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Vol 15 # 4

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Moving On to 2010

As 2009 turns over to 2010 we wish bon voyage to two long-time pillars of the musical communities of Southern Ontario.

At the end of the 2009/10 season, conductor Howard Dyck will lay down the baton of Kitchener-Waterloo’s Grand Philharmonic Choir, after an astonishing 37 years as its conductor. Last year he moved on from his other career, as a CBC broadcaster, for such programmes as “Saturday Afternoon at the Opera” and “Choral Concert.” His remarkable achievements are the subject of an insightful interview with WholeNote columnist Benjamin Stein.

As well, it was recently announced that, after 23 hot, sticky summers running the Toronto Downtown Jazz Festival, saxophonist and band-leader Jim Galloway has stepped down as the festival’s artistic director. Jim is also a regular WholeNote contributor, and this month he looks back on the joys and challenges of steering this major festival for more than two decades.

I chose my words carefully when I used the phrase bon voyage in my opening sentence. This is because neither of these two musicians will be “retiring” in any ordinary sense of the word – but, rather, will embark on new journeys. To liberally paraphrase a line from the play Rosenkranz and Guildenstern are Dead – their exits from their current positions are simply entries into new possibilities. While both men are discreet about what, exactly, they intend to do in the future, I have no doubt that we’ll be hearing from them.

Both Dyck and Galloway appear on the cover of this month’s magazine – arising from Lake Ontario, like characters out of the Canadian Opera Company’s recent production of Le Rossignol.

At this time of the year, it seemed fitting to come up with a cover design that illustrates our commitment to our communities – and our communities’ commitment to us. There are in fact close to 1,000 places throughout the province where readers obtain our magazine, and thanks to this extensive network, 30,000 copies of The WholeNote are distributed every month.

Perhaps I should say almost every month. Twice a year we publish a double issue – and this is one of them, with listings for the months of December and January (up to February 7). For this reason, there are almost 700 concert listings in the magazine.

That, as my Scottish grandmother would have said, is more than you can shake a stick at – and it’s proof of the rich and diverse musical life of the province.

We wish all our readers a musical holiday season, and an event-full 2010!

Colin Eatock, managing editor

THE TORONTO CONCERT-GOER’S GUIDE

THE WHOLENOTE

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Bandstand – Jack MacQuarrie
Choral – Benjamin Stein
Early Music – Simone Desilets
Jazz – Ori Dagan
New Music – Jason van Eyk
Opera – Christopher Hoile
Orchestra and Chamber – Allan Pulker
World Music – Karen Ages
Musical Life – mj buell
Features: Benjamin Stein, Jim Galloway
CD Reviewers: Alex Baran, Geoff Chapman, Janos Gardonyi, Wallace Halladay, Tiina Kik, Pamela Margles, David Olds, Cathy Riches, Terry Robbins, Michael Schwartz, Andrew Timar, Ken Waxman, Dianne Wells
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Howard Dyck’s Grand (Phil) Finale

BENJAMIN STEIN

After 37 years as conductor of Kitchener-Waterloo’s Grand Philharmonic Choir, Howard Dyck is stepping down at the end of this season. And as he prepares for a January performance of Elgar’s *The Dream of Gerontius*, lovers of choral music can celebrate three specific aspects of this down-to-earth, Manitoba-born maestro: his voice, and his two arms.

Dyck’s smooth and affable baritone voice helped make him an ubiquitous sonic presence on CBC radio for over 30 years, hosting Mostly Music from 1976 to 1979, Saturday Afternoon at the Opera from 1987 to 2007, and the programme that he’s perhaps most identified with – Choral Concert, from 1980 to 2008. This last programme in particular has been one of the CBC’s most solid and high-quality offerings. Dyck and his producer (and fellow conductor) Robert Cooper presented a show that illuminated not only the wide range of choral achievement in Canada, but featured broadcasts and recordings of the highest quality from all over the world (Choral Concert continues to run every Sunday morning, with new host Peter Togni).

As for his arms, Dyck has been raising them in the service of Canadian choral performance for as long as he’s been broadcasting. Powered by his musical studies in Germany under Martin Stepani at the Detmold Hochschule für Musik, and with Helmut Rilling at the Internationale Bachakademie in the 1960s, Dyck made his base in 1972 in Waterloo as conductor and artistic director of the Kitchener-Waterloo Philharmonic Choir, now known as the Grand Philharmonic Choir. Although the “K-W Phil” was his principal ensemble, Dyck conducted at various times the Kitchener Bach Choir, London Pro Musica, the Stratford Concert Choir and the Bach-Elgar Choir of Hamilton. He’s done a great deal of international guest conducting, and worked with many distinguished choirs and soloists. As well, he’s played a special part in the launching and fostering of the careers of Canadian vocalists, most notably Ben Heppner and Susan Platts.

In short, Dyck has probably had as distinguished a career as a choral musician and broadcaster as it is possible to achieve in this country. It was a pleasure to interview him and to partake of the down-to-earth, Manitoba-born maestro: his voice, with the individual and their relationship with God.” As well, he believes that certain elements of both Beethoven’s *Missa solemnis* and Bach’s *B Minor Mass* could be considered subversive, even in the midst of what appear to be straightforward assertions of faith. “I hear the *Missa* almost as cry of despair, the voice of an Enlightener rationalist who desperately wants to believe, but can’t.” In Dyck’s opinion, Bach’s setting of the *Credo* text in the *B Minor Mass* subtly de-emphasizes the dogmatic aspect of the Nicene Creed to stress instead the private, emotional nature of individual faith.

It’s intriguing that he manages to assert these beliefs – which in many circles are grounds for lively dispute – without aggression, loftiness or contempt. There is nothing imperious about Howard Dyck. Rather than dwell on the superiority of his musical tastes, or on his extensive professional achievements, he prefers to speak about the state of choral education in Canada, mentioning six or seven outstanding children’s choirs from across the country. On the subject of young singers, Dyck argues for musical studies as a means to extra-musical literacy and cognitive development. But he’s quick to point out that music is its own reward as well. “It has the same social benefit as team sports. People take pleasure in working alongside one another to do things they couldn’t do alone. Choral music binds people together.”

What have been some memorable musical moments for him? Dyck speaks with affection of Nicholas Goldschmidt and the Toronto Choral Festivals behind which Goldschmidt was the driving force. It was during the 2002 festival that Dyck conducted what he considers to be the highlight of his career, the Canadian premiere of *Das Buch mit sieben Siegeln* (The Book with Seven Seals) by the neglected and controversial 20th-century Austrian composer Franz Schmidt. While Dyck’s first love is for what is commonly understood to be the classical canon, he’s also done his bit for Canadian composers as well, commissioning and performing works by John Estacio, Leonard Enns, Barrie Cabena, Srul Irving Glick, Imant Raminsh, Derek Holman, R. Murray Schafer and Christos Hatzis.

Why did he choose *The Dream of Gerontius* as the centerpiece of his final regular conducting season? Dyck’s reasons are practical and timely. He had wanted, he explains, to perform *Gerontius* with Ben Heppner two years ago, in a performance that would then be repeated in Vancouver. Logistical complications made it impossible for Dyck and Heppner to work together in Waterloo, but Heppner performed the piece in another company in Vancouver. Unfortunately, Heppner fell sick, and had to be replaced in the second half by another soloist. Dyck believes that January’s concert may be the first complete performance of the work that Heppner has given. “It’s perfect for his voice, and will appeal to his sensibilities as well.”

Heppner, a deeply religious man, shares Dyck’s Mennonite background. And the other two soloists also have longtime associations with Dyck: baritone Daniel Lichti has sung numerous performances with the Philharmonic, and mezzo-soprano Susan Platts sang her first professional engagement with Dyck at the age of eighteen. “Howard has been like a musical father for me,” she says. So January’s *Gerontius* will be in many ways a family reunion.

continued on page 22 ...
Downtown Jazz: A Fond Farewell

JIM GALLOWAY

At the end of October I stepped down as artistic director of the TD Canada Trust Toronto Jazz Festival. As one of the founders of the event, it was not a decision I took lightly, but after 23 years I felt it was time to change direction. So I thought I would crave your indulgence and look back at just a few of my festival recollections.

First of all, looking back on the beginnings of the event there is one name that tends to be overlooked: Geoffrey F. Butler. Butler’s career was prematurely and tragically limited by his battle with multiple sclerosis, but he was a pioneer in the field of arts administration. He was also general manager of Roy Thomson Hall and instrumental in forming a partnership in 1986 with Imperial Tobacco, which led in 1987 to du Maurier Downtown Jazz, with myself as artistic director.

Another significant figure in the creation of the festival was Fay Olson, who was, at that time, executive vice-president of the Houston Group, the public relations agency of record for the giant IT sponsorship portfolio. In that capacity Fay was also executive director of duMaurier Council for the Arts.

I’m not going to get into the controversy about tobacco sponsorship – but I will go on record as saying that duMaurier, especially in the early years of the event, was an ideal sponsor, committed to maintaining the highest of standards.

Bear in mind also that for the first years of the festival there was still a significant number of “jazz greats” available: Count Basie, Betty Carter, Miles Davis, Stan Getz, Dizzy Gillespie, Milt Hinton, Jay McShann, Oscar Peterson, Sarah Vaughan, all of whom appeared under the banner of the festival.

In its first year the event was relatively modest, but did include performances by the above mentioned Oscar, Dizzy and Miles! In a review of the festival on its 20th anniversary, the Toronto Star’s Geoff Chapman recalled how in year two “an unknown hot blonde warbled and tinkled piano for two nights at George’s Spaghetti House. Yup, Diana Krall.”

