelworkers of Canada, 25 Cecil St. 416-760-2720.

Oct 31 10:30am: Toronto Mendelssohn Choir. Singsation Saturdays. Conductor Stephanie Martin leads a reading of Bach’s Christmas Oratorio. Yorkminster Park Baptist Church, 1585 Yonge St. 416-598-0422 x24. $10.

Nov 01 9:00am to 7:30pm: Baobab African Arts. Mendingue Music and Dance Workshops. United Steelworkers of Canada, 25 Cecil St. 416-760-2720.

Viva! Youth Singers of Toronto

in cooperation with Bloorview Kids Rehab

is pleased to announce the addition of our fifth choir, a choir for children/youth with exceptionalities.

Phone ANDREA LAMONT, Music Therapist Bloorview Kids Rehab at 416-425-6220 X 3646 or alamont@bloorview.ca for this program only.

Rehearsals: Monday evenings Trinity-St. Paul’s Centre 427 Bloor St W (Bloor and Spadina)

telephone: 416.788.8482 e: info@vivayouthsiners.com www.vivayouthsiners.com
Musical Life:
We Are All Music’s Children
By mJ buell

October’s Child…

Susie Napper – viola da gambist, cellist, continuo player, educator, curator and consummate collaborator. Susie teaches at McGill University, and in 2001 founded the Festival international Montréal Baroque which is presented in Montreal every June. She was awarded the Prix Opus 2002 for Personality of the Year by the Conseil québécois de la musique.

Her ardent relationship with early music has generated adventurous and colourful performances of solo, duo and chamber music from the 17th and 18th centuries all across Canada and the United States, as well as in China, Japan, New Zealand, India, the Middle East, and most European countries. She is half of the renowned viol duo “Les Voix Humaines” (with gambist Margaret Little), and is known to appear with Stradivaria in France, the Studio de Musique Ancienne de Montréal, Les Boréades, Ensemble Caprice (based in Montreal), the Trinity Consort of Portland, and Tafelmusik.

She has recorded with Harmonia Mundi, EMI, Erato, ADDA, CBC Records, Naxos, Analekta, and ATMA Classique.

Earliest musical memory?
The Cathedral at Poitiers… I was 3 and the organ was blasting (Bach!?) ... I remember the power, the seduction...I was mesmerized!

Other musicians in your family?
Father semi-pro pianist...played all the Beethoven sonatas, Chopin, Liszt. Mother amateur violist and music lover. My brother (one year older) is a fantastic Jazz accordionist and pianist.

Music in your life at the time of that photo?
Ever present! Father practised 6 hours a day. We went to concerts in London several times a week. Musicians around the house...house concerts by young Martha Argerich etc!

First experiences of collaborative music making?
Cello-piano sonatas with my father. My closest friend at the time was Christopher Smith who played the cello and composed, so we played together. First recorder lessons (at school) such fun. From age 10 quartet rehearsals and concerts (at the Mem Hilton school before it took that name)... we were all under 15 and won all competitions with Mozart and Haydn! Cute.

Les Voix Humaine in Paris

First instrument(s)?

Did you ever think you’d do anything else?
Painter...equal interest.

Why early music and the viola da gamba?
Loved early music from the start...it always spoke to me. I inherited the viol at 23 when my father died... began to play it immediately. I knew about the instrument but had not explored the repertoire, and knew nothing about early French music.

The viol you play today?
The Barak Norman (1703) is beautifully carved all over and has a portrait of Charles 1st instead of a scroll. The label inside states the instrument is a gift for Corelli who sent a student to collect instruments in London in 1702. Did the viol ever leave England? Did Corelli ever play it?

Are the ribbons part of viol-playing history?
The ribbons are my own thing, but you do see ribboned instruments in paintings.

If you could travel back through time and meet face to face with the child in that photo is there anything you would like to say to her?
Don’t let them get you down! For instance: the piano teacher who said she had no talent, the private school that told her she was dumb, and the piano teacher who said anything you would like to say to her?

If you could travel back through time and meet face to face with the child in that photo is there anything you would like to say to her?

If you could travel back through time and meet face to face with the child in that photo is there anything you would like to say to her?

Congratulations to our September winners!

Nancy Martin and Julie Goldstein, as guests of Toronto Consort, each win a pair of tickets to Oh Henry!

Music’s Children gratefully acknowledges Les Voix Humaines, david Fallis and the Toronto Consort, the good people at Analekta and ATMA and Jessica Parkes.

TORREÓN, MEXICO: CIRCA 1955

Not dressed for a Canadian winter! But 30 seasons in the snow have not taken the wave out of his hair or the wind out of his sails.

Look for his photo in two different ads in this issue of theWholeNote, and his name in a single sentence featuring both Bernstein and Mozart.

Think you know who October’s child is?
Send your best guess to musicschildren@thewholenote.com (please provide your mailing address, just in case your name is drawn!)

Winners will be selected by random draw among correct replies received by October 20, 2009.

Congratulations to our September winners!

Nancy Martin and Julie Goldstein, as guests of Toronto Consort, each win a pair of tickets to Oh Henry!

Music’s Children gratefully acknowledges Les Voix Humaines, david Fallis and the Toronto Consort, the good people at Analekta and ATMA and Jessica Parkes.
Health Matters
When the Music Dies, it’s Everybody’s Funeral
by mj buell

“My apologies if you disagree with my viewpoint” began the distressed letter I received. “It’s not often that I send an email to everyone in my inbox, but I am angry and frightened at this most recent round of cuts made by the Federal Government to the Canada Council for the Arts…”

The letter included a link to an article by James Bradshaw in the September 24 Globe and Mail, as well as a link to a petition written by improvisational musician Nilan Perera. Nilan Perera’s petition already had 5,600 signatures at the time I clicked through: people in the wider music community are feeling crushed and betrayed.

“In a move to provide more money for Canadian artists to tour internationally and focus on commercially viable projects, the Tories have redirected funds that were used to help artists on the musical fringe record their work” Bradshaw wrote in his Globe and Mail, as well as a link to a petition written by improvisational musician Nilan Perera. Nilan Perera’s petition already had 5,600 signatures at the time I clicked through: people in the wider music community are feeling crushed and betrayed.

“There is the Canadian Musical Diversity category which provided grants of up to $20,000 for the recording and distribution of music which “places creativity, self-expression or experimentation above the demands and format expectations of the mainstream recording industry,” and has “significance beyond being just entertainment.”

Fringe music? No. As Nilan Perera’s petition states: “This is the music that commercial artists mine for new sounds and examples of new forms. Its existence is as critical to music culture as medical research programmes in the universities are to the well-being of the public.”

Canadian saxophonist, clarinetist and composer Quinsin Nachoff proposed a similar analogy: “It sat on one of the Sound Recording juries and it is a very competitive process. Only the very best are awarded funding, and only with a realistic budget to match. This is an extremely important grant that might be considered akin to that of a scientific research grant. I am cer-tain that the removal of this particular program will slow the growth of the creative and original music sector in Canada. Musicians will be forced to work longer at commercial work, teaching or working a day job to gain the necessary capital to self-produce their creative works. This will make Canadians less competitive in a market compet-ing with Europeans who are supported by their governments or Americans who have a much larger market to support their product.

“It seems ignorant to remove this particular program as it is a necessary element to access other types of support: touring presumes a product to tour. A recording is the essential building block and business card of the musician. The recordings I have made all led directly to tours, commissions, collabora-tions, and certainly affect my commercial endeavours: I am hired to teach (U of T and Humber College) because of my experience … as documented on recordings. “Without a chance for the best Canadian creative music to be documented the cultural landscape will be staid; imitations of Euro-pean or American art or pop culture. It is imperative we foster creativity and the aim of documenting our identity or quest for it.”

