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Both Sides of the Street

The WholeNote doesn’t publish a “Manitoba Edition” – but if we did, it might well feature the two artists interviewed in this issue. Violinist James Ehnes hails from Brandon, Manitoba, and has gone on to international fame and fortune. Vocal coach and conductor Miah Im, who currently teaches at the University of Toronto, was born in Winnipeg.

And something else connects Im and Ehnes, at least on this occasion. They’re both performing in halls on Philosopher’s Walk – the brick lane that’s a direct path between the Royal Conservatory of Music and U of T’s Edward Johnson Building. With the opening of Koerner Hall, the Bloor-Avenue Road area has become an intensely musical place. And while the RCM and the Faculty of Music tend to maintain their solitudes, their approximate seems to be a good thing from a concert-goer’s standpoint.

The WholeNote has never published a “Vocal Edition,” either – although the current issue comes pretty close. In addition to our usual columns on the operatic and choral scenes (contributed by Christopher Hoile and Benjamin Stein, respectively), several other columns draw attention to the variety of vocal music in our community.

Allan Pulker focuses on several singers who are busy this month: sopranos Shannon Mercer and Carla Huhtanen will both be performing in Queen of Puddings’ presentation of Puksånger-Lockrop (by the contemporary Swedish composer Karin Rehnqvist) – which, judging by descriptions, should be a wild and earthy piece of folk-inspired music. Later in the month, Huhtanen will be joined by mezzo Krisztina Szabó and baritone Jesse Clark for a (presumably) more civilized Schubertriad, under the auspices of Off Centre Music.

As well, Pulker mentions a remarkable recital at the U of T this month: soprano Lorna MacDonald, and mezzo Kimberly Barber will recreate a 1973 joint performance of Lois Marshall and Maureen Forrester. Also at the U of T, the Aldeburgh Connection will stage a programme of two English composers: Britten and Purcell.

Our early music columnist, Simone Desilets, points out that Tafelmusik will also present vocal music by Purcell in November: soprano Suzie Leblanc, tenor Charles Daniels and baritone Nathaniel Watson will sing in Purcell’s King Arthur.

And our correspondent Terry Robbins returns to The WholeNote this month, with much news about the community musical theatre scene. A new company, “Steppin’ Out Theatrical Productions,” which will perform at the new Richmond Hill Theatre, is the creation of 16-year-old Brian Lee. Steppin’ Out’s season opens in November with The Pajama Game. Robbins also talks about November shows by Clarkson Music Theatre (Thoroughly Modern Millie), Brampton Music Theatre (Footloose – The Musical), Scarborough Music Theatre (Nine), and Curtain Call Players (A Chorus Line).

Several performers from the instrumental side of the street are also featured. Pamela Margles, talks to James Ehnes about his nascent career as a pianist, among other things. Jason van Eyk, our new-music correspondent, focuses on the St. Lawrence Quartet’s ambitious commissioning project, which has led to the creation of five new works for the ensemble by Canadian composers. And mj buell’s contribution to the issue is an interview with clarinetist Joaquín Valdepeñas.

Finally, Jack MacQuarrie, who writes our band column, reports on a tragedy. Fred Mills, who played trumpet in the Canadian Brass for nearly a quarter of a century, was killed in a car accident near his home in Augusta, Georgia. MacQuarrie talks with Charles Daellenbach and Raymond Tizzard about the late trumpeter’s distinguished career. Mills’ passing is a loss to the musical world.

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Miah Im: Setting High Sights at U of T

by Colin Eatoick

One of the curious things about the profession of vocal coaching is that people don’t generally begin their musical training with it in mind as a career goal. The average beginning piano student doesn’t even know what a vocal coach is.

And so it was with Miah Im, the newest addition to the vocal teaching staff at the University of Toronto’s Faculty of Music: not until her undergrad years at the University of Michigan did she take an interest in working with singers. Yet she progressed rapidly, and upon graduation at the age of 25, she became the youngest person ever appointed as music director of the San Diego Opera Young Artists Ensemble Program. After that, she taught at Juilliard for a couple of years, and then became director of the opera studio at the University of Maryland.

Im is a Canadian – born in Winnipeg, and raised in Toronto – and, in her view, her appointment at U of T last year seemed almost fateful. “I’d lived in the States for 16 years, since 1993,” she points out. “I did all my schooling and work there. But there was a part of me that was always drawn back to Canada. I knew that I would return some day.”

Still, it was a tough decision. “I had to really think about it,” Im recalls. “I was extremely close to my students in Maryland. When I announced I’d be leaving, I started getting phone calls. Some of them were crying.”

Im’s arrival at the U of T’s Opera Division coincided with the departure of Stephen Ralls, who retired as director of the programme in 2008. In a sense, his retirement led to her engagement, but Im hasn’t exactly stepped into Ralls’ formidable shoes: she’s at the Faculty of Music as a vocal coach and conductor. (Since Ralls’ retirement, the Opera Division has been co-directed by Michael Albano and Sandra Horst.)

Since her return, she’s been quietly adjusting to her new position, and life in the city where she grew up. “I wasn’t part of the music scene when I lived in Toronto,” she recalls. “I didn’t study with hot-shot teachers. I was kind of doing my own thing – and now I’m back. It’s been a baptism of fire. I’m trying to figure out who’s who, and people are trying to get to know me, and wonder where I’m coming from.”

Im made her Toronto conducting debut last spring, in the Faculty of Music’s production of Il Matrimonio Segreto. This month, she leads four performances of Haydn’s Il Mondo della Luna at U of T. “The music is magnificent,” she says of the comic opera, first produced in 1777. “It’s like chamber music, because there’s nothing to hide behind – it reveals everything. The arias are not easy, and it requires really fine singers. After working on this piece, I have a newfound respect for Haydn.”

Like many of Haydn’s operas, Il Mondo della Luna (“The World on the Moon”) was written for performance at the palace of the composer’s patron, Prince Nikolaus Esterházy. With a libretto by Carlo Goldoni, in 18th-century parlance, it’s an “opera buffa” – but today it might be called a screwball comedy. Simply put, the opera is about an astronomer-charlatan (Ecclitico) who convinces a wealthy man (Buonafede) that he can be transported to the moon, with the aid of a magic potion. The scheme is so successful that the gullible Buonafede is convinced that he’s actually on the moon.

There’s a timeliness about U of T’s decision to stage this rarely performed opera: this year marks the 200th anniversary of Haydn’s death, and 2009 is also the International Year of Astronomy. As well, Im also stresses the educational value of Il Mondo della Luna: “I want my students to think about how to engage the audience. And technically it’s so difficult, it forces the students to address a lot of issues. I feel like this is a ‘bread and butter’ opera. It disciplines singers – and forces them to count!”

Staging is by Albano – and Im will conduct the performances not from a podium, but from a harpsichord in the orchestra pit. She’s addressing issues of period performance in other ways, as well. “There’s a lot of embellishing, and I try to pay close attention to dynamics. I’m not going totally ‘period’ – I still want warm vibrato and a beautiful tone. But I want clean articulation.”

Im has worked for several professional companies – Opera Theatre of St. Louis, the Ravinia Festival and at Wolf Trap, among others – but most of her professional work has been with students. “When I look back and compare myself with colleagues,” she says, “a lot of them start at an opera house, and then move into an academic situation. I went backwards.”

Her career took its unusual path for pragmatic reasons: she found it easier to get visas for work in academic institutions than for engagements with professional opera companies in the United States. But, that issue aside, she readily acknowledges that there’s something about working with students that strikes a sympathetic chord in her. “I love it!” she exclaims. “I love working with young singers. There’s a real sense of openness. When I began working I was still at the same age as some of the singers, so there was a sense of...
camaraderie.”

Her own youthful demeanour has not waned: at 35 Im might easily be mistaken for one of her own students. Yet she’s also built up valuable experience and knowledge, and her work in the USA has given her some ideas about what she’d like to see happen in Canada. For one thing, she’s very much aware of the economic gap between opera programmes in this country and in the USA – and the impact the disparity has on students. “The U of T has many strengths – a wonderful faculty that really cares about its students. But what I’d love to see is free tuition. I think it’s possible! – and it would accomplish much. It would allow students to pour all their energy into their craft, and not be pulled away because they have to work three part-time jobs. At the University of Maryland everyone was on scholarship.”

Something else she’s noticed since her return to Toronto is that the Canadian students sometimes lack knowledge about what the opera world has to offer young singers – and what it expects of them.

“What I hope to achieve,” she explains, “is to broaden the perspective of my students. What I hope to pass on to them is the idea that there’s a lot more out there than they may be aware of. I encourage my students to audition not only in Canada, but to go to Europe, and see what’s out there. They need to see where they fit in, and how much harder they need to work – because they’re all capable of it.”

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James Ehnes Returns

by Pamela Margles

Just 33 years old, Canadian violinist James Ehnes is regarded, in the words of Gramophone Magazine, as “one of the most gifted and charismatic fiddlers around.” His many recordings have earned him six Junos and a Grammy, among other awards.

His most recent album, Homage, showcases the collection of twelve historic violins and violas owned by David Fulton. On the CD, the accompanying DVD, and in the booklet notes written by Ehnes, he plays and discusses the rare instruments.

First up is the violin he has been performing on for the past 10 years, the “Marsick” Stradivarius from 1715. It’s the instrument he’ll be playing when he returns to Toronto this month. His schedule includes three performances of the Prokofiev Violin Concerto No. 2. The Toronto Symphony under Stéphane Denève. In between, he gives a recital at Koerner Hall at the Royal Conservatory of Music.

I met with Ehnes at his Toronto hotel last July. The previous evening he had given a recital at the Carlu with Canadian pianist Jon Kimura Parker to open the Toronto Summer Music Festival. This was what he called a “day off,” even though after our interview he was off to tape a CBC programme, This Is My Music, and meet with his long-time manager, Walter Homburger. I started by asking him about his recent performances as a pianist:

When I first read the programme of the concert you gave in Timmins in May I was certain there must be a mistake. It listed you as playing a Mozart Violin Concerto and a Shostakovich Piano Concerto.

Ehnes: That’s right – and then I played a Mozart Piano Concerto and the Tchaikovsky Violin Concerto in Newfoundland about a month ago.

What inspired you to start performing on the piano? I can’t think of another active violinist who would – or could – do this.

Ehnes: A pianist that I play violin with a lot, Eduard Laurel, loves four-hand and two-piano repertoire. We would occasionally do some French repertoire, or some Brahms Hungarian Dances or Dvořák Slavonic Dances in a recital. But I didn’t perform any solo piano from the time I was about 16 until very recently.

I had some time left at the end of a recording of Czech violin music, so I recorded a Dvořák Humoresque on the piano. Then for the Fritz Kreisler CD I recorded a little waltz he wrote for piano. In both cases I thought, “Well, if it doesn’t sound any good we don’t have to put it on the CD.” And then when Andy Russo and I were doing the John Adams CD he wanted to do this great two-piano piece, Hallelujah Junction.

But those are all a long way from piano concerts.

Ehnes: I’m working with new management in Japan. They listened to all my recordings and they said, “We like your piano playing very much.” I was honoured, so when they said I should play more piano, I thought, why not? And so this past year I organized some piano performances. Fifteen years of not performing solo piano seriously have taken a toll, and the performances I did this year were really hard. Some of them went better than others. But I’m glad I did them. It is humbling because I play violin with some of the most monstrous pianists around. I am not fooling myself into thinking that I can do what they can do. But when I am at my best at the piano, it sounds like I want it to sound.

Which instrument did you start on first?

Ehnes: I started studying piano after the violin. My Dad told me that depending on how well I practised violin – how much I was able to accomplish – I would
get a big prize. This was smart because kids don’t realize that it’s not how much time you spend practising, but what you accomplish that matters. So whenever I would learn a piece, or memorize something, my Dad would give me points. He didn’t give me just one or two points, it was always something like 15,000 points. And I needed a huge number of points for this prize, something like 10 million.

I would practise and he would say, “This was a great day. You got twelve thousand points.” He would write the number down on a sheet of paper and put it on top of his bureau, which was too high for me to reach. I was much too good a kid to take a chair and climb up there and count my points. I worked very, very hard. The day came when my Dad said I had the right number of points and was going to get my prize. I remember thinking it might be a new baseball glove, which would be great. I stood by the front window and a huge truck pulled up. I was going out of my mind – I couldn’t imagine what it was. When they rolled a piano out of the truck, it was the most exciting thing ever.

If my Dad had told me it was important for my musical education that I learn to play the piano, I would have thought, “Okay, fine.” But the fact that I earned it – it was my piano. You couldn’t keep me away from it.

So this was serious?

**Ehnes:** The story of my life as a pianist sounds like a teenage romance, with all these ups and downs. I love playing the piano, and I have a beautiful piano. There was a time when I took piano very seriously, though it never supplanted the violin.

But when I was 16 I played in a piano competition with a juror who had been on the jury of a violin competition in Quebec that I had won. He took me aside – it was really awful in retrospect - and said, “If you play the piano you are taking opportunities away from kids out there that only play the piano.” He read me the riot act. It was really depressing. I wasn’t hurt by what he did, but it was a rotten thing to have happen. So piano got shuffled further and further back. When I was at Juilliard I spent a lot of time studying and playing the piano, but I would learn repertoire only to a certain point – maybe 85 percent. I didn’t really have any reason to polish my playing.

Then you don’t identify the sound of the violin as your voice?

**Ehnes:** It’s not like the violin is who I am. The violin is my medium for doing what I want to do. It may be what I’m best at to communicate music. But I also conduct, and play viola. Whatever the instrument happens to be, the idea is to get across a certain musical ideal.

I’m never going be a Horowitz. But that A major Mozart Concerto that I did out in Newfoundland, particularly the second movement, sounded like I think it should sound.

Are there things you can accomplish on the piano that you can’t with the violin?

**Ehnes:** For me it’s all about the repertoire.

More, or different?

**Ehnes:** Always more, but the fact is that so much of it is different. The violin doesn’t have any Chopin. To me, his music is the greatest gift.

Do you see yourself ever giving up the violin?

**Ehnes:** Not unless I had to, no. For me it would be tragic if I had to stop playing the violin.

I understand last night was your first recital with pianist Jon Kimura Parker.

**Ehnes:** Yes, even though Jackie and I have been friends for fifteen years.

Is it difficult to adjust to a new partner?

**Ehnes:** A major part of the collaborative process is the psychological aspect of getting to know someone. If they are playing a wrong note in a rehearsal, how do you tell them? There can be feelings involved. Whereas with a friend if something doesn’t go right you can just laugh about it and make fun of each other. It was so easy working with Jackie

But it is, as you say, a collaborative process.

**Ehnes:** Not always. Violinists have so much great repertoire on both the serious side and the lighter side. But there are pianists of Jackie’s stature who would not play a lighter piece like Paul Schoenfield’s Square Dance, which Jackie and I performed last night as an encore. Believe it or not, there are pianists out there whose egos won’t allow them to play the Ravel Violin Sonata. They say it shows off the violin too much. “I’m an equal partner here,” they’ll say.

Of course you want to work with the best pianists. Some pianists are ideal for a cycle of Beethoven Sonatas. But for the lighter side of the violin repertoire – all the wonderful pieces by Kreisler, Wieniawski and Sarasate – you might want someone who is more in the traditional mold of accompanist. So it’s great when you find somebody like Jackie who, whatever he plays, will play great and enjoy it.

You certainly cover both sides of the violin repertoire. Last night you played a number of lighter pieces, even though it was quite a serious programme.

**Ehnes:** I’d say I have equal love for both. I do sometimes like to put a program together with some little bonbons. When you play Kreisler audiences know and love that. It’s a good thing for everyone.

Is the lighter music getting overlooked today?

**Ehnes:** I think unfortunately the less serious works are going through a tough stage right now. We hear them in the conservatories but never in the concert halls. And that strikes me as strange. Perlman’s recitals are wonderful because he’ll play both serious works and encore pieces. And I don’t think anyone would say that Itzhak Perlman is a lightweight.

You rarely hear even a Paganini concerto today. Pieces that I was performing ten or fifteen years ago I’m not playing now. I suppose part of that is that it’s more interesting to hear an 18-year-old playing a Vieuxtemps or a Wieniawski concerto than a 33-year-old.
This month’s column is all about singing!

Two names jump out at me because of their involvement in four different events. They are Shannon Mercer and Carla Huhtanen, both young sopranos already with a wealth of experience behind them—and, I suspect, brilliant careers ahead. Of Mercer, Toronto composer and organist Andrew Ager says, “She is a true artist for whom I have unbounded admiration. What I like most is her consistent commitment to delivering the meaning of the text with an instrument of great flexibility and beauty, always with an unusual intensity of expression.” As for Carla Huhtanen, Boris Zarankin, co-artistic director of the Off Centre Salon, had only to hear her once (at last year’s Soulpepper Cabaret Festival) to know that she met the exacting standards of his highly respected concert series.

The two sopranos appear together in Queen of Puddings’ November 12 performance of Swedish composer Karin Rehnqvist’s Puk-sånger-Lockrop, a category-defying composition described in Queen of Puddings’ press release as “a fearless, hair-raising, primal and exhilarating tour-de-force for two female singers and timpani inspired by Swedish folk music and herding calls.”

Huhtanen admires Queen of Puddings directors in general for their challenging repertoire choices, and says that this piece is challenging not only to the performers but also to the audience, in a way that engages rather than alienates the listener. Rehnqvist, she says, does this by using contrast as a musical development strategy, varying colours and textures, moving from passages that are almost hypnotic to gradual accelerations to traditional Swedish folk music techniques.

These include the raucous and penetrating “kulning,” formerly used out of doors for herding cattle and communicating over long distances—Huhtanen calls it a “sung shout.”

On November 29 Huhtanen will join pianists Inna Perkis and Boris Zarankin, mezzo Krisztna Szabó and baritone Jesse Clark in Toronto’s longest running Schubertiad (their 15th!) at Glenn Gould Studio. The programme for this concert is of particular interest because it was all composed in the last year of Schubert’s all too short life. While it will include well known masterpieces, such as Shepherd on the Rock, and the posthumously compiled song cycle Schwanengesang, it will also include less known lieder.

“While I really enjoy doing contemporary music, I also love to sing lieder,” commented Huhtanen, “which is like a yoga class for the voice. With Schubert it is all about telling a story, communicating the words, it all starts with the words, with simplicity. It is so simple and so intimate; it’s just being there with the pianist and the audience. It has also been almost a discovery, after not singing any German repertoire for some time, to experience how good it feels to come back to singing in German.” Zarankin also looks forward to working with Clark and Szabó—and with flutist Robert Aitken, who will perform Schubert’s very last song, “Tauben Post,” as a solo flute piece.

The third concert, on November 22, St. Cecilia’s Day (Cecilia
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- January 11 – Graham Fitkin, Robert Schumann, Terry Riley, Johannes Brahms
- February 8, 2010 – Antonin Dvořák, Leos Janáček, Felix Mendelssohn
- March 29 – Ensembles from the Toronto Symphony Youth Orchestra
- April 19 – Franz Schubert, Ludwig van Beethoven, Johannes Brahms
- May 17 – Joseph Haydn, Wolfgang Amadeus Mozart, arranged by Johann Nepomuk Hummel; Ludwig van Beethoven

www.associates-tso.org  Tickets: 416-485-2717

The Festival will include the Third Canadian Chopin Piano Competition along with an exciting series of concerts, workshops and master classes commemorating the 200th anniversary of the birth of Fryderyk Chopin.

The Festival will culminate with The Gala Winners Concert on March 7 in the Royal Conservatory’s spectacular Koerner Hall.

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For more information, application forms and to order Festival Passes, please visit:

www.chopinfestival2010.com

Lois Marshall
Maureen Forrester

being the patron saint of music) and also Benjamin Britten’s birthday, is called simply “Blessed Cecilia.” It’s the Aldeburgh Connection’s second Sunday concert of the season and will mark the 350th anniversary of the birth of Henry Purcell and the 96th of Benjamin Britten. The Aldeburgh Connection at this event, according to their website, will “seize the opportunity of celebrating the songs of two English masters,” and will “acknowledge the healing and sustaining power of music.” The soprano soloist in this concert will be Shannon Mercer, who will share the stage with tenor James McLean, and bass-baritone Giles Tomkins.

The fourth event is Toronto New Music Projects’ December 6 performance at the Music Gallery of Philippe Leroux’s “Voi(REX)” for six instruments, electronics and soprano. Carla Huhtanen, the soprano in this performance, describes the work as “difficult,” but also “fun and witty.” Leroux, who was associated for many years with Pierre Boulez’s IRCAM in Paris, is not yet well known in Canada, but his works are performed around the world.

The singers I’ve written about are of the rising generation of Canadian vocal artists whose talents are in demand, not just at home but abroad as well. In fact, at the time of writing, Mercer was in London rehearsing Eric Idle’s comic oratorio Not the Messiah – she performed in its world premiere in Toronto in 2007 – and Szabó was in Ireland performing in the Wexford Opera Festival.

They, of course, are the latest in a long line of internationally renowned Canadian singers, the first of whom was probably Emma Albani, whose career began around 1870 – eight years before the birth of the legendary Canadian tenor, Edward Johnson, who not only sang at New York’s Metropolitan Opera but later became its director.

Since then many more Canadian singers have performed on opera and recital stages around the world.

Two of the greatest artists in our long tradition of vocal artistry were soprano Lois Marshall, and contralto Maureen Forrester. The two did a tour together in 1973, which will be commemorated by soprano Lorna MacDonald, and mezzo Kimberly Barber, in a special recital, “Celebrating Marshall and Forrester” on November 10 in the Maureen Forrester Recital Hall at Wilfrid Laurier University, where Barber is the co-ordinator of vocal studies, and on November 19 in Walter Hall at the University of Toronto, where MacDonald is the head of vocal studies. I see this not only as a tribute to two great singers of the past but also as a celebration of the singing tradition, to which these two great Canadians added so much.

I’m reminded of something one of our great Canadian singers, Richard Margison, said to me a dozen or more years ago: “I like The WholeNote because it covers the local scene, and that’s where we all start our careers.” How true! So keep in mind that great talent may be found even at small events in humble venues. By all means, do go and hear the great ones in our midst, but also get out and support a smaller event in a smaller venue as well. It’s rewarding to be able to say – as I can of bass Robert Pomakov, whom I heard sing in a gymnasium at University Settlement House 15 years ago – that you heard so-and-so before he/she was famous!

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

Two of November’s operatic highlights – Iphigénie en Tauride (1779) by Christoph Willibald Gluck from Opera Atelier and And the Rat Laughed (2005) by Ella Milch-Sheriff from Opera York – provide a glimpse of just how wide ranging the artform of opera can be.

And the Rat Laughed

Opera York is now a resident company at the new Richmond Hill Centre for the Performing Arts. In previous years it focused primarily on Italian repertory classics and developed partnerships with York Region’s Italian community. OY’s new consultant Peninah Zilberman felt it equally important to appeal to the region’s Jewish community, and brought this contemporary Israeli opera to the board’s attention. The Opera York production, presented in partnership with the Sarah and Chaim Neuberger Holocaust Education Centre and UJA Federation of Greater Toronto, will be performed November 5, 7 and 8 in Hebrew with English surtitles. This will be not only the work’s North American premiere, but the first performance in North America of a Hebrew-language opera.