Being behind the scenes is a great vantage point to observe alter egos. For the most part, with performers, what you see is what you get – but not always. There was the star who went mildly ballistic because an admirer mussed his hair just as he was going on stage, or the “primo uomo” who refused to stay at one of the city’s deluxe hotels because he didn’t like its name. But those, and a few others, were the exceptions, and the vast majority of a cast of thousands over the past 23 years have been a pleasure to present.

At times, we even helped the course of true love. One time I was in one of the festival vehicles along with a visiting group on the way to a sound check when the band’s road manager saw a lovely young lady walking along the street in downtown Toronto. He called out to the driver, “Stop the van! I must meet that beautiful woman! Stop the van!!” He slid the passenger door open and jumped out into the crowd. We never saw him again – not at the sound check or the concert. He simply disappeared. I do hope everything worked out for him.

continued on page 70...
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December 1, 2009 – February 7, 2010
Ringing in the New

JASON VAN EYK

It’s curious how time and the seasons can have such an effect on our perception. I think that Toronto’s new-music presenters have been influenced by the approaching end of 2009 and the impending new year in their programming choices. From December into January, many concerts are looking back, marking milestones and celebrating experience, while others look forward with fresh faces and new ideas. Several other concerts bridge the divide, bringing together time-tested talents with new creative voices. The first case in point is the Music Gallery’s collaboration with Toronto New Music Projects. This will blend the established with the emerging, for an upcoming concert/workshop involving iconic French composer Philippe Leroux.

A teacher of electronic music composition at IRCAM in Paris and currently a visiting professor at l’Université de Montréal, Leroux has studied with many great composers of the 20th century, including Oliver Messiaen, Franco Donatoni and Iannis Xenakis. He is recognized as part of a group of music creators (among them, the highly respected Gérard Grisey and Tristan Murail) who write in the post-spectralist style— a combination of spectralism’s concern with the deconstructed components of sound as compositional material, but filtered through temporal transformations and other playful techniques. The results can be witty and often virtuosic.

On December 6, Toronto New Music Projects showcases Leroux’s chamber music in concert, including more recent works such as Void(REX) for soprano, live electronics, and ensemble. An expanded TNMP ensemble (Stephen Clarke, piano; Sanya Eng, harp; Wallace Halladay, saxophones; and Ryan Scott, percussion) will feature soprano Carla Huhtanen, flautist Stephen Tam and guitarist Rob McDonald. David Adamcyk handles the electronics while Gregory Oh conducts. Ticketing details are available through the Music Gallery at www.musicgallery.org or at 416-204-1080.

Although the official date went past on November 16, the new-music community will fête composer Udo Kasemets’ 90th birthday on December 13th at the Betty Oliphant Theatre. For the past 50-plus years, Kasemets has been a remarkable contributor to the GTA’s experimental music scene as a concert presenter, teacher and writer.

As a composer, Kasemets is best known as one who has shared the concerns of the international avant-garde. In the early 1960s he became a leading Canadian representative of John Cage’s school of experimental music. He has made use of chance operations and unusual performance methods in an attempt to approach a Cagean fusion of art and technology. Concepts of time and space, nature and memory, ancient and modern, also recur throughout his creative practice, with explorations ranging from Chinese and Mayan civilizations and their perceptions of time, to the theoretical work of Albert Einstein and Stephen Hawking.

Udo Kasemets has written an impressive body of work, and remains active into the 21st century. In recent years, a younger generation of musicians has taken up his cause, performing and recording his music. Among them is pianist Stephen Clarke, who has premiered, performed and recorded several of Kasemets’ works. This process will continue on December 13, when New Music Concerts presents Kasemets with a tribute concert, featuring the Canadian premiere of his fraCtal fibOnaCciERTO (1996) for piano and large ensemble, with Clarke as soloist. The New Music Concerts Ensemble will be directed by Robert Aitken. For event and ticketing details, visit www.newmusicconcerts.com or call 416-961-9594.

Arraymusic bridges the old and the new in a slightly different manner with two reading sessions drawn from their substantial collection of commissioned repertoire (now searchable online through a new music score library.) On December 19 the ensemble will perform at the Array Studio in a pay-what-you-can afternoon reading of works by Serge Provost and Michael J. Baker. The event will repeat in the new year on January 16 with music by Jo Kondo and Scott Godin. Further details and the Array Score Library can be found online at www.arraymusic.com.

Continuum continues the prevalent concert/workshop combination into 2010 with “Chrysalis” — a programme of freshly hatched sounds from some of Toronto’s most promising emerging composers. Step inside the creative process on January 24 as these Toronto talents are guided by the insightful Victoria-based composer Christopher Butterfield towards further success with their featured works. Butterfield’s skill, these composer’s fresh voices and the Continuum en-
Happy Birthday, Udo!

Betty Oliphant Theatre, 404 Jarvis St.
Stephen Clarke, piano
New Music Concerts Ensemble
Robert Aitken, direction

Udo Kasemets
(Estonia/Canada, 1919)
fracTal fibONaCciERTO (1996)
for piano and mixed ensemble

Sunday December 13, 2009

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Cad and the Polish Perspective
Glenn Gould Studio
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NMC Ensemble
Zygmunt Krauze, piano
Agata Zubel, soprano
Robert Aitken, direction

music by
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Agata Zubel
Zygmunt Krauze
Paweł Szymanski
Wojtek Blażejczyk

Wednesday January 13, 2010
Contemporary Vocal Recital
The Music Gallery
197 John Street
Agata Zubel performs
music for solo voice with
piano + electroacoustics
by Berg, Berio, Szymanowski,
Szymanski, Vihao and Zubel

January events are presented
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Sunday February 14, 2010
Chinese New Year / Valentine’s Day
Betty Oliphant Theatre, 404 Jarvis Street
William Lau, dancer; Beverley Johnston, percussion; New Music Concerts Ensemble; Robert Aitken, flute & direction

Alice Ho - Dance Concerto
for flute, strings and Chinese Dancer
Chan Ka Nin - The Consequential Web of Life
for large ensemble (world premiere) + music by Christos Hatzis and Chinary Ung

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Closing out the month is a significant collaboration between the U of T, Soundstreams Canada and the Esprit Orchestra. The annual U of T New Music Festival is always an exciting event, featuring the best work by some of Canada’s rising talents. It is also a fantastic vehicle through which to showcase the University’s annual Distinguished Visitor in Composition, who this year is none other than Krzysztof Penderecki – a living legend of contemporary music. Over the last 50 years of his career, Penderecki has collaborated with some of the world’s most outstanding soloists to create an impressive catalogue of music that spans every genre – from solo instrumental to opera, from chamber to film music.

On January 25, this eight-day festival opens with a panel discussion hosted by Soundstreams Canada at the Gardiner Museum, where Penderecki will speak with Canadian composer Norbert Palej about his years composing music in Communist Poland. The following few days intersperse conversations and composer masterclasses among concerts of Penderecki’s chamber music, performed by a mix of emerging talent and leading local musicians such as Steven Dann, Erika Raum, Shauna Rolston, Peter Stoll and Lydia Wong.

The festival culminates in two concerts of Penderecki’s larger works. On January 29, the Esprit Orchestra offers “Penderecki Plus!” at Koerner Hall. The programme reflects two periods in Penderecki’s stylistic evolution. Threnody to the Victims of Hiroshima for 52 strings epitomizes the 1960s avant-garde, while the Concerto Grosso for three cellos and orchestra reveals the transformation of his voice through to the present.

On January 30 and 31, Soundstreams combines the forces of the Polish Chamber Choir with the Elmer Iseler Singers and the Toronto Children’s Chorus at the Metropolitan United Church for a grand retrospective of Penderecki’s work. The programme also includes works by Henryk Gorecki and a world premiere by newly Toronto-based Norbert Palej. Full festival details are available at www.music.utoronto.ca/events/nmf.htm.

And if that isn’t enough to fill your calendar, then you can join the Madawaska String Quartet on January 31 at 10 am and 1 pm back at the Array Studio for their Composers’ Open Workshop and reading session. The MSQ will take any and all composer sketches, read through them and provides feedback. While attendance for the public is free, composers may participate by donation only. Further details are available at the Array website.

If there was any ever doubt before, 2010 certainly is ringing in with the new.

Jason van Eyck is the Ontario Regional Director of the Canadian Music Centre. He can be contacted at: newmusic@thewholenote.com.
Sinfonia Toronto will present a very unusual programme on December 11, including the *Concerto for Vibraphone and String Orchestra* by French composer and percussionist Emmanuel Séjourné, with soloist Filippo Lattanzi. One of the great marimba and percussion virtuosos of our time, Lattanzi has performed around the world, and has recorded for the Naxos and Koch-Schwann-Aulos labels.

The other soloist performing with Sinfonia Toronto that evening will be violinist Ani Batikian. Born in Armenia, Batikian now calls London, England home. She has performed throughout Europe – in Germany, France, Sweden and the UK – and has won more awards than you can shake a stick at. The work she’ll perform in Toronto is the little-known violin concerto by the American composer, Alan Hovhaness.

There are parallels between Sinfonia Toronto and the new Prater Orchestra, which made its debut at the Richmond Hill Centre for the Performing Arts on October 2 for an enthusiastic packed house. The founders of both orchestras are from Central Asia – Sinfonia Toronto’s Nurhan Arman is from Armenia, the Prater’s Joseph Lerner is Azerbaijani, although he grew up in Iran. Both conductors have received substantial support from their ethnic groups – and the much newer Prater Orchestra, I believe, has the potential to contribute substantially, as Sinfonia Toronto already has, to the cultural vitality of our community.