Pianist and music educator Mark Eisenman grimly commented: “As an educator at York University in the field of jazz, I see the elimination of The Specialized Recording Grants as another nail in the coffin of jazz in Canada. There seems to be no reason to be teaching this music to the next generation of students. The hope of them getting any support for what is essen-tially a non-commercial music is looking more grim than ever. There is more to the value of things than just money, and the study of jazz and the discipline it takes is well worth the effort to teach it…”

Eisenman finished with an admonition: “Have you ever looked at how many CDs you have received from Canadian jazz musicians that have the Canada Council logo? Check your CD library… Now …imagine

MarketPlace: Education and Health

The Alexander Technique
Freedom to Think, Freedom to Move
Do you suffer from:
• Neck and Back Pain
• Repetitive Strain Injury
• Breathing and Vocal Problems
• Stress and Fatigue
• Performance Anxiety
• Postural Problems

Contact Allison Hodman, Certified Teacher of the Alexander Technique for a private lesson. 416.400.7844  alisonjhodman@hotmail.com

FLAMENCO
Open a door to the music of Spain
At Compania Carmen Romero we offer classes in dance, but also a specialized program in flamenco singing, Flamenco Cajon (Afro-Peruvian box drum) and flamenco guitar. Teachers are award-winning artists Carmen Romero, Paul Ormandy and Miguel de la Bastide. www.carmenromero.ca  416-292-5733

Want to sing???
Just give me a ring!!!
Been there. Done that. Émile Belcourt
91 Waverley Road 416.693.2624
emilebelcourt@hotmail.com

GEOFFREY MOULL
Opera Coach
(519) 208-1246
gmoull@yahoo.com

Love To Sing?
• All styles • All Levels • Beginners and Children welcome • Excellent for public speakers, actors, etc.
Breathe new life into your voice with a unique and sensible kinesthetic approach to vocal pedagogy.
Call Patie Kelly for private lessons: 905-271-6896 info@vocalsense.ca www.vocalsense.ca

 CLAIM YOUR VOICE
Organic and functional vocal training to gain access to your full range, resonance and vocal freedom. For singers, public speakers, teachers, clergy, or if you just want to enjoy using your voice.
Sue Crowe Connolly
Hamilton Studio 905-944-1302 416-523-1154
Toronto Studio

YAMAHA MUSIC SCHOOL 416-224-5590
www.yamahamusicschool.ca @YAMAHA

WholeNote MarketPlace is now online.
Contact ADART@thewholenote.com

October 1 - November 7, 2009
WWW.THEWHOLENOTE.COM 49
HEALTH MATTERS:
Update on September’s column
Last month we spoke with violi-
nist Wren Canzonieri who had re-
cently started working with phys-
iotherapist Ginette Hamel, who
works with musicians. Here’s a
follow-up visit!

Wren says that the summer
was a good time to get started
working on a regimen of healing
exercises, and on teaching his
muscles new ways to approach
work he has done for years. The
benefits are obvious to him. He
feels as if his pain is 25% less,
and his strength and flexibility
25% improved. He’s feeling bet-
ner and playing better. Wren and
Ginette have a pretty clear sense
of what the causes have been,
included some tears to his rotator
cuff which were confirmed by ul-
trasound. While he feels it will be
about six months before he feels
“fixed,” he’s keenly aware of the
extent to which learning to think
like an athlete on an ongoing ba-
is will protect him from further
injury and allow him to continue
playing for many years.

The biggest challenge right
now is not the morning regimen
of yoga, nerve gliding exercises,
stretching, practicing, stretching
and then icing that he has become
accustomed to. The challenge
is keeping it all up in a regular
way, making it fit in as the music
season ramps up and his schedule
has also to accommodate the de-
mands of his business, TorMusic
Entertainment, such as organizing
the Concert Party at the Old Mill
concert series, and playing with
the Hamilton Philharmonic, and
the Toronto Philharmonia.

Alexandria Kats

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

Call: (416) 340-1844
alexander.kats@sympatico.ca

KINDRED SPIRITS
ORCHESTRA
welcomes musicians who
enjoy bringing music alive
to join us for rehearsals
on Monday evening at the
Unionville Old Library
Centre in Markham.

For more information,
visit www.KSOrchestra.ca
or call the International
Music Academy at
www.lesvoixducoeur.com
905.489.4620 to book an
appointment.

HOLD YOUR NEXT RECITAL in
heliconian hall
A beautiful restored Carpenter’s Gothic board and batten church
building in the heart of Yorkville can be rented at reasonable
rates for musical events. Steinway Grand piano included.
A high, vaulted ceiling provides excellent concert-hall acoustics.
Capacity up to 120.  Tel: 416-922-3618  Fax: 416-922-2431

Sales
Violin  Viola  Cello  Bow
String accessories
Music sheets

School
Private lessons and exams
preparation for:
Violin  Viola  Cello  Bass
Piano  Guitar  Flute  Theory
Quartet  Orchestral
All teachers are qualified and
experienced.

Philharmonic Music Ltd.
905-784-2028
www.philharmoniccanada.com

PASQUALE BROS. “Quality since 1917”
Cheeses from around the world,
meats, groceries, dry goods
gift baskets...
Everything you need
for reception planning.
416-364-7397
www.pasqualebros.com
16 Goodrich Rd., Etobicoke
(south of Bloor, west off Islington)

CanClone
416 620-6936
German composer Felix Mendelssohn, whose two-hundredth birthday is being celebrated this year, first visited England when he was twenty years old. He made nine more trips before he died in 1847, when he was just thirty-eight years old. It was in England that he scored his earliest successes, and for much of his career he was more appreciated in London than in his hometown of Berlin. In fact, as Colin Eatock writes in this groundbreaking study, “his musical ideals were uncannily aligned with the predominant English tastes of the mid-nineteenth century.”

Eatock, a composer, scholar and journalist who recently became editor of this magazine, paints a vivid picture of Mendelssohn’s visits to England. He describes how many of Mendelssohn’s works were directly inspired by his travels around the British Isles, works like the “Scottish” Symphony, The Hebrides overture, the three Fantasias, which he called his “Welsh” piano pieces, as well as a number of Lieder ohne Worte, including the familiar Frühlingslied. The String Quartet Op.12 was written in London, and the ending of the “Reformation” Symphony came to him at the bottom of a mine in Wales. Mendelssohn immersed himself in English musical life, even accompanying Queen Victoria on the piano as she sang songs written by him and his sister Fanny. No wonder a newspaper of the time called him an ‘adopted son of England.’

But what is even more significant for Eatock than the influence England had on Mendelssohn is what Mendelssohn had on British music. Mendelssohn, writes Eatock, “did more to improve the status of music in England than any other continental composer of the nineteenth century.” In fact, he claims, he “shaped the nation’s musical values.” Yet following Mendelssohn’s death, his reputation in Britain declined. Eatock links the shift in attitudes towards his music to growing English nationalism and its unfortunate companion, anti-Semitism – even though Mendelssohn, who was born Jewish, had been baptized as a Lutheran when he was seven years old. With quotations from contemporary sources, especially Mendelssohn’s letters, detailed footnotes and a useful glossary of names, this fascinating study of Mendelssohn’s ties to England deepens our understanding of his work, and increases our appreciation of his accomplishments.

Mendelssohn and Victorian England by Colin Eatock
Ashgate
206 pages, illustrations; $99.95 US

This book by Alaska-based composer John Luther Adams was published by Wesleyan University Press.