Author Nava Semel based the libretto on her 2001 novel of the same name. The action of the opera, shifting among three time periods – 1943-44, 1999 and 2099 – examines how memories of an event are preserved and changed. Two cultural anthropologists of 2099 are resolved to uncover the origins of a myth they know as “Girl and Rat.” They discover a report from 1999, when a schoolgirl interviewed her grandmother, a Holocaust survivor, to find out about her family history. As a child the grandmother was hidden in a cellar, a rat her only friend, and protected by the local farmers – except for a farmer’s son who repeatedly raped her. When support money from the girl’s parents ceases, the farmers take her to the local Roman Catholic priest and suggest he turn her in for a reward. Instead he saves her.

Einat Aronstein, who created the role of the Little Girl in And the Rat Laughed, sings the role of the Little Girl. Adriana Albu plays the Grandmother that the Little Girl becomes and Dion Mazerolle is Father Stanislaw. Geoff Butler conducts and Penny Cookson directs. For more information and tickets visit www.operayork.com or call 905-787-8811.

Iphigénie en Tauride

From October 31 to November 7, Opera Atelier revives its 2003 production of Iphigénie en Tauride with a new cast in the principal roles. Croatian tenor Kresimir Spicer, last seen here as Mozart’s Idomeneo in 2004, sings Oreste. Canadian tenor Thomas Macleay makes his OA debut as Pylade. And OA regular Peggy Kriha Dye is Iphigénie.

Gluck has long been revered for his “reform operas,” with Iphigénie considered the culmination of his efforts. In a telephone conversation with conductor Andrew Parrott, I asked, “Why was Gluck considered so revolutionary in his time?” Parrott explained that Gluck’s reforms were directed at “bringing the drama back into opera.” The dominant form of the 18th century was the opera seria, best known to us through the operas of Handel. They are characterized by a strict separation of recitative and aria, and by the da capo aria in which the first section is repeated, albeit with florid ornamentation, after the second. According to Parrott, this type of opera was popular, and in
Handel’s case, has regained popularity “because they were written, for lack of a better word, for ‘canary-fanciers.’” The opera’s primary function was to showcase star singers rather than to tell a unified story.

The difficulty with opera seria is its inherent tendency to stasis. As Parrott notes, “By the second half of the 18th century the form had ossified and was in need of reform.” Gluck banished the da capo aria so that a character’s emotional state would develop rather than return to its point of departure. He abolished cadenzas and blended recitative with aria to move the action forward. Parrott says, “Gluck wanted to reboot opera back to its origins as sung drama” and notes that “singers on 18th-century playbills were referred to as ‘actors’ not ‘singers’, since all actors were also expected to sing.”

Although Parrott has nothing against modern productions, as long as they capture the true nature of a piece, he says the period productions of Opera Atelier make his job as conductor much easier because “there is no disruptive tension between the music and what I see on stage.” What Parrott admires particularly in the direction of Marshall Pynkoski and choreography of Jeannette Zingg is their keen attention to detail and their emphasis on “getting the balance right among all the arts involved in opera.” In particular, Parrott notes that OA singers learn “to act with their words, not only with their voices,” just as would have been the case in Gluck’s day. For more information about Iphigénie en Tauride, visit www.operaatelier.com.

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

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**BEAT BY BEAT: EARLY MUSIC**

**Virtuosity and Drama**

_by Simone Desilets_

A concert series which has a unique and vivid perspective on the world of early music is Joëlle Morton’s Scaramella, now beginning its fifth season. I’ve been struck by the imaginative eclecticism of this series: each concert offers a totally different fare from the others, with “new” music often mixed with “old,” and a varied group of musicians and instruments on stage – although a common thread running through it all is the voice of the viol.

This is not surprising. Although Joëlle’s initial training and performing were on the modern double bass, she subsequently studied the viol and viol repertoire. “I became hooked,” she explains, “by the sheer beauty of the music, by a vast quantity of previously unexplored repertoire, and by a process of making music that allowed me to make my own decisions about style and interpretation. After a couple of years, I found myself feeling ‘more like myself’ on the viola da gamba, and ‘less like myself’ on the modern double bass.” And she’s now a full-fledged performer on a wide variety of Renaissance and Baroque bowed stringed instruments.

Of the initial impetus for her series, Joëlle tells me: “When I started Scaramella in the fall of 2005, I had in mind the idea of bringing together some good friends with whom I’d worked in various different places, and of collaborating with them to explore how early music could be presented in unusual and stimulating ways, to reach a broader audience. Over the years, I’ve gotten to know a lot of phenomenal musicians, who play all manner of kinds of music, though our ‘common ground’ is historical performance. I wanted to incorporate some of their kinds of music and approaches to ‘expand the boundaries’ of my own knowledge.”

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As for the first concert of this season, entitled A Merry Company, the brochure promises it will be “expressive, entertaining and eccentric.” It includes – unlikely as it may seem – excerpts from Handel’s operas (transcribed for small instrumental ensemble during his lifetime), also quirky sonatas by Parcham and Mercy, virtuosic divisions, and the continental influences of Valentine, Matteis and Paisible. “Virtuosic” should also be added to the description of the concert, with the spectacular playing of the musicians involved: Alison Melville (recorders/baroque flute), Nadina Mackie Jackson (baroque bassoon), Lucas Harris (theorbo), Borys Medicky (harpichord), and Joëlle Morton herself (violas da gamba).

You can hear it on November 28, 8pm, in the lovely, intimate setting of Victoria College Chapel.

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Tafelmusik and Purcell’s King Arthur
2009 has been a particularly fecund year for significant anniversaries in the musical world. The iconic, energetic Tafelmusik seize one last opportunity to honour Purcell in his 350th anniversary year, with concert performances of King Arthur.

A collaboration between Purcell and the playwright/poet John Dryden, the first performances of this “dramatic opera” were in 1691. Much of the drama is spoken, while the music is mostly incidental, intended to colour or comment on the action. You’ll discover Purcell’s unique genius for melody and form at work in the many dances, aires and choruses. Indeed, you’ll find music here to marvel at: I draw your attention to the extraordinary shivering lament of the Cold Genius, wakened unwillingly by Cupid from his icy sleep and longing only to be allowed to “freeze again to death” – an astonishing and endearing piece, even if it evokes images of pending weather.

This tale of a king, his foes and his fair maid, spells cast and battles fought, will be told in spoken word and music by an accomplished band: R.H. Thomson, actor; Suzie Leblanc, soprano; Charles Daniels, tenor; Nathaniel Watson, baritone; with the Tafelmusik Baroque Orchestra and Chamber Choir, directed by Ivars Taurins. Performances take place November 12 to 15.

Of course, as with 2009, every year has its share of anniversaries. A bit of research has revealed that 2010 is replete with significant anniversaries too. Among other things, it is: the 600th anniversary (estimated) of the birth of Ockeghem; the 550th anniversary of the death of Binchois; the 500th anniversary of the births of Diego Ortiz and Andrea Gabrieli; the 350th anniversary of the birth of Alessandro
A few more concerts:

November 7, 3:00 in Hamilton, November 8, 2:00 & 8:00 in Toronto: The new early music chamber ensemble Capella Intima brings glorious sacred music to two churches and to the Heliconian Hall, in their thrice-presented concert Celestial Sirens – Music of the Benedictine Nuns of 17th-century Milan. Performers include Bud Roach, tenor and founder; Dawn Bailey and Erin Bardua, sopranos; Vicki St. Pierre, alto; Sara-Anne Churchill, portable organ; and Kate Haynes, cello.

November 15, 3:00 in Waterloo: Greensleaves (Marilyn Fung, viola da gamba; Shannon Purves-Smith, viola and recorders; and Magdalena Tomsinska, lute) and guest artists present a CD Launch Concert of little-known music of the Polocki manuscript from the mid-17th century, discovered in 1960 in Krakow, Poland. Traditional period pieces (pavanes, galliards, canzonas, etc.) as well as dances and songs with a clearly Polish flavour – at times elegant and touching, at times rustic, boisterous, and humorous – are arranged by Michael Purves-Smith.

November 15, 3:30 in Kitchener: Folia presents Messengers of the Stars: Gods, Goddesses and Galileo. This fascinating programme of music and spoken word looks at the heavens as seen both by the new science of Galileo, and in music and song of his time. You’ll hear music by Caccini, Cavalli, Leonardo and others, performed by Meredith Hall, soprano; Linda Melsted and Julie Baumgartel, baroque violins; Terry McKenna, lutes/baroque guitar; Laura Jones, gamba/cello; and with Tamara Bernstein, host.

November 21, 8:00: Academy Concerts presents Glamour and Grace: French chamber music from the last decade of the Ancien Régime, a programme of refined, elegant and joyful music of Pre-Revolutionary France, presented on 18th-century original instruments and performed by historical performance scholars. Sharon Burlacoff, fortepiano; Nicolai Tarasov, clarinet; Anthony Rapoport, viola; and Robin Howell, bassoon play works by Tapray, Devienne, Dalayrac and Bréval.

November 29, 8:00: Did you know that Toronto has a flourishing Community Baroque Orchestra, founded in 2004? You have a chance to hear them in performance, playing music by Purcell, Buxtehude and Corelli on period instruments, with guests: violinist (and coach) Patricia Ahern and harpsichordist David Sandall.

For full details of these and many other concerts, see WholeNote concert listings; or go to www.thewholenote.com, where you can search the listings by musical category.

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.

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BEAT BY BEAT: CHORAL SCENE

Many Messiahs

by Benjamin Stein

As a choral singer, I tend to think of December as the busiest choral month of the year, with Christmas carol and oratorio concerts piling up on one another in a vocal cavalcade of seasonal enthusiasm. But surveying the wealth of music choices available to Southern Ontario concertgoers this November, I may be forced to reconsider this view.

On November 11, Remembrance Day, the Toronto Symphony will perform Benjamin Britten’s War Requiem, with the participation of the Toronto Mendelssohn Choir and Toronto Children’s Chorus. Alternating texts from the Latin Mass for the Dead with the bleak texts of war poet Wilfred Owen, killed in WWI, Britten combined the composer’s ancient task of “setting the mass” with the modern artist’s responsibility of bearing witness to the horrors and injustices of his time. The result was a composition that remains unsettling, in the midst of a world that has clearly not yet learned the lessons of the 20th-century’s many conflicts.

The War Requiem is hardly the only larger-scale work in the classical repertoire taking place in Southern Ontario this month. The Oakville Chorus and Orchestra are performing Beethoven’s Symphony No. 9 and Schubert’s Mass in G (November 14). Marking the 300th anniversary of Haydn’s Death, Chorus Niagara is singing The Creation in Grimsby and St. Catharines (November 7 and 8), the Aria Ensemble is performing the Lord Nelson Mass (November 27) at the Glenn Gould Studio, and the Karen Schuessler Singers are singing the Lord Nelson Mass on November 21. Orchestra London Canada performs Fauré’s Requiem on November 11, and the Kingston Symphony Orchestra will assay Brahms’ German Requiem on November 22.

Ouch, ow, oy – the Brahms Requiem. I recently sat in on a rehearsal, for another group, of this amazing work, with its Bach-inspired fugues combined with late 19th-century chromatic harmonies. In the parlance of the choral world, the Brahms Requiem is what is known as a “voice-shredder,” and I salute any group of singers brave enough to take it on.

Speaking of Bach, aficionados can get their “J.S. fix” in all-Bach programmes: the Elora Festival Singers’ Magnificent Motets – Music of Bach (November 15, Elora), and the Tallis Choir’s Bach: Mass of Christmas (November 28).

Choral Gospel music is also well represented this month in concerts by two groups: the Toronto Mass Choir (November 21), and the York U Gospel Choir (November 27). Toronto’s Afrocentric specialists, the Nathaniel Dett Chorale, present a concert at Glenn Gould Studio on November 4, and then team up with the Hannaford Street Silver Band on November 8.

There are two notable choral concerts this month that coincide with CD releases of music by Canadian composers. The Lamentatio Jeremiae Prophetae (Lamentations of the Prophet Jeremiah), is...
originally a stern and austere Hebrew text that was adapted by the Catholic Church for use in the Tenebrae Holy Week service, and it has been set by composers from William Bird to Ernst Krenek. Ontario-born East Coast composer Peter-Anthony Togni weighed in with his own setting in a recording and performance by the Elmer Iseler Singers (November 14). In the same weekend, the St. Mary Magdalene’s Gallery Choir will launch their new CD of music by Healey Willan. “St. Mary Mag” was of course Willan’s “mag” was of course Willan’s Toronto Welsh Male Voice Choir recording and performance by the Toronto Sinfonietta’s Christmas offerings include the Mississauga Choral Society, Vocal Horizons Chamber Choir, and the Elmer Iseler Singers, all on November 29; the Brantford Symphony Orchestra with the Grand River Chorus, and the Grand Philharmonic Choir in Kitchener, both on December 5.

We now come to performances of Handel’s Messiah. First out of the gate is are Georgetown Bach Chorale and the Durham Community Choir (22 November). Après Durham, le dénoue: Messiah offerings include the Mississauga Choral Society, Oakville Chamber Ensemble, Vocal Horizons Chamber Choir, and the Elmer Iseler Singers, all on November 29; the Brantford Symphony Orchestra with the Grand River Chorus, and the Grand Philharmonic Choir in Kitchener, both on December 5.

Why is there such appetite for this work around this time of year, even though it is technically an Easter oratorio rather than a Christmas composition? Better and more well-informed minds than mine may ponder this. I’ll content myself by raising an issue of equal or perhaps greater importance, especially in Messiah-mad Southern Ontario: is it not time that we have a designation that we can give to plural Messiah performances? Just as we have pods of Dolphins, flamboyances of Flamingos and charms of Hummingbirds, should we not group multiple Messiah concerts in a trenchant and evocative manner? Indeed we should, so get ready for a “heavenly host” of Messiahs. No? How about a “glorious company” of Messiahs? A “furious rage”? A “sundered bond”? A “sounding trumpet” of Messiahs? An “exalted valley” of — oh, never mind. I admit the last few are a stretch. Anyhow, you get the idea. Enjoy the terrific range of music this November, and get ready for more choral madness in the weeks and months ahead.

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

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BEAT BY BEAT: BANDSTAND
Trumpeter Fred Mills
by Jack MacQuarrie

Just after the completion of last month’s column, we learned of the sudden untimely death in September of internationally renowned trumpet player W. Fred Mills. Renowned for his work over the years with the Canadian Brass, Mills died following a single-car crash while driving to his home in Athens, Georgia, from the Atlanta airport after his return from an engagement in Italy. He was 74. Most recently, he was a professor of trumpet and brass chamber music in University of Georgia’s Hugh Hodgson School of Music.

To learn more about this remarkable musician and his career, we spoke to a fellow musician who knew him well and worked with him for many years. As a founding, and still active, member of the Canadian Brass, tubist Charles Daellenbach came to know Mills very well during the 24 years that he played with that group.

Born in Guelph, Ontario, Fred Mills acquired his first instrument, a cornet, from a traveling salesman. Soon after, he had his introduction to the musical world in the Guelph Police Boys Band. While attending a youth music camp in upstate New York, he learned of the Juilliard School and set his sights on a career in music. While still at Juilliard, he was invited to audition for the renowned conductor Leopold Stokowski in that conductor’s New York apartment. Soon thereafter he was engaged as principal trumpet of the Houston Symphony. In the ensuing years he became a regular in orchestras in the New York area, and a regular at the Casals Festival in San Juan Puerto Rico.

Some time in the late 1960s, although very successful in the USA and internationally, he expressed a desire to return to Canada and was soon engaged as principal trumpet for the National Ballet of Canada. In 1967 he was lured away from that post to become principal trumpet of the newly formed National Arts Centre Orchestra. At about the same time he took up teaching duties at the University of Ottawa.

Meanwhile, Daellenbach, who was teaching in the Faculty of Music at the University of Toronto, teamed up with trombonist Eugene Watts to establish the Canadian Brass in 1970. With the inevitable turnover that such groups must face, by 1972 they were looking for two new trumpets, and invited Mills to join the group. Mills agreed, but with a condition: he recommended trumpeter Ronald Romm, a friend from his days at Juilliard School and set his sights on a career in music. While still at Juilliard, he was invited to audition for the renowned conductor Leopold Stokowski in that conductor’s New York apartment. Soon thereafter he was engaged as principal trumpet of the Houston Symphony. In the ensuing years he became a regular in orchestras in the New York area, and a regular at the Casals Festival in San Juan Puerto Rico.

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After years of enduring the rigours of touring, Mills returned to academia and joined the brass faculty at the University of Georgia in September 1996. He was the first recipient of the William F. and Pamela P. Prokasy Professorship in the Arts, an endowed professorship that recognizes a faculty member in the Franklin College of Arts and Sciences who has an outstanding national reputation. There he remained active in faculty and student brass chamber ensembles as a performer, arranger and coach until his death. At about the same time as Mills’ departure from the Canadian Brass, Romm followed suit and took up a teaching post at the University of Illinois.

Mills recorded more than 40 albums with the Canadian Brass and was nominated for a Grammy award in 1992. The Canadian Brass
website calls him a “Canadian treasure who changed the world’s musical perspective.” It goes on to say that he “spent over 50 years helping establish the trumpet as a beautiful, lyrical voice amongst solo orchestral instruments.”

The Hannaford Street Silver Band will dedicate their first concert of the season to the memory of Fred Mills, whom they describe as “their colleague.” The HSSB will pay tribute to him performing Canzon Trigesmaquinta by T. Massaino; Before thy Throne, I Now Appear by Bach (arr. Irvine); and a rousing version of Harry James’ Trumpet Blues and Cantabile. In recalling his association with Mills, the Hannaford Band’s executive director, Ray Tizzard, stated: “Twenty-six years ago Fred conducted the very first officially organized rehearsal of the HSSB, as well as the HSSB’s earliest public performances in parks around the City of Toronto.”

In Daellenbach’s opinion, one of Mills’ greatest contributions to Canadian music was his work as a coach with the National Youth Orchestra. He will be missed.

**Closer to Home**

Closer to home, we regret to have to report the passing of trombonist John Williams at the age of 87. Williams had been a personal friend for more years than I can count, and over the years, I had the pleasure of playing beside him in many ensembles. Until recently he played regularly in the Encore Concert Band and the Markham Concert Band. He was the last WWII veteran to play in the Band of the Royal Regiment of Canada.

On the home front, most community musical groups are now in full swing preparing for the fall concert season and many will already have at least one concert under their belts. On looking over the programmes one trend caught our attention: a number of bands are now programming original compositions by band members. Last year the Uxbridge Community Concert Band performed Eternal Flame, a work for band and soprano composed by their director Steffan Brunette. In a recent recording, the Band of the Royal Regiment of Canada included Promenade by conductor Lt. William Mighton. In their October concert, the Markham Concert Band featured two works by band members. Longtime member of the trumpet section Vern Kennedy’s latest offering is a number entitled Marmalade, while Sean Breen’s latest opus is The Woodworker. Is your group scheduling the performances of works by band members? Tell us about them!

In recent weeks we have received interesting information from Resa’s Pieces Concert Band and the Markham Concert Band regarding their activities. We hope to cover those in the next issue.
Coming Events: (Please see the listings section for full details)
- November 1, 3:00: Wellington Winds, First United Church, in Waterloo. One week later they repeat the programme at Grandview Baptist Church, in Kitchener.
- November 8, 3:00: The Hannaford Street Silver Band welcomes The Nathaniel Dett Chorale in the Jane Mallett Theatre. St. Lawrence Centre for the Arts.
- November 18, 7:30: The Plumbing Factory Brass Band welcomes Musica Britannica at at Byrion United, in London.
- November 29, 2:00: The Northdale Concert Band presents A Tribute to Johnny Cowell at Scarborough Civic Centre.
- December 4, 8:00: Etobicoke Community Concert Band presents Christmas Pops, at Silverthorn Collegiate Auditorium.
- December 6, 3:00: The Markham Concert Band welcomes the Chinguacousy Concert Band for A Seasonal Celebration at the Markham Theatre.

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

BEAT BY BEAT: MUSICAL THEATRE

New Group Steps Out

by Terry Robbins

It’s not often that we hear welcome news of a new company on the local community musical theatre scene: most rumours in recent years have had more to do with the financial problems facing some of the groups, and their possible demise. Steppin’ Out Theatrical Productions, however, is doing just what their name boldly declares, stepping into their second season and their first full season at the new Richmond Hill Centre for the Performing Arts.

Based in York Region, the group was formed last year by the 16-year-old Brian Lee. A musical theatre devotee and performer, Lee started acting at 7, has been in community theatre since he was 12, and has also produced and directed his own shows with Markham Youth Theatre. Part of the new Richmond Hill theatre’s mandate is to provide space for community theatre groups, and when Lee saw an ad saying that the theatre was accepting bookings he jumped at the chance of putting up a new group on the RHCPS stage. Their 2009-2010 season opens with the 1954 Adler and Ross classic The Pajama Game, which runs for four performances from November 19 to 21. Steppin’ Out will be presenting three shows per season, and we hope they’ll be around for a long time to come.

And if you think that 16 is too young an age to run a successful stage company then you’d better think again: Joe Cascone was a mere 14 years of age when he founded what is now the Civic Light Opera Company 30 years ago, and just look where they are now. CLOC will be providing one of several local productions aimed at festive season audiences when they stage It’s A Wonderful Life, a musical setting of the classic 1948 James Stewart movie, with lyrics by Sheldon Harnick (of Fiddler On The Roof fame), and music by Joe Raposo, best-known for his musical contributions to the TV programme Sesame Street. The show runs at Fairview Library Theatre from December 10 to 27, with matinees around the Christmas dates.

Last year’s CLOC Christmas offering was Scrooge, based on A Christmas Carol, and the perennial Dickens favourite is also the basis for Etobicoke Musical Productions’ upcoming offering, A Christmas Carol – The Musical, with music by Alan Menken, the award-winning composer of the scores for so many of the recent Disney animated movies. EMP’s home is the Burnhamthorpe Auditorium in Etobicoke, and the show runs from November 27 to December 12.

Scarborough Choral Society provide the third seasonal production with their annual Sounds of Christmas presentation at Markham Theatre on Saturday and Sunday December 12 and 13. Their next stage musical will be Guys and Dolls in April 2010.

If you don’t know the music of Maury Yeston (Titanic, Grand Hotel) then you’ve really been missing something. Scarborough Music Theatre gives you the opportunity to put that right with their production of Yeston’s Nine at the Scarborough Village Theatre from November 5 to 21. Despite being an unknown quantity for many people the show is something of a cult favourite, and won five Tony Awards in 1982, including Best Original Score. SMT’s recent productions – especially Urinetown – have been quite exceptional, and this one promises to keep the standard flying.
Incidentally, you’ll have a chance to hear Yeston’s stunning – and also Tony Award winning – Titanic score when Curtain Call Players stage it next April at Fairview Library Theatre. CLOC’s highly-acclaimed production of the show at the same theatre in 2006 proved that a relatively small performing space doesn’t have to be an issue for a show with this large a cast and orchestration, so it should be interesting. CLOC’s current show is the Marvin Hamlish/Ed Kleban classic A Chorus Line, which ran for over 6,000 performances on Broadway and was, at the time, the longest-running Broadway show in history. CLOC’s production runs from November 5 to 14.