I was at the October 2 debut concert and was particularly impressed by the tremendous support given Lerner in this venture by members of no fewer than four immigrant groups. They’ll build on that success with a concert on January 15 at Glenn Gould Studio.

What follows is a short conversation with Lerner about himself and his work with his orchestra.

AP: Tell me something about yourself, family background, early musical education etc.

JL: I was born in Tehran, Iran into an Azerbaijani family. This makes me an Azeri speaking Iranian-Canadian. This diverse background has always brought many beautiful musical and linguistic colours into my creative life.

AP: Your advanced training as a musician, I understand, was in various places around the world. Tell me a bit about this.

JL: I initially studied in Iran by taking private music lessons. After I came to Canada I studied at the Glenn Gould Professional School of the Royal Conservatory of Music. In addition, I have taken master classes in conducting and piano performance in Europe.

AP: Who were your most influential teachers/mentors?

JL: Srul Irving Glick was the mentor that helped me to make the connections between the abstract artistic world and classical music as a vocation. Also Alexander Rapoport’s very liberal way of teaching was conducive to my progress as a student.
NEW MUSIC ENSEMBLE
PAUL KANTOR
DIANNE WERNER
THE DUKE TRIO

Friday, December 4, 2009, 8:00 pm
NEW MUSIC ENSEMBLE:
WHAT IS SPECTRAL MUSIC?
BRIAN CURRENT, conductor
Program will include works by one of the world’s most acclaimed living composers, Philippe Leroux of France, who is attending the performance, and a world premiere by Robert Lemay and the North American premiere of Stefan Niculescu’s wondrous Ison II.

Sunday, January 17, 2009, 2:00 pm
BRYAN EPPERSON, cello
DIANNE WERNER, piano
Exceptional soloists Bryan Epperson and Dianne Werner will perform Beethoven’s Seven Variations on a Theme of Mozart, the monumental Sonata for Cello and Piano by Rachmaninov, and Andrezej Panufnik’s Piano Trio, Op. 1, with a guest violinist.

Sunday, December 6, 2009, 2:00 pm
PAUL KANTOR, violin
VIRGINIA WECKSTROM, piano
Masterful pedagogue and violinist Paul Kantor, with pianist Virginia Weckstrom, are joined by special guests Steven Dann, David Hetherington, Matthias McIntire, and Rory McLeod, to perform Schmittke’s Suite in Olden Style for Violin & Piano, Mendelssohn’s Quintet, Op. 18, and Brahms’s Piano Quartet No. 2 in A Major, Op. 26.

Sunday, January 31, 2010, 2:00 pm
THE DUKE TRIO with DOUGLAS McNABNEY, viola
One of Canada’s most highly sought after ensembles perform a complete Brahms program featuring works for duo, trio, and the Piano Quartet in G Minor.

Sunday, February 7, 2010, 2:00 pm
JEFFREY BEECHER, double bass
Touring member of the Silk Road Ensemble and Principal Bassist of the Toronto Symphony Orchestra, Jeffrey Beecher performs the Bach Suite for Unaccompanied Cello No. 2 in D Minor, a Concerto for Bass Viol and Piano by John Harbison, the Canadian premiere of Deyishme (composition for tabla, bass, and string quartet) by Franghiz Ali-Zadeh, and the Sonata for Double Bass and Piano by David Anderson.

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OR IN PERSON at the Weston Family Box Office at The Royal Conservatory, 273 Bloor Street West (Bloor and Avenue Rd.)
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AP: What are your personal goals as a musician?
JL: My personal goal as a musician and communicator is to further expand my international career. I believe that being exposed to the international scene in the arts is always imperative in the growth of one’s artistic life.

AP: I had thought of you as a composer, but now you have started the Prater Orchestra. How did this come about?
JL: My first passion always has been conducting. When I was a student there were hardly any conducting programmes available. I chose composition to learn more about the theoretical aspect of classical music.

AP: Say something about the name “Prater.” There is a connection with various Viennese composers. Is there a personal connection with you as well?
JL: Vienna is one my favourite European cities. Last year, I lived there for a while. I had a chance to meet and collaborate with many great musicians. This included coaching chamber music. Prater is a park in Vienna where many composers enjoyed spending time.

AP: You’ve generated support for the orchestra from four distinct ethnic communities in Toronto – the Russian, the Iranian, the Azerbaijani and the Jewish – who might not otherwise gravitate towards one another. Tell me about this. It’s difficult enough uniting any group of people, even from the most homogeneous ethnic background. How did you manage to bring together people of such disparate backgrounds with your vision of a new orchestra?
JL: I agree with you: uniting and mobilizing people for cultural events is always one of the most challenging tasks in life. I believe that there is a misconception when it comes to the idea of various ethnic backgrounds working together for a common cultural cause. As a society diversity is very important to Canada, and we need to separate the politics from arts and culture. It is the differences in political views that often make people go to opposite directions. Simultaneously, arts and culture, especially classical music, have the power to unite Canadians to work together towards a common goal. What I did was communicate this common cultural goal to our diverse team of patrons, volunteers and sponsors.

AP: Tell me about your vision for the orchestra and how it fits with your personal aspirations.
JL: I have set a goal to have five concerts in each season for the first three years then increase the number of concerts to ten for each season. At the same time we are working on securing concerts in various cities in Canada and abroad. One of the things that I am passionate about is performing, producing and recording especially the works by Canadian composers.

AP: Tell me about your January concert and the rest of the season.
JL: Our January concert is going to be at the CBC Glenn Gould Studio. We are going to perform the Serenade for String Orchestra by Tchaikovsky, Eine Kleine Nachtmusik and Divertimento K.138 by Mozart, the Blue Danube Waltz by J. Strauss, and many more exciting pieces. After the January concert we are going to have two other concerts for this season. The first concert is going to be in mid April 2010 and the other one a summer concert in mid July 2010. Currently, I am working on the programme for these two concerts. The thing that I am sure about is that there are going to be works by Mozart and Canadian composers. In addition, I am composing a piece for string orchestra and an ethnic instrument that would be premiered this season.

AP: What are your plans for next season?
JL: We are going to complete the 2010-2011 concert season’s programme in this coming spring. There are many exciting pieces that we are going to perform, and we will have solo performances. With any luck we will all be able to read about our plans for the 2010-2011 season in The WholeNote’s October 2010 Blue Pages!

Nexus and Syrinx
Returning briefly to percussion instruments, the Faculty of Music at the University of Toronto (being the home base of the world renowned percussion ensemble, Nexus) has for many years been a hotbed of percussion studies. On the evening of December 6 the Faculty’s Percussion Ensemble under the direction of Beverley Johnston will perform, giving us an opportunity to hear the fine work that continues there to this day.

And it’s also noteworthy that three of Syrinx Sunday Salon concerts are listed in this issue of The WholeNote. Each one will feature the music of the late Toronto composer Srul Irving Glick, with music by one or two other composers on each programme as well. Together, the three illustrate the diversity of Glick’s chamber music.

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.

Conductor Joseph Lerner.
CANADIAN CHOPIN FESTIVAL 2010

February 26 – March 7, 2010
Mississauga, Ontario

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.

Don’t miss this opportunity to hear Canada’s most promising young pianists and to join in celebrating the legacy of Chopin.

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

www.chopinfestival2010.com

2009-2010

World Music Ensembles - DEC 1, 2 & 4
Free lobby concerts featuring Korean, Klezmer and Steel Pan ensembles

10 O’Clock Jazz Orchestra - DEC 3
The award-winning student jazz ensemble performs standards and original compositions.

A Musical Cocktail Hour - DEC 4
Soprano Lorna MacDonald and friends concoct a bubbly program of vocal works by Bernstein, Mozart, Gershwin, Poulenc, Hatzis and Paley.

U of T Symphony Orchestra - DEC 5
David Briskin conducts a Russian program including Tchaikovsky’s Romeo and Juliet Fantasy-Overture, Rachmaninoff’s Piano Concerto No. 1 (Emily Chiang, student soloist), and Borodin’s Symphony No. 2.

Opera Tea: Carmen - DEC 6
An abridged version of one of the most exciting and melodic scores in the operatic repertoire.

Percussion Ensemble - DEC 6
Featuring U of T percussionists led by Beverley Johnston

Many more concerts, lectures and master classes are listed on our website. For tickets call the box office at 416-978-3744

www.music.utoronto.ca
Sine Nomine

Medieval music – going back from about 1500 to as far as can be reliably discerned – is often regarded as too remote and strange for 21st-century ears. But go to a concert of Sine Nomine Ensemble for Medieval Music and you’ll discover how exciting, multi-faceted and colourful this music is: rich with myriad forms, rhythms and expressions of life both sacred and secular.

The musicians who form the core of this ensemble – Andrea Budgey, Randall Rosenfeld, Janice Kerkkamp and Bryan Martin – are scholars, whose extensive research into the cultures and practices of medieval times have led to international recognition. Sine Nomine has also long been the ensemble in residence at the Pontifical Institute of Mediaeval Studies (the institute for advanced studies in medieval history and culture) in Toronto.

In their concert series, the group strives to bring to life the discoveries of their research, to present vividly a particular facet of medieval culture. Music is interspersed with readings from the day. You’ll undoubtedly hear improvisation (always based on the practices of the time), and you might well hear the vielle, rebec and gittern, as well as voices, harp, lute and flute. Always informed but never pretentious, their intention is to “create performances which are intelligible and enjoyable to modern audiences, and which would not be wholly foreign to medieval listeners” (to quote the jacket of their CD A Golden Treasury of Medieval Music).