Zubin Mehta: The Score of My Life by Zubin Mehta with Renate Gräfin Matuschk
Amadeus Press
224 pages, photos; $27.99 US

“As a conductor,” writes Zubin Mehta in this memoir, “I see in myself a friendly cultural policeman who shows people the way and directs everything.” Mehta is a self-described generalist – his conducting does not bear a personalized stamp, and his repertoire is too broad to provide him a distinctive niche. But his accomplishments, both musical and humanitarian, are significant. It’s a treat to be able to read about them here.

Mehta is candid about his thoughts on leading an orchestra and interpreting a composer’s score. But in spite of the title of his book, when it comes to the ‘score’ of his life, he is more reticent - whether because of a reluctance to offend, or the presence of his second wife, actress Nancy Kovack, who has contributed a few pages of her own here. Perhaps understandably, there’s no acknowledgement of his intense relationship in the 1960’s with the great Canadian soprano Teresa Stratas, even though she is mentioned twice. But it’s odd that he is reluctant to write much about the event for which he is best known, the first - and most magical - Three Tenors concert, and the three singers involved, Carreras, Domingo and Pavarotti.

He discusses great conductors from the previous generation, like Bruno Walter, von Karajan, and especially his beloved teacher Hans Swarowsky. But there’s little about conductors of his own generation, except for his friend Daniel Barenboim. There is even less about younger conductors like Kent Nagano, who has assumed two of his most long-standing positions, at the Munich Opera and the Montreal Symphony.

Mehta is a compassionate and amusing storyteller. I especially enjoyed his descriptions of his early life in India as part of a remarkable family belonging to the tiny Parsi religious community. His exceptional loyalties, especially to the Israel Philharmonic Orchestra, yield unique relationships, and show how he stated credo, to give audiences ‘a chance to forget their troubles and their disagreements for at least a couple of hours’ is in fact far more meaningful - and valuable - than it sounded when I first read it.

Mehta’s ties to Canada are strong, especially with both children from his first marriage (to a Canadian) now living here. His son Mervon Mehta recently became director of the Royal Conservatory of Music’s new concert series in the just-opened Koerner Hall. Reading Mehta’s compelling voice here leads me to hope that we will again be able to hear him conduct in Toronto, after many years away.

The Place Where You Go to Listen: In Search of an Ecology of Music by John Luther Adams

This book by Alaska-based composer John Luther Adams describes the process he went through to create his most ambitious work yet, The Place Where You Go To Listen. In a room located above the entrance to the Museum of the North at the University of Alaska, Adams has constructed a complex, self-contained environment filled with lights and sounds. The rhythms of sunlight and darkness, phases of the moon, seismic vibrations of the earth, fluctuations of the earth’s magnetic field, are all monitored from stations around Alaska, then electronically translated into music and visuals.

Adams’ journal documents two-and-a-half years spent dealing with innumerable challenges and frustrations. So we understand how exasperated he must have felt when a member of the museum staff suggested hanging a painting of the aurora inside the space. As New Yorker music critic Alex Ross points out in his foreword, and as Adams’ diaries makes clear, what came out of the difficult process is a deeply personal work.

As the work nears completion, he wonders whether he has enough courage for a life in art, writing that “sometimes I feel like a fraud, as though my life doesn’t live up to the aspirations of my work.” Inevitably, he wonders about his place in the tradition of European classical music. Yet he finds confidence knowing he is carrying on the tradition of his teachers, the experimental visionaries Lou Harrison and James Tenney, who taught him at York University in Toronto for many years. “Those of us who believe that music can help change the world,” he writes, “must use whatever tools we can get our hands on to envision and create change.”

I enjoyed Adam’s previous book, Winter Music: Composing the North, enough to want to read this one. This new book leaves me longing to fly up to Alaska to experience The Place Where You Go to Listen first-hand.
This month I have the pleasure of welcoming two new members of the DISCoversies team, free-lance writer Michael Schwartz who is an Early Music aficionado, and well known Toronto Jazz commentator Geoff Chapman. Mr. Schwartz has chosen an oboe-centric recording of music from the court of Frederick the Great for his maiden voyage and Mr. Chapman takes us on a tour of recent piano-based jazz releases. This latter is a theme repeated in our Classical reviews as well, with four solo piano discs and a collection of pretty much the entire standard repertoire of the Piano Quartet. This latter is described as a “global composition project”, it is in fact quite Euro - and more particularly - Austro-centric, with 6 composers from Austria, 6 more from Europe (U.K., Spain, Belgium, Germany, Hungary and France) and 6 from the rest of the world (China, Japan, U.S.A., South Africa, Argentina and Australia). Canada is included in a peripheral way – South African composer Bongani Ndodana-Breen, who spent a number of years in Toronto as director of Musica Noir, contributed Two Nguni Dances to the collection. As well as geographical spread, there is also a broad spectrum of ages represented here with birth years ranging from 1926 (Betsy Jolas) to 1976 (Gernot Scheldberger).

With almost three hours of diverse offerings, this multi-disc set kept me busy for most of the month. The range of styles is vast, from quite conservative works by John Woolrich and Xiaogang Ye to the thoroughly modern from José María Sánchez-Verdú, Mártin Illes and Elisabeth Harnik, with plenty of adventures in between. Although there is a dearth of biographical information, each of the pieces does have a note by the composer explaining the (sometimes quite tenuous) link to Haydn. But I also enjoyed listening “blind” as it were, trying to guess how the music related to the master, or which part of the world the composer was from, sometimes with quite erroneous results. For instance I knew there was a piece by an Australian composer, so when I heard something that to my ear was reminiscent of the Aboriginal-inspired music of Peter Sculthorpe I had an “ah ha” moment. It turned into a “ha ha” though when I checked to find I was actually listening to KAGETSU – Etude on the name of Haydn by Yui Kakinuma (Japan). Mind you when I did get to Australian Elena Kats-Chenin’s Calliope Dreaming its repetitive dance-like motifs again sent my thoughts “down under” notwithstanding the fact that all the themes were evidently drawn from Haydn’s “Mourning Symphony” and the composer spent the first half of her life in Uzbekistan. The music that is most obviously reminiscent of Haydn came from two composers known for their humour, American William Bolcom and German Dieter Schnebel. Bolcom’s HAYDN GO SEEK pays homage to some of Haydn’s famous rondos and in the words of the composer intends to “play a constant game of surprise throughout, in as Haydnesque a fashion as I could muster from two centuries remove.” Schnebel is known for his theatrics and in a reverse take on the “Surprise Sympho” the first sounds we hear are the footsteps of the musicians and a few offstage notes as they approach the performance area. What follows is a de-construction of the finale from Haydn’s string quartet “The Joke” (Op.33, No.2) replete with spiccato bowing in the violin, pizzicato from the cello, poin-tillist piano chording and intermittent hissing and shushing from all concerned. Other tracks of note include Lalo Schifrin’s lush and lilting (and somewhat deceptively titled) Elegy and Meditation and Ah Haydn by Betsy Jolas. This last was of particular interest to me as I had been impressed by several of this French composer’s works in my formative years, but had not encountered any of her music in more than three decades. I was pleased to note that she is still active and that her music has not lost its edge.

The Haydn Trio Eisenstadt was founded in 1992 and the current membership has been in place for just over a decade. As well as their residency at the Haydn Festival they have a very busy and successful recording career, with complete recordings of Haydn’s folk-song arrangements (18 CDs on the Brilliant label) and the complete piano trios of Haydn, Schubert, Mozart and Beethoven. “Dedicated To Haydn” is their second foray into the realm of the contemporary and quite an extensive one at that. Kudos to all concerned.