Also running in mid-November, from 11 to 14, is Brampton Music Theatre’s staging of the 1998 ‘juke-box’ show Footloose - The Musical at the beautiful Rose Theatre in Brampton. Based on the 1984 movie of the same name, Footloose is another show that opened to mixed critical reaction but has since developed a devoted fan following; it’s a popular choice for high-schools in the US.

Another huge favourite with high school producers is Thoroughly Modern Millie, which Clarkson Music Theatre will be presenting at the Meadowvale Theatre in Mississauga from November 20 to 28. Julie Andrews starred in the original 1967 movie, which mixed early 20th-century songs with originals by Jimmy Van Heusen and Sammy Cahn and somehow won an Oscar for Elmer Bernstein for Best Original Score – but the 2002 Broadway version featured 11 new songs by Jeanine Tesori and Dick Scanlan. Clarkson’s handbill flyer for their production shows “Music by Elmer Bernstein and André Previn,” the latter having orchestrated Bernstein’s score for the movie, so I’m not quite sure which version they will be presenting.

With three shows running in the middle of the month, and with three more in rehearsal at the same time, it’s a tough time if you’re trying to book musicians. (I’ll be playing for one production but had three more in rehearsal at the same time, it’s a tough time if you’re trying to book musicians. (I’ll be playing for one production but had)

With three shows running in the middle of the month, and with three more in rehearsal at the same time, it’s a tough time if you’re trying to book musicians. (I’ll be playing for one production but had to turn down two others.) However, it’s a great time to experience the local community musical theatre scene. The nights may be getting darker, but musical theatre is a perfect way to keep them bright – and with adult ticket prices usually around $24 or $25, you won’t be breaking the bank just before the holiday gift-buying season.

Full performance dates and ticket information for all of these community shows can be found in the listings section of this edition of The WholeNote.

Terry Robbins is a musician and musical theatre enthusiast. He can be contacted at: musicaltheatre@thewholenote.com.

Beat by Beat: Jazz Notes

Club Mode

I read recently that Britain’s most famous jazz club, Ronnie Scott’s, is celebrating its 50th anniversary this year. This got me to thinking that doing a piece about long-lasting jazz clubs would make a pleasant change from writing about Toronto-based clubs that seem to come and go like ripples in a stream.

That Toddlin’ Town

The Jazz Showcase in Chicago first opened its doors in 1947 and lasted 60 years in a variety of locations. The club is managed by Wayne Segal – but it was his father, Joe, who opened the original Jazz Showcase in the area of Chicago known as The Gold Coast in 1947. Over the years the club migrated between Lincoln Park, South Loop (in the Blackstone Hotel), River North at 59 West Grand, constantly falling victim to that all-too-common and sometimes fatal complaint, L and L, (landlords and leases). Extravagant rents eventually forced Segal to close the doors of the West Grand location on January 1, 2007. After a brief hiatus the club re-opened at Dearborn Station in June of 2008 and is going strong, at least at time of writing this article.

Still in Chicago, Andy’s Jazz Club on Hubbard Ave. has been going for more than 30 years. Before its incarnation as a jazz club Andy’s was a grungy hangout where printers from the Chicago Tribune and Chicago Sun-Times would hang out. The first jazz sessions began in 1977, every Friday at noon. It was enough of a success that in 1978 Andy’s tried out “Jazz at Five.” It caught on and now they have jazz seven days a week at 5:00 and 9:00pm. The original owner was Andy Rizzuto. He purchased the red brick building and sold it in 1975 to a group of investors who decided to keep the original name. Soon after, one of the investors, Scott Chisholm took over Andy’s and has been the owner ever since.

But the grandfather of all the clubs in the Windy City has to be the Green Mill Cocktail Lounge on N. Broadway. The Green Mill opened in 1907 as Pop Morse’s Roadhouse and in its early days was a...
watering hole for mourners on their way to funerals at St. Boniface's Cemetery. It became the Green Mill Gardens around 1910 when it changed ownership and a huge green windmill was installed on the roof. The inspiration for this was the famous Moulin Rouge in Paris, but the colour green was chosen so that it would not be confused with the red light districts in Chicago.

When prohibition arrived in 1920, the Green Mill was already established as the hottest place in town, and the singers who appeared at the club and went on to become famous included Helen Morgan, Anita O'Day, and Billie Holliday. In the mid-1920s the club was leased to Al Capone's south side mob. Capone himself often enjoyed hanging out at the club, listening to the music and entertaining friends. Throughout the 1930s, '40s, and '50s, the Green Mill presented a mix of swing, dance and jazz music – but in the 60s the neighbourhood started to go into decline and by the mid-70s business had really fallen off. But in 1986, present owner Dave Jemilo bought the Green Mill, restored it to its earlier décor and today the Mill still enjoys a reputation as a mainstay of the Chicago jazz scene. Over the years a wide range of entertainment was showcased in the club, but since 1942 there has been a steady diet of jazz and blues giving the Green Mill the distinction of being the oldest, continuously running club in the country.

Motown

In May of 2009, Baker’s Lounge in Detroit celebrated its 75th anniversary as one of the oldest jazz venues and in fact advertises itself as “The World’s Oldest Jazz Club.” Baker’s did feature pianists beginning in late 1934 but didn’t become a major jazz club until the 1950s. Clarence Baker took over Baker’s Bar from his father Chris in 1939, the year when out-of-town pianists were brought in for the first time. Art Tatum played there frequently from 1948–1953 and the bandstand has a grand piano selected by him.

In recent times the club has gone through some rough times and was in danger of closing earlier this year, but so far it is still a survivor. The jazz community rallied, some artists co-operated by taking reduced fees and the music was cut back to presenting established performers on Wednesday, Friday and Saturday, with Sunday for student groups and Thursday as comedy night.

New York, New York

Max Gordon first opened the Village Vanguard in 1935 as a variety venue presenting sketch comedy and poetry, but there is an interesting history to the venue. In 1921 a developer built a pie-shaped building on Seventh Avenue South. This was prohibition time and there was a speakeasy in the basement, called the Golden Triangle. With the end of bootlegging the club closed and lay empty for a couple of years until the young Max discovered it. In his autobiography, Gordon explained that it met all his requirements: it was 200 feet away from a church or synagogue or school, had two washrooms, two exits and a rent that was less than $100 a month.

In the early days, jazz was only a small part of the programming, but the club switched to a full-time jazz policy in 1957. Since then a Who’s Who of jazz has appeared in the tiny venue. One of the things that has spread the name of this jazz temple is the number of jazz albums that have been recorded there: more than 150 have “Live at the Village Vanguard” proudly displayed on the cover! The decor is minimal and the service can vary, but it remains one of the leading jazz clubs in the world.

In the world of traditional jazz clubs, it is impossible to leave out Eddie Condon’s. Guitarist Condon, born in 1905, was one of the real characters of jazz, a lover of free-wheeling straight-ahead jazz. A native of Goodland, Indiana, he was instrumental in creating a new, hard driving type of “Chicago Dixieland Jazz.” In 1927 he moved to New York, worked with various groups and from 1937 to 1944, he worked nightly at a famous New York Jazz club called Nick’s. In 1945 the first “Eddie Condon’s” (on West 3rd Street in Greenwich Village) opened. In 1961, the club lost its lease to New York University, and relocated to the Hotel Sutton on East 56th Street, which was home until 1967. It was relocated to West 54th Street until the wreckers’ ball claimed it in 1985, ending a 40-year history.

Condon was one of the great wits of jazz: for example, when asked about bebop musicians he replied, “They flatten their fifths, we drink ours.”

Mass Jazz

Wally’s Café in Boston, Massachusetts, is among the oldest family owned and operated jazz clubs in existence. It was founded in 1947 by Mr. Joseph L. Walcott and Wally, as he was known, was the first African-American to own a nightclub in New England.

The original location on 428 Massachusetts Avenue moved across the street to 427 Massachusetts in 1979 and to this day features live music 365 days a year.

London Calling

Back to Ronnie Scott’s. Ronnie and fellow saxophonist Pete King opened the original club in London’s Soho on Gerrard Street. The aim was to provide a place where British jazz musicians could jam, and it developed a reputation for presenting the best of British modern jazz musicians. In November 1961 it was the first British venue to offer engagements to an American musician in a club setting. That first guest was Zoot Sims.

In 1965 the club moved to its present address on Frith Street where it has maintained its reputation as the leading jazz club in the country. Ronnie Scott died in 1996, aged 69 and nine years later, Pete King sold the business to Sally Greene, theatre impresario and, incidentally, owner of one of London’s great theatres, the Old Vic. After closing for a three-month facelift, it has continued to present some of the greatest names in jazz.

Ronnie Scott was also another of the great jazz wits and told jokes, mostly the same ones, night after night from the stage of the club. A typical example is as follows: “We’ve got a sensational new group playing at the club for the next two weeks...tenor sax player Stan Getz is back and is joined in the front line by the jazz violinist Stu Smith. It’s called the Getz Stuffed Quintet.” Or, another of my favourites: “We had Miles Davis in the club last week, and he was very kind. He took me to one side – and left me there”.

Happy Listening, in Toronto or wherever you are.

Jim Galloway is a saxophonist, band leader and longtime Artistic Director of the Toronto Downtown Jazz Festival. He can be contacted at: jazznotes@thewholenote.com.
SLSQ Premieres Five New Works

by Jason van Eyk

A
fter writing last month’s column, touching on the fragility of Toronto’s new music festivals, sad news followed. Contact Contemporary Music had to pull the plug on its New Music Marathon due to a lack of funding. This one-day, dynamic and free music festival in the heart of the city only managed to turn out two editions before it was met with financial challenges. Here’s to hoping it can get back up on its feet soon.

However, one outfit on which we can rely to remain a stable champion of new music is the St. Lawrence String Quartet, which is celebrating its 20th anniversary this season.

Formed in 1989 by violinists Geoff Nuttal and Barry Shiffmann (replaced by Scott St. John in 2006), violist Lesley Robertson and cellist Marina Hoover (replaced by Christopher Costanza in 2003), the St. Lawrence first settled in Toronto to take advantage of a special training programme run jointly by the U of T Faculty of Music and the Royal Conservatory. While the ensemble was warned that the chances of survival were slim, it defied the odds with early, career-boosting collaborations with performers like violinist Jaime Laredo and pianist Anton Kuerti. A move to New York City in 1990, to study with the Emerson Quartet, led to two years as Juilliard’s graduate quartet-in-residence, and then on to teaching assistantships with the Tokyo Quartet at Yale University in 2004. In between, the quartet came to international attention by winning several key prizes, including the first Banff International String Quartet Competition in 1992.

The rest, as they say, is history. The St. Lawrence has since gone on to record with EMI, creating award-winning discs of both standard and new repertoire by contemporary composers like Christos Hatzis and Osvaldo Golijov. Currently they are the ensemble-in-residence at Stanford University, and maintain a vibrant international concert calendar of some 100-150 performances per season.

Over its history, the quartet has become well known as a champion of more adventurous works, which they present with the same characteristic passion, intensity, physicality and malleable approach to style that they bring to their entire repertoire. As the quartet has continued to age and improve technically, it has also fervently protected these qualities. “This is the constant challenge,” said Nuttal in a recent interview with The Strad magazine “to try and get better in terms of…all of the important stuff, and not lose that edge.”

It has also protected its loyalty to Canada and Canadian composers. And so – unlike some other quartet anniversaries that focus on well-worn quartet cycles – the St. Lawrence Quartet has partnered with the Canadian Music Centre, CBC Radio 2 and a handful of private donors and music presenters to commission five Canadian composers from across the country. The Quartet will arrive back in Toronto on
November 16 after a tour of Atlantic Canada to present the culminating concert of this commissioning project at Walter Hall -- the first time all five works will be performed together on one programme.

The St. Lawrence was hard pressed to select just five composers from the trove of almost 90 submissions they received back in the fall of 2007, when this project as launched. “To hold in our hands such a body of work from Canadians, coast to coast, was tremendously inspiring,” said Robertson, who coordinated the project. In trimming the selection down to the final group, the quartet was struck again and again by the diversity, creativity and strength of all the submissions.

But in the end, only five could be selected, and so composers Marcus Goddard, Elizabeth Raum, Brian Current, Suzanne Hébert-Tremblay and Derek Charke were invited to join the St. Lawrence’s Anniversary Commissioning Team. The resulting works are themselves as diverse as Canada itself.

BC-based Marcus Goddard created Allaqi, inspired by the k’atajjaq style of Inuit throat singing. The title, which means “a clearing of the clouds” reflects the music’s movement from a place of darkness to brightness. Imitative textures and rhythmic patterns jump from instrument to instrument in the style of k’atajjaq, evaporating into folk song-based melodies, lyricism and calm simplicity. Murmurs of the opening rhythms grow again, but are softened by broad melodies that guide the work to its conclusion.

Elizabeth Raum, who hails from Saskatchewan, was inspired by the landmark Bushwakker Brewpub in Regina’s Old Warehouse District to write her work, Table at the Bushwakker. The piece’s opening introduces the various characters that are portrayed throughout the work. The scene is a typical Saturday night at the pub, where the tables are full of students, amorous couples and women out for a “girl’s night” on the town.

Toronto composer Brian Current based his work, Rounds, on initial sketches made while staying in Kyoto, Japan, over the spring of 2008 and completed during the winter months in Toronto. The title refers to the use of melodies throughout the work that overlap and layer one another, much like the musical rounds children sing in the schoolyards.

Suzanne Hébert-Tremblay, who makes her home in Québec, drew on a fascination with nature and birds to compose A tire-d’aile. The work is built up from the song of three specific birds: the common loon, the hermit thrush and the song sparrow. These songs make up the core musical material, which is repeated and developed through four distinct sections in the first part of the work, and then overlapped in a polyphonic style for the second part. Both parts are framed by a lyrical theme inspired by loon song.

Finally, New Brunswick-born composer Derek Charke offers a musical journey from the present to the past in his Sepia Fragments. The work plays off of several quotations, both original and borrowed, that appear to be sometimes clear, sometimes blurred, like memories captured in a time capsule. Fiddle tunes and reels dissolve to fragments of harmonics and trills. Snippets of Shostakovich transition into parlour music. Tchaikovsky-inspired tunes give way to Vietnamese folk melody.

In addition to this culminating concert, the St. Lawrence has opened their November 16 afternoon rehearsal to the public. Anyone wishing to attend this free session may benefit immensely by observing the interaction between the Quartet and the composers, some of whom will be hearing their work for the first time. The session, which will run 1-4 pm in Walter Hall, will include demonstrations and conversation with the musicians and the Commissioning Team.

For concert details and to purchase tickets, visit www.music.utoronto.ca, call 416-978-3744 or e-mail boxoffice.music@utoronto.ca.

Jason van Eyk is the Ontario Regional Director of the Canadian Music Centre. He can be contacted at: newmusic@thewholenote.com.
Robert Aitken: Publisher’s Perch

Closely guarded secrets lead to thrills and, alas, spills.

In this case, the Canada Council’s announcement that Robert Aitken is the recipient of this year’s $50,000 Walter Carsen Prize came too late in October for us to give the news its due in this issue of the magazine!

I did get in a forty-five minute phone interview with Bob (keeping him from the task at hand - packing his bags for a whirlwind three weeks in Manila, then China). But the fruits of that interview will have to wait for another occasion.

I am glad that we can offer you, on our website, a repeat of Pamela Margles’ wide-ranging December 2008 interview with the multifaceted Mr Aitken, to bridge the gap.

That interview offers all kinds of clues as to why in announcing this year’s Carsen the committee described him as “a masterly force in the world of contemporary Canadian music, demonstrating for over half a century a tireless commitment to its development, performance and promotion in every corner of the globe.” “As a flutist, composer, interpreter and teacher,” they said, “he is a distinguished innovator and continues to exert a strong influence on upcoming generations.”

The eight-year old Walter Carsen Prize is awarded annually on a four-year cycle (dance, theatre, dance, music), so this is only the second time that music has come into the spotlight. R. Murray Schafer was the winner, the last time around. Kudos to the Council for setting the bar as high this time round. Future recipients will find themselves in distinguished company.

David Perlman, publisher

Beat by Beat

Walter Carsen wins the what?

Africa New Music presents Marie Musamu, gospel singer from Kinshasha, Democratic Republic of Congo, November 7 at College Francaise, 100 Carlton St., 5-10 pm. Also on November 7, local group Sapovnela presents a concert of Georgian music at the Heliconian Hall. Toronto’s own Japanese taiko ensemble Nagata Shachu (formerly the Kiyoshi Nagata Ensemble), gives three concerts at the Al Green Theatre, November 27, 28 and 29. And the universities wrap up their fall terms concerts at the Al Green Theatre, November 3 to celebrate the Toronto Diaspora Film Festival, American composer David Amram will be at the Revival club on November 3 to celebrate the Toronto debut of the documentary film “The Frontier Ghandi,” for which he composed the soundtrack. The concert will feature a program of music drawing on the cultures of Brazil, Puerto Rico, Quebec, Greece, Egypt, Ireland and other places. Amram himself will be performing on a variety of instruments and will be joined by a small ensemble. The next evening at the Lula Lounge, Poland’s Warsaw Village Band performs folk tunes with a modern sensibility. Founded in 1997, they’ve performed in over 30 countries and have garnered several Grammy nominations, as well as BBC radio and European Broadcasting Union awards.

November 15, Zimbabwean pop star Oliver Mtukudzi performs at the Phoenix Concert Theatre (410 Sherbourne). He sings in both Shona and English, on themes of social and economic issues. For more information on these and other Small World presentations, visit www.smallworldmusic.com.

Karen Ages can be reached at worldmusic@thewholenote.com

November 1 - December 7, 2009

www.thewholenote.com
WholeNote listings are arranged in four distinct sections:

SECTION 1: Toronto & GTA (Greater Toronto Area), covers all of the City of Toronto plus Halton, Peel, York and Durham regions (zones 1, 2, 3 and 4 on the map below).

SECTION 2: Beyond the GTA covers many areas of Southern Ontario, outside Toronto and the GTA (zones 5, 6, 7, and 8 on the map below). In the current issue, there are listings for events in Ancaster, Barrie, Bolton, Brantford, Cambridge, Colgan, Dundas, Elora, Gormley, Guelph, Hamilton, Kingston, Kitchener, Lindsay, London, Niagara Falls, Orangeville, Orillia, Owen Sound, Peterborough, Port Hope, St. Catharines, Stratford, Waterloo. See page 49.

SECTION 3: In the Clubs (Mostly Jazz) is organized alphabetically by club. See page 55.

SECTION 4: Announcements ... EtCetera is for lectures, symposia, master classes and other music-related events (except performances) that may be of interest to our readers. See page 55.

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

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

Double Issue The next issue covers the period from December 1, 2009 to February 7, 2010. All listings must be received by 6pm Sunday, January 31, 2010.

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

There is a colour version of this listings zone map on our website at www.thewholenote.com, showing details of the boundaries between our eight zones. On our website, all listings can be searched according to these zones, as well as by musical genre.

LISTINGS ZONE MAP

LISTINGS: SECTION 1

Note: Music theatre productions with extended runs appear in the daily listings only on their first performance of the month. Subsequent performance dates appear at the end of that primary listing. For show times, call the phone number given in the listings. Listings for the following extended-run productions may be found on the dates below:

Jersey Boys: Nov. 1
My Mother’s Lesbian Jewish Wiccan Wedding: Nov 7.
The Sound of Music: Nov. 1
The Toxic Avenger: Nov. 1

**Sunday November 01**


- 1:30: CAMMAC / McMichael Gallery. Colleen Allen, jazz saxophone. 10365 Islington Ave., Kleinburg. 905-933-1121. $15; 95$/st.


- 2:00: Dancap Productions. Jersey Boys. Toronto Centre for the Performing Arts, 5040 Yonge St. 416-872-1111. Also Nov. 3, 8, 3-10, 15-17, 22-24, 29-30, Dec. 1-6, and beyond.

- 2:00: Canadian Opera Company. The Nightingale & other Short Fables. Stravinsky, Olga Peretyatko, soprano (Nightingale); Lorthard Odinus, tenor (Fishebreed); Ilya Bannick, bass (Emperor). Roy Thomson Hall, 36 St. George St. 416-363-8231. $31-$292. Also Nov. 2, 4, 5.

- 2:00: City of Toronto. Sunday Serenades: Swing Shift Band, Scarborough Civic Centre, 150 Borough Dr. 416-386-7195. Free.


- 2:00: Gordon Brown, piano. A Gala Celebration of Franz Joseph Haydn: Das Leben ist ein Traum. Haydn: Piano Sonata in E flat “Genzinger” (1st movement); Divertimento No. 7 for two violins and cello; Rondo from Piano Trio in G “Gypsy”; Scottish Songs (arr. Haydn). Catherine Kourkoumaki, choreographer; Steven Smith and Johanna Hilchie, dancers; Richard Szuba, tenor; Melanie Ryan, soprano; and other artists. Association of Danube Swabians, 1686 Eglinton Ave. 905-936-6025. $27; $22.

- 2:00: Trio Bravo. In Concert. Mozart: Kegelstatt Trio; Lane: Trio No. 1; Selleck: Fantasy for Trio. All Saints Kingsway Anglican Church, 2850 Bloor St. W. 416-242-2131. $20; $15(st); $18(advance); $12.50(st/advance).

- 2:00: Visual and Performing Arts
Tuesday November 03


— 7:30: Canadian Opera Company. Madama Butterfly. Puccini. Adina Nitescu/Anita Krause, mezzo-soprano (Cio Cio San); Yannick-Muriel Noah, soprano ( Suzuki); Brett Polegato, baritone ( Sharpless); Brian McNaughton, tenor ( Sharpless); Susan Bickley, soprano ( Suzuki); Glenn Gould Studio, 250 Front St. W. 416-872-4255. 420; 415(s/st).

Wednesday November 04

— 12:00: Yorkminster Park Baptist Church. Noonday Recital. Andrew Adair, organ. 1565 Yonge St. 416-922-1167.

— 7:00: Opera in Concert. Ladies of the Lakes. Opera excerpts from Rossini to Dvořák. Drake Hotel, 1150 Queen St. W. 416-531-5024. $15; $10(s/st) Nov 5.

— 7:00: Canadian Opera Company. The Nightingale & other Short Fables. See Nov. 1.

Thursday November 05


Friday November 06


—— 7:00: Da Capo Productions. Honk! See Nov. 4.

—— 7:30: Canadian Opera Company. The Nightingale & Other Short Fables. See Nov. 1.


—— 8:00: Curtain Call Players. A Chorus Line. Fairview Library, 25 Fairview Mall Dr. 416-703-6181. $24. Also Nov 6-8, 12-14.

—— 8:00: Encore Entertainment. Ruthless. See Nov. 1.