For their first concert of the season, the setting is North-Western Europe in the 13th to the 15th centuries. As suggested by the title, Missus est angelus Gabriel – Medieval music for the Annunciation and Nativity, the music and readings will illuminate the season of advent, the period of anticipation and preparation for Christmas.

The concert takes place on December 18 at Saint Thomas’s Church. If you go, you’ll be hearing a very special presence in the artistic community.

I Furiosi

Of quite different mettle (but in a way not dissimilar in that they are not afraid to let “slices of life” come through in their presentations) is I Furiosi Baroque Ensemble. Its superb musicians – soprano Gabrielle McLaughlin, violinists Julia Wedman and Aisslinn Nosky, and cellist/gambist Felix Deak – began this concert series eleven years ago, as Gabrielle McLaughlin tells me, to have an outlet for their own ideas. “We had lots of unique ideas that we wanted to explore,” she says. “The artistic freedom is quite refreshing.”

The concept has led them to some mighty unusual programme themes, which, as Gabrielle explains, “come up all the time as we live our lives; it’s just a matter of looking out for them. It usually happens that someone will think of something because of their situation, and that person will text-message all the rest of us. It looks something like this: ‘Next season we have to do a garbage strike theme!’ And the responses look like this: ‘Ummm...what on earth would we play?’ or ‘Yes! I have four different operas about garbage strikes and we all know that Handel was an unemployed garbage collector!’ Then we have a meeting before putting out the dates for the following year, in which we decide which of the many nutty ideas of the last year will work best.”

But don’t imagine that the music presented is less than wonderful, or tossed off without the greatest of artistic care: these four musicians remain true to their art and you’ll hear some ravishing music-making presented with high spirits and a lot of imagination.

So do go to hear their next performance: I F’s New BFF – a play on Paris Hilton’s television show Paris Hilton’s New BFF – which is a concert “about friendship and its importance, with maybe a little bit of reality show thrown in.” Guests are two other fine violinists: Patricia Ahern and Cristina Zacharias. It takes place on January 29 at Calvin Presbyterian Church.

The Primate’s World Relief and Development Fund
The Anglican Church of Canada
www.pwrdfo.org

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or order online
www.torontoconsort.org

WWW.THEWHOLENOTE.COM
December 1, 2009 - February 7, 2010
SOME OTHER CONCERTS IN THE NEXT TWO MONTHS:

December 11, 8:00 The world-famous Tallis Scholars make their Koerner Hall debut, in a concert of Renaissance polyphony by Josquin, Nesbett, Tallis and Byrd.

December 11 and 12, 8:00 The Toronto Consort presents “A Spanish Christmas,” in a very colourful concert of music from 16th and 17th century Spain and Latin America, with a full range of textures: guitars, percussion, winds, harp, keyboard and voices.

December 12, 7:30 Cantemus Singers conducted by Michael Erdman, and joined by the Community Baroque Orchestra of Toronto ensemble, present “Nowell, Noël” – a delightful programme of seasonal carols and motets, including Charpentier’s Messe de Minuit pour Noël.

December 12, 8:00 Of the many Handel Messiahs abounding, Aradia’s “Dublin Messiah” promises to be unique, being a recreation of the first performance on April 13th, 1742 in Dublin. For this, Aradia’s director Kevin Mallon has done extensive research into what were the special characteristics of the piece as heard on that day. Soloists are soprano Laura Albino, alto Marion Newman, tenor Nils Brown and bass Sean Watson.

The Aradia Ensemble.

December 13, 8:00 The Bach Consort and Toronto Choral Artists present “Cantatas for Christmas” by J.S. Bach – three cantatas actually, plus the third part of Bach’s Christmas Oratorio. This wonderful group, founded by TSO bassist Tim Dawson, has at its heart the intention to present Bach’s music in the spirit of giving: the proceeds of its concerts are donated to charity, the performers donating their services to this end. The recipient of this concert’s proceeds is the Primate’s World Relief and Development Fund.

December 19, 8:00 The Toronto Chamber Choir presents a joyful and surprising celebration entitled “Medieval Scandinavian Christmas,” featuring Finnish and Swedish music from a collection of late medieval Latin songs, Piae Cantiones (many of which are still beloved carols).

January 1, 2:00 and January 2, 8:00 The Musicians in Ordinary plus guests Christopher Verrette, violin, and Sara Anne Churchill, harpsichord, present “A New Year’s Day Concert,” with music of Vivaldi, Conti and others. Last year’s single concert was a huge success, so this year they’ve added a second performance.

January 20, 22 and 23, 8:00 in Waterloo Symphony presents “Beloved Bach.” Violinists Linda Melsted and Stephen Sitarski are the soloists in Bach’s Concerto for Two Violins in D Minor; other music is by Lully, Corelli, Leclair and Rameau. 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.
Canadian Premiers
CHRISTOPHER HOILE

The last month of 2009 and the first of 2010 will witness premieres of two new Canadian operas. On December 3, Toronto Masque Theatre will present the world premiere of *The Mummers' Masque* by Dean Burry, and on January 20 TrypTych will present the world premiere of Andrew Ager’s *Frankenstein*. These are not the only events. The Music Gallery will present the “rockabilly techno opera” *The Ship of Fools* by renowned avant-gardists Daniella de Picciotto and Alexander Hacke on December 12, the Toronto Operetta Theatre will revive its production of Emmerich Kálmán’s *Countess Maritza* December 26-January 3 and the COC will revive its production of Bizet’s *Carmen* January 27-February 27.

*The Mummers’ Masque* is the 11th music theatre work by Newfoundland-born composer Dean Burry. His children’s opera *The Brothers Grimm* for the COC Ensemble for its annual schools tour is believed to be the most-performed opera in Canadian history. Burry’s companion piece to *Grimm*, *The Bremen Town Musicians*, will premiere with Opera Lyra Ottawa on December 12.

According to Burry, the masque “will be a contemporary interpretation of the mumming tradition in Canada and worldwide, incorporating dance, music, drama, stage combat and puppetry. Mummer plays are considered one of the forerunners of the masque, which makes this pairing of company and composer an obvious choice. With a new libretto fashioned from various historic sources, the music shall be in a contemporary style. The production is being created to play in non-traditional venues and capitalize on the informal nature of the original material.”

The venue for the premiere will be Victoria College Chapel at Victoria College on the University of Toronto Campus and will run December 3-6. The work incorporates the legend of St. George and traditional carols, while the musicians, singers and dancers move about the chapel in imitation of the Newfoundland Christmas tradition of door-to-door entertainment. The cast features Laura Whalen, Krisztina Szabó, John Kriter, Giles Tomkins, a children’s choir and band including such traditional instruments as accordion, penny-whistle, guitar and fiddle. See www.torontomasquetheatre.com for more information.

For Andrew Ager, Composer-in-Residence at St. James Cathedral in Toronto, *Frankenstein* will mark his first foray into opera. His previous works for choirs, soloists, orchestras and chamber ensembles have had numerous premieres in Europe. Next year he goes off to Santa Fe for performance of his *Winter: An Evocation* and then to Monte Carlo to make a recording of his organ music.

In a telephone conversation, Ager revealed that his interest in writing *Frankenstein* began about eight years ago when he was living in Halifax. He initially was drawn to the vampire novella *Carmilla* (1872) by Sheridan Le Fanu, but after conversations with William Whitla, a specialist...
in the Gothic novel at York University, he turned to the most famous Gothic novel of them all, with Whitla agreeing to serve as librettist. Ager admits he has a certain insider’s knowledge of the subject matter having once worked in a morgue in Halifax. A meeting with Edward Franko, Artistic Director of TrypTych Concerts and Opera, ensured that the work would see the light of day. TrypTych held a staged workshops of the opera in 2003 and 2005 when the work was three hours long. He has now shortened it to 100 minutes on the model of Richard Strauss’s Salome, feeling that an intermission would cause a deleterious break in tension.

From the very start, Ager and Whitla agreed that the opera must “at all costs avoid anything campy” particularly all the extraneous paraphernalia associated with the innumerable movie versions. Ager’s interest is in “following the book as closely as possible with its focus on the personal and metaphysical relation of the creator and his creation.”

Ager’s inspiration for the music is Alban Berg’s Wozzeck (1925) because of “its depiction of extreme psychological states.” Ager, however, does not employ Berg’s atonal technique but rather a mode he calls “extremely extended harmony.” In the nine-member cast tenor Lenard Whiting sings Victor, baritone Steven King sings the Monster and soprano Dawn Bailey sings Victor’s beloved and wife, Elizabeth. The premiere will be fully staged, with Ager providing the accompaniment on grand piano. Two companies in Germany have already expressed interest in the opera, but Ager hopes that a DVD of the January performances will provoke even more responses.

Meanwhile, Ager is already at work on his second opera, The Wings of the Dove, based on the 1902 Henry James novel, which he plans to have ready for presentation, fittingly enough, in a palazzo during the next Venice Biennale. For more information see www.tryptych.org.

Christopher Hoile is a Toronto-based writer on opera. He can be contacted at opera@thewholenote.com.
Howard Dyck...continued from page 8

Gerontius also speaks to the spiritual preoccupations that have driven Dyck’s repertoire choices over the years. Dyck has led the Philharmonic in a tripartite rotation performance of Bach’s two Passions and B Minor Mass each Good Friday since 1984, with a few breaks for the Brahms and Verdi requiems, and the Dvořák Requiem and Stabat Mater. Dyck’s love of Bach stems from his admiration for the composer’s combination of overwhelming craftsmanship – “Bach outdoes them all” – and searing theological insight.