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 weekly CD giveaways, direct links to performers, composers and record labels, “buy buttons” for on-line shopping and additional and archival reviews.

David Olds
DISCoversies Editor
discoveries@thewholenote.com

NOTE: This month our Website features a much-expanded version of DISCoversies, including Editor’s Corner comments on 2 Naxos CDs of Haydn’s “Russian” String Quartets Op. 33 and Ken Waxman’s Extended Play in the Jazz section examining 4 CDs honouring mentors and heroes. Other Web-only reviews include chamber works of Jean Françaix, a documentary about Polish pianist Piotr Anderszewski and the latest recording from singer-songwriter Kate Schutt.

Contest!

Win prizes from www.grigorian.com every Thursday on The WholeNote Blog!

Match wits with our blog experts to win CDs, DVDs and other prizes every Thursday. Put your musical knowledge to good use!

Visit The WholeNote Blog at www.thewholenote.com for commentary, news and concert reports on music in and around Toronto.
Fauré and Gounod, despite having been born almost 30 years apart, shared a great affinity during their lifetime. Fauré landed his first “music job” through Gounod’s intervention and both frequented the French salons where many of their songs received their premieres. Despite their differing styles (Fauré was called a “living metronome” for his precise phrasing, Gounod, in Fauré’s own words was “one of those rare composers who constantly introduces new elements in his music”), their songs frequently appear together in the lieder repertoire. They share equally romantic texts and the ability to showcase voice.

In this new recording, the voice being showcased is that of a young Montreal artist, Benoît Leblanc, accompanied beautifully by the acclaimed Montreal pianist and vocal coach, Pierre McLean. Leblanc’s baritone is a beautiful instrument of warm timbre and velvety texture. It occasionally and comfortably drifts toward the lower range of bass-baritone and sometimes strays, somewhat less comfortably, onto the tenor’s turf.

It never loses, however, the lyrical strength that permeates the melodies. Small wonder that - Leblanc possesses not only a Bachelor of Music Degree, but also a Masters Degree in interpretation. I for one look forward to hearing him sing some other gems of the French songs, we can expect some major revelations in this seemingly crowded field. A must buy for lovers of the human voice.

Robert Tomas

Wagner - Das Rheingold
Mario Hoff; Erin Caves; Christine Hansmann; Tomas Mówe; Staatskapelle Weimar; Carl St. Clair
ArtHaus Musik 101353

Ever since Patrice Chereau’s revolutionary Centennial Ring of 1979, televised around the world, Wagner’s monumental cycle has become a household name with new productions cropping up regularly at opera houses of Europe and America. Being an expensive proposition and risky investment, there is great pressure (and great opportunity) for directors and designers to come up with something new and valid to say to justify the expense. Judging by Das Rheingold (only I haven’t seen the rest of their cycle) I believe the Weimar team has succeeded with this different, interesting and entertaining new version.

Wagner’s connection to Weimar and his effort to gain Liszt’s support for the project is what gave the designers the idea to use Siegfried’s Tod, the very first drama Wagner wrote and dedicated to Liszt, as a framework for their cycle. The struggle for world domination between two powers, in this case Wotan and Alberich, is the central theme with both willing to take part in the stage action. Alberich is a powerful figure, by no means a dwarf, but puts on the dwarf costume deliberately to break through the “partition” that separates him from the action.

The gods are a bunch of half-drunk, decadent and stupid wasters sitting around the kitchen table waiting for the underprivileged but very clever demi-god Loge to help them out of the trouble Wotan got them into. As this action unfolded, with Wagner’s powerful and compassionate dramatic music there is an uneasy triumph at the end, but signalling tragedy yet to come.

A small theatre working with local, but excellent singing artists - Möwe as Alberich and Caves as Loge are absolutely superb - this performance works on all levels and is very satisfying. The young conductor from Texas, Carl St. Clair breathes musical life into it and certainly sounds dynamic and passionate, truly Wagnerian.

János Gardonyi

EARLY, CLASSICAL AND BEYOND

Johann Gottlieb Janitsch
Sonate da camera Volume 1
Notturna; Christopher Palameta
ATMA ACD2 2993

For all his militarism, Prussia’s Frederick the Great supported composers who left their mark on music; the role of J.J. Quantz in developing the modern flute comes to mind. Frederick’s most senior musicians included Johann Gottlieb Janitsch whose manuscripts were stored at the Berlin Singakademie; World War Two (when the Singakademie was plundered) deprived us of many of Janitsch’s works.

Twenty-seven quadro sonatas did survive. Christopher Palameta brings us five; that in G Minor (O Haupt voll Blut und Wunden) takes precedence and with good reason. The opening bars of the Largo are at once celestial and solemn; the all-but-forgotten Janitsch is no composer of dull chamber music.

Throughout the recording Palameta’s passion for the oboe is clear. Two of the three used are copies of contemporary oboes from Leipzig, one from Saxony. Both oboists in Notturna rise masterfully to the varied and demanding challenges of the Allegro in the C Minor Sonata Op 4.

It would be wrong to ignore the contribution of the strings to this recording. Janitsch was fond of using the viola which he selects slightly more frequently in his sonatas than either the flute or the violin. Two violas certainly add a slightly darker quality to the Vivace of the Sonata in E Minor Op 5B.

Through his own inspirational direction Palameta has literally revived Janitsch’s music; three of these five sonatas are recorded here for the first time ever.

Michael Schwartz

Chopin
Maria João Pires
Deutsche Grammophon 477 7483

Nothing but good can be said about this set issued by DG to celebrate Maria João Pires’ 20 years with the Gesellschaft and entirely devoted to Chopin. Now in her sixties, this
they do for chorus. Yet as successful as Choi is at capturing the mood of noble grandeur, I have the impression that he is more at home with the type of piece that follows - the Rachmaninoff Piano Sonata #2 from 1913. This is music of exceptional difficulty, requiring formidable technique. Happily, Choi rises to the challenge admirably, tossing off the difficulties with apparent ease, while at the same time, approaching the quieter, more introspective passages with great sensitivity.

Admittedly, I've never been a big fan of Liszt's transcriptions of music by other composers - too much tinsel and glitter, and often too many notes! Having said that, there are two such compositions featured here, a piece by Chopin titled *Meine Freuden* from his *Chants Polonais* Op.74, and Schumann's popular *Widmung*. Once again, Choi seems in his element, both in these and in the concluding work, the famous Liszt Hungarian Rhapsody No. 2, a technical tour de force. Here he pulls out all the stops, and delivers an impressive performance, in true command of the music at all times. A most satisfying musical journey indeed, by a young artist on the threshold of a promising career.

**Richard Haskell**

**Rachmaninov - 6 Etudes; Mussorgsky - Pictures at an Exhibition; A Night on Bald Mountain**

**Sa Chen**

**PentaTone PTC 5186 355**

The name of pianist Sa Chen is perhaps unfamiliar to most music-lovers today, but will undoubtedly become more famous in years or even months to come, judging from the prodigious talents exhibited on this new SACD of Russian music on the PentaTone label. Born in Chongqing, China, Sa Chen began her musical studies at the Sichuan Conservatory, and she later continued at London’s Guildhall School and the Hochschule für Musik in Hanover. Although she has been the recipient of prizes from age 14 onward, it was at the International Chopin Competition in 2000 and later at the Van Cliburn Competition, that her reputation was secured. A critic once wrote: “Fleet- fingered pianists are a dime a dozen today – where are the musicians?” From the haunting opening measures of the Rachmaninoff Etude-Tableau Op.33 No.2, it’s clear that Sa Chen is a musician of the first-rank, one who combines a flawless technique with an innate musicality. She presents 6 Etudes in all, drawn from Opp.33 and 39, and throughout, her playing is marked by a delicacy of shading with never a moment of bravura for its own sake.