—— 8:00: Eybler Quartet. In Concert.
Music Toronto

GRYPHON TRIO
Thursday November 5th at 8 pm

An Evening of Remembrance

Letters by Canadian Soldiers, Music for Remembrance Day & Wartime Songs
7:30 p.m. Friday November 6, 2009
Christ Church Deer Park, 1570 Yonge St, Toronto, ON (Yonge and Heath Streets)

Web: Aziz Centre for the Performing Arts
Email: info@azizcentre.ca
Phone: (416) 596-1900 ext. 201

An inspirational blend of folk, blues, gospel and soul suitable for all ages.

Saturday, November 7, 2009

Beaches Church
65 Glusman Ave, Toronto, ON Street Parking
Reinforcement & $50 Concert & $10
Tickets: $12.50 advance (call church) $15 @ door; $10 family
416-699-5871
www.beacheschurch.org
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

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Saxophone Night
Saturday, November 7, 2009, 3:00 p.m.
Masani Productions

Saxophone Night is a celebration of the saxophone as a versatile and exciting instrument. The evening features a diverse program of music, ranging from classical to jazz to contemporary genres.

Tickets $30-$20
Visit our website: www.saxophonenight.ca

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The Richard Whiteman Quartet
Sunday, November 8, 2009, 7:00 p.m.
Royal York Road United Church, Etobicoke

The Richard Whiteman Quartet is a jazz ensemble composed of four talented musicians who perform a wide range of jazz styles, from swing to bebop to fusion.

Tickets $20 & $17 Sr.
Visit our website: www.richardwhiteman.ca

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Capella Intima presents
Celestial Sirens
Music of the Benedictine Nuns of 17th-century Milan

Saturday, November 7, 2009, 7:30 p.m.

Capella Intima is a professional early music ensemble based in Toronto, Canada. Their performances are renowned for their period accuracy and musical excellence.

Tickets $35-$20
Visit our website: www.capellaintima.com

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JAZZ at R.Y.

The Richard Whiteman Quartet
Saturday, November 7, 2009, 7:00 p.m.

Richard Whiteman - Piano
Perry White - Sax
Barry Eimes - Drums
Neil Swainson - Bass

Tickets $20 & $17 Sr.
Visit our website: www.jazzatry.com

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Sunday November 8
10:30am: 12:30 & 3:30: Solar Stage Children’s Theatre
The Paperdazz Princess. See Nov. 7.


7:00: Masani Productions. Soundclash. Reggae musical. Jamaican Canadian Centre, 995 Arrow Rd. 416-916-4068, $30; $25(advance); $20(st). Also Nov. 12, 13 and 29.


8:00: Funt Point. The Tale of a Town. See Nov. 5.

2:00: Royal York Road United Church. The Richard Whiteman Quartet. Jazz. 951 Royal York Rd. 416-231-1207. $20; $17(st).

2:00: Curtin Call Players. A Chorus Line. See Nov. 5.

2:00: Encore Engagement. See Nov. 1.


4:00: Masani Productions. Soundclash. Reggae musical. Jamaican Canadian Centre, 995 Arrow Rd. 416-916-4068, $30; $25(advance); $20(st). Also Nov. 12, 13 and 29.


7:00: Masani Productions. Soundclash. Reggae musical. Jamaican Canadian Centre, 995 Arrow Rd. 416-916-4068, $30; $25(advance); $20(st). Also Nov. 12, 13 and 29.


8:00: Funt Point. The Tale of a Town. See Nov. 5.

8:00: Music Gallery / Oxingale
LISTINGS: SECTION 1
CONCERTS: Toronto and GTA

Monday November 9

32

Yun and Socalled. Matt Haimovitz, cello. 197
Figment
Records. Yoon and Socalled. Matt Haimovitz, cello. 197
Figment
Records. Walter Hall, Edward Johnson Building, 80 Queen's Park
Tickets $18 (seniors/students $12) - call 416.978.3744

– 12:00 noon: Massey Hall & Roy Thomson Hall. 13th Annual Free Noon Hour
– 8:00: Bremner Duthie. Whiskey Bars. See Nov. 3.

Tuesday November 10

– 7:30: York University Department of Music. The Austrian. A Compendium of Scenes from Virgil. Music by Caglani. Leigh Anne Martin, soprano; Catherine Robbin, mezzo; Peter Wall, baritone; Guido Basso, trumpet; Mississauga Children’s Choir; Lisette Canton, conductor. Tribute Communities Recital Hall, Accolade East Building, YU, 4700 Keele St. 416-736-5888. $15. Free.
– 8:00: Toronto Symphony Orchestra. Music of Remembrance. Britten: War Requiem Op.66. Christine Brewer, soprano; Michael Schade, tenor; Russell Braun, baritone; Toronto Mendelssohn Choir; Toronto Children’s Chorus; Peter Gundjain, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4826. 129 $128.

Wednesday November 11

 Arnaldo Cohen

Tuesday November 10 at 8 pm

– 7:00: Masani Productions. Soundclash. See Nov. 8. Poor Alex Theatre. 772A Dundas St. W.
– 8:00: Curtain Call Players. A Chorus Line. See Nov. 5.
– 8:00: St. Paul’s Bloor Street. Footloose: The Musical. See Nov. 11.
– 12:30: York University Department of Music. The Austrian. A Compendium of Scenes from Virgil. Music by Caglani. Leigh Anne Martin, soprano; Catherine Robbin, mezzo; Peter Wall, baritone; Guido Basso, trumpet; Mississauga Children’s Choir; Lisette Canton, conductor. Tribute Communities Recital Hall, Accolade East Building, YU, 4700 Keele St. 416-736-5888. $15. Free.

AIRSTICKS: TorontogTA

THE

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CELEBRATING THE
ART OF SONG

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Stephen Ralls and Bruce Ubukata

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Lindsay Barrett soprano
Vasil Garvanliev baritone
with Bruce Ubukata, piano

Brilliant young artists in songs by Purcell, Parry, Cornelius, Richard Strauss, Fauré and Ivor Novello

Tuesday, November 10, 7:30 pm
Walter Hall, Edward Johnson Building, 80 Queens Park
Tickets $18 (seniors/students $12) - call 416.978.3744

The Discovery Series is generously supported by

www.aldeburghconnection.org
November 1 - December 7, 2009

Jubilee Music Festival, Soloists and choirs and groups, presenting music from Chopin to Broadway. 40 Underhill Dr. 416-447-8846. $10.


— 8:00: Curtain Call Players. A Chorus Line. See Nov. 5.

— 8:00: Fixt Point. The Tale of a Town. See Nov. 5.

— 8:00: Scarborough Music Theatre. King Arthur in concert. See Nov. 7.

Friday, November 13


— 7:00: Masani Productions. Soundclash. See Nov. 9. Poor Alex Theatre, 772A Dundas St. W.


— 7:30: Mississauga Children’s Choir. The Advent of Song. Thomas Bell, artistic director. Westminster United Church, 4094 Tonken Rd., Mississauga. 905-273-9505. $15; $10(st); $35(family of four).


— 8:00: Masterworks of Oakville Chorus and Orchestra. In Concert. Benthoven: Symphony No.8; Schubert: Mass in G. Ashley Semkin, soprano; Heidi Cyfko, conductor.

Elmer Iseler Singers

Lydia Adams, Conductor

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, Allessio McHardy, Michael Colvin, Peter McGillivary Patricia Wright, Organ Robert Venables and Robert Di Vito, Trumpets, Pre-concert Dinner – Albany Club/Toronto

All programmes subject to change

CALL 416-217-0537 Monday to Friday 9 am - 5 pm www.elmersellersingers.com

November 1 - December 7, 2009

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WWW.THEWHOLENOTE.COM
LISTINGS: SECTION 1
CONCERTS: Toronto and GTA

Reynolds, mezzo; Andrea Grant, piano.
and oratorio. Joni Henson, soprano; Tracy Divas
Music at Runnymede
Dueling.
$20(child).
Reynolds St. Oakville. 905-257-7308. $25;
— 3:00: Music at Runnymede. Duelling
Dwarfs. Art songs, arias and duets from opera and oratorio. Joni Henson, soprano; Tracy Reynolds, mezzo; Andrea Grant, piano.

SIBELIUS
symphony no. 1
SATURDAY
Nov. 14 at 8 pm
P.C. Ho Theatre
5183 Sheppard Ave. E., Scarborough
PLUS VOGUE: Flying Dutchman Overture
ELSAR: Serenade for Strings BRUCH: Violin Concerto No.1
Cathedral Bluffs Symphony Orchestra
Norman Reintamm artistic director
416.879.5566 boxoffice@cathedralbluffs.com

Music at Islington
5 Concerts in the Heart of Islington
Saturdays at 7:30pm
Islington United Church
25 Burnhamthorpe Road (at Dundas)
10min from Islington subway
SINGLE tickets $20
5-Concert SERIES $80
Children 12 & Under FREE
Tickets / Information:
416.621.3656
www.islingtonunited.org

MUSIC at ST. LUKE’S
Presents
A Klezmer Night
With A Touch of Klez
St. Luke’s Parish Hall
1382 Ontario Street
Burlington
Saturday November 14
7:00pm
Tickets $30 each
call 905-639-7643
Cash Bar • Deli Meal

Music at Saint Mary Magdalene’s
MONDAY, NOV 2 @ 6PM • Requiem Mass for All Souls Day
SUNDAY, NOV 15 @ 2:30PM • NEW Willan CD launch, mini concert and reception
SATURDAY, NOV 21 FROM 10AM-2PM • Festival of Chant Symposium
SUNDAY, NOV 22 @ 4:30PM • 4th Annual Festival of Chant Concert
SATURDAY, DEC 12 @ 4PM • The Children’s Messiah
SUNDAY, DEC 13 @ 4:30PM • Advent Lessons, Carols and Benediction
THURSDAY, DEC 24 @ 10:30PM Britten Ceremony of Carols followed by Christmas Eve Midnight Mass

nyco Symphony Orchestra
Season Premiere
November 14, 2009 8:00 pm

Richard Strauss
Serenade for Winds in E

Georges Bizet/Rodion Shchedrin
Carmen Suite for Percussion and Orchestra
Serge Adler, percussion

Modest Mussorgsky
Pictures at an Exhibition

Grace Church on-the-Hill
300 Lonsdale Road, Toronto
Pre-Concert Chat begins at 7:30

Adults: $25
Seniors/Student: $20

For more information, or to purchase tickets, call (416) 628-9195 or visit us online at www.nyco.on.ca
**November 1 - December 7, 2009**

**Tuesdays**
- 8:00: *Fix Point. The Tale of a Town.* See Nov. 5.

**Wednesday November 18**
- 8:00: *Theatre Panache. Till We Meet Again.* Oakville Centre for the Performing Arts, 130 Navy St. 905-815-2292. Free.
- 9:00: *Toronto Creative Improvisers Festival. 2009-2009.* Second Night. Woodchoppers Orchestra (8:00); Cracker & Shoe (10:00); Joe Sorbara’s Other Foot First (11:00). Tranzac Club, 292 Brunswick Ave. 416-823-8137.

**Thursday November 19**
- 2:00 & 8:00: *Toronto Symphony Orchestra. Best of Benny Goodman.* See Nov. 17. $26-$470 (matinees); $28-$499 (evenes).
- 8:00: *Jeunesse Musicales Ontario.* Serge Saratovsky, piano. Arts and Letters Club of Toronto, 14 Elm St. 416-538-8649. $25.
- 8:00: *Massey Hall & Roy Thomson Hall. Gordon Lightfoot.* Massey Hall, 1585 Yonge St. 416-872-4255. 445-$7.50. 8:00: *Theatre Panache. Till We Meet Again.* Oakville Centre for the Performing Arts, 130 Navy St. 905-815-2292. Free.
- 9:00: *Toronto Creative Improvisers Festival. 2009-2009.* Second Night. Woodchoppers Orchestra (8:00); Cracker & Shoe (10:00); Joe Sorbara’s Other Foot First (11:00). Tranzac Club, 292 Brunswick Ave. 416-823-8137.

**Sundays at Three**

7. **Samba Toronto.** Gal Costa. Samba and bossa nova. Gal Costa; Romero Lumbieries; File Machado; and Sambacama. Massey Hall. 15 Shuter St. 416-872-4255. 449.50-$495.50.
LISTINGS: SECTION 1

CONCERTS: Toronto and GTA

— 9:00: Toronto Creative Improvisers Festival. 416-2009: Third Night. Bitchin’ (9:00); Quartetto Grafico (10:00); Scarborough Streisand (11:00). Tranzac Club, 292 Brunswick Ave. 416-923-8137.

Friday November 20

— 7:30: Ontario Christian Music Assembly. Christian Festival Concert 2009. Igor Emeljanov, baritone; Liselotte Rokyta, panflute; Andre Knevel, organ; Beatrice Carpino, soprano; Melissa Venema, trumpet; Adolfo De Santis, piano; Trillium Brass Quintet; OCMA Vocal Quartet; and Choirs of the OCMA. Roy Thomson Hall, 60 Simcoe St. 416-872-4255. $16-$40.
— 8:00: I Furiosi. Swell, Burst and Dye. Renaissance lute songs by Campion, Danyel and others. Gabrielle McLaughlin, soprano; Lucas Harris, lute. 477 Manning Ave. 416-536-2943. $10-$20.

Off Centre Music Salon

2009 15th Anniversary Season

2010

November 29, 2009

15th Annual Schubertiad: 1827-1828

Though he had known of his terminal illness for many years, the final year of Schubert’s life was among his most prolific. What prompted this sudden and feverish outpouring of music? Scholars speculate that Beethoven’s death (only a year before his own) lifted a great weight from Schubert’s shoulders and allowed him greater freedom of expression. Or was the torrent of music perhaps a premonition of the great mystery of death? Join soprano Carla Huhtanen, mezzo soprano Kristzna Szabo, baritone Jesse Clark, flutist Robert Aitken and pianists Inna Perkins and Boris Zarankin as they ponder this question, while exploring the rich repertoire composed in Schubert’s final year.

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

For tickets and information, please call 416.466.1870 or visit www.offcentremusic.com
Single Ticket Prices: SE/ST $40 AD $50

Tickets ($35, $25 adults, $15 seniors/students)
Online Tickets at www.ticketmaster.ca or call Ticketmaster at 416-870-8000

Tickets ($35, $25 adults, $15 seniors/students)

Concert presented by Music Heals! and LANBAR Productions Group

ONTARIO PHILHARMONIC

Welcomes the

Toronto Welsh Male Voice Choir

sharing their cultural vocal wealth with stirring works, traditional favorites and FRANZ LISZT’S FAUST-SYMPHONY. A rare and unique occasion to hear this breathtaking and pivotal work of the Romantics

On Friday, November 20, 2009 at 7:30pm

experience passion and excitement at Scarborough’s P.C. Ho Theatre.

For Tickets call 905.579.6711
www.ontariophila.ca
— 8:00: Lanbar Productions. Barbara Fris, soprano, Ricker Choi, piano. Chepin: Ballade No. 4 in f; Ravel: La Valse; Mendelssohn: Variations Sérénées; Strauss: Four Last Songs; Wagner: Wesendonck Lieder; and other works. Walter Hall, Edward Johnson Building, 80 Queen’s Park. 416-870-8000. $25-$45; $15(s/t). Recital in aid of OXFAM Canada.
— 8:00: Massey Hall & Roy Thomson Hall. Gordon Lightfoot. See Nov. 18.
— 8:00: Scarborough Music Theatre. See Nov. 5.
— 8:00: Steppin’ Out Theatrical Productions. The Pajama Game. See Nov. 19.
— 8:00: Victorian College. Vic Chorus Fall Concert. Buxtehude: In Dulci Jubilo; Teleman: Nun Komm, der Heiden Heiland; Lasssz: Hosanna In Excelsis; Rutter: Banquet Fugue; Lech Lomond (Scottish folk song); Sansa Kromu (African playground song). 73 Queen’s Park Cresc. 416-585-4521. Free. See Nov. 7.
— 8:00: Yorkminster Park Baptist Church. All The Things You Are: Music and Life Stories. Tim Elliott, jazz piano. 1585 Yonge St. 416-291-4542. $20. 7:15: Dessert.
— 9:00: Toronto Creative Improvisers Festival. 416-202-9898: Fourth Night. Nick Storring, cello and electronics (9:00); Amir Amiri, santur (10:00); Lamb Chops (11:00); Kyle Brenders Quartet (12:00). Tranzac Club, 292 Brunswick Ave. 416-923-8137.
Saturday November 21
— 2:00: Scarborough Music Theatre. Nine. See Nov. 5.

Music at Metropolitan presents
Definitely Duruflé!

Organist Ryan Jackson presents the complete works of Maurice Duruflé

Jackson is former Metropolitan Assistant Organist and is currently a doctoral student at the Juilliard School.

Friday, November 20 7:30 pm

Admission: $20

Metropolitan United Church
56 Queen Street East at Church Street, Toronto
416-363-0331 ext. 26
www.metunited.org

French chamber music from the last decade of the Ancien Régime (1779-1789)

Nicolai Tarasov, clarinet
Anthony Rapoport, alto
Robin Howell, bassoon
Sharon Burlacoff, fortepiano

Glamour & Grace Saturday, November 21 at 8 pm

Eastminster United Church, 310 Danforth Avenue
Tickets: $17 (regular) / $11 (senior/student)
416-927-9089 or go to: www.academyconcertseries.com
Handel’s Messiah with The Georgetown Bach Chorale & Chamber Orchestra

Sunday, November 22, 2009, 3:30 p.m.

All concerts held at St. James Church, Caledon East
For more information and to order tickets visit www.caledonchamberconcerts.com or call 905-880-2445

LISTINGS: SECTION 1
CONCERTS: Toronto and GTA

— 8:00: Academy Concerts. Glamour and Grace. Works by Tapray, Devienne, Dalmayrac and Bréal. Sharon Burtioccoff, fortepiano; Nikolai Tarasov, clarinet; Anthony Rapoport, viola; Robin Howell, bassoon. Eastminster United Church, 310 Danforth Ave. 416-927-9069. $17; $11(st/sr).
— 8:00: Clarkson Music Theatre. Thoroughly Modern Millie. See Nov. 20.
— 8:00: Massey Hall & Roy Thomson Hall. Gordon Lightfoot. See Nov. 18.
— 8:00: Oakville Symphony Orchestra. Grand Opening. Sibelius: Violin Concerto; de Falla: Three-Cornered Hat. Roberto de Clara, conductor; guest: Joseph Peleg, violin. The Oakville Centre for the Performing Arts, 130 Navy St., Oakville. 905-815-2021/1-888-489-7784. $45; $40(sr); $20(st/child).
— 8:00: York Symphony Orchestra. Grand Opening. Sibelius: Violin Concerto; de Falla: Three-Cornered Hat. Roberto de Clara, conductor; guest: Joseph Peleg, violin. The Oakville Centre for the Performing Arts, 130 Navy St., Oakville. 905-815-2021/1-888-489-7784. $45; $40(sr); $20(st/child).
— 2:00: City of Toronto. Sunday Serenades: Ragweed Jazz Band. Scarborough Civic Centre, 150 Borough Dr. 416-396-7766. Free.
— 2:00: Clarkson Music Theatre. Thoroughly Modern Millie. See Nov. 20.
— 2:00: Oakville Symphony Orchestra. Grand Opening. See Nov. 21.
— 2:00: Toronto Operetta Theatre. Silver Jubilee Concert. See Nov. 21. President’s reception to follow ($30).
— 3:00: Caledon Chamber Concerts. Messiah. Handel. Georgetown Bach Chorale and chamber orchestra. St. James Church, 6025 Old Church Rd. E., Caledon East. 905-880-2445. $30; $15(students 16 and under).

Tickets: $30 for adults ($15 for students 16 years and under)

Tickets: 416.735.7982 www.aldeburghconnection.org
Celebrating the Art of Song
Artistic Directors: Stephen Ralls and Bruce Ubukata

Blessed Cecilia
A celebration of the patron saint of music, with songs by Purcell, Britten and others
Shannon Mercer, soprano James McLean, tenor Giles Tomkins, baritone with Stephen Ralls and Bruce Ubukata, piano

Afternoon tea at intermission
Sunday, November 22, 2:30 pm
Walter Hall, University of Toronto
Tickets: $50 (student rush seats $12)

Tickets: 416.735.7982 www.aldeburghconnection.org

Ontario Arts Council
Conseil des Arts de l’Ontario

KOFFLER CHAMBER ORCHESTRA
Jacques Israelievitch, Music Director

Mendelssohn and More
Sunday, November 22 | Temple Emanu-El, 120 Old Colony Rd.
2:30 PM | Pre-concert Talk | 3:30 PM Performance
$20 | $15 Seniors | $8 Students

A celebration of the 200th anniversary of the birth of Mendelssohn, with music performed by three of the most talented, young violinists in Ontario, sisters Chantal, Nicole and Rachelle Li. Join us for a pre-concert talk at 2:30 PM on Felix Mendelssohn’s family focusing on his influential grandfather, Moses.

Support generously provided by Leslie Dan and Family.

Tickets: 416.638.1881
www.ticketweb.ca
www.ticketweb.ca or 1.888.222.6608

www.theholinenote.com November 1 - December 7, 2009
Moordale
Concerts
Fine Arts Quartet
with
Anton Kuerti, piano

“the Fine Arts Quartet...are warmly affectionate, fluent and musically to the core.” – Gramophone

Haydn “Sunrise” Quartet, Shostakovich #7
Bruckner Quartet, Schumann Piano Quintet

Sunday, November 22
1:15 pm – Music & Truffles – $10
3:15 pm – Moordale Concert – $35/$30

MacMillan Theatre
Moordaleconcerts.com 416-587-9411
LISTINGS: SECTION 1
CONCERTS: Toronto and GTA

— 7:30: Cathedral Church of St. James. Choir and Organ Concert. Vierne: Messe Solennelle; Widor: Symphony No. 4. Choir of St. James Cathedral; U of T Scarborough Campus Choir; Andrew Ager, organ; Lenard Whiting, conductor. 65 Church St. 416-364-7865. Freewill offering.


— 8:00: Clarkson Music Theatre. Thoroughly Modern Millie. See Nov. 20.


— 8:00: Etobicoke Philharmonic Orchestra. Musical Exhibition. Wagner: Meistersinger Prelude; Saint-Saens: Cello Concerto No. 1; Wilson: A Brief History of Western Music with Apologies to Henry Mancini Op. 1; Mussorgsky: Pictures at an Exhibition. Guest: Adrian Fung, cello; Geoffrey Moul, conductor. Scarlett Heights Entrepreneurial Academy, 15 Trehorne Dr. 416-239-5665. $20; $15(sr); $10(st).


— 8:00: Georgetown Bach Chorale. Messiah. Handel. Period chamber orchestra; Ronald Graidian, conductor. St. Elias’ Ukrainian Catholic Church, 10193 Heritage Road, Brampton. Tickets: $25.00, students/children $10.00.

The Choir of St. James Cathedral, University of Toronto Scarborough Campus Choir, Lenard Whiting, conductor, Andrew Ager, organ and the period chamber orchestra have gained a well-deserved reputation for their interpretation of Handel’s beloved oratorio. This year the choir performs it in St. Elias’ Ukrainian Church—a venue that has both visual grandeur evoking the Byzantine age and an intimate atmosphere.