Asked about his own beliefs, Dyck characterizes himself simply as a believing Christian. Although he has retained strong ties to his own Mennonite background, he speaks firmly about his general opposition to what he terms right-wing conservatism in religion, a movement and belief-system “that has nothing to do with compassion.” He maintains suspicions about the potential of organized religion to nurture the potential for religious abuse. “Woe to anyone who feels they have the final answer,” he says. His belief is that organized religion must be a forum in which questions can be raised with tolerance and humility, rather than a system in which the few dictate answers to the many.

Dyck speaks quietly of his bond with his mother, and with his wife, Maggie. Growing up as part of a Mennonite farm community in rural south Manitoba, communal singing was so firmly a part of his life that he “can’t remember a time when I didn’t know how to make music.” His mother, an untrained musician, sang until the very end of her life. His first date with Maggie was ushering together at the Winnipeg civic auditorium, during a performance of Messiah. “I’ve been very lucky to have a partner who feels as passionately about music as I do. And she’s also not afraid to tell me if she thinks I’m out to lunch!” This year, they celebrate their 45th wedding anniversary.

He sees the enormous creative potential of the multicultural reality of the country, and loved the wide variation of vocal techniques, cultural traditions and musical styles that characterized the programming in Goldschmidt’s Toronto Choral Festivals. But he also identifies the difficulty of finding support for cultural pursuits, in a country that at this stage lacks a common heritage, one that might help make clear cultural goals and directions.

While Dyck has devoted his life to the work of the European classical tradition, his championship of Canadian and other modern composers makes it clear that he understood his task as that of continuing to build upon a living tradition, rather than simply curating the treasures of the past. He says, “I love the core repertoire. But that core now includes Britten, Orff, Vaughan Williams and John Estacio. And that core will always expand. I’ve made it clear what my own outlook is. I’m not about to tell you what is good music, but the important thing for all of us, as intelligent humans, is that we think about this, that we ask questions of ourselves and each other.”

Perhaps more than anywhere else in the musical pantheon, it is in choirs that these questions are raised. Some groups specialize in European art-music, others in Gospel, others in the spiciest of contemporary music, others in the maintenance and exploration of cultural traditions from varied ethnicities and locales. Many groups – the majority of professional, community, religious and education- al choirs – walk the line between all these choices, programming music from many different styles and periods. Music-making that encompasses so many different traditions, goals, pursuits, levels of training and commitment, and sheer numbers of lovers of music, can hardly be characterized as elitist.

A performance by a choir is itself a question: a challenge and an offering to the community around us, a platform upon which we enact, debate and find at least temporary consensus about what constitutes our common heritage. Howard Dyck has done as much as anyone in this country to raise questions and suggest potential answers in this ongoing dialogue.

Carols and Concerts

Benjamin Stein

From Medieval times to well into the 19th century, to state in company that December was the month to sing carols would have drawn a quizzical look or a mocking laugh. Carols were lively celebratory songs sung all year round, with dance rhythms and vivid, colloquial lyrics. Their subject matter could be anything from celebrations of the spring planting and the summer harvest, to robust appreciations of good food and drink on a cold winter’s night. Medieval carolers assembling music for dancing at a village party would have regarded Mendelssohn’s stately, regal music attached to Wesley’s poem “Hark the Herald Angels Sing,” as distinctly unpromising.

In our time, the word “carol” has become a catch-all term for the various musics sung around Christmas time: popular songs, with subjects like the dreaded Rudolph and Frosty, stirring and high-toned hymns like the Mendelssohn mentioned above, plainchant or folk music from diverse sources arranged into massive vocal workouts by modern choral specialists such as Rutter and Willcocks.

One thing that has remained the same from ancient times to the present is that this music is meant to be sung and enjoyed in a group setting. For many people, a carol concert is often the only time in which they are called to raise their own voice, in an era in which music is ubiquitously supplied by electronic means of every type. Little wonder then, at the enthusiasm with which we attend Christmas concerts, and the array of choices that invite us this December.

Christmas concerts are offered by the Bravado! Show Choir (Barrie, 4-6 December), the County Town Singers (Oshawa, 4-5 December), Toronto Accolades (6 December) and the East York Choir has an inventive programme titled “To Drive the Cold Winter Away” (6 December). Other Christmas programmes on the first weekend of December are offered by the Mississauga Festival Choir, Mississauga Children’s Choir, the Toronto Symphony Orchestra, the Bell’arte Singers, the Echo Women’s Choir and the Irish Choral Society of Canada, among others. The following weekend, look for concerts given by the Annex Singers, Kingston Symphony Orchestra

St. Thomas’s Anglican Church
383 Huron Street, Toronto
[between Spadina and St. George, one block south of Bloor]
416-979-2323 • www.stthomas.on.ca

Solemn Evensong,
Advent Procession & Devotions
Sunday, November 29 at 7:00

Nativity Play
Wednesday, December 16 at 7:30
Saturday, December 19 at 5:30 & 7:30
$15 • $10 students/seniors • $5 children
To reserve: 416-979-2323 ext. 5

Fundraiser for St. Thomas’s Choir Tour to England in August 2010
Featuring parishioners and Humber Theatre School graduates • Choral Interludes & carols by members of the choir • Lullaby arrangement by Peter Tiefenbach
• Set triptych painted by acclaimed Canadian artist Tom McNeely

Festival of Nine Lessons & Carols
Sunday, December 20 at 7:00
and Choral Society, and the Hannaford Street Silver Band in collaboration with Amadeus Choir. A notable concert not concerned with Christmas repertoire this December is that of the visiting Moscow Male Jewish Cappella on 13 December. (See The WholeNote’s listings for details on all of the above.)

On 19 December, the Toronto Chamber Choir gives an intriguing concert of Finnish and Swedish music from the Piae Cantiones. This 1582 collection of Latin songs from Sweden was plundered for its musical riches by English hymn composers in the 19th century, and it’s the source for many well-known English language hymns and carols, such as “Unto Us A Boy Is Born” and “Good King Wenceslas.” It should be fascinating to hear melodies from Piae Cantiones sung by an ensemble that specializes in historically informed performance, as an alternative to modern arrangements of ancient carols that are often sugary or bombastic by turns.

Performances of Handel’s Messiah account for another significant aspect of December music-making. While Messiah is not the most difficult choral work in the repertoire, to get through a series of performances with the vocal cords intact requires careful management of the voice, combined with a conductor who utilizes choral forces reasonably. I remember participating in one harrowing Messiah, directed by a conductor who shall remain nameless, in which the dynamic range was forte to triple-fortissimo for almost every chorus. It didn’t help that he was using Mozart’s orchestration, which calls for added brass and woodwind players, who of course learn early on in their training that singers are to be drowned out whenever possible. The audience loved the show, and the conductor came out for repeated bows, stepping across the prostrate bodies of exhausted choristers as he did so.

Toronto concertgoers may choose between Messiah performances by the Elmer Iseler Singers and the Vocal Horizons Chamber Choir on 4 December, Aradia Ensemble’s “Dublin Messiah” (after the original 1742 performance) on 12 December, Tafelmusik’s Baroque interpretation from 16-19 December, and the Toronto Symphony’s series with the Toronto Mendelssohn Choir from 18-21 December. Two sing-along versions are being offered by Eglington St. George’s and Bach’s wonderful group of six cantatas that comprise the Christmas Oratorio contain some of his very best choruses and arias. The Pax Christi Chorale performs cantatas IV and V on 5-6 December, and the Toronto Choral Society sings Christmas Oratorio excerpts on 5 December. The latter group reprises part of this programme on 13 December, in a benefit concert for Street Haven Women’s Choir.

The Canadian Sinfonietta and Toronto Cantata Chorus perform Rutter’s Magnificat as part of their “Holiday Sounds from the 20th Century,” the Cantores Celestes Women’s Choir performs Vivaldi’s Gloria (RV58), and the Jubilate Singers sing Charpentier’s delicate Messe de Minuit, all on 5 December.

In the aftermath of such seasonal festivities, January is generally understood to be Worldwide Choral Hangover Month. Singers soak their throbbing vocal cords in hot chocolate or more grown-up substances; choir librarians gaze in dismay at the piles of music to be re-filed; conductors put ice packs on their forearms and ignore the phone. In other words, we’re all hibernating in January. But a few concerts stand out for those not sated by December offerings.

The Grand Philharmonic Choir and Kitchener-Waterloo Symphony weigh in with The Dream of Gerontius on 16 January, as part of the ongoing celebrations of Howard Dyck’s final season as conductor of the GPC. On 30 January The Elmer Isler singers and the Toronto Children’s Chorus combine with the Polish Chamber Choir in a concert of works by Penderecki, Gorecki, and Palej, in collaboration with Soundstreams.

Looking ahead to February, the Georgetown Bach Chorale will mount a programme that includes the Allegri Miserere and Bruckner’s setting of Christmas services (6 February), and the John Laing Singers will sing works that include the Fauré Requiem and Britten’s Festival Te Deum (February 7). These are slim pickings compared to December’s riches – but elegant and intriguing choices worth seeking out in the cold first weeks of the new year.