As equally demanding as the Etudes-Tableaux is *A Night on Bald Mountain*, Modest Mussorgsky’s first major work for orchestra - a tale of spirits, witchcraft, and bells tolling at dawn, a sort of 19th century *Thriller*, 90 years before Michael Jackson. The piano transcription is as difficult as it sounds, and Sa Chen approaches the music with a splendid panache. Nevertheless, in my opinion, she leaves the best until last, with Mussorgsky’s *Pictures at an Exhibition* from 1874. Inspired by a group of paintings by Victor Hartmann, the work encompasses a myriad of contrasting moods, and Sa Chen captures them all effortlessly, thereby bringing to a close this most satisfying disc.

---

**Complete Dorian Recordings 1989-2009**

**Ames Piano Quartet**

**Dorian Sono Luminus DSL-90908**

Founded in Ames, Iowa, in 1976, and currently the resident chamber music ensemble at Iowa State University, the Ames is that rarity in the chamber music world - a designated and permanent piano quartet. Only pianist William David remains from the original line-up, but with just one personnel change in the past 20 years the group’s unanimity of thought and interpretation is very evident.

Apart from three CDs of 20th-century works on the Albany label, the Ames has recorded almost exclusively for Dorian, with a repertoire of French, German, Czech and Russian piano quartets from the Romantic era through the mid-1900s. All 7 Dorian CDs are included in this box set, together with a bonus CD of the Chausson and Saint-Saëns quartets originally issued by the Musical Heritage Society in 1989.

The Dorian discs cover the three Brahms piano quartets, the two by Fauré and Dvorak, and the single opuses of Schumann, Richard Strauss, Widor, Taneyev, Paul Juon, Suk, Novak and Martinu. An effective arrangement of Borodin’s *Polovetian Dances* by Iowa State alumnus Geoffrey Wilcken completes the Russian CD, although it’s completely ignored in the otherwise comprehensive booklet notes.

Recording dates are not listed, but despite the 20-year span there is a remarkable consistency in the exceptionally high performance level, as indeed there is in the sound of the recordings themselves, which are always warm, resonant and beautifully balanced. At under $50, this is an outstanding set.

---

**Terry Robbins**

**MODERN AND CONTEMPORARY**

**Elgar & Schnittke - Viola Concertos**

**David Aaron Carpenter; Philharmonia Orchestra; Christoph Eschenbach**

**Ondine ODE 1153-2**
I sometimes find the transcription of concertos hard to justify, suspecting that the motivation is possibly more practical than musical, and aimed primarily at increasing the repertoire.

If ever a recording ought to blow that feeling away, it’s this transcription of the Elgar Cello Concerto for viola. Viola concertos are pretty thin on the ground, and when the great virtuoso Lionel Tertis made his transcription in 1928 Elgar not only gave it his full approval but also conducted the first major performance with Tertis in 1930.

David Aaron Carpenter is a wonderful talent, and has built on Tertis’ transcription for this, his own arrangement, which he feels is “more attuned to what Elgar originally wrote.” He doesn’t say how, but no matter - the cello and viola share a tonal quality that makes this a natural progression, and in this marvellous performance the concerto remains a moving and supremely satisfying work.

The year of Elgar’s death - 1934 - was also that of Schnittke’s birth. His viola concerto was completed in 1958, only ten days before the year of Elgar’s death - 1934 - was also that of Schnittke’s birth. His viola concerto was completed in 1958, only ten days before the premiere of his Third Symphony, which was performed under his direction in Chicago. The year of Elgar’s death - 1934 - was also that of Schnittke’s birth. His viola concerto was completed in 1958, only ten days before the premiere of his Third Symphony, which was performed under his direction in Chicago.

The astonishingly dynamic recording from hushed, barely whispered passages to unfeathered outbursts, all in a realistic acoustic, is a credit to the ubiquitous, independent producer James Mallinson.

After, in fact, while, listening to these two familiar symphonies I hoped that this disc presages a complete cycle from this cast recorded in their own theatre.

Terry Robbins

Determining the composer’s mental attitude behind this or that composition, passage or reference remains a popular exercise among the pundits that, except in some rare cases, hasn’t produced a certain, or even approximate, QED. There is no better example than the 15th Symphony with its quotes from other composers, Rossini and Wagner, and allusions from other works. What is the sense in this symphonic autobiography and what does each reference and quotation mean? Whatever it may be, we hear what we wish to hear, like a musical Rorschach test.

This performance of the 15th is a distinguished interpretation that, if listened to and not overheard while otherwise occupied (text messaging seems to be today’s universal pre-occupation), leaves the listener sated and, perhaps, somewhat introspective. Such eloquent, empathetic, and searching performances as these do not just happen. They are the result of the artist getting inside the score and not simply on top of it. This was totally unexpected because here Gergiev reveals these immeasurable qualities that are missing from his earlier Philips CDs of Shostakovich symphonies, Four through Nine, recorded live between 1994 and 2002.

The astonishingly dynamic recording from hushed, barely whispered passages to unfeathered outbursts, all in a realistic acoustic, is a credit to the ubiquitous, independent producer James Mallinson.

After, in fact, while, listening to these two familiar symphonies I hoped that this disc presages a complete cycle from this cast recorded in their own theatre.

Bruce Surtees

Shostakovich - Symphonies 1 & 15
Mariinsky Orchestra; Valery Gergiev
Mariinsky MAR0502

The Mariinsky Theatre has followed the lead of the London and Chicago Symphonies, the Concertgebouw and other orchestras by creating their own, independent recording label. Their first release, Shostakovich’s opera The Nose (MAR0501, SACD/CD), was received with enthusiasm by the critics. They also have a HD video of their electrifying mounting of both Le Sacre du Printemps and L’Oiseau de Feu employing the original choreography and costuming as witnessed at their notorious Paris premières (MARinsky/ BelAir DVD, BAC041), reviewed in the September issue.

In the First Symphony Gergiev looks beyond Shostakovich’s precocious ideas and exuberant optimistic orchestration and finds a rather mature work by a prodigious composer. This is not to suggest that the interpretation is in any way anachronistic.

My 20th Century
Tim Brady; Bradyworks;
Quatuor Molinari
ambiances magnétiques AM 189
CD-DVD

Canadian composer and innovative guitarist Tim Brady has created music in a huge range of genres and I was wondering what to expect in his new double disc release. The back cover states it clearly enough: “My 20th Century: A music/video/theatre narrative in 4 works”. The attractive package contains an audio CD and a DVD of the work, thus neatly representing the opus’ various aspects. Didn’t someone once claim that the 20th century was the century of the guitar? The first two works here serve as homage to two of the past century’s iconic electric guitarists, whom one assumes are composer Brady’s guitar heroes too. The jazz great Charlie Christian’s famous Solo Flight (1941) is radically re-constructed in a post-modernist manner for a small ensemble in Traces; Brady’s own electric guitar riffs adding a fuzzy-toned...
Jazz and Improvised

UGLY BEAUTIES
Marilyn Lerner; Matt Brubeck; Nick Fraser
ambiances magnétiques AM 187 CD
(www.actuellecd.com)

This is perceptive chamber improvisation which while finely tuned never loses its spiky edge. The sound of this co-op trio depends on the melding of individual talents. Drummer Nick Fraser colors and amplifies the music rather than settling for mere accompaniment.