Tickets may be purchased at two locations in Downtown Georgetown: Foodstuffs, 905-877-6569 and The Freckled Lion, 905-873-1213 from our website or at the door on the evening of the performance.

ST. JAMES CATHEDRAL
65 Church St. (King at Church)
416 364 7865

Haydn’s 200th Anniversary

www.aradia.ca
Call Roy Thomson Hall Box Office for Tickets:
416-872-4255

A celebration with Charlotte Corwin, soprano
Directed by Kevin Mallon
The Lord Nelson Mass | Salve Regina in E | Missa Sunt Bona Mixta Malis
(2009 premiere)

Friday November 27th, 8:00pm
Glenn Gould Studio
250 Front Street West, Toronto
November 1 - December 7, 2009

Thoroughly Modern Millie
— 2:00 & 8:00: Clarkson Music Theatre
Student Recital. Briton House, 720 Mt.
Guitar Society of Toronto
— 2:00: See Nov. 7.
The Paperbag Princess
Children’s Theatre
Solar Stage
— 10:30am, 12:30 & 3:30:
416-408-0208. $20-$75.
“Kreutzer”. Koerner Hall, 273 Bloor St. W.
Sonata in b; Beethoven: Sonata No.9 piano.
Bartók: Rhapsody No.1; Respighi: Toccata.
James Ehnes, violin, Andrew Armstrong,
Royal Conservatory of Music
— 8:00:
Akachi, taiko. Al Green Theatre, 750
shinobue; Nick Shao, Miki Kato and Akemi
taiko, shakuhachi; Angela Colangelo, taiko,
shinobue; Scott Kusano, director), taiko,
shinobue; Aki Takahashi, and Takahashi. Kiyoshi Nagata (artistic director).
Kotama: Spirit of Taiko. Works by Nagata
Nagata Shachu Japanese Taiko
— 8:00:
$20(sr); $15(st).
35 Hazelton Ave. 416-964-8298. $25;
Solos and duos. Heliconian Hall, 1 Greenland Rd. (Don Mills Rd. and the Donway East)
Saturday, November 28th, 7:30 PM
ORGAN, PIANO, KEYBOARD
GEORGE HELDT
of St. Mark’s Casavant organ
GEORGE AND FRIENDS: Celebrate the 80th birthday of St. Mark’s Casavant organ
GEORGE HELDT
ORGAN, PIANO, KEYBOARD
SATURDAY, NOVEMBER 28TH, 7:30 PM
St. Mark’s Presbyterian Church
1 Greenland Rd. (Don Mills Rd. and the Donway East)
Tickets at the door or by reservation 416 444-6762.
$15, seniors and students $7, children under 10 free
Proceeds to local charities

Toronto Welsh Male Voice Choir
“Christmas with a Welsh Accent”
featuring
Christopher Thomas ~ Narrator
Inga Williams ~ Soloist
Clement Carelse ~ Organist
Saturday, November 28 at 7:30 pm
St. Aidan’s Anglican Church
70 Silver Birch Avenue
(Queen St. E. Toronto)
Tickets: $25.00

Wednesday, December 2 at 7:30 pm
Christ Church Deer Park
1570 Yonge Street, Toronto
Tickets: $25.00

Contact: 416-410-2254 or 1-877-410-2254 (905/705 only)
www.ticketweb.ca       www.twmvc.com
LISTINGS: SECTION 1  CONCERTS: Toronto and GTA

No. 40 “Dazu ist Erscheinen,” and Lobet den Herrn. Peter Mahon, director. St. Patrick’s Church, 141 McCaul St. 416-286-9798. $30; $25(sr); $10(st).
— 7:30: **Tokyo Welsh Male Voice Choir.** Christmas with a Welsh Accent. Christopher Thomas, narrator; Inga Williams, soprano; Clement Carelse, organist. St. Aidan’s Anglican Church, 70 Silver Birch Ave. 416-410-2254/1-877-410-2254. $25.
— 8:00: **Orchestras Mississauga. Kotama: Spirit of Taiko.** Katama: Spirit of Taiko. See Nov 27.
— 8:00: **Oriana Women’s Choir. Love Came Down at Christmas: Music to Honour the Season.** Watson Henderson: Barnyard Carols, Love Came Down at Christmas; Vivaldi: Gloria. Christopher Lee, flute; Elizabeth Morris, viola; Stephen Buck, cello; Michael Bless, organ. Grace Church on-the-Hill, 300 Lonsdale Rd. 416-236-0848. $25; $20; $10.
— 8:00: **Scaramella. A Merry Company.** Chamber music from late 17th and early 18th century London. Alison Melville, recorder and baroque flute; Nadina Mackie Jackson, baroque bassoon; Joëlle Morton, gambad; Lucas Harris, theorbo; Borys Medicky, harpsichord. Victoria College Chapel, 91 Charles St. W. 416-780-8610. $25; $20(st); $15(st); free(children under 14).
— 8:00: **Toronto Symphony Orchestra. Ehnes Plays Prokofiev.** See Nov. 26. $129-$128.
The text on the page appears to be a list of events and performances scheduled for November 1 to December 7, 2009, with various details including dates, times, venues, and performers. The text is a mix of dates, times, locations, and names of individuals and groups performing, along with some event descriptions. The page also includes a section titled “Three of Each! Gala Concert,” which describes an opera spoof. The text is dense with information and seems to be part of a larger event or program guide.

The page also contains a section that appears to be a newspaper advertisement for a musical event. The ad is titled “Sun. 29th Nov. at 4 p.m. Choral Evensong for Advent Sunday plus Christmas cake and Christmas with Bach.” It mentions the performers Douglas Cowling, Special Guest (Tribute to Art Blakey), and Bassist (Eydie Gorme). The event takes place at St. Olave’s Church, Bloor and Windermere (416-769-5886).

The page continues with various other advertisements for musical events, including concerts, performances, and more. The text is clearly formatted and organized, with events listed in a chronological order, making it easy to read and navigate for someone looking to plan their schedule for the upcoming month.

The bottom of the page contains a footer with contact information and credits, indicating that this is part of a larger publication or guide.
LISTINGS: SECTION 1
CONCERTS: Toronto and GTA

— 8:00: Toronto Symphony Orchestra. From the New World. See Dec. 2.
— 8:00: Tafelmusik. Four Seasons. See Dec. 2.
— 8:00: County Town Singers. Sing We Joyously. Classic and contemporary Christmas music. Simcoe Street United Church, 66 Simcoe St. S., Oshawa. 905-655-9505/905-509-4111. $15; $12(st).
— 8:00: Elmer Iseler Singers. Messiah. Handel. Meredith Hall, soprano; Allyson McHardy, mezzo-soprano; Michael Uloth, bass; Handel Festival Orchestra; Kerry Stratton, conductor. Metropolitan United Church, 56 Queen St. E. 416-217-0537. $50; $45(st); $10(st).
— 8:00: Etobicoke Community Concert Band. Christmas Pops. Silverthorn Collegiate Auditorium, 281 Mill Rd. 416-410-1570. $15; $11(st); $5(st); free(children 12 and under).
— 8:00: Massey Hall & Roy Thomson Hall. Sophie Milman. Jazz. Massey Hall, 37 Shuter St. 416-872-4255. 29.50-44.95.
— 8:00: Toronto Masque Theatre. The Mummers’ Masque. See Dec. 3.
— 8:00: Vocal Horizons Chamber Choir. Messiah. Handel. Caroline Davidson, soprano; Deborah Overes, contralto; Stephen Harland, tenor; Michael Uloth, bass; Handel Festival Orchestra; Kerry Stratton, conductor. George Weston Recital Hall, Toronto Centre for the Arts, 5040 Yonge St. 416-872-1111. $40; $30(st).

Friday, December 4, 2009

George Weston Recital Hall
Toronto Centre For The Arts
5040 Yonge St.

Handel Festival Orchestra
KERRY STRATTON
Conductor

Featuring
Vocal Horizons, Canada’s Gold Medal Choir
Handel Festival Orchestra Soloists:
Caroline Davidson, soprano
Deborah Overes, alto
Stephen Harlands, tenor
Michael Uloth, bass

Tickets $40.00 • Students/ Seniors $30.00
To Order Tickets Call: 416.872.1111
www.kerrystraton.com

BHANDL’S
MINDA MESSIAH
Friday, December 4, 2009 | 8:00PM

Handel’s Messiah

Friday December 4, 2009 | 8:00PM
George Weston Recital Hall
Toronto Centre For The Arts
5040 Yonge St.

Handel Festival Orchestra
KERRY STRATTON
Conductor

Featuring
Vocal Horizons, Canada’s Gold Medal Choir
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Caroline Davidson, soprano
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Michael Uloth, bass

Tickets $40.00 • Students/ Seniors $30.00
To Order Tickets Call: 416.872.1111
www.kerrystraton.com

Saturday December 05
— 2:00 & 8:00: Mississauga Festival Choir. For Unto Us A Child Is Born. Handel: Messiah (excerpts); also new and traditional Christmas music. Glynis Ratcliffe, Sabrina Santelli, Charles Sy, and David Anderson, vocal soloists. Living Arts Centre, 4141 Living Arts Dr., Mississauga. 905-306-6000. $25; $23(st); $20(children under 12).

All’Amore Ensemble
Paradiso
CD Release Recital
Bach, Brahms, Bragato & more
December 5, at 7p.m.
Fallingbrook Presbyterian Church
31 Wood Glen Rd, Scarborough
Post-concert reception, half price admission with CD purchase

AUTORICKSHAW
with special guests: Ben Grossman, Dylan Bell & string quartet

BHOPAL REMEMBERED

THURSDAY, DECEMBER 3RD 2009
AT THE LULA LOUNGE
1585 Dundas St. W., (West of Dufferin) 416.588.0307 info@lula.ca

DOOR: 7PM | SHOW: 8:30PM | TICKETS: $15

WWW.THEWHOLENOTE.COM
November 1 - December 7, 2009
— 7:00: All’Amore Ensemble. “Paradiso” CD Release Recital. Works by Bach, Brahms, Bragaglia and others. Fallingbrook Presbyterian Church, 31 Wood Glenn Rd. 416-944-9698. $15; $8/child.
— 7:00: Celebration Presbyterian Church. Christmas Songs. The After Dinner Mints Choral Ensemble; Stan Werden, musical director and accompanist. 500 Coldstream Ave. 416-781-8092. $10.
— 8:00: Brampton Symphony Orchestra. Magnificat & Other Magnificent Things. Festive seasonal program. Guests: the Brampton Youth Orchestra; the Brampton Symphony Chorus; soloists: Robert Raines, conductor. Rose Theatre, 1 Theatre Lane, Brampton. 905-874-2800. $30.

Canadian Sinfonietta Holiday Sounds from the 20th Century featuring Charles Castleman, violin
Rutter Magnificat & Bernstein Serenade
Sat. Dec. 5, 2009 8 PM
Glen Gould Studio, 250 Front St. W. 416-872-4255. $20; $20(sr); $15(st).
— 8:00: Cantores Celestos Women’s Choir. Embracing the Light. Vivaldi: Gloria RV580; also works by Class. Kelly Gallerait, conductor. Runnymede United Church, 432 Runnymede Ave. 416-236-1522. $20.
— 8:00: County Town Singers. Sing We Joyously. See Dec. 4.
— 8:00: Etohcouk Musical Productions. A Christmas Carol. See Nov. 27.
— 8:00: Gallery 345. The Art of the Pianos: Steve Koven. 345 Sorauren. 416-822-9781. $20; $10(sr).
— 8:00: Greenbank Folk Music Society. The Good Lovelies. Greenbank Centennial Hall, Hwy 12, Greenbank. 905-985-8351. $20.

The Scarborough Philharmonic presents...
A Holiday Celebration with Howard Cable
Saturday, December 5, 8:00 pm
Birchmount Collegiate (3663 Danforth Ave.)
416-429-0007 www.spo.ca

Toronto Classical Singers
R. Vaughan Williams: Hodie
Sunday 4:00 PM December 6, 2009
Conductor Jurgen Petrenko
Soloists
Sandra Boyes, mezzo – soprano
Adam Bishop, tenor
Peter McLillivray, baritone
& Children’s Chorus
with the Talisker Players Orchestra
Christ Church Deer Park
1570 Yonge St, Toronto
Tickets
P: 416-443-1490 E: tickets@torontoclassicalsingers.org
Online: totix.ca www.torontoclassicalsingers.org

TORONTO CLASSICAL SINGERS
P: 416-443-1490 E: tickets@torontoclassicalsingers.org
Online: totix.ca www.torontoclassicalsingers.org

www.torontoclassicalsingers.ca

Sunday December 06

— 2:00: City of Toronto. Sunday Serenades: Bohemian Swing Band. Scarborough Civic Centre, 150 Borough Dr. 416-396-7766. Free.
— 2:00: Etohcouk Musical Productions. A Christmas Carol. See Nov. 27.
— 2:00: gamUT Chamber Orchestra. Dreams and Mirages. Works by Crumb, Milhaud, Lutoslawski, Dallapiccola, Hatzis, Richardson and Stewart. Varley Art Gallery of Markham, 216 Main St., Unionville. 905-477-9511 x222. Free with gallery admission (14: $10 family).
CONCERTS: Toronto and GTA


— 3:00: East York Choir. To Drive the Cold Winter Away. Early music, carols from around the world, and Hanukkah, jazz and gospel selections. Michael Occhipinti, guitar; Les Alt, flute, tin whistle; Jamie Drake, percussion; Jenny Crober, artistic director; Elizabeth Acker, piano. Eastminster United Church, 310 Danforth Ave. 416-425-3812. $20; $15(sr); $10(st). www.eastyorkchoir.ca

— 3:00: Markham Concert Band. A Seasonal Celebration. Jingle Bells Rock, music from How the Grinch Stole Christmas; Jingle Bells Rock, music from How the Grinch Stole Christmas; Markham Concert Band. Markham Theatre, 171 Town Centre Blvd. Markham. 905-305-7489. $20.50; $15.50(sr/st).

— 3:00: Orchestra Toronto. A Season of Symphonies. Weber: Oberon Overture; Franck: Symphonic Variations; Brahms: Symphony No. 2. Errol Gay, conductor; guest: Xiaoping Ma, piano. Toronto Centre for the Arts, 5040 Yonge St. 416-467-7142. $35; $30(sr/st); $10(lunter 16); 1:21: Pre-concert talk.

— 3:00: Pax Christi Chorale. Christmas Splendour. See Dec. 5.


— 4:00: Toronto Classical Singers. Hodie. Vaughan Williams. Sandra Boyes, mezzo; Adam Bishop, tenor; Peter McGillivray, baritone; Talisker Players Orchestra; St. John’s-Kilmarnock School Choir; Jurgen Petrenko, conductor. Christ Church Deer Park, 1570 Yonge St. 416-443-1490. $30; $25(sr/st).


— 8:00: Toronto Masque Theatre. The Mummers’ Masque. See Dec. 3.

— 8:00: Toronto New Music Projects. The Music of Philippe Leroux. Leroux: Voilà(ReX) for soprano, electronics and ensemble; also chamber works IAL, PPP, Ma belle si tu voulais..., and 3 bis, rue d’insister. Wallace Halladay, saxophone; Stephen Clarke, piano; Sanya Eng, harp; Ryan Scott, percussion; Carla Huhtanen, soprano; Stephen Tam, flute; Rob MacDonald, guitar; Brian Current, conductor; David Adamczyk, electronics. Music Gallery, 187 John St. 416-204-1080. $25; $15(sr); $10(lnt).

Monday December 7

— 8:00: Gallery 345. The Soloists: Winona Zelenka, cellos. 416-822-9781. $20; $10(st).


LISTINGS: SECTION 1

To Drive the Cold Winter Away
Celebrating the season with Early music, carols from around the world, Hanukkah, jazz & gospel selections.

Artistic Director
Jenny Crober
Accompanist
Elizabeth Acker

* Featuring:
Michael Occhipinti: guitar
Les Alt: flute, tin whistle
Jamie Drake: percussion

3:00 pm, SUNDAY, DECEMBER 6, 2009
Eastminster United Church
310 Danforth Ave.
(Chester subway)
$20; $15(Sr.); $10(St.)
416-425-3812
www.eastyorkchoir.ca

... and coming up later in December ...

The BACH CHILDREN’S CHORUS
and the BACH CHAMBER YOUTH CHOIR
Linda Beaupré, Conductor
Eleanor Daley, Pianist

The Most Wonderful Time...
...with the four choirs of the Bach Children’s Chorus!

Saturday, December 12, 2009 at 7:30 pm

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

Tickets: $20 and $24 at the Toronto Centre box office or TicketMaster at 416.870.8000

The Bach Children’s Chorus, a member of Choir Ontario, is grateful for funding received from the Ontario Arts Council and the Toronto Arts Council.

CELEBRATE with BRASS

Join us as we celebrate the 90th birthday of renowned British conductor/composer/arranger Sir David Willcocks by performing many of his best-loved Christmas Carol arrangements accompanied by The York Brass.

We will also sing some Chanukah songs to celebrate the first day of the Jewish Festival of Lights.

Saturday Dec 12. 7:30 pm.
St. Andrews Presbyterian Church
143 Main Street North, Markham
$20 (Seniors/Students $15).
At the door or call 905.294.8687.
Children 12 and under free.

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

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 early, choral, opera or chamber music? Jazz, new or world music?
To find your favourite kind of music, search the WholeNote’s listings by musical genre online at www.thewholenote.com

Concert Listings
Welcome to Live Listings
Search Listings
LISTINGS: SECTION 2
CONCERTS: beyond the GTA

Sunday November 01


— 3:00: Grand River Chorus. An American Adventure. Thompson: From St. Cecilia; Bernstein: Chichester Psalms; Choruses from The Last; also works by Frostiana; Amie-Mair MacDairmid, organ; John Brownell, percussion; Lori Gemmell, harp; Daniel Cabena, countertenor. Alexandria Presbyterian Church, 410 Colborne St., Brantford. 519-759-7885. $25($or); $20($st); $15($c); $10($children high school).

— 3:00: University of Western Ontario. Amorini-Galasso Wind Band; Persichetti: Toccata, Weber, Beethoven, and others. David Bourque, conductor. First United Church, 16 William St., Waterloo. 519-579-3097. $20; $15; $5.

— 6:00: Wilfrid Laurier University. WLU Jazz Ensemble. Maureen Forrester Recital Hall, 75 University Ave. W., Waterloo. 519-884-1970 x2150. $10; $5.

— 8:00: Kitchener-Waterloo Chamber Music Society. Jason Cutmore, piano. Works by Albeniz, de Falla, Soler and Poulenc. KWCMCS Music Room, 57 Young St. W., Waterloo. 519-889-1872. $20; $15 (or); $10 ($children).

Tuesday November 03


— 12:00 noon: Midday Music With Shigera. Piano and Flute. Works by Mozart, Mendelssohn, Chopin and Rutter. Carol Hardy, flute; Fran Hayter, piano. Hi-Way Pentecostal Church, 50 Anne St. N., Barrie. 705-726-1181. $5; free(st).


— 8:00: Kitchener-Waterloo Symphony Orchestra. Cirque de la Symphonie. See Nov. 6.

— 8:00: Minnow Singers. Sacred Service. Bloch: Avodath Hakodesh; Ager: messes des Cloches. Benjamin Maisser, baritone (cantor); Alisa Clark, organ; Peter Nikiforuk, conductor. St. Peter’s Lutheran Church, 49 Queen St. N., Kitchener. 519-578-2129. $20; $15($st/child).

— 8:00: Wilfrid Laurier University. WLU Choirs. Maureen Forrester Recital Hall, 75 University Ave. W., Waterloo. 519-884-1970 x2150. $10; $5.

Sunday November 08

— 3:00: Chorus Niagara. The Creation. See Nov. 7. Calvary Church, 89 Scott St., St. Catharines.

— 7:30: Dublin University Church. Sundays @ 2: Celebrating Cabena. Works of Barrie Cabena, including the Many Masks of Mad Matthew, the Mummer. Tactus Vocal Ensemble; Doug Peirson, narrator; Daniel Cabena, countertenor; Michael Bliss, organ; Barrie Cabena, conductor. 68 Suffolk St. W., Guelph. 519-821-0610. $20(suggested donation).


— 8:00: Kitchener-Waterloo Chamber Music Society. Madawaska String Quartet, with Leslie Kinton, piano. 519-471-8887. 438-842.

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LISTINGS: SECTION 2
CONCERTS: beyond the GTA

Mitch Tyler, conductor. Centennial Hall, 550 Wellington St., London. 519-679-8778. 144.16.

Saturday November 14


— 8:00: Kitchener-Waterloo Chamber Orchestra. Italian Nights. Rossini: La Gazza Ladra Overture; Cimarosa: Concerto for Two Flutes; Puccini: Prelude to Le Villi; Mendelssohn: Symphony No. 4 “Italian”. Waterloo. 519-579-4092. $12; $10 (student). Dine downtown with Kitchener-Waterloo Chamber Orchestra. See Nov. 11.

— 8:00: Kitchener-Waterloo Symphony Orchestra. Basso Profundo. See Nov. 11. Central Presbyterian Church, 7 Queen’s Square, Cambridge.


Sunday November 15


— 3:00: Don Wright Faculty of Music. 2009 High School Honour Choir. London. 519-661-3767. Free. Dine downtown with Don Wright Faculty of Music. See Nov. 13.


Tuesday November 17


Wednesday November 18

— 12:30: Don Wright Faculty of Music. A Celebration of Canadian Composers. Gwen Beamish, piano; and other artists. Von Kuster Hall, University of Western Ontario, London. 519-661-3767. Free. Dine downtown with Don Wright Faculty of Music. See Nov. 19.


Thursday November 19


— 8:00: Don Wright Faculty of Music. Musical Stage Favourites. Scenes from opera and musical theatre presented by students of the UWO Opera Workshop. Paul Davenport Theatre, University of Western Ontario, London. 519-661-3767. $10. Also Nov 20 and 21.

Friday November 20


— 8:00: Don Wright Faculty of Music. Musical Stage Favourites. See Nov. 19.

— 8:00: McMaster University. Denzel Sinclair. Works by Gershwin, Lennon & McCartney, Wonder and others. Convocation Hall, 1 Scholar’s Rd., Hamilton. 905-525-9140 x24426. $17; $12 (student); $15 (student). Dine downtown with McMaster University. See Nov. 19.


Saturday November 21


— 7:30: Grand Philharmonic Chamber Choir. Advent in Bach’s Leipzig. Wachet auf, ruft uns die Stimme; Nun komm der Heiland Heil; Magnificat. Agnes Zsigovics, soprano; Dan Taylor, countertenor; Lawrence Wilford, tenor; Adrian Kramer, baritone. St. Peter’s Lutheran Church, 49 Queen St N, Kitchener. 519-578-1570. $30; $27; $10.

— 8:00: Don Wright Faculty of Music. EMFest. Early Music gala concert. Von Kuster Hall, University of Western Ontario, London. 519-661-3767. Free.