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

**MUSIC AT**

**Saint Mary Magdalen’s**

The Church of St. Mary Magdalene (Anglican)

Downtown Toronto at the corner of Ulster St & Manning Ave • www.stmarymagdalene.ca • 416.531.7955

**SATURDAY, DEC 12/09 @ 4PM**

The Children’s Messiah

**SUNDAY, DEC 13/09 @ 4:30PM**

Advent Lessons, Carols and Benediction

**THURSDAY, DEC 24/09 @ 10:30PM**

Britten Ceremony of Carols followed by Christmas Eve Midnight Mass

**TUESDAY, FEB 2/10 @ 6PM**

Candlemas – Solemn Mass
ORI DAGAN

“These Are a Few of My Favourite Clubs”

Preamble: Sugarcoating the sad truth would be a disservice. As a member of the Metro Jazz Society recently said, “We’re doing everything we can to keep this music alive, because it’s dying.” Live music is an art form said to have healing properties. This season and year-round, please do your part to help Toronto’s jazz scene survive, heal, grow and prosper! This community still mourns The Colonial, Bourbon St., Basin Street, East & 85th, The Bermuda Onion, George’s Spaghetti House, The Montreal Bistro and The Top O’ the Senator. Clubs have tumbled and music policies continue to downsize. Jazz today is tough to market for so many reasons; most establishments that operate for any length of time are labours of love rather than get-poor-quick schemes. Attention WholeNote Readers: the musicians that play this music in this city would greatly appreciate your support in the form(s) of attendance, attention, applause, feedback, eating, drinking and tipping. Thank you for listening.

continued on page 52...
‘Tis the Season for Bands with Choirs

JACK MACQUARRIE

As the notices started to arrive for December musical offerings, one trend was abundantly clear. Bands and smaller brass ensembles are getting together with choirs to celebrate the Christmas season. In December, more than at any other time of the year, concert programmes for all forms of musical organizations rely heavily on “seasonal music” and few bands resist the temptation to augment their forces. Of the December band concerts brought to my attention, and mentioned below under Coming Events, only two do not include choirs as guests.

The first such choir-and-band concert I had the pleasure of attending was the Hannaford Street Silver Band’s, with the Nathaniel Dett Chorale as guests early in November. That’s to be followed in succeeding weeks with offerings from a number of bands in the Toronto area as listed below.

Almost as though they felt obliged to reciprocate, two of the choirs mentioned above have smaller brass ensembles included in their own holiday season offerings. On December 12 the Village Voices are joined by the York Brass, and one week later the Amadeus Choir hosts the True North Brass.

How does this combination of chorus and band fare the rest of the year? Not very well. Could it be that there’s a dearth of compositions for modern concert band and chorus? In the classical repertoire there is certainly no shortage of excellent music for chorus and orchestra, but transcriptions of these works for chorus and band are almost non-existent. Original works for the combination are ever more rare. Isn’t it time for composers to write for such a combination?
At their most recent concert, the Hannaford Band, through their very active youth programme, announced the establishment of the Fred Mills Scholarship Fund. While I haven’t yet received details of this fund, I do know that its primary purpose will be to provide financial assistance for youth band members who could not otherwise afford to participate in the programme. Donations of any size will be appreciated. Anyone who has any questions about the value of this youth band programme would do well to attend any concert offered by the three bands under the direction of husband and wife team Darryl Eaton and Anita McAllister. One such event is the “Rising Star” solo competition for members of the Hannaford Youth Band. This will take place on Sunday, December 6 at 2:00 pm in Emmanuel College Chapel, 75 Queen’s Park Crescent.

Definition Department
This month’s lesser known musical term is A PATELLA “To play accompanied by knee slapping.” We invite submissions from readers.

COMING EVENTS | Please see listings for full details

- **December 4, 8:00pm** The Etobicoke Community Concert Band offer “Hits of Christmas Past and Present.”
- **December 5, 8:00pm** The Milton Concert Band sets the tone for the holiday season with “A Gift of Christmas.”
- **December 6, 3:00pm** The Markham Concert Band welcomes the Chinguacousy Concert Band as special guests for “A Seasonal Celebration.”
- **December 12, 2:00pm** The Hannaford Youth Band will perform with their guests the Cawthra Park Secondary School Chamber Choir.

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

Beat by Beat / World View

**Bhopal, Brasil**  
KAREN AGES

In the last few years, Toronto’s best known Indo-jazz fusion band, Autorickshaw, has been very busy, concertizing locally, nationally and internationally and putting out several CDs. December 3 marks the 25th anniversary of the Bhopal disaster in India, when a toxic gas leak from the Union Carbide plant killed 8,000-10,000 people within a day, and another 15,000 over a longer period, with over 100,000 more suffering chronic illness to this day. Autorickshaw will commemorate this event with a concert at the Lula Lounge, “Bhopal Remembered,” and funds raised from the launch of their new single, *City of Lakes*, will go to Bhopal’s Sambhavna Clinic, which offers treatment to survivors of the disaster.

“This is a new direction and new initiative for us that I think will resonate deeply within the general public long after our concert is done”, says lead vocalist Suba Sankaran. “I also think it’s a beautiful way to go in terms of giving a socially conscious gift this holiday season. In fact, we’re making the track available by donation. We’ve just been in the recording studio and are working hard to have some mixes of our original composition *City of Lakes* available for our December 3 deadline and concert date – that’s a promise!”

You can download the single at http://autorickshaw.bandcamp.com. You can also download their other CDs and learn more about Autorickshaw at www.autorickshaw.ca. For this concert, Suba and regular band members Ed Hanley, Rich Brown and Patrick Graham will be joined by guests Ben Grossman (hurdy gurdy), Dylan Bell (keyboard, voice), and a string quartet comprised of Aleksandar Gajic, Parmela Attariwala, Claudio Vena and Amy Laing.

Toronto’s acclaimed Art of Time Ensemble is known for combining classical music with other genres as well as other art forms such as dance, film or theatre. Their December 4 and 5 concerts will present Brazilian music from three different perspectives, at Harbourfront’s Enwave Theatre. Juno-nominated Canadian jazz vocalist Emilie-Claire Barlow (named Female Vocalist of the Year, 2008 National Jazz Awards) will perform songs of Antonio Carlos Jobim, Joao Gilberto and others, accompanied by five of Toronto’s best jazz musicians. The second half of the programme will feature Brazilian composer/guitarist/singer Carlos Althier de Souza Lemos Escobar, better known as Guinga, accompanied by Art of Time musicians. Considered to be Brazil’s most innovative songwriter, and one of the country’s best guitarists, his music draws on many genres including samba, blues and jazz. Incidentally, he also maintained a dentistry practice for about 30 years! The program will also include Brazilian composer Heitor Villa-Lobos’ *Bachianas Brasileiras No. 1* for eight cellos.

The Canadian Opera Company’s Richard Bradshaw Amphitheatre continues its eclectic free noon-hour programming. The December 10 presentation is a concert of Indonesian Gamelan music, featuring the Balinese gamelan quartet Seka Rat Nadi (James Kippen, Annette Sanger, Albert Wong and John Carnes), as well as the Javanese ensemble Gamelan Gong Sabrang, based at the Indonesian Consulate. It’s unusual to be able to hear both Balinese and Javanese styles of music on the same programme, so this could prove to be an interesting musical experience. Seka Rat Nadi will also perform at Musideum (401 Richmond) on December 12 at 1 pm. Speaking of which, Musideum, which is both “unnusal musical instrument store” and...
performance space, also hosts some interesting “lec-dems”: the first coming up this month is on December 5, featuring Araz Salek on the Persian tar (lute). Stay tuned for more at www.musideum.com.

Now in its 20th year, the Moscow Male Jewish Cappella performs at the Toronto Centre for the Arts, George Weston recital Hall on December 13. The 20-member choir will perform liturgical works and other songs in Hebrew, Yiddish and Russian as well as “classics and international favourites.” Founded by conductor Alexander Tsaliuk, the choir’s repertoire includes many Jewish liturgical works that were banned by the Soviet authorities during most of the 20th century, and only in 1990, at the approval of Mikhail Gorbachev were manuscripts that had been confiscated from synagogues and Jewish ensembles by the KGB turned over to the choir. This concert is part of their North American tour.

Also on tour in North America, the Miles Nadal Jewish Community Centre presents “Habanot Nechama,” a spirited trio of Israeli female pop vocalists, January 13. To listen to some of their music, visit them at their Myspace page (www.myspace.com/habanotnechama).

Unfortunately, my crystal ball is not revealing anything beyond this date, but there are still more events in December, and here they are in brief. Please check our daily listings for details on the following: December 2, Yamato Drummers of Japan perform at Massey Hall; December 4, KlezFactor is at the Trane Studio, with klezmer standards and original klezmer-fusion; December 4, Maryem Tollar, Roula Said, Sophia Grigoriadis, George Sawa and others perform at a fundraiser for the Gaza Freedom March, Ryerson U Student Centre; 55 Gould St. (www.gazafreedomsmarch.ca); December 5, Judith Cohen and Tamar Ilana Cohen Adams perform Sephardic and other Judeo-Spanish repertoire and Balkan dance music with musical friends at Casa do Alentejo, 1130 Dupont; December 16, the Traditional Arabic Music Ensemble (George Sawa and Suzanne Meyers Sawa) play at Mezzetta’s Restaurant, 681 St. Clair W.