Cellist Matt Brubeck takes full advantage of his instrument’s dual properties with tremolo quivers sharing space with plucked ostinatos. As she does with her other projects, ranging from Klezmer bands to Queen Mab’s New music, pianist Marilyn Lerner exposes in equal measure staccato swing, lyrical meditations and dissonant inside-piano explorations. Each trio member composes, although of the 15 tracks, four are group improvisations, while Lerner wrote or co-wrote eight. Two of her compositions highlight her versatility. Like its namesake Harold Lloyd jerks, and jumps, as Lerner swings out with kinetic fanning as the others scramble Keystone Kops-like behind her. In contrast, Figure and Ground aches with Eastern European melancholy, with the piano theme quickening from adagio to andante as Brubeck alters his harmonic responses to fit.

All strategies are put to good use on tracks such as Zoetrope, an instant composition. As the cellist’s semi-classical spiccato evolves to wide octave leaps, Fraser creates an easy pulse with brushes and Lerner sounds low-frequency patterns as well as recoils from the soundboard. Finally all three combine for an episode of stretched, jagged chording.

Ugly Beauty may be an oxymoron, but in this case the emphasis is more on the noun than the adjective.

Ken Waxman

Concert note: Marilyn Lerner’s Queen Mab Trio joins forces with Barnyard Drama for an evening of improvisation at the Music Gallery October 2.
Start with Mike Janzen. Raised and classically trained on the Prairies, talents honed at U of T, he’s settled in Toronto now after a history with the Winnipeg Symphony plus a taste for rock, funk, folk and church music. Janzen plays piano and organ, with a dash of Rhodes, on Mombâcho (Signpost Music SP43-02 www.mikejanzen.ca), his sophomore follow to “Beginnings”. I wish he’d played more organ on these mostly original compositions. Where he’s most effective are the opening Around The Block (piano and organ), the title tune (organ alone) and then a delightful makeover of the movie hit Mrs Robinson where Janzen again doubles. With organ he’s forceful and effective, more à la Lonnie Smith than grits ‘n gravy Jimmy Smith. Big assists come from imaginative bass maestro George Koller and drummers Davide DiRenzo, Ben Riley and young Larnell Lewis. The leader also recruits tenorman Phil Dwyer and guitarist Kevin Brett to heighten lush textures but they’re not absolutely essential. Neither are the string section nor the leader’s strained Chet Baker/Willie Nelson influenced vocals. What’s enthralling is Janzen’s writing, woven with wit and inventiveness, and his playing’s sheer exuberance. His songs have catchy dance-and inventiveness, and his playing’s sheer exuberance. His songs have catchy dance-

An equally welcome surprise is the Julie Lamontagne Trio recording Now What (Justin Time JTR 8535-2 www.julielamontagne.com). The Montrealer has a big Quebec following after work with Radio Canada and pop artists Isabelle Boulay and Bruno Pelletier, but her jazz chops are well established with sympathetic trio-mates Richard Irwin (bass) and Dave Watts (drums). For five of her eight creations she’s brought in American tenor saxist Donny McCasin and the result is every bit as auspicious as her debut disc “Facing The Truth”, his horn adding heft to a gaggle of pleasing hard-hitters such as the 10 minutes-plus opener Desillusionée. Lamontagne’s a strong performer and arranger, incorporating the complexities of a Fred Hersch with the flair and drive of Lorraine Desmarais. Note her boppish abstract concoction Lost In The Cycle, where her soloing is fleet yet keyboard touch light and lilting. The title piece’s quiet opening soon erupts into a power churn while K.O. and Damn ratchet up the tension, underscore the rampant surprise elements and point to dramatic jazz crammed with joyous spirit.

White Rock, B.C.’s pianist Amanda Tosoff fields her quartet on Wait And See (Cellar Live CL081208 www.cellarlive.com). To West Coast A-listers in her group, saxophonist Evan Arntzen, bass Sean Cronin and drummer Morgan Childs, she’s added ubiquitous trumpeter Brad Turner, who always pumps up energy levels. He’s needed here. She’s composed 9 of 10 tracks for a percussive approach but at times this is more efficient than inspiring, somewhat too polite. The opener’s called Soaring but it doesn’t – yet repeated hearing yields the sense of well-organized balance, deftly shaped melody, all within the subtle deployment of jazz convention. Tosoff won big this year when her team carried off the Grand Prix de Jazz at the Montreal Jazz Festival over 10 finalists - which means at least a new recording. In addition, she and Childs are expected to work in Toronto this winter.

American Dick Hyman at 76, with more than 100 albums to his credit, is also the performer of ragtime albums as Knuckles O’Toole, creator of scores for art forms such as Woody Allen films and much more. His solo offering In Concert At The Old Mill (Sackville SACD2) is a 12-song masterpiece through which he conjures the storied past of jazz in the styles of trailblazers such as Fats Waller (lively takes on Ain’t Misbehavin’ and Honeysuckle Rose), Gershwin and even John Lennon (Blackbird). Hyman is a versatile exploiter of what’s good about earlier music, and he tosses in a pair of his own, Ocean Languor done in Duke Ellington style and Pass It Along à la Teddy Wilson. You’ll hear lots of bouncing stride, sustained brilliance and dazzling examinations of harmony, melody and swing. The audience loved it. So will you.

POT POURRI

Vikings On Vacation
Ensemble Polaris
Bisma Bosma Records BBR002 (www.ensemblepolaris.com)
Self-described Arctic fusion band Ensemble Polaris takes a well deserved sonic break from its usual Northern Exposure with “Vikings on Vacation”. As the hilarious cover art so aptly displays, the dour Viking horsemen are melting on the beach. And while they may not be headed Due South - superb renditions of Swedish folk material are still a main focus - the choice of tracks by such non northern stars as Nino Rota and local Torontonians conjure up more of an international musical pastiche.

Band member Kirk Elliott contributes Cod’s Anatomy, a five part suite of short melodies written after a trip to sunny Newfoundland. Many styles are visited here with the Reel from Doran House a toe tapping joie de vivre. Guest composer Andrew Downing’s You Lovely Island is outstanding. Inspired by some melodies from West Side Story’s America, the piece allows the ensemble a chance to prove that they are more than just another folk music band. This is Leonard Bernstein on the rocks with its lilting melodies and rhythm. Member Debashis Sinha’s Emil Goes to Market is a world music piece originally written for Maza Mézé given in a joyful Polaris rendition.

Our musical vacationers are more laid back in their performances this time. The group plays with care, precision and creativity. However, considering the skills and musicality of the players, more spontaneous improvisation would have been a welcome addition. “Vikings on Vacation” is great music to enjoy whether you are travelling the world or just taking a short holiday on the veranda.

Concert note: Ensemble Polaris celebrates the release of “Vikings on Vacation” in concert at the Music Gallery/Church of Saint George the Martyr on Friday October 16. 