— 8:00: Don Wright Faculty of Music. Musical Stage Favourites. See Nov. 19.

— 8:00: Karen Schuessler Singers. Splendour. Haydn: Lord Nelson Mass; Schubert: Mass in G. Beth Horst, soprano; Terese Sirek Ng, alto; Joseph Schnurr, tenor; Giles Tomkins, bass-baritone; KSS Orchestra. 91 Askin St., London. 519-858-3202. $20; $17 (student); $10 (student). Dine downtown with Karen Schuessler Singers. See children 6-12.

— 8:00: Peterborough Symphony Orchestra. Theatre Auditorium. The Le Tombeau de Copperin; Chopin: Piano Concerto No.2; Mozart: Symphony No.40. Alex Szilasi, piano; Michael Newnam, conductor. Showplace Performance Centre, 290 George St. N., Peterborough. 705-742-4700. $34; $25 (student). Dine downtown with Peterborough Symphony Orchestra. See Nov. 20.

Sunday November 22


— 2:30: Kingston Symphony Orchestra. Music of Remembrance. Brahms: A German Requiem. Sarah Garthorne, soprano; Matthew Zadow, baritone; Kingston Choral Society; Queen’s Choral Ensemble; Glen Elora Festival Singers

Elora Festival Singers

Elora Festival Chamber Players

Noel Edison, conductor

Believed by many to be his finest works for choir and orchestra, these motets are without a doubt exceptional elements of the magnificent music of Bach.

www.elorafestival.com

November 1 - December 7, 2009
Fast, conductor. Kingston Gospel Temple, 2235 Princess St., Kingston. 613-530-2050 x348-474; $35-443(slr); $15-248(st); $10 (children under 10).

— 7:30: Don Wright Faculty of Music. Trio Albonata. Von Kuster Hall, University of Western Ontario, London. 519-661-3767. Free.

— 3:00: McMaster University. Wurttemberg Chamber Orchestra. Guests: Gryphon Trio. Convocation Hall, 1 Scholar’s Rd., Hamilton. 905-525-9140 x24246. $17; $12(slr); $5(st).


Saturday November 28


— 7:30: Peterborough Singers. Carols with Brass: Guests: Canadian Staff Brass of the Salvation Army. George St. United Church, 534 George St. N., Peterborough. 705-746-22-43; $10(slr).

— 8:00: Kitchener-Waterloo Symphony Orchestra. Janina Plays Chopin. See Nov. 27.


Sunday November 29


— 8:00: University of Guelph. U of G Jazz Band, Andrew Scott, conductor. Manhattans Pizza Bistro and Jazz Club, 951 Gordon St. Guelph. 519-767-2440. $2.

Friday November 27

— 12:30: Don Wright Faculty of Music. Fast, conductor. Kingston Gospel Temple, 2235 Princess St., Kingston. 613-530-2050 x348-474; $35-443(slr); $15-248(st); $10 (children under 10).


— 7:30: King Edward Choir. Handel’s Messiah and Carols. Susan Cowan, soprano; Leigh-Anne Martin, mezzo; Ryan Harper, tenor; Andrew Tees, baritone; Barbara McAuliffe, conductor. St. Mary’s Church, 65 Amelia St., Barrie. 705-734-0116. $20.


Saturday November 29


— 7:30: Peterborough Singers. Carols with Brass: Guests: Canadian Staff Brass of the Salvation Army. George St. United Church, 534 George St. N., Peterborough. 705-746-22-43; $10(slr).

— 8:00: Kitchener-Waterloo Symphony Orchestra. Janina Plays Chopin. See Nov. 27.

Crombie Theatre, Sir Sandford Fleming College, 77 Durham St. W., Lindsay. 705-878-5625. $30; $25(sr); $10(st).
— 7:30: Mohawk College Singers. 2nd Annual Christmas at St. Paul’s. Puccini: Missa di Gloria; Vaughan Williams: Fantasia on Christmas Carols; Holst: Christmas Day; also works by Handel, Rutter, and others. David Holler, conductor; guest: Michael Broder, baritone. St. Paul’s United Church,
29 Park St., Dundas. 905-526-7938. $20; $15(st).
— 8:00: Wilfrid Laurier University. WLU Chapel Choir, Keffler Memorial Chapel, WLU, Waterloo. 519-884-1790 x2150. Free.
— 8:00: Wilfrid Laurier University. WLU Choir, Church of Our Lady Immaculate, 28 Norfolk St., Guelph. 519-824-4120 x52981. $15; $10(st).
— 8:00: Wilfrid Laurier University, Chamber Music Concert. Maureen Forrester Recital Hall, 75 University Ave. W., Waterloo. 519-884-1970 x2150. Free.

Sunday December 06
— 2:00: Bravado! Show Choir. Songs for a Better World. See Dec. 5.
— 3:00: Achirol Choir Society. Christmas Around the World. Holy Family RC Church, 60 Allan Dr., Bolton. 705-435-1091; $20; $10(3yrs and under).
— 3:00: Wilfrid Laurier University, WLU Symphony Orchestra. Theatre Auditorium, 75 University Ave. W., Waterloo. 519-884-1970 x2150. $10(13yrs and under).

LISTINGS: SECTION 2
CONCERTS: beyond the GTA

December 5, 2009. 7:30 PM
CENTRE IN THE SQUARE
In the more than 250 years since its first performance, Handel’s Messiah has become a Christmas favorite throughout the English-speaking world.

Katherine Whyte soprano
Lauren Segal mezzo
Joseph Schnurr tenor
James Westman baritone

Box Office: 1-(800) 265-8977
www.centrefsquare.com
www.grandphilchoir.com

Grand Philharmonic Choir
Kitchener-Waterloo Symphony
Howard Dyck, conductor

Theatre, 1 Georgian Drive, Barrie. 705-728-7828. $20.
— 8:00: Wilfrid Laurier University, Chamber Music Concert. Maureen Forrester Recital Hall, 75 University Ave. W., Waterloo. 519-884-1970 x2150. Free.

LISTINGS: SECTION 3
IN THE CLUBS: MOSTLY JAZZ

Compiled and edited by Ori Dagan

93 Harbord
93 Harbord Street. 416-922-5914
Every Friday Lara Solnicki (vocals) and Sean Gray (guitar) 7-10pm

Alleycatz
2409 Yonge St.  416-481-8865
www.alleycatz.ca
Every Mon Salsa Night with Frank Bischun
Every Tue Whitney Smith’s “Swing House” with vocalist Jen Sagar
Every Wed Jasmine Bailey & Co. Jazz & Soul
Every Thu Soul, R&B and Reggae, No Cover Fridays and Saturdays Funk, Soul, Reggae, R&B, Top 40, $10 Cover without dinner reservations.
Nov 27 Lady Kane. Nov 28 Off the Wall.

Annex Live, The
296 Brunswick Ave. 416-929-3999
www.theannexlive.com

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

Castro’s Lounge
2116 Queen Street East 416-696-8272 NO COVER
Every Sun Jeremy Rouse Trio (Jazz/Roots) 6-9pm
Every Mon Smokey Folk (Bluegrass/ Rockabilly) 9-30pm

Chalkers Pub Billiards & Bistro
247 Marlee Avenue, 416-788-2531
www.chalkerspub.com (for complete listings)

Third Mon every month The Sisters of Sheynville
Every Wed Girls Night Out Vocalist-Friendly Jazz Jam 8:30-12 with host Lisa Particelli (vocals/flute) Peter Hill (g) Ross MacIntyre (b) Norman Marshall Villenouve (d)
Every Thu Raoul and the Big Time Blues Band 110 Cover 9pm-Midnight
Every Sat Dinner Jazz 6-9pm $10 Cover

Chick N’ Deli
744 Mount Pleasant Rd. 416-489-3363
www.chickndeli.com
Every Mon Big Band Night.
Every Tue Jam Night.
Every Sat Climax Jazz Band 4-7.

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

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

Commensal, Le
655 Bay St. 416-596-9364
www.commensal.ca
Jazz Fridays & Saturdays 6:30pm - 9:30pm NO COVER

Concord Cafe, The
937 Bloor Street W 416-532-3899

Corktown, The
175 Yonge St. 905-572-9242
Sets at 8pm and 10pm, $10 Cover
www.thecorktownpub.ca

Every Thu The Corktown Jazz Jam
Every Wed The Darcy Hepner Orchestra & Special Guests
Dave’s Gourmet Pizza
730 St. Clair Ave. West 416-652-2020 www.davesgourmetpizza.ca
Every Thu 8-12 Uncle Herb Dale & Friends Open Mic.

Dominion on Queen
500 Queen St. East 416-368-8893 www.dominiononqueen.com
Every Tue French Gypsy Jazz Jam with host Wayne Nakamura. 9:30pm, pwyc.

Doctor’s House, The
21 Nashville Rd, Kleinburg 905-935-1615 www.thedoctorshouse.ca

Drake Hotel, The
1150 Queen Street West 416-531-5042 www.thedrakehotel.ca (full calendar)

Forte Bistro and Lounge
133 Richmond Street West 416-867-1909 www.fortebistro.ca
Every Wed Live Jazz 6:30-9:30pm

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

Gate 403
403 Roncesvalles 416-586-2930
www.gate403.com
LIVE JAZZ & BLUES every night, two shows daily, three on Sunday
No Cover Charge / Pay What You Can

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

Harlem Restaurant
67 Richmond Street East 416-388-1920 www.harlemrestaurant.com (full music schedule) NO COVER Every Fri Jazz/Blues 7-10:30pm
Every Sat Jazz/Blues 7-10:30pm
Every Sun Swing Sun 6-10pm
Every Mon Open Jam Night hosted by Carolyn T 9pm-1am

Home Smith Bar see Old Mill, The
Hugh’s Room
“Toronto’s home of live Folk and Roots” 2261 Dundas Street West 416-531-6604 www.hughsrroom.com
All shows start at 8:30pm; for ticket prices refer to website.

Ten Feet Tall
Speaking of husband and wife teams, seasoned chef Andy Wooley and Carin Redman, both musicians, are the proprietors of bistro, café, bar and live music venue Ten Feet Tall (www.tenfeettall.ca) now in its 7th year of glory just steps away from the Greenwood subway stop. Danforth and Beaches locals are regularly treated to an awesome atmosphere of eclectic menu items, friendly service, vibrant decor and a tasty variety of live music.
Their Mill Street-sponsored Jazz Matinee takes place every Sunday from 3:30 - 6:30pm, with never a cover charge. Sometimes hungrily referring to herself as “The Cook’s Wife”, Carin Redman is herself a professional vocalist who has been singing pop, jazz and R&B for over 15 years; she runs the restaurant and also books the room. I got a chance to catch up with Ms. Redman over a scrumptious Pad Thai ($14) and a pint of Mill Street Organic Lager ($5.50).

OD: What kind of reaction has your music policy received?
CR: The reaction we received was a very warm one. The people in our neighbourhood have been great supporters. They love that we have music at the end of the street...we are part of the TD Canada Trust Jazz Festival every year and I’m continually thanked during that festival for us being here. It’s like a big party! The music over here has been a wonderful success and I’ve enjoyed it so much. I’ve met so many people and made some great friends as well.

OD: Were you surprised by this reaction?
CR: I have a little bit of a background in marketing so I knew that this would be a great area and time slot for jazz - no one was doing it around here. Although I felt strongly that it would work, I was still pleasantly surprised.

OD: Ten Feet Tall is one of the few rooms in town that guarantees that the musicians are paid in a no cover/pay-what-you-can situation. Is it especially challenging for your business to make money?
CR: I book people that can fill a room. Number one, they have to have talent and be good musicians...it took a while to have our “jazz regulars” which we now have. We still do rely on our hands having some sort of following, but I’m never worried any more because I’ve figured it out somehow.

OD: Who are some of your musicians?
CR: On November first we are proud to present Steve Cole & Russ Little. I mean, the names speak for themselves. We’ve had them here before and they are just unbelievable musicians...On November 22nd we are proud to welcome back Kingsley Etienne. If anyone reading hasn’t seen Kingsley, you simply must come out because it’s like a religious experience!
JAZZ PICK OF THE MONTH: Laura Hubert Band (www.laurahubert.com) at the Cameron House (408 Queen West), every Monday “9:30ish-Midnight” Pay-What-You-Can. With a honed horn-like delivery she infuses her song with ample feeling, phrases daringly, and bends notes with ease. Always present in any given moment, Laura Hubert is a very convincing musical actor. To really get what she’s about, you have to witness the facial expressions, body language and stunning presence every Monday night, accompanied by Peter Hill and top-of-the-heap horn players including Chris Gale, Shawn Nykwst, Bob Brough or Ryan Oliver. Live jazz does not get much better than this!

LISTINGS: SECTION 3 IN THE CLUBS: MOSTLY JAZZ

IN THE CLUBS: MOSTLY JAZZ

IN THE CLUBS: MOSTLY JAZZ
LISTINGS: SECTION 4
ANNOUNCEMENTS, MASTERCLASSES, WORKSHOPS, ETCETERA

ANNOUNCEMENTS

Toronto General Hospital. Music for Heart and Soul. TGH invites musical performers to participate in its concert series, Music for Heart and Soul. Performances are on Thursday and Sunday afternoons. Volunteers are welcomed to join as we support our concerts for host and other capacities. 416-340-4115.


LECTURES/SYMPHOSIA


Nov 20 2:00: Royal Conservatory of Music. Anton Kuerti on Brahms’ Piano Concerto No. 2. Royal Conservatory of Music, 273 Bloor St. W. 416-408-0208. $10.

Nov 21 2:00: Toronto Creative Improvisors Festival. Improvisation Workshop.

FACILITATED BY ROD CAMPBELL. PALMERSTON LIBRARY 560 PALMERSTON AVE. 416-393-7880. NOV 21 10:00AM TO 2:00PM: ST. MARY MAGDALENE CHURCH. FESTIVAL OF CHANT SYMPOSIUM. 477 MANNING AVE. 416-531-7955.

NOV 28 9:30AM-12:30PM: EGLINTON ST. GEORGE’S UNITED CHURCH. SING-ALONG MESSIAH OPEN DRESS REHEARSAL. FOR THOSE ATTENDING EGLINTON ST. GEORGE’S SING-ALONG MESSIAH. 35 LYTTON BLVD. 416-481-1141 X250. FREE.

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the "sung monologue". Yenge and Eglinton area – please call for exact location. 416-483-9532.

Dec 06 2:00 to 5:00: Singing Studio of Deborah Staiman. Master class in musical theatre/audition preparation, using textual analysis and other interpretative tools for the "sung monologue". Yenge and Eglinton area – please call for exact location. 416-483-9532.

WORKSHOPS

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

Nov 02 7:30: Holocaust Education Week. We are Here! Yiddish shongs of the Holo-caust. Adrienne Cooper, vocalist; Marilyn Lerner, piano. Toronto Workmen’s Circle. 471-473 Lawrence Ave. W. 416-787-2081. Free.

Nov 08 9:00am to 1:30 & Nov 09 9:00am to 2:00: Practicing for Artistic Success. Bridging the Gap Between the Practice Room and the Stage. Burton Kaplan of the Manhattan School of Music. Artscape Wychwood Barns Community Gallery, 601 Christie St. 416-340-7731. $15 (auditors); $125 (participants).


Nov 21 10:30 to 1:00: Toronto Mendelsohn Choir, Singathon Saturdays. Contemporary Anthems with guest conductor and composer Michael Capon. Yorkminster Park Baptist Church, Cameron Hall, 1585 Yonge St. 416-588-0422 x24, $10.


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**MUSICAL LIFE:**  
**WE ARE ALL**  
**MUSIC’S CHILDREN**  
by MJ Buell

**This month’s contest**

<table>
<thead>
<tr>
<th>Summer, McKinney, Texas circa 1946</th>
</tr>
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<tbody>
<tr>
<td>November’s Child…</td>
</tr>
<tr>
<td>You’re never too young to be taken seriously as a musician (as November’s Child knew back then, and believes today, surrounded by more children than you could, ahem, shake a stick at.) Look for her Company (but not her name - that would be too easy!) in our Nov 28th listings.</td>
</tr>
<tr>
<td>Think you know who NOVEMBER’S child is? Send your best guess to <a href="mailto:musicchildren@thewholenote.com">musicchildren@thewholenote.com</a> (please provide your mailing address, just in case your name is drawn!)</td>
</tr>
<tr>
<td>Winners will be selected by random draw among correct replies received by November 20, 2009.</td>
</tr>
</tbody>
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**October’s Child was…**

clarinetist Joaquin Valdepeñas; whose stylish sunglasses, ready grin and energetic manner have, by all accounts, accompanied his journey from Torreón and Tijuana, in Mexico, through Anaheim CA, to California State University, and on to Yale, before coming in for a landing in Toronto when he auditioned for the TSO. Principal clarinet of the Toronto Symphony Orchestra since Sept 1980, he has also conducted the TSO on many occasions.

An extremely active soloist, chamber musician and conductor he has participated in festivals throughout the world including Banff, Vancouver, Casals, Edinburgh, Marlboro, Mostly Mozart, Nagano, and Korea. He is also a founding member of the Amici Chamber Ensemble who are in the 21st season of their concert series at the Glenn Gould Studio.

Joaquin has recorded extensively for CBC, Centrediscs, Naxos, Sony and Summit and was featured in a PBS documentary about the Aspen Music Festival both as clarinetist and conductor.

**Earliest musical memory?**

Seven years old - I used to walk past a music store on my way to school. There was a clarinet in the window, and I was mesmerized by it. Destiny? I don’t know.

**Other family musicians?**

I am the only musician although there was a lot of music in my home. My mother had a beautiful voice but was not trained. She often sang at family gatherings. I had a huge family with lots and lots of cousins, aunts and uncles. At birthdays or other gatherings there were always guitars and singing.

**First experiences of collaborative music making?**

I joined the band in grade 7. My buddies and I wanted to play the trumpet (there’s a kind of boy thing with the trumpet) but by the time the got to the V’s (Valdepeñas!) they were out of trumpets and I ended up with a clarinet. Of course, at the time, it was all about Herb Alpert. We all wanted to be like that. I still remember vividly playing with my colleagues, struggling to make a sound.

The school had a great programme. One period a day: the teacher was this young guy in his 20s. He had such much energy and enthusiasm. He taught us music theory, but he would also have us get up and conduct the band, and this is where I got my conducting bug. We had a marching band too, and we had to be the entertainment at games, assemblies. I had this very real sense of belonging to something.

**Thoughts on clarinet as a first instrument?**

Not ideal for really young kids. Better to wait until those teeth have finished coming and going. And kids with small hands… sometimes their fingers are too skinny to cover the holes. She often sang at family gatherings. I had a huge family with lots and lots of cousins, aunts and uncles. At birthdays or other gatherings there were always guitars and singing.

**The point when you thought of yourself as a musician?**

I never imagined making a living playing music, I had not declared my university major but I thought I’d learn some economics - but found I didn’t actually like numbers! But through the Music Department I had a weekly 30 min. lesson. I had never had a private lesson until then and was very lucky that the teacher was Kalman Bloch (principal of the Los Angeles Philharmonic). He was one of the most wonderful musicians I have known. Those first lessons was the time when I started to feel alive musically.

If I had not allowed myself just to say “okay, I’m going to work really hard and see where this goes” I can’t think what would have become of me.

If you could travel back through time and meet face to face with a younger Joaquin… is there anything you would offer? In school we had to give the instruments back in June. Then in September you’d have forgotten everything and have to get back to where you were. So maybe a clarinet of his own… but maybe not too many lessons so soon…

**Recordings / Upcoming engagements?**

We’ve just finished editing Amici’s new CD Armenian Chamber Music which is scheduled for a spring, 2010 release. On Dec 5 I’ll be in Lindsay, Ontario, with the ARC Ensemble (Artists of the Royal Conservatory) playing the Brahms’ Clarinet Quintet.

Then Amici has its second concert of the season Les Six versus Saint-Saens on December 13 which includes Poulenc’s Clarinet Sonata.

I’ll be busy in December with the Toronto Symphony. of course, with the New World Symphony and then Beethoven’s 6th…the Beethoven is huge for the clarinet, full of solos that are always on an audition list.

---

**Last Month’s Winners and Prizes**

**CONGRATULATIONS TO…**

As guests of Amici Chamber Ensemble…

Hans De Groot and Victoria Lancia each win a pair of tickets to hear Amici (Dec 13 3:00pm) in Les Six versus Saint-Saens; Akiko Juhn will receive their 2006 Juno-nominated recording Majestic Flair: Music of Chan Ka Nin (CBC Records); Erika Neilson will receive their recording Amici Chamber Ensemble With Jean Stilwell (CBC MusicaViva).

As guests of the TSO…

Veralyn Bramble wins a pair of tickets to attend the TSO’s Dec 21st 8pm performance of Handel’s Messiah (Dec 21); Linda Zwicker wins a pair of tickets to hear the TSO’s Dec 2 concert which includes Dvorak’s Symphony No. 9, “From the New World”; Annie Odom and Diane James will each receive a copy of the TSO’s recording Bruckner: Symphony No. 4 “Romantique” recorded live December 2007 at Roy Thomson Hall (released: June 2008)

Music’s Children gratefully acknowledges the assistance of Jane Harbury and Jessica Parkes.

---

Winter in Aspen Colorado. Wish I could leave the car and just ride my bike everywhere, but cycling can play havoc with making hands and wrists stiff and tight!
heath matters

Mon Oct 26, Toronto Old City Hall – The physical, emotional and financial health of the artist is a three-legged stool. Kick out one support and the whole thing falters. Christine Duncan’s The Element Choir adds its voice during the Toronto City Hall leg of a national “ambulatory wake” protesting recent cuts to the Canada Music Fund’s Musical Diversity Category.

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INSTRUCTION
New Aldeburgh Anthology compiled by Ariane Bankes and Jonathan Reekie Boyvell Press 360 pages, illustrated; $70.00 US

Ariane Bankes and Jonathan Reekie have compiled a dazzling collection of articles, poems, stories, photographs, paintings, set designs, memoirs, short fiction, to celebrate the Aldeburgh Festival.

I cannot imagine a more fitting tribute to the festival that British composer Benjamin Britten, his partner tenor Peter Pears, and librettist Eric Crozier started in Britten’s native Suffolk over sixty years ago.

Expanding on the original Aldeburgh Anthology published in 1972, the editors have wisely followed their own “interests and inclinations.” The result is an evocation of the physical and poetic landscapes of Britten’s music, especially the operas, which are referred to throughout this volume.

Composer Hans Werner Henze describes the setting of the festival, where “you can sense the vicinity of the sea; you can hear the facets of grey, silver grey, ash grey, white and mother-of-pearl of which the low-lying sky is composed.” Art historian Frances Spalding writes about the paintings and sculptures collected by Pears and Britten, including six Constables and a work by William Blake, whose poems Britten set. Art historian Kenneth Clark, who grew up across the river from Aldeburgh, writes, “My days were all pleasure… I loved the Suffolk country, the heaths and sandpits, the great oaks in Sudbourne wood and the wide river at Ilken.”