Karen Ages can be contacted at worldmusic@thewholenote.com.
The WholeNote Listings

The WholeNote listings are arranged in four sections:

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

B. BEYOND THE GTA covers many areas of Southern Ontario outside Toronto and the GTA (zones 5, 6, 7, and 8 on the map below). In the current issue, there are listings for events in Ancaster, Barrie, Guelph, Belleville, Bolton, Brantford, Cambridge, Cobourg, Dundas, Elora, Hamilton, Kingston, Kitchener, Lindsay, London, Orillia, Owen Sound, Peterborough, Picton, Port Hope, St. Catharines, Uxbridge, Waterloo. Starts on page 48.

C. IN THE CLUBS (MOSTLY JAZZ) is organized alphabetically by club. Starts on page 53.

D. ANNOUNCEMENTS ET CETERA is for lectures, symposia, master classes and other music-related events (except performances) that may be of interest to our readers. Starts on page 55.

A GENERAL WORD OF CAUTION A phone number is provided with every listing in The WholeNote – in fact, we won’t publish a listing without one. Concerts are 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 are arranged in four sections: It is free service available, at our discretion, to eligible presenters. If you have an event, send us your information no later than the 15th of the month prior to the issue 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 November 15.

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

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

A. Concerts In The GTA

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: Dec. 1
- The Sound of Music: Dec. 1
- The Toxic Avenger: Dec. 1
- Fiddler on the Roof: Dec. 1
- Rent: Jan. 12
- Little House on the Prairie: Jan. 27

Tuesday December 01

- 7:00 pm: York University Department of Music. Jazz Festival: Jazz Choirs. Mim Adams/Bob Hamper, directors. Tribute Communities Recital Hall, Accolade East Building, YU, 4700 Keele St. 416-736-2100 x22926. Free.

Wednesday December 02

- 5:30 pm: Canadian Opera Company. World Music Series: Moments Cuban Musicians. German band/arrange/vocalist Gustavo: Duarte with Nick Ochoa with music from his fourth CD. Also Hilario Duran, piano; Francisco Luviano, bass/vocals; Luis Ortega, Jorge Torres, percussion. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8233. Free.
- 7:30 pm: Tryptich Productions. A Holly Jolly Christmas. Trinity Presbyterian Church, 2737 Bayview Ave. 416-783-5066. 130; $25/seat.
- 7:30 pm: University of Toronto. 7 Clock Big Band, Jebanbakhsh Javashlia, director. Walter Hall, Edward Johnson Building, 80 Queen’s Park. 416-978-3744. Free.
- 8:00 pm: Messey Hall & Roy Thomson Hall. Yarno Drawers of Japan. Messey Hall, 15 Shuter St. 416-872-4256. 14950; $69.50.
- 8:00 pm: Tapestry New Opera Works. 30th Anniversary Celebration: Patricia O’Callaghan, Jean Stilwell and Theresa To, vocalists; Gryphon Trio; and others. Fermaturing Cellar, Distillery District, 55 Mill St. 416-537-6066 x243. $130.
- 8:00 pm: Toronto Symphony Orchestra. From the New World: Tovey: Urban Runway; Trumpet Concerto (premiere); Dvorak: Symphony No. 9 "From the New World". Andrew McCandless, trumpet; Bramwell Tovey, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4826. 129-3128. Free.
- 8:00 pm: York University Department of Music Jazz Festival: Jazz Combos. Roy Patterson, Kelly Jefferson, Artie Roth, directors. Martin Family Lounge, 219 Accolade East Building, YU, 4700 Keele St. 416-736-2100 x22926. Free.
Thursday December 03


• 7:00: Ross Petty Productions. Robin Hood – The Environmental Family Musical. See Dec 1.

• 7:30: University of Toronto. 10 O’Clock Jazz Orchestra. Terry Promane, director. Walter Hall, Edward Johnson Building, 80 Queen’s Park. 416-978-3744. 11:45; 19:30.

• 8:00: Gala Promotions / AEG Live. Andrea Bocelli in Concert. with orchestra; Steven Mercurio, conductor. Air Canada Centre, 219 ACCOLADE East Building, YU, 4700 Keele St. 416-736-2100. $22-$25. Also Dec. 4, 5.

• 8:30: Toronto Symphony Orchestra. From the New World. See Dec. 2. 8:00 York University Department of Music. Jazz Festival: Jazz Combos. Mark Eisenman/Kevin Turcotte, directors. Martin Family Lounge, 219 ACCOLADE East Building, YU, 4700 Keele St. 416-736-2100 x2262. Free.


Friday December 04


• 6:30: University of Toronto. A Musical Cocktail Hour. Works by Bernstein, Prévost, Hatzis, Klein, Palaj, and others. Lorna MacDonald, soprano; and others. Walter Hall, Edward Johnson Building, 80 Queen’s Park. 416-978-3744. @125(tst). 8:00: Pre-concert chat.

• 7:00: Oakville Children’s Choir. Snowflakes, Songs and Stars. Guest: Charlene Pauls, soprano. St. Johns United Church, 262 Randall St. Oakville. 905-337-7104. $25(tst); $15(tst). Free – don’t forget the CD!

• 7:00: Ross Petty Productions. Robin Hood – The Environmental Family Musical. See Dec 1.

• 7:00: St. Paul’s Basilica. An Evening With the Priests: Harmony. John Van Driel, host. 83 Power St. 866-943-8849. $35.

• 7:30: Alliance Francaise de Toronto. La Route l’Intouchable. Social Schlanger, Roxanne Petrie, Emilie Stam, and others. 2 Spadina Rd. 416; free(students).


• 8:00: Art of Time Ensemble. Brasil: Vila Lobos: Bachianas Brasileiras No. 1 (for 8 cellos); also vocal music by Jobim, Gilberto, Passos, and Mendes. Guests: Emile-Claire Barlow; Guinga; Andrew Burashko, artistic director. Enwave Theatre, Harbourfront Centre, 231 Queens Quay W. 416-873-4000. 19:149.

• 8:00: County Town Singers. Sing We Joyously. Classic and contemporary Christmas music. Simcoe Street United Church, 66 Simcoe St. S., Oshawa. 905-655-9850. 509-4111. $15; $12(tst).

• 8:00: Elmer Iseler Singers. Messiah.

• 8:30: Elmer Iseler Singers. Messiah.

• 8:30: University of Toronto. Toronto Children’s Chorus and MacMillan Singers. Elmer Iseler Singers with the Polish Chamber Choir, at the helm of Grigsby New Music Ensemble; Krzysztof Penderecki, Guest Conductor. Works by Bernstein, Prévin, Hutzler, and others. Lorna MacDonald, soprano; and others. Walter Hall, Edward Johnson Building, 80 Queen’s Park. 416-978-3744. $15; $12(tst).

• 8:30: Elmer Iseler Singers. Messiah.

• 8:30: Elmer Iseler Singers. Messiah.

Friday December 04


Saturday December 05

• 2:00 & 4:00: Ross Petty Productions. Robin Hood – The Environmental Family Musical. See Dec. 1.

• 2:00 & 8:00: Mississauga Festival Choir. For Unto Us A Child Is Born. Handel: Messiah (excerpts); also new and traditional Christmas music. Glynn Raultlife, Sabrina Santelli, Charles Sy, and David Anderson, vocal soloists. Living Arts Centre, 4141 Living Arts Dr., Mississauga. 905-306-6000. 225; $23(tst); $20(children under 12).


• 3:00: Oakville Children’s Choir. Snowflakes, Songs and Stars. See Dec. 4.


• 7:00: All Amore Ensemble. “Paradiso” CD Release Recital. Works by Bach, Brahms and others. Fallingbrook Presbyterian Church, 31 Wood Glen Rd. 416-844-9888. 415; 16(child).


Saturday December 05


• 2:00 & 4:00: Ross Petty Productions. Robin Hood – The Environmental Family Musical. See Dec. 1.

• 2:00 & 8:00: Mississauga Festival Choir. For Unto Us A Child Is Born. Handel: Messiah (excerpts); also new and traditional Christmas music. Glynn Raultlife, Sabrina Santelli, Charles Sy, and David Anderson, vocal soloists. Living Arts Centre, 4141 Living Arts Dr., Mississauga. 905-306-6000. 225; $23(tst); $20(children under 12).


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CHRISTMAS SPLENDOUR

BACH CHRISTMAS ORATORIO IV AND V, CAROLS & MOTETS

Agnes Zsigovics, soprano; Daniel Cabena, counter-tenor; Lenard Whiting, tenor; Matthew Zadow, baritone
Saturday, December 5, 2009 – 7:30 pm
Sunday, December 6, 2009 – 3:00 pm

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

THE CHILDREN’S MESSIAH

with the Gallery Choir of the Church of Saint Mary Magdalene, soloists and orchestra
Saturday, December 12, 2009 – 4:00-5:00 pm

Church of Saint Mary Magdalene, 477 Manning Ave, Toronto

Designed especially for the younger crowd, we encourage you to bring your children to introduce them to a live performance of some of the best excerpts of Handel’s glorious Messiah. Pay what you can at the door.

For more information and to order tickets, visit www.paxchristichorale.org or call (416) 491-8542.

A. Concerts In The GTA

1778 Nash Rd, Courtice. 905-571-0422. $12; $8(sr/st).

416-816-7878. $25; $20(adv).
8:30: University of Toronto. Russian Fantasy. Tchaikovsky: Romeo and Juliet Overture Fantasy; Rachmaninoff: Piano Concerto No.1; Borodin: Symphony No.2. David Briskin, conductor; Emily Chi Lin Chiang, piano. Walter Hall, Edward Johnson Building, 80 Queen’s Park. 416-978-3744. $18; $10.