Amanda Martinez is in love. Marriage and a new baby have coloured her already sweet disposition and prompted her to produce this tribute to the promise that life holds, called, of course, “Amor”. With her long-time guitarist Kevin Laliberté and newer collaborator, husband and bass player Drew Birston, Martinez traverses the borders between various Latin musics, pop and jazz. Flamenco
is the chief influencer, rearing its exotic head on *Gitana*, an ode to a gypsy dancer, and *Te Prometo*, a sort of mellow *At Last* by way of the Mediterranean. Cuban bandmates Chandy Leon (percussion) and Alexander Brown (trumpet) get to show off their roots on *Tómalo* and Martínez’s Mexican heritage asserts itself on *Alma Mia*. Throughout, she channels the gorgeous Mexicana cantora, Lila Downs. Although Martínez doesn’t have the guts and throatiness that distinguish Downs, her trademark straddling of chest and head voice is there and reinterpreted appealingly by Martínez’s pretty mezzo. It takes a lot of confidence to sing a song that has been covered often and performed perfectly, as is the case with *Cucurrucú Paloma* and in particular, Caetano Veloso’s version of it, (if you’ve never heard it, do yourself a favour and seek it out on YouTube) but Martínez does her own beautiful, heartrending version here, appropriately ending the record with a reminder that love has its painful side, too.

_Cathy Riches_

**Concert note:** Amanda Martínez’s CD release concert is at the newly opened Koerner Hall on October 23.

**The Art of the Early Egyptian Qanun,**
_Vol. 2_
**Traditional Arabic Music Ensemble**
Independent (www.georgedimitrisawa.com)

This album is the sequel to an album of the same name, without the volume number, since at the time no one had forecast the incredible audience response that buoyed The Traditional Arabic Music Ensemble to grace us with more of the same. The first album came out in the spring of 2008, and notably garnered the 2009 Juno Award for World Music Album of the Year. This time George Sawa, Toronto’s own Egyptian music expert has put together, along with his colleagues, Suzanne Meyers Sawa and Raymond Sarweh, what I feel to be perhaps a stronger offering than the first. If not stronger, then certainly more mature. This is evident right off the top with the first cut, *Raqqet Sayyd Mohammed* stretching over the ten-minute mark and offering a rich and varied array of musical textures within a unified whole.

I literally kept playing this album over and over: the music doesn’t get tired, it doesn’t get stale. It doesn’t even have what some might call “the same sound”, referring to an idiomatic Arabic ‘world music sound’. The energy is fresh and the deep resonance of the percussion drives the listener to yearn for more. If there was an over-riding flavour of this group’s creative output, it would be authenticity. Sawa has gone to great lengths to virtually resurrect an exact replica of a period instrument that is most likely unique in the world. Two thumbs up! Do I hear a trilogy in the offing?

_Heidi McKenzie_

**GLIOUNNA MANSELL CORPORATION**

**ACQUIRE A PIECE OF MUSICAL HISTORY**

**The Allen Elite™ Opus IV**

The Elite™ Opus IV embodies musical excellence. It is a finely crafted instrument of tonal beauty and founded on north German organ building principles of the 17th century. In owning this very special organ, you will hear what J.S. Bach himself likely helped develop! This is truly a one-of-a-kind instrument that should be considered for your home, concert hall, temple or church.

Glionna Mansell Corporation represents excellence in organ building.

www.glionnamansell.com
416-769-5224
toll free: 1-877-769-5224

_LIZPR_

Press kits and image consulting for performers

416.544.1803 www.lizpr.com

_Leasing available through First Maestra Leasing Inc._
Michael Daugherty is an American composer, born in 1954, who writes fetching symphonic works that bear such names as Metropolis Symphony and Bizarro, both once available on an Argo CD. Daugherty is not a towering figure in the pantheon of composers but his compositions are meticulously constructed, brilliantly scored and instantly pleasing, inviting repeated hearings. Daugherty was the Detroit Symphony’s Composer-in-Residence for four years and Naxos has issued three works recorded during public performances given by the Detroit Symphony under Neeme Järvi (Naxos 8.559372). The opening work, a violin concerto, Fire and Blood (2003), is a cross between Leroy Anderson and John Williams. The five movement opus was inspired by the murals of Diego Rivera in the Detroit Institute for the Arts. The soloist of Diego Rivera in the Detroit opus was inspired by the murals this premier performance is of the Superman 8.559635) conducted by police whistles from all directions. loop; and the Red Cape Tango follow. The Red Cape Tango is a whimsical set of treatments of the city, the hustle and bustle of people and machines punctuated by a film by Robert Dornhelm. It’s from 1965 and the rest either contemporary or a later. The image of the performance is in a sort of sepia-toned color film, softly focused.

Finally, there is a 92 minute video portrait of Herbert von Karajan that shows the iconic conductor,warts and all (DG DVD 0734392). KARAJAN, a film by Robert Dornhelm, proves to be the most interesting, informative and thorough of the many Karajan DVD biographies. Here are historic films, interviews with colleagues, commenting on the many facets of conductor’s career from his rise to his final days and death. We hear from Solti, Schwarzkopf, Mutter, Ozawa, Janowitz, Kollo, Ludwig, Rattle, Thiemann, and others. There are many rehearsals, always serious but sometimes making his point with humour. The production ends with a falcon high in the air over the mountains. Although it is not mentioned here, Karajan once said that he wished to “come back” as a falcon. Highly recommended to those interested in the subject.

Verklärte Nacht. Transfigured Night, is Schoenberg’s most often performed work. And so it should be, whether heard as the original string sextet or in the composer’s arrangements for orchestra. In 1996 Deutsch Harmonia Mundi issued a fascinating CD, now deleted, entitled “Transfiguration” which included Verklärte Nacht played by the Smithsonian Chamber Players led by cellist Kenneth Slowik. There is no more impeccable, ardent and probing recorded performance, be it sextet or orchestra, than this sextet version. That recording is available once more on a two disc set from Dorian (DSL-90909) where the CD also contains the Chamber Symphony No.1 played by a 16 member chamber orchestra. The other disc is a DVD with films of the origin of Verklärte Nacht, contemporary influences and appreciations of the work by distinguished musicians and heads of associated institutions; also its place in the arts’ world of the fin-de-siècle, concluding with a video of the CD performance. Bonuses include the origins of the Smithsonian and the Schoenberg Library and its disposition. No dates are given anywhere relating to anything on either disc. The Verklärte Nacht, audio and video, is from 1965 and the rest either contemporary or a later. The image of the performance is in a sort of sepia-toned color film, softly focused.

OLD WINE IN NEW BOTTLES
FINE OLD RECORDINGS RE-ISSUED
By Bruce Surtees

Mason & Hamlin
Discover why Mason & Hamlin pianos are referred to as “The World’s Finest”

For an appointment to see and play Canada’s largest selection (all models) of new Mason & Hamlin grand pianos you are invited to call 1-866-631-6696 or email willem@masonhamlin.ca

www.masonhamlin.ca
I’ve had it with all the stupid BOOM, BOOM, BOOM! Haven’t you?

- Moses

Join our Anti-Noise Pollution League to work, dine, and talk in a civilized way.

96.3 FM GTA  103.1 FM Eastern Ontario
www.classical963fm.com  Bell ExpressVu Channel 963  Rogers Cable Channel 931
Phil’s Philes
Audiophiles and Computers: The Tipping Point

by Phil Ehrensaft

A trio of computing innovations (and tumbling prices for these innovations) has assembled, ladies and gentlemen, and desktops and laptops are poised to become a primary music source for discriminating listeners. First, much more space for storage at much lower cost is now available on hard disks that run faster and quieter.

Second, that information can now be drawn into computer chips that: gobble up bigger chunks of audio information at higher speeds; get their directions from increasingly sophisticated, user-friendly software; and run in rigs that draw off considerable electronic heat without making a racket.

Third, affordable external “DACs” (digital-to-analogue converters), that can be plugged into computers without fiddling about and tearing of hair, are now available. This means victory over the electrical impulses and vibrations which take place within computer cases and create a poor environment to go about the task of converting discrete digital signals of 1 or 0 into analogue electrical waves that produce analogue physical waves for the human ear.