Mezzo Janet Baker recalls singing for Britten, writing, “Ben was a king. When he walked into a room, the air began to crackle; everyone came alive, became more than themselves.” Journalist Tom Service writes about how composer, conductor and pianist Thomas Adès, just twenty-eight when he became director of the festival, continued the tradition of innovation and individualism.

So much to enjoy here. There’s a poem by Britten’s friend, colleague and librettist W. J. Auden, called The Composer, “Only your notes are pure contraption/Only your song is an absolute gift.” Another by W. G. Sebald, translated by poet Michael Hamburger, who’s represented here as well, closes with, “Whispering madness on the heathland of Suffolk. Is this the promis’d end?”

PERFORMANCE NOTES:
The Toronto Symphony under Peter Oundjian presents Britten’s War Requiem on November 11 and 12 in Roy Thomson Hall at 8.00. The Aldeburgh Connection presents Blessed Cecilia on November 22 at 2.30 in Walter Hall at the University of Toronto Faculty of Music. And on Jan. 28 and 30 at 8.00 in Roy Thomson Hall, the Toronto Symphony under James Gaffigan presents Leila Josefowicz performing a Violin Concerto, “Concentric Paths,” by Thomas Adès, who just completed nine years directing the Aldeburgh Festival.

Elizabeth Schwarzkopf: From Flower Maiden to Marschallin by Kirsten Liee Amadeus Press 160 pages, photos; $27.95 US

During her recent recital in Koerner Hall last month, Frederica von Stade spoke about hearing Elizabeth Schwarzkopf sing over forty years ago, and what an impression it left on her. That made me think about the recital I heard Schwarzkopf give at Massey Hall in the early 1970’s. I can still picture her opening her arms like a butterfly spreading its wings – magnificent and unforgettable.

This large, lovely collection of interviews, testimonials and splendis photographs is not so much a biography as a tribute to the great singer. The only hint of controversy is when Schwarzkopf talks about how Karajan pressured her to take on roles that were too heavy for her, like Elizabeth in Tannhäuser. There is no discussion of her activities during the war, or her documented associations with the Nazi party. Instead the focus is on what her former student, American baritone Thomas Hampson, here calls ‘her passion, her sense of beauty and her singular sense of artistic purpose’.

In Charles Scribner III’s moving interview with Schwarzkopf shortly before her death at ninety three years ago, she talks about her contempt for contemporary concept-driven productions and her intense dislike of updating the settings of operas. The word “criminals” comes up. Schwarzkopf realizes that she represents a vital tradition of singing, especially for the Viennese repertoire like Strauss and Mozart. “The fixed style of Mozartian singing has rules,” she tells Scribner. Author and editor Kirsten Liee interviews Lillian Fayer, the photographer who took most of the stage and portrait photos included here. In these photos Fayer penetrates the artificiality of the costumes and makeup to reveal the extraordinary naturalness of the singer. So I was amused when Fayer tells Liee that she was always trying - unsuccessfully - to get Schwarzkopf to wear more makeup.

There are glamorous shots of her as Donna Elvira in Don Giovanni, which Schwarzkopf calls her most difficult role, and in her favorite role as the Marschallin in Rosenkavalier. In a few of the candid shots, we see her with her frequent accompanist, the legendary Canadian pianist Gerald Moore (author of a wonderful autobiography Am I Too Loud?). He is quoted here as saying, “Elizabeth hears things that nobody else can. She would hear the grass growing!”

Opera: The Great Composers and their Masterworks by Joyce Bourne Mitchell Beazley/ Octopus Books 224 pages, photos; $27.95 US

Joyce Bourne, who wrote the delightful Who’s Who in Opera (recently updated as Who Married Figaro?: A Book of Opera Characters), has packed a remarkable amount of material into this attractive, intelligent survey of opera from Monteverdi to John Adams.

She doesn’t find much space for the operas of Lully, Vivaldi, or Haydn, whose operas are all being rediscovered today. The operas of Martín y Soler, Halévy and Amroise Thomas, all hugely successful in their time, and presently finding their way back into the repertoire, are completely shut out. But I enjoyed her broad-ranging approach. Along with discussions of the operas themselves, she looks at the composers, librettists, performers, theatrical venues, stage sets, directors, the artistic milieu and political context. As well, she offers an excellent discussion of voice types and vocal production, along with a glossary of musical terms.

The best thing about this book is that one quarter is devoted to opera of the past century, right up to the present. Only Verdi and Wagner get more coverage than Britten.

What does not work, however, is the practical information. The list of “major” opera houses includes the State Opera of South Australia, but omits Rome Opera and the Teatro Real in Madrid. Virginia Opera is mentioned, but not Vancouver Opera, an older, more ambitious company. Sloppy captions on photos – Time Square for Times Square, and singers like Juan Diego Florez left unidentified – detract only marginally from the superb photos. The index is reliable, and the layout is extremely attractive, with an effective use of a variety of typefaces.

In her final chapter, called “The Future of Opera,” Bourne makes the simple but often overlooked point that “if the music is not good enough, the work will not survive for long, no matter how good the story.” Like Schwarzkopf, Bourne objects to directors thrusting their own concepts of an opera down the throats of audiences, particularly when they contradict what the composer and librettist wanted. But this is not a desire for directors to honour tradition by avoiding innovation altogether, but rather for them to work with “respect for the work they are directing, consideration for the singers, and the knowledge that many people in this audience are seeing this opera for the first time.”
I wonder if it is in the very nature of string orchestra music to be lush. A case in point is the otherwise austere music of Austrian Ernst Krenek (1900-1991). Ernst Kovacic and the Leopoldinum Orchestra of Wroclaw, Poland have just released Symphonic Elegy – Works for String Orchestra (Capriccio 5033), a collection of Krenek’s compositions from the middle years of his long career. Rather than the angular, atonal fare we might expect from a proponent of serial techniques of composition, to my ear the six works included here are all quite warm and lyrical. The earliest work is also the latest, in the form of a 1960s arrangement of the Adagio and Fugue movements of the sixth string quartet dating from 1936. The quartet was written at a time when Krenek was in close contact with Anton Webern, who he considered to be “one of the most important composers of all times: Music of a crystal clear perfection.” While strongly influenced by Webern, that master’s miniature approach is not in evidence here – with movements lasting about 8 minutes each. Krenek left Austria in 1938 and settled in the USA. It was there that he heard of Webern’s death in 1945 (fatally shot by an American soldier in the final days of the war in a tragic case of mistaken identity) and composed the Five Short Pieces for Strings which opens this disc. The stunning virtuosic three movement work shows a maturity that belies the age of its creator. Lefèvre is accompanied by the London Mozart Players led by Matthias Bamert. The recording also includes brilliant performances of Shostakovich’s First Piano Concerto (with Paul Archibald, trumpet) - I had forgotten how the early Shostakovich concerto presents the final work in his orchestral oeuvre, Symphony No. 15 and its extensive use of quotation – and Mendelssohn’s rarely heard Double Concerto with the pianist’s brother David Lefèvre on violin. All in all an exhilarating addition to the catalogue.

EMI has just released Brahms – The Symphonies, a 3CD set with Simon Rattle and the Berliner Philharmoniker (2 67254 2), Brahms’ Symphony No. 1, or as it is affectionately known, “Beethoven’s 10th”, is one of the pillars of the symphonic repertoire for me and I must confess that repeated listening to it is as far as I have got with this new cycle. While it will likely not replace my “desert island” pick of Carlo Maria Giulini conducting the Los Angeles Philharmonic on an old DG digitally recorded LP – I do hope there will be a turntable on that fabled island - I find Sir Simon’s majestic performance well balanced and well paced. The sound of the orchestra is glorious, captured in its natural habitat of the Philharmonic last October and November. My resolution? One of these days to start at disc two of this set so that I may get past the fabulous first and explore the other three symphonies on offer here.

Orchestration is a fine art and a piano piece which has tempted the hand of a number of masterful orchestrators since its creation in 1874 is Mussorgsky’s Pictures at an Exhibition. Wikipedia lists some 30 arrangements for orchestra and more than 80 for other forces thus far, and Ontario composer Richard Marsella – AKA Friendly Rich – has just thrown his hat into the ring (Pumpkin Pie Corporation PPCD006). Although I have obviously not heard all of the others, I can’t help thinking that this Looney Tunes-like arrangement for the forces of the Lollipop People (percussion; trombone & euphonium; synthesizer; kazoo; toy piano, piano & harpsichord; bassoon & penny whistle; clarinets; accordion; harp; electric guitar; drums and electric bass) must be among the most unusual. Particularly effective for me is the extensive use of bassoon (Jeffrey Burke), especially in combination with harpsichord (Gregory Oh) and accordion (Kimberley Pitchard). Friendly Rich certainly has an ear for remarkable tone colours and the instrumentation changes substantially from movement to movement. Perhaps the wackiest is the Cum mortuis in lingua morta with vocalizations by guests Paul Dutton and Christine Duncan. I must confess however that I find the coarse surprise ending of the otherwise effective finale, The Great Gate of Kiev, disconcerting.
and a little disappointing. **Concert Note:**
You can experience the full force of Friendly Rich’s bizarre interpretation of *Pictures at an Exhibition* for yourself at the CD launch at the Tranzac Club on Saturday November 7th.

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
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**VOCAL**

Nicola Porpora - Arias
Karina Gauvin; Il Complesso Barocco; Alan Curtis
ATMA ACD2 2590

*Sic Transit Gloria Mundi* – The glory of this world is fleeting. What an apt description of the current status of Nicola Porpora. At one time, creator (with poet Petro Metastasio) of some of the greatest triumphs of musical performance that pleased monarchs, delighted their courts and held sway over public imagination – today Porpora is little known and even less recorded. Six of 14 arias on this disc are world premiere recordings. How could the vocal teacher of castrati Caffarelli and Porporino, female superstars La Romanina, Nicola Grimaldi and Lucia Facchinelli, the man who discovered his most important protégé, Farinelli, be so thoroughly neglected? Well, there are two reasons for that: there are no more castrati and, secondly and most importantly, the music of Nicola Porpora was always meant to be a neutral background on which to showcase the castrato’s voice. His arias are not necessarily brilliant or groundbreaking – in fact, many of them seem repetitious. However, endowed with the sound of the castrato’s voice they must have been stunning. Such voice is impossible to replicate. Even for the film *Farinelli*, the producers digitally “mashed” the counter-tenor and soprano, to achieve a desired effect. The Canadian soprano Karina Gauvin continues to amaze with the beauty of her voice, increasingly focusing on Baroque music. Technically flawless, in this recording she is augmented by the “first leaguers” of period performance, Il Complesso Barocco and Alan Curtis. So if no single human being can reproduce the castrato’s voice, we owe Ms. Gauvin thanks for approximating it for us.

Robert Tomas

**Puccini - Ritrovato**
Violeta Urmana; Placidio Domingo; Wiener Staatsoperchor; Wiener Philharmonic; Alberto Veronesi
Deutsche Grammophon 477 7745

Process of artistic creation is commonly regarded as 10% inspiration and 90% perspiration. This is also true in musical composition. There are very few composers like Mozart who hit upon perfection almost instantaneously, like Minerva springing out of the head of Jupiter.

Even Beethoven had agonizing struggles to arrive at perfection, as the 3 Leonora overtures show very clearly.

Puccini turned 150 last year and we still know his name, which is a considerable achievement, (I don’t think many of today’s pop celebrities will accomplish this). To celebrate, DG turned out this well researched, commendable and scholarly disc of Puccini’s discarded items, earlier versions and some unknown compositions.

I was immediately taken by the young Puccini’s compositional prowess in the beautiful *Preludio a orchestra* written as a teenager that contains an elegant, original melody I discovered somewhat similarly appearing in Sibelius’ 7th Symphony(!) and the *Adagietto per Orchestra*, an even more mature work now almost totally forgotten.

The above notwithstanding, most of the compilation is devoted to earlier, discarded versions of items in Puccini’s operas. One may be grateful that the gripping final scene of *Madama Butterfly* didn’t end up the way it was first written, it being too loose and unwieldy. “Too many notes” – as it were.

Similarly, the earlier version of the 3rd act intermezzo of *Manon Lescaut*, elegant and well written as it may be, is simply no match for the poignant, heart rending final version we are accustomed to. As the greatest masterpieces, *La Boheme*, *Tosca*, *Il Tabarro*, *Gianni Schicchi* and *Turandot*, are notably absent I may guess they did not need revisions.

What an apt description of the current status of Nicola Porpora. The Montreal Symphony Orchestra, well-known internationally in the happier decades of the recording industry for their many classic recordings of predominantly French repertoire, has joined the ranks of orchestral house labels with an excursion into what is for them relatively unfamiliar territory. The primary allure of this performance is the finely wrought interpretation of baritone Christian Gerhaher. There is a natural, human warmth in

Jonas Kaufmann is no newcomer to the opera world nor to recordings, both audio and video. He has about 20 discs on the market, from Mozart, Beethoven, Richard Strauss, and more. However none of these struck the chord as this new disc has. Admittedly he shines in *Madama Butterfly* and in *Der Rosenkavalier* and various collections with other artists, but I haven’t heard them all and there may be the artistry equal to this new disc.

I was taken completely by surprise by the timbre and texture of the gentle melancholy that he conveys, without a hint of bathos, in the opening lines of both *In fernem Land* and, more particularly, *Mein lieber Schwann!* This entire collection is a superb showcase for Kaufmann’s artistry revealed in the arias from *Lohengrin*; as Tamino from *The Magic Flute*; arias from Schubert’s *Fierabras* and *Alfonso und Estrella*; from *Fidelio*, *Gott! Welch Dunkel heir!*, *Wintersturme*; and finally two from *Parsifal*, *Amfortas!* – *Die Wunde und Nur eine Waffe taucht.*

The well chosen sequence of arias on this CD showcase a beautiful voice with an unusual palette of colours, textures and dynamic range whose vocal canvas is enhanced by fine musicianship and intellect. He inhabits the roles and communicates them effortlessly, supported majestically by Claudio Abbado.

The recording itself is of demonstration quality, naturally balanced, very clean and well-focused.

Kaufmann’s qualities and discernable originality make it difficult to pigeonhole him as a *heldenero* or a similar generalisation. He emerges as in a class of his own.

Bruce Surtees

**Mahler - Das Lied von der Erde**
Klaus Florian Vogt; Christian Gerhaher; Orchestre symphonique de Montréal; Kent Nagano
OSMCD-7436

The Montreal Symphony Orchestra, well-known internationally in the happier decades of the recording industry for their many classic recordings of predominantly French repertoire, has joined the ranks of orchestral house labels with an excursion into what is for them relatively unfamiliar territory. The primary allure of this performance is the finely wrought interpretation of baritone Christian Gerhaher. There is a natural, human warmth in
his singing that is consistently compelling through a wide range of emotions, from the charming intimacy of Von der Schönheit to the st�ecal acceptance of fate in the final Ab- schied. Nagano is at his best in this half-hour finale, where his cool, understated approach and the white tone of the vibrato-less wind solos brings to light the Buddhist aspects of Mahler’s autumnal masterpiece. Gerhaher’s counterpart, the rising young tenor Klaus Florian Vogt, has a quite pleasant lyric tone to his voice, however Mahler’s initial vocal instructions (Mit voller Kraft; immer macht- voll) are simply beyond him. Though Vogt can be heard clearly enough over the orchestral maestrom (thanks to a post-concert dubbing session in a Bavarian studio), his reading of his part, though elegant, is timorous and lacking in textural nuance. The audio quality is unexceptional, derived from a combination of live and studio sessions. I would gladly exchange the annoyingly speculative program notes for the full text and translations of the songs, whose absence here is unconscionable. Daniel Foley

EARLY, CLASSICAL AND BEYOND

Handel’s Harp
Maxine Eilander; Seattle Baroque Orchestra; Stephen Stubbs
ATMA ACD2 2541

“Handel’s Harp” celebrates good fortune - Handel not only enjoyed patronage from the Duke of Chandos but the Duke also employed the talented Welsh harpist William Powell. Handel featured the harp throughout his mature career of 30 years, whether in sacred, concerto or operatic contexts. Quite a challenge for soloist Maxine Eilander.

In fact, Miss Eilander both accompanies soprano Cyndia Sieden in spirited fashion and treats us to the full range of the solo harp. She plays the slow, thoughtful Symphony from Saul, a piece which reminds us how fortunate we are when we hear music for the classical harp.

We are again treated to almost celestial music for solo harp in Lascia ch’io pianga from Rinaldo. This is where the orchestra’s conductor Stephen Stubbs makes his presence felt. As his notes make clear, he has arranged his own version of this piece for harp because many of Handel’s opera songs were adapted by harpists and Stubbs feels that this lost art of the harpist deserves commemoration.

One almost feels that Handel was testing both harp and harpist. Handel’s harpists had to play alongside soprano voice, strings (including pizzicato), recorders, oboe, harp, viola da gamba, theorbo, bassoon, cello, flute, and mandolin. All that within the mere eight compositions presented here.

Anyway, the impression should not be given that Handel’s music for harp was all austere. His Concerto in F is sprightly, fast and lively. Round off the recording with the last piece, “Hark, hark, he strikes the golden lyre” from Alexander Balus, and appreciate Handel’s good fortune. Michael Schwartz

Bernhard Joachim Hagen - Sonatas for Lute and Strings
John Schneiderman; Elizabeth Blumenstock; William Skeen
Dorian Sono Luminus DSL-90907

Though he spent his professional life as a violinist employed by the Margrave of Brandenburg-Bayreuth, Bernhard Joachim Hagen was also a lutenist of the first order. But as this CD’s notes suggest, he may well have thought himself an anachronism by the time he died in 1787, so moribund was the lute by that time. Hagen left behind a number of works for the lute, all of which are found in a collection of manuscripts now preserved in Augsburg. This disc offers up his six sonatas for lute, violin and cello, performed by three celebrated specialists from the USA.

These are Rocco trio sonatas, with expertly balanced parts for the violin and lute and a continuo-esque line for the cello. From the cheerful and careful opening Allegro of the F major sonata through the remaining three-movement sonatas, the transparent texture and melodic delicacy of Hagen’s writing is sensitively performed. And though some of the slow movements lack musical depth, their refined delicacy is expertly expressed.

Schneideman, Blumenstock and Skeen play with grace, poise and sensitive attention to even the smallest details, and the intimacy of this repertoire is immediately apparent here. This is a charming glimpse into the very late life of the Baroque lute, a genuine late work by that time. Hagen left behind a number of three-movement sonatas, the transparent texture and melodic delicacy of Hagen’s writing is sensitively performed. And though some of the slow movements lack musical depth, their refined delicacy is expertly expressed.

Michael Schwartz

Mendelssohn - Piano Concertos 1 & 2; Symphony No.5
Louis Lortie; Orchestre Symphonique de Quebec
ATMA ACD2 2617

To mark the 200th anniversary of the birth of Felix Mendelssohn ATMA has released a disc featuring both of his piano concertos and the Symphony No. 5 - the “Reforma- tion”, with the Québec Symphony Orchestra and Louis Lortie, as both soloist and conduc- tor. Lortie has come a long way since his fine debut recording of the complete Chopin Etudes on the Chandos label in 1989. Now recognized as one of the world’s foremost pianists, he is as comfortable with conducting from the keyboard as he is with performing, as this disc clearly demonstrates.

Mendelssohn composed his two piano concertos seven years apart, the first in 1830 while in Italy (completing it in Germany), and the second in England, shortly after his marriage to Cécile Jeanrenaud. While the second is perhaps more serious in tone, both have many similarities – brisk solo passages requiring considerable dexterity, lyrical slow movements, and an overall sense of fine craftsmanship. Not surprisingly, Lortie rises to the challenges admirably, and together with the OSQ, both concertos are performed with great panache. This is indeed a most conducive pairing of soloist and orchestra.

Mendelssohn’s Symphony No. 5 was completed in 1830, honouring the 300th anni- versary of the Lutheran faith. Under Lortie’s competent baton, the OSQ again treats the...
music with the respect it deserves, achieving a grand and noble sound. While the second movement was taken at a brisker pace than I would have liked, it certainly didn’t detract from this most satisfying performance. So to all concerned - félicitations on some fine music-making!

Richard Haskell

Piano Music by Manuel de Falla
Jason Cuto more
Centaur CRC 2952
(www.JasonCuto more.com)

Pianist Jason Cutmore displays stellar star quality as he performs the piano music of Manuel de Falla. Falla’s compositional output embraces a wide range of sources, both in melody and harmony, but it is always Spanish in its roots. He wrote specifically for the piano but also arranged some of his other instrumental works for the keyboard. Both genres are represented here.

Two transcriptions are exceptionally noteworthy. Originally scored for chamber orchestra, El amor brujo is technically not as demanding as the other tracks but the folksy Spanish gypsy dance qualities are glorious. From the pantomime El Sombrero de Tres Picos, the piano transcription musically evokes the anger and the frustration of the upset Miller in its guitar-like passages and tumultuous chords. Cutmore plays with a passion and understanding that is never trite.

Of the original piano works, Fantasia Baetica is breathtaking in its compositional and performance values. Originally written for Artur Rubenstein, here is a really virtuosic gem. Cutmore proves that he is a master of the technical wizard as he seamlessly plays with a clear vision of colour, sound and rhythm.

Jason Cutmore understands de Falla’s piano music, making this an intelligent, musical and enjoyable listening experience.

Tiina Kiik

Concert note: Jason Cutmore performs music of de Falla, Soler and Poulenc for the Kitchener-Waterloo Chamber Music Society on November 1.

Garden Scene
Joel Quarrington; Andrew Burashko
Analekta AN 2 9931

This astounding new album from Canada’s premiere bass player Joel Quarrington is proof positive that the rarely-heard, husky voice of the double bass is indeed capable of the expressive cantilena we normally associate with the cello. This is partially accounted for by the fact that Quarrington tunes his double bass in perfect fifths (an octave lower than the cello) rather than the customary fourths, with a consequent enhancement of the instrument’s acoustics, but it is the sheer musicality of his playing that really wins the day. He is ideally partnered here by his long-time friend and sympathizer Andrew Burashko.

The album includes transcriptions of works by Korngold (the title track) and Henri Casadesus (a transposed version of his faux-classical Viola Concerto In the Style of J.C. Bach). Actual bass pieces include the celebrated Elegy in D major by the 19th century bass virtuoso Giovanni Bottesini and a slew of sugary bon-bons commissioned by Serge Koussevitsky from Reinhold Glière. Following this pleasant onslaught of bel canto salon music comes the real find, a powerful, world première recording of the remarkable Sonata for Solo Bass composed in 1971 by the prolific Soviet composer Mieczyslaw Weinberg.

The first-class acoustics of the album were produced by Toronto jazz bassist Roberto Occhipinti. An extended podcast preview of this recording and related Quarrington interviews are available from Peter Jones’ web site at doublebasscast.com.

Daniel Foley

MODERN AND CONTEMPORARY

Different Stones - Canadian Music for Multiple Flutes
Mark Taki shi McGregor
Redshift (www.redshiftmusic.org)

The seven beautifully crafted compositions by young composers, magnificently multi-tracked at the Banff Centre for the Arts by Vancouver flutist, Mark Taki shi McGregor, make this CD of music for multiple flutes of interest beyond the ranks of flute aficionados and beleaguered university flute choir directors.