THE WHOLENOTE.COM
WWW.THEWHOLENOTE.COM
December 1, 2009 - February 7, 2010
December 1, 2009 - February 7, 2010

Choir $15(st).

Saturday, December 5, 8:00 pm

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

December 6
Christmas Carol Sing
with the Chappell Sisters, Harp, Voice and Vince Peets, Guitar
Freewill offering

Toronto Classical Singers
Sunday December 6, 2008 4:00 PM
R. Vaughan Williams: Hodie

Conductor: Jurgen Petrenko
With The Talisker Players Orchestra

Soloists
Sandra Boyes, mezzo-soprano
Adam Bishop, tenor
Peter McGillivray, baritone
& Children’s Chorus

Christ Church Deer Park 1570 Yonge St
28k north of St. Clair at Heath St W (wheelchair accessible)

Tickets: Adult: $30.00 Student & Seniors: $25.00
T: 416-443-1490 E: tickets@torontoclassicalsingers.org
On line: www.totix.ca

www.torontoclassicalsingers.org

and Brahms. Mazzoleni Hall, 273 Bloor St. W.
416-408-0208. $20-$30.

2:00: Toronto Accadilae. Winter Harmony.
Seasonal favourites. Women’s a cappella chorus, with guest quartets. St. Andrew’s Church, 117 Bloor St. E. 416-838-4311. $10; $25(family).

cal, viola; Kimberley Schmetz, flute; Stepha
nie Chua, Mariko Kamachi, piano; Carissa Neufeld Jazz Trio and others. St George’s on-the-Hill Anglican Church, 4600 Dundas St. W. 416-731-3598. $20; $15(st).


3:00: East York Choir. To Drive the Cold Winter Away. Early music, carols from around the world, and Hanukkah, jazz and art songs.

The East York Choir presents
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 Ackerg

Featuring:
Michael Ochchini: guitar
Les Alls: flute, tin whistle
Jamie Drake: percussion

3:00 pm, SUNDAY, DECEMBER 6, 2009
Eastminster United Church
310 Danforth Ave. (Chester subway)
T: 416-425-3812
www.eastyorkchoir.ca
A. Concerts In The GTA


Thursday December 10


• 2:00: Smile Theatre. Fireside Song. Accompanist; Lynne Jamieson, percussion; Jessica Lloyd, soloist. Glen Abbey United Church, 1469 Nottinghill Gate, Oakville. 905-827-8129. 4:25. $15(st); (free 12 and under).

• 8:00: Etobicoke Musical Productions. Christmas Carol. See Dec. 4.

Friday December 11

• 4:00 & 7:00: Musideum. Holiday Market Musical Events. Laurel MacDonald (4:00) and The Glass Orchestra (7:00). 401 Richmond St. W. (main floor). 416-599-7323. Free.


• 7:30: Exultate Chamber Singers. In Concert. Vivaldi: Gloria, also Christmas favourites and a sing-along. David Bowser, music director; Anne Marie Leonard, accompanist; Corinne Lynch, Laura Schatz and Jessica Lloyd, soloists; with orchestra. Glen Abbey United Church, 1469 Nottinghill Gate, Oakville. 905-827-8129. $25. $15(st); (free 12 and under).

Exultate Chamber Singers
John Tuttle, Conductor

Friday, December 11, 2009 at 8:00 p.m.

LOVE CAME DOWN AT CHRISTMAS

Surround yourself with the sounds of the season as former CBC broadcaster Judy Maddren joins Exultate to host a performance of Christmas readings and carols both familiar and new.

SAINT THOMAS’S ANGLICAN CHURCH
383 HURON STREET

Regular $25, Senior $20, Student $15. To order or for more information: 416-971-9229. WWW.EXULTATE.NET

Friday, Dec 11, 8 pm

BEL CANTO BOWS

ANI BATIKIAN

Violinist

PUCCINI Three Minuets

HOVHANESS Violin Concerto

KHACHATURIAN Masquerade

STRAUSS Die Fledermaus

BARTOK Rumanian Dances

Music Toronto

Ying Quartet

Thursday December 10 at 8 pm

Red Sonata; Long: Song of the Ch’in; Y. Shuo; Debussy; Quartet Op.10. 8:00: Toronto Philharmonia. Carol for Christmas. Guest: Carol Welsman, jazz vocalist. George Weston Recital Hall, Toronto Centre for the Arts, 5040 Yonge St. 416-872-1111. $29-459.

Friday, January 22, 2010

THE ROMANTIC CENTURY

YUVAL FICHAHN

Pianist

YUVAL FICHAHN

Pianist

SOMERS North Country

CHOPIN Piano Concerto No. 2

RAVEL Sinfonia in F Major

416-872-4255 or www.roythomson.com

LATIN LOVER'S BALL Red Hot! Feb 13 Arcadian Court
www.sinfoniatoronto.com for details
Batikian, violin. Glenn Gould Studio, 250 Front St. W. 416-872-4255. $40; $23(sr); $12(st).
• 8:00: St. Catherine of Siena Church. Christmas Concert. Music by Albini, Vivaldi, Handel, Marcello, Bach, and Puccini. Nadia Gigliotta-Umana, soprano; Marta Vodinelic, alto; Michael Nasato, tenor; Kevin Miller, bass; Deyi Ye, organ; Coro San Marco; Corktown Orchestra; Daniele Colla, Paul Mc Culloch, conductors. 2340 Hurontario St. Mississauga. 905-275-8880/805-272-1454. $15.
• 8:00: St. Michael’s Choir School. Sing We Noel, Noel We Sing. Rutter: Dancing Day; Whitacre: Lux aurumque; other seasonal favourites. William O’Meara, organ; Sanya Eng, harp; Jerzy Cichocki, Caron Daley, Teri Dunn, conductors. Massey Hall, 15 Shuter St. 416-872-4255. $22.50-$35.50.
• 8:00: Tempus Choral Society. We Need A Little Christmas, Tempus Choir; Tempus Chamber Choir; and Four Over Forty. St. John’s United Church, 282 Randall St., Oakville. 905-582-8978. $10.
• 8:00: Toronto Consort. A Spanish Christmas. Music from 16th and 17th century Spain and Latin America, including motets by Victoria and Guerrero. Trinity St. Paul’s United Church, 159 Front St. E. 416-366-7723. Free.
• 2:00: Christmas Special. Toronto All Star Jazz Band. A Christmas Carol. See Dec. 4.
• 3:00 & 8:00: Musideum. Holiday Market Musical Events. Seka Rat Nadi Balinese gender wayang quartet (1:00); Kith and Kin (3:00); Darbazi Georgian Choir (7:00). 401 Richmond St. W. (main floor). 416-599-7323. Free.
• 8:00: Entebikes Musical Productions. A Christmas Carol. See Dec. 4.
• 8:00: Toronto All Star Jazz Band. A Christmas Carol. See Dec. 4.
• 8:00: Tempus Choral Society. We Need A Little Christmas, Tempus Choir; Tempus Chamber Choir; and Four Over Forty. St. John’s United Church, 282 Randall St., Oakville. 905-582-8978. $10.
• 8:00: Upper Canada Choristers. A Partridge in a Pear Tree. A joyous musical celebration of the season. Guests: the Ingram Handbell Choir of St. John’s York Mills, Carolyn Martin, conductor; Cantemos, UCC’s Latin-American ensemble; Laurie Evan Fraser, music director. Grace Church on-the-Hill, 300 Lonsdale Rd. 416-256-0510. $25; $20(adult); children free.
• 8:00: Music Gallery. The Ship of Fools. A darkly comic multi-media voyage, based on the novel by Sebastian Brant. Danielle de Picciotto and Alexander Hacke. 197 John St. 416-204-1080 x2. $20; $15(st); $10(st).

Saturday, December 12

• 1:00, 3:00 & 7:00: Musideum. Holiday Market Musical Events. Seka Rat Nadi Bali-

nese gender wayang quartet (1:00); Kith and Kin (3:00); Darbazi Georgian Choir (7:00). 401 Richmond St. W. (main floor). 416-599-7323. Free.
• 2:00: Entebikes Musical Productions. A Christmas Carol. See Dec. 4.
• 3:00 & 7:30: Church of the Holy Trinity. The Christmas Story. See Dec 4.
• 6:10: St. Patrick’s Church. 5th Annual Christmas Concert. Christmas music from the Early Church including Gregorian Chants; also organ works by Plutin, Veles, Daquin, and Mundra. St. Patrick’s Gregorian Schola; Surinder S. Mundra, director and organ. 132 McCaul. St. 416-731-4485. Donations for organ restoration at St. Patrick’s Church. Ticketed dinner follows.
• 6:30: Miriam Tikotin, soprano. Holiday Concert – Classical and Popular. Mozart: Exsultate Jubilate; Variations on Twinkle, Twinkle Little Star; also works by Chopin, Albéniz, and popular Latin American songs.

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 7:30pm

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 Chorus Ontario, is grateful for funding received from the Ontario Arts Council and the Toronto Arts Council.
The High Park Choirs presents

“So Sweet A Melody”

Saturday, December 12, 7pm
St. Anne’s Anglican Church
270 Gladstone Ave (Dufferin & Dundas)

Featuring:
Choirists aged 5 to 18
Zimfira Poloz, Artistic Director & Conductor
Margaret Stanfield & Marina Filippova, Conductors
Sheldon Rose, Piano
Erica Goodman, Harp

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

Newman Concert Series presents

The Night the Word was Born

Saturday, December 12th, 8pm
Newman Centre, 89 St. George St.

Tickets: $20
416-979-2468 ext. 244 | concertseries@newmantoronto.