Let’s start with the storage challenge, which has been handily met. For under $150, we can now get a quiet 1 Tb external hard drive that spins at 7200 rpm, and cools itself without recourse to a noisy fan.

That’s what I paid after walking around the corner to a good local computer shop; choosing a fanless Vantec external hard drive case that had a fast Firewire 800 connection for my Mac, and an even faster eSata connection for my Windows machine. I then got whatever high quality drive was on sale that week, and popped the case open to insert the drive.

That 1 Tb capacity translates into roughly 1400 CDs in full fidelity sound contained in a gadget that’s smaller than the average hard cover book! Make that 2800 albums if the files are stored in a format like Apple Lossless or FLAC (Free Audio Lossless Codec) that uses computational techniques to cut file size in half without sacrificing one bit of sound. (For comparison, you could get more than 10,000 albums on that same hard disk if all you want is anti-hifi, highly compressed and sonically impoverished MP3s.)

But move over, iPod. We’re in another world here. Who needs 10,000 MP3s? Even with “only” 2,800 albums on the drive, if you get a full-time job to listen to them all, 8 hours a day for seven days a week, and no vacation to boot, it would take you a year to get through all this music. And by that time your employer would hand you a new hard disk with double the capacity for the same price, and tell you to report back in two years!

So what’s the value of having so much music to listen to, or a single hard disk that holds more music that most people can afford to buy in a lifetime? One example that comes to mind is an aspiring opera singer, or a serious listener preparing to attend a live opera performance. One can invoke software options creating a playlist of the top recordings of a given opera, rather than finding and then loading and unloading ten CDs. Or one can rapidly compare how a Mozart concerto sounds when played on the pianos available to the composer in the later eighteenth century, vs. the sound of the metal-framed behemoths that were created during the industrial revolution of the nineteenth century.

The possibilities and pleasures are legion. Since few people have the means to buy all the recordings that can fit on ever-larger hard disks, the eventual solution will probably be subscription services that put recordings on subscribers’ hard disks, but render the files unplayable if the subscription is dropped.

A final note on hard disk music libraries: for times out of the office, I also selected a smaller fanless hard drive case that uses 2.5” notebook drives as opposed to the 3.5” drives used in desktops. This time I used mail order to get an especially robust case from Other World Computing.

Moving now to the second dimension, decoding, there are ads in every weekend’s papers offering computers yielding ever more clout for fewer bucks. The threshold for decoding full-fidelity audio files without splutters was reached a while ago. Now the challenge is playing HD video and high definition audio minus burps. That currently requires discrete graphics and audio cards, with their own chips and memory, to take over intensive AV work from the computer’s main chip.

The third dimension of audiophile computing, affordably converting digital signals to analogue electrical waves outside the computer case, has gained critical mass during the past two years. Headroom’s “Total Bithead,” one of the best bargains, period, in quality audio, is a solution that I’ve tested over the last six months. Roughly $200 gets you a combined external DAC and headphone amplifier. When the Total Bithead is plugged into the USB port of a computer, it’s powered by the computer as well as bypassing the computer’s sound card to draw direct digital information. If you plug an iPod or other player into the Bithead, it runs on battery power. As you can see from the photo of the Total Bithead juxtaposed with the cover of the Virgin Classics DVD of Stravinsky’s Le Rossignol, the combination DAC/AMP is just about the same size as an iPod Classic.

I plugged a pair of Grado SR125 headphones into the Bithead. They cost about the same as the DAC/AMP. For equivalent quality sound from standard amps and speakers, you’d have to spend at least five times as much to get the same accurate, uncoloured sound suitable for reviewing CDs. Plus the Total Bithead and SR125’s weigh in together at under one pound, and fit comfortably into a laptop case.

DAC processing seems, at first, to be a straightforward affair: engineers move processing outside the computer’s electrically and mechanically noisy innards to an external box. In fact, doing this right is the opposite of easy, especially if one is trying to come up with a product that mere mortals can afford. You have hundreds of thousands of rapidly flowing on-and-off electrical signals that have to be decoded into continuous electrical waves. On the receiving side, decoding must be tightly coordinated with the signal source. If that coordination is just slightly off kilter, you get, literally, the jitters: microscopic gaps in timing between source playback and DAC translation that are leveraged into larger disjuncts that muck up sound quality.

The Total Bithead does the basic digital translation and signal coordination job very well indeed. It stays within standard “Red-book” parameters: 16 bits of sound information sampled at 44 Khz per second. More advanced DACs impute greater depth (more bits in samples) or higher sampling rates to smooth out the sounds, or work directly with newer high definition recordings.

The Total Bithead, combined with quality headphones, has more than sufficient capacity to give a sonically accurate, transparent and pleasurable reading of standard CDs and DVDs. I literally don’t leave home without it.

SHOPPING
DAC/amp: www.headroom.com
Other World Computing:
http://www.macsales.com/
P C Cyber Canada (Vantec desktop external hard disk case & hard disk)
http://pccyber.com/
Tchaikovsky Symphony 6
October 7 & 8 at 8:00pm
Maxim Vengerov, conductor
Alexander Toradze, piano
Shostakovich: *Festive Overture*
Prokofiev: Piano Concerto No. 2
Tchaikovsky: Symphony No. 6 “Pathétique”

Mozart Clarinet Concerto
October 21 at 6:30pm
October 22 at 2:00pm
October 24 at 7:30pm
Peter Oundjian, conductor
Joaquin Valdepeñas, clarinet
Bernstein (orch. Ramin): Clarinet Sonata
(Oct 22 & 24) (Canadian Première)
Mozart: Clarinet Concerto, K. 622
Vaughan Williams: Symphony No. 4

Beethoven Emperor Concerto
November 4 & 5 at 8pm
Sir Andrew Davis, conductor
Andre Laplante, piano
Berlioz: Overture to *Les francs-juges*
R. Strauss: *Also sprach Zarathustra*
Beethoven: Piano Concerto No. 5 “Emperor”

Britten War Requiem
November 11 & 12 at 8pm
Peter Oundjian, conductor
The TSO commemorates Remembrance Day with
Britten’s expressive *War Requiem*, a choral masterpiece
that mourns the loss of life in the Great War.

416.593.4828  tso.ca
“GUSTAVO DUDAMEL IS SIMPLY THE HOTTEST THING TO HIT CLASSICAL MUSIC SINCE LEONARD BERNSTEIN.”

– 60 MINUTES

He hits Toronto on Monday, Oct 26th with the 250-member Simón Bolívar Youth Orchestra of Venezuela. They may be young, but the Times of London calls them one of the top five orchestras in the world.

They’re here as part of a week-long celebration of The Glenn Gould Prize. It honours José Antonio Abreu, the founder of El Sistema, which has transformed the lives of over one million poor children in Venezuela. Among the alumni is Gustavo Dudamel, who is Maestro Abreu’s most shining acolyte, winner of The City of Toronto Glenn Gould Protégé Prize and new conductor of the Los Angeles Philharmonic.

The Celebration of Music Week: spectacular performances, an international symposium and events of deep cultural exchange.

Monday, October 26 – 8:00 p.m.
Four Seasons Centre
For the Performing Arts
Queen and University, Toronto

Tchaikovsky Symphony No. 4
Latin American Masterworks

“. . .the world’s most dynamic advertisement for the sheer joy of music-making. . .never have I been so thrilled and moved by an orchestra, not even the brilliant Berlin Philharmonic.”

-Baltimore Sun

www.glenngould.ca

Ontario

Power Corporation of Canada

The Westin Harbour Castle
Toronto