Meaning of music lies in the way it creates the feeling of going somewhere, moving ahead, departing and arriving. Each piece on the disc does this, developing organically and convincingly, not as in traditional music by the repetition and variety of melody and rhythm, but with different musical elements, such as dynamics, busy-ness, expanding ranges, abrupt stops, silences, and textural contrasts. Apparently random beginnings and endings of long tones in Jennifer Butler’s Sky, for example, provide both repetition and variety, and the addition of short two and three-note tonal patterns moves the piece ahead. The simple addition of a six-note “counter ostinato” to the four-note opening ostinato in Christopher Kovarik’s De cet similarly creates a feeling of forward motion, and the climactic chord two minutes into the piece creates the feeling of having arrived at a pivotal point.

This CD is an instructive primer in a genre of contemporary composition, which, shall we say, maximises minimalism. As such, it is of interest well beyond the coteries of flute and composition cognoscenti, generating meaning by means that are equally archetypal and yet uniquely and recognisably related to the aesthetic sensibility of our time.

Allan Pulker

Figment
Matt Haimovitz
Oxingale OX2016 www.oxingale.com

Matt Haimovitz’s new solo program and CD title were inspired by American composer Elliott Carter (still with us at 100) and his two Figments for solo cello, but the disc features a wide range of new works for cello alone or cello and electronics by established and emerging composers from Canada and the USA. Three of the works are from 2009, and five are recorded here for the first time.

The short but impressive Carter pieces were the strongest for me; in fact, I found myself preferring the non-electronic tracks throughout the CD – Ana Sokolovic’s Vez, Gilles Tremblay’s Cedres en Voile, Steven Stucky’s Dialoghi and Luna Pearl Woolf’s Sarabande all having “something to say”. The other pieces, by Serge Provost, the Montreal-based musician/producer Socalled, and - especially - the two Du Yun works, came across less successfully, at least on initial listenings.

There is no indication of whether or not there were any improvisational or aleatoric aspects to the performances.

Unfortunately, there were no booklet notes with the digipak (although these are available on-line at www.oxingale.com). Also, the gaps between CD tracks are often way too short - as little as 3 or 4 seconds at times. Given the stops and pauses in many of the works it’s sometimes hard to tell where one piece ends and the next begins.

Haimovitz, however, is in great form, in a value-for-money CD that packs in almost 80 minutes of music.

Terry Robbins

Concert Note: Matt Haimovitz’ “Figment” tour stops in Toronto at the Music Gallery on November 8.

Small is Beautiful; Miniature Piano Pieces
Yoko Hirota
Phoenix Classical PHC95252 (www.yokohirota.com)

Yoko Hirota has added another item to her impressive set of laurels in the form a new CD. Keeping things consistent, she begins with a Schoenberg work, 6 Kleine
Klavierstücke, Op. 19. But Hirota advanced well beyond the Second Viennese School here, with explorations that take us well into the present day, over the course of 35 different tracks. Works and composers roughly follow a chronological timeline, with non-Canadian composers ending with Elliot Carter in 2000, and the Canadians at the end, from 1951 to 2006. Hirota’s depth and control are unequalled throughout, as can be expected from one with such impressive academic credentials. But it is the works from her adoptive land, Northern Ontario, which make the disc unique. Aris Carastathis’ Traces and two recent works by Robert Lemay are remarkable.

With the recent tours of New Music North, one hopes to hear Hirota to showing pianistic muscle in an ensemble setting, but that must wait for another release. Here, we must be content with a lone Boston model D-272 piano. The recording is nicely balanced between direct and reverberant sound, although the hall is not identified. Recommended.

John S. Gray

Stephen Chatman - Earth Songs
Various Artists
Centrediscs CMCCD 14709

“Earth Songs” is the name of a new CD on the Centrediscs label featuring music by the west-coast based composer Stephen Chatman – a sort of “musical plea” for an endangered planet. Although the listener might rightly assume that this is a disc of choral or vocal music, it’s only the first set (and title track) that actually utilizes a chorus. Other works are scored for combinations of violin, cello, piano, saxophone, and solo harp.

The opening suite, using texts from various sources, is a wonderful study in contrasts, from the jibarel of Et inquitum terram to the delicacy of The Waterfall, an homage to ancient China. Here, the University of British Columbia Singers and CBC Radio Orchestra (sadly, in its final recording) are conducted by Alain Trudel. The set that follows, For Pent-Up and Aching Rivers, scored for violin and cello, and the piece Or from the Sea of Time, for piano and cello, are both inspired by poems by Walt Whitman. In the first, violinist Gwen Thompson (who provided the commission) and cellist Eric Wilson successfully create an impassioned mood. Or from the Sea of Time is decidedly more restrained - mysterious and introspective music, where cellist Eric Wilson and pianist Patricia Hoy are featured in a haunting dialogue.

My only quibble with this disc – and it’s a minor one – is the dark and sombre tone pervading much of the music throughout. Is there no glimmer of hope for a better (and greener) future? Nevertheless, the music is a fine representation of Chatman’s musical style -- the broad sweeping lines, the lyricism, and the sensitive pairing of music and text are all very much in evidence. “Earth Songs” – what could be more fitting in these environmentally-challenged times?

Richard Haskell

Percussionique - The complete percussion music of Michael S. Horwood
Toronto Percussion Ensemble
Albany Records Troy1122 (www.albanyrecords.com)

This disc of percussion music by American-born Canadian composer Michael S. Horwood (b. 1947) should attract both new music aficionados and others interested in revitalizing listening experiences. Superbly performed by the Toronto Percussion Ensemble (John Brownell, David Campion, Mark Duggan, and Beverley Johnston) “Percussionique” is beautifully recorded and presented by Albany Records.

The “spine” of this chronologically presented oeuvre is a series of Pieces Percussiennes dating from 1964 to 2008. Spanning various contemporary compositional practices, a consistent voice still emerges, refined yet playful. For example, in No. 3 a sensitive xylophone cadenza leads into a impassive slow section with exquisite, soft dynamics, followed by a rondo with Monty Pythonesque march rhythm! Piece No. 4 is finely structured in four parts; the fast sections have for me a hint of Horwood’s passion for roller coasters. A percussionist himself, Horwood writes idiomatically. Intricate divisions of the beat layered variously between instruments give an effect of luxuriant flourishing, without cluttering the texture.

Along with the Pieces Percussioniques, individual pieces showcase particular instruments: The Shadow Of Your Drum for bass drum with 2 players; Dynamite for piano and two suspended cymbals, composed for a noir-ish film scene; and my particular favourite - the vital, carefully structured Fragments (2006) delightfully performed by mallet specialist Mark Duggan and Beverley Johnston. In a noisy world we forget to listen truly: try letting Percussionique’s sound world beguile you!

Roger Knox

JAZZ AND IMPROVIZED

Little Black Bird
Ernesto Cervini Quartet
Orange Grove Records OG-1104 (www.ernestocervini.com)

Another step forward in the career of Ernesto Cervini, “Little Black Bird” again demonstrates the high level of musicality possessed by this excellent drummer who incidentally is also no slouch on piano and clarinet. In other words, a very musical drummer.

The material on the album is original, creative and played with authority by four musicians who prove that the whole can definitely be greater than the sum of the parts. If you are into the more contemporary sounds of jazz, this is right up your alley.

In a nicely varied selection, for me one of the highlights is Nonna Rosa, a haunting ballad played with a sensitivity and restraint that show a high level of maturity. Indeed, Joel Frahm’s playing throughout the album is impeccable, which is not to take away from the telling contribution made by Adrean Farrugia on piano and bassist Jim Majaron.

The title tune, Little Black Bird takes off into more esoteric territory as do Cerebrau and Seven Claps, while Coconut Bill shows that this group can really swing when it wants to.

Jim Galloway

Concert Note: The Ernesto Cervini Quartet will be touring to promote the new CD and you can catch them at The Rex on December 5 and 6.

The Chick Corea Songbook
Manhattan Transfer
4Q FQT-CD-1819 (www.kochcan.com)

One of the hallmarks of a great musician is the desire to continually seek out new musical challenges. The temptation to please your fans and record company by sticking to the tried and true is ever present, so The Manhattan Transfer’s willingness to stretch themselves by tackling “The Chick Corea Songbook” is highly laudable. Not only are these songs incredibly difficult to sing, but many are revered by jazz fans, so any reinvention risks being viewed as musical blasphemy. But if any vocal group is up to the challenge it’s the eight-time Grammy award-winning Manhattan Transfer. Arranger Yousuf Gandhi has done marvellous things with these songs; interweaving multiple melodies, drawing on a variety of cultures for fresh sounds and alternating between a small army of musicians and synthesizers on some songs, and just stripped back voice and piano on others. Spain has been broken into two parts and while the Prelude is a bit strained, when it moves into the medium groove of the main song and is given a funky bhanga treatment, it feels completely right. Free Samba is a mini carnival with its clever evocation of a Brazilian rainforest and an electrifying solo by Corea himself, and
Another Roadside Attraction is a complex marvel that could be a case study for aspiring vocal arrangers. This isn’t a readily accessible record, but for fans of the Transfer and Corea it is an adventure well worth taking.

Cathy Riches

Interventions into Bach & Mozart
Vyacheslav Guyvoronsky
Leo Records CD LR 534
(www.leorecords.com)

Resulting from a dream where he says the composers suggested to Russian trumpeter Vyacheslav Guyvoronsky that he write additional parts for two of Bach’s and one of Mozart’s keyboard works, these “Interventions” are as musical as they are memorable.

Guyvoronsky, who studied trumpet at the Leningrad Conservatory, is most audacious on Interventions II based on Bach’s Art of the Fugue. Partnered by violinist Vladimir Pesin, the players partially deconstruct and roughen the familiar composition. Leaving space for the violinist’s lyrical expansion, this interpretation uniquely bustles. Facing ascending grace-note smears and rubato abrasive echoes from Guyvoronsky, Pesin’s strategy is staccato and presto, encompassing angled spiccato and triple-stopping, with col legno sweeps so extreme they seem to be furrowing the fiddle’s wood.

Built on Bach’s French Partita, Interventions I is for flute, accordion, trumpet, bass and soprano voice. Singing in French, Arina Koryagina’s agile tessitura intertwines polyophonically with Grigory Voskoboinikov’s burling bass line, Evelyn Petrova’s contrapuntal bellows pump and heraldic brass flourish. Slightly cheeky, somewhat stop-time and always contrapuntal, the instruments add rococo detailing everywhere and swing at points, throwing into bold relief Koryagina’s subtle and supple interpretation. This half-hour-plus compositional re-think wraps up with a bass string slap. Interventions III, after Mozart’s Sonata C-dur, is a humorous bagatelle for violin (Pesin), cello (Vladimir Gryuyshov), and piano, most notable for the light touch and sprinkled arpeggios of pianist Polina Fradkina.

The CD confirms that with skill, familiar compositions – especially Bach’s – can be distinctively re-interpreted.

Ken Waxman

EXTENDED PLAY - The Dawn of Addo Records and other welcome local releases
by Geoff Chapman

Tales of big labels retrenching and jazz musicians struggling to finance CDs are legion today – but hang on, start cheering. Steve Bellamy, who’s been recording and producing jazz and classical music for 15 years, has started a Toronto-based label - Addo Records (www.addorecords.com) – with three splendid recordings of top-flight Canadians. Liner notes are by local musicians and planned 2010 releases are already in the can.

Saxophonist star Kirk MacDonald opens Addo’s account with Songbook Vol. I (Addo Jazz Recordings AJR001) with seven of his own tunes and quality sidemen in pianist David Virelles, bass Neil Swainson and volatile drummer Barry Romberg. This adventurous music offers tuneful momentum, rhythmic flair and opportunities for bold contributions from bandsmen backing the leader’s warm, expressive and appealing sound – Virelles and Romberg are never still while Swainson’s lush-toned bass anchors proceedings.

The opening, expansive New Piece features flowing ideas, and you understand how Kirk has embraced composition as well as stellar performance. There’s winsomely balladry on Calendula, passion lamenting late saxist Glenn McDonald, plus fiercely restless work on By Invitation Only (no prizes for knowing the inspiration).

Mega-versatile guitarist Ted Quinlan, equally comfortable with B3 banger Tony Monaco and string peers like Pat Metheny and Joe Hall, is up next with Streetscape (Addo Jazz Recordings AJR002) featuring nine originals, sterling support from bass Kieran Overs and drummer Ted Warren and his penchant for strong, attractive melodies flagging both old and new approaches.

Notes are picked with care, yet there’s often unusual choices à la Bill Frisell. The trio fits seamlessly in an elegant atmosphere, creating mysterious note slides that nonetheless deliver zestful, snaky improv - but overstatement never cramps finesse on Go West and Vibrolax. The pulse quickens on Speakeasy while Crowchild reveals deep emotional focus. This balanced offering swings breezily to the closing Block Party.

Montreal-based trio Fieldtrip, whose edgy self-titled debut stirred free jazz fans, pulls its horns in somewhat with No Destination (Addo Jazz Recordings AJR019), boosting the power trio of alto Colin Power, bass Patrick Read and drummer Mark Nelson with energetic tenor Kelly Jefferson and guitarist Jim Head. Most tunes come from Power and Read and you wonder, briefly, if this group has turned respectable. It’s cooler only in the sense there’s more melodic structure and harmonic nuance than before to accompany the imaginative elements of musical wanderlust. There’s good chemistry on Sounds On Silence and the surging I Am The Impostor, with each tune splashing a kaleidoscope of ideas that crash with ease through genres and approaches. It’s worth more than a second listen.

Rising bass star Brandi Disterheft trolls new territory on Second Side (Justin Time Records JTR 8544-2 www.justin-time.com), adding vocals she surprised us with when opening for Dave Brubeck in the summer, but showing again that she’s in full control of her music, if not the photographers who’ve glammed her up excessively on the album sleeve. With a hand in 10 of the 11 tracks that she’s arranged, her concept is a musical journey entwined with love - but were guest singers Ranee Lee and Holly Cole needed as the boss fashions a classic pop, classic jazz mélange? Disterheft is backed by a bevy of striking players such as saxman Chris Gale, pianist Statie McGregor and inevitably drummer Sly Juhas. The starter Sketches Of Belief has the magisterial air of a Miles Davis, there’s a neat Brazilian lilt to Twilight Curtain and some ‘outside’ horn rumbling on My Only Friends Are The Pigeons. I’d have liked more instruments with the basic trio such as A Night In Haiti that let Disterheft display her considerable bass chops, while her toying with kalimba hints at interesting future possibilities.

Trombonist Darren Sigesmund is pursuing a somewhat similar course, bringing classical aspects – courtesy of European composers such as Rodriguez, and de Falla – and rock staples into a contemporary jazz mode, heading up a septet in which U.S. saxman Tim Ries has added colour to the leader’s eight thickly-textured pieces on Strands II (DS 09001 www.darrensigesmund.com).

You’ll enjoy stuttering rhythms, florid outbursts and Sigesmund’s agile yet smooth-toned trombone. Horns drift sometimes but there’s always something happening, with guitarist Reg Schwager and percussionist Daniel Stone cutting through the forest frequently with ecstatic soloing. Vocal textures from Eliana Cuevas heighten intriguing sounds, and listen out especially for confident and committed playing on Dance For Lelia, Castle In The Storm and the zippy El Inicio.

Concert note: This album will be officially released Nov. 6 at Hart House.
TITLE: ExTENDED PLAY – Canadians at Home and Abroad
BY: Ken Waxman

Ancient but apt, the saying “you can take a boy out of the country, but can’t take the country out of the boy” is more accurate if the country is Canada and the “boys” are male and female musicians in the United States. No matter how busy they are, improvisers are always ready to play north of the border. Last month, for instance, Toronto-born, Brooklyn-based drummer Harris Eisenstadt played two Toronto shows in one day before continuing an American tour.

Being Canadian doesn’t mean cutting yourself from other interests as Eisenstadt demonstrates on Guwel (Clean Feed CF 123 CD www.cleanfeed-records.com). Named for the Wolof word for griots, the band – cornetist Taylor Ho Bynum, trumpeter Nate Wooley, French hornist Mark Taylor and baritone saxophonist Josh Sinton – plays the drummer’s arrangements of West African pop music and ceremonial rhythms which he learned overseas. The tunes contain elements of southern dance tracks and brass band marches. Each horn man has the melodic smarts to meld with Eisenstadt’s multi-faceted drumming, producing catchy yet non-simplistic tunes. With his hunting horn sonorities, innate lyricism and pumping vamps, Taylor is a standout. The sympathetic arrangements stack horn parts atop one another in such a way that every solo becomes almost three-dimensional. Rice and Fish/Liti Liti begins mellow and impressionistic, then a drum beat signals a timbral shift with Taylor’s jujitsu tongue-fluttering matched with near Mariachi-styling from the other brass players. N’dago/ Cooma Aduna transcends its marching band flavour as Sinton riffs harshly, accelerating to whoops and brays, while the meandering brass trill rococo detailing around him and Eisenstadt clatters, pops and ruffs.

Another notable reedist is Canadian turned Brooklynite Quinsin Nachoff, featured on Brooklynite Andy Milne, who studied at York and Banff before heading south. Delbecq admits that he couldn’t always distinguish his touch from Milne’s during the playback, but the usual division of labour finds him manipulating inside strings and using electronic loops, while Milne’s stays the acoustic course. Bouncing off each other’s ideas, the impression the two give is of subtle invention. Still each can surprise with the use of spiky patterns and percussive note clusters. Dividing the composing chores as well, the moulded and layered tunes are paced so that when they unwind the polytonal qualities available from the soundboard and other innards describe the keyboard’s strums and resonations. Probably the best number is Milne’s two-part Water’s Edge. Demonstrating quick-moving, overlapping tremolo lines, the piece modulates from andante to allegro and is harmonized by default. Spacious with cascading portamentos, sharpened key jabs glance off bell-pealing-like string plunks. Fine efforts all, these CDs preview what you’ll hear next time one of these expatriates gigs in Toronto.

PO T POURRI

The Rumba Foundation
Jesse Cook
EMI 50999 698061 2 4

Jesse Cook can now add ethnomusicologist to his résumé, right under rumba flamenco guitar god. For his 7th album, the award-winning composer travelled to Bogota, Colombia to absorb the musical culture and integrate it into his unique style of nuevo flamenco music. And he’s done a fine job of it, too. Sometimes when musicians attempt to bring together musical genres the result is somewhat disjointed, with one style awkwardly inserted into the other, never achieving a true blend. But on “The Rumba Foundation” Cook and crew achieve an artful marriage of rhythms and harmonies. Several tracks have been recorded with Colombian musicians Los Gaiteños de San Jacinto, and on Manolo’s Lament and Bogota by Bus the group has found the common ground between the musics and traditional Colombian instruments like gaita flutes are completely at home. La Rumba del Jefe’s medium groove completely hits the rhythmic sweet spot. Cook’s writing and playing shifts easily between contemplative ballads and blistering guitar work. So although there are new sounds here, we also get treated to some of his trademark gorgeous ballads on Tuesday’s Child and Homebound (aided by Chris Church’s plaintive violin), while unleashing the million-note-a-minute runs on Paul Simon’s Cecilia. This, the only cover on the record, is completely appropriate as the rousing multiculti rendition is a great tribute to the man who was one of the first to bring “world” music to North American pop audiences.

Alchemy
Tasa with special guests: Mark Feldman; Adrean Farrugia; Dhruba Ghosh;
DJ Olive Independent TASA004 (www.tasamusic.com)

Ten years ago Tasa’s founder, tabla player Ravi Naimpally, set out to realize his vision to create a new musical form out of the many cultures that co-exist in this country. True to form and mission, “Alchemy” delivers on all fronts. The complete experience of the album leaves the listener feeling as if they had been traveling, shifting in and out
of place, space and time. The “trippiness” of the music can largely be attributed to the soundscaping of guitarist Chris Gartner, and the interminant scratching of guest DJ Olive. Fragments of electronica sneak up on you in a delightful and unjarring kind of way. If pressed to choose a favourite, it would be *Boatman’s Song* – an original and haunting arrangement of a traditional Indian folk song. The band collectively evokes mystic waters, complete with rain stick. I was mesmerized by the “other worldliness” of Tasa’s newest addition, Samitha Joglekar’s alapams (extemporized free-form vocalizations), and I could lose myself inside the reverb and timbre of Ernie Tollar’s magical flute playing.

Dhurba Ghosh guests on sarangi, a stringed instrument akin to the violin considered by many as the closest acoustic reproduction of the human voice. *Samadra*, one of Naimpally’s originals, means ocean in Sanskrit. Ghosh’s sarangi and Tollar’s sax toss around Naimpally’s tabla. The song ends in a whirlpool jam session. The album’s last “voice” of Naimpally’s tabla. The song ends with the intermittent scratching of guest DJ Olive.

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- Moses

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James Ehnes Returns ... continued from page 12

– especially when they can have me play Beethoven or Bach. But it’s something that I think about.

I must admit that while I was listening to Homage, I wondered why you didn’t use some more profound pieces like the Bach Chaconne to demonstrate these instruments.

Ehnes: As far as Bach goes, the Chaconne can stand alone, and I have programmed it alone. But it is part of a partita and it obviously belongs there. For the recording I didn’t want to split up movements of a baroque suite because I wanted a unified approach.

In Bach’s time violin technique had not yet progressed past a certain point, which means that a number of challenging violin techniques that hadn’t been developed yet. But the point of Homage was to show off what these instruments could do, given the most extreme technical challenges. So that turned me in the direction of romantic show pieces. These were mostly pieces I had wanted to record at some point anyway. So I put together a list of about 30 pieces that would work well, with the contrast of a more virtuosic and a more lyrical piece for each instrument.

Then I started thinking about which piece would sound particularly good on each instrument. I’m proud that when I got to the recording session and re-acquainted myself with the instruments in David Fulton’s collection I only changed one selection. The other pieces worked exactly the way I had expected them to.

So it was the instruments themselves that inspired you on this project? Ehnes: When you have the best equipment you are able to do the most. Then, when you consider the emotional aspect of the music itself, it becomes a matter of not only the pleasure of playing these great instruments, but also of providing beauty. These violins unquestionably sound millions of times better than others. Musicians talk about being able to play a room. These instruments can make the sound reach certain points in a hall. People sometimes confuse the size of a voice with its ability to project. It’s not that the voice is bigger, but it sounds closer. And with a great voice – or a great violin – the sound just blossoms.

Then there’s the historical aspect. When you play these old string instruments, you are creating art with art. It’s as if you had a Van Gogh painting that could also paint a Van Gogh painting. It’s a unique experience, and it always inspires me.

On November 26, 28 and 29 James Ehnes performs Prokofiev Concerto No. 2 with the Toronto Symphony under Stéphane Denève at 8:00 in Roy Thomson Hall. He gives a recital at the Royal Conservatory’s Koerner Hall on November 27 at 8:00, with Andrew Armstrong, piano.

For a list of Ehnes’ recordings, go to his web site: http://www.jamesehnes.com/discography_nav.html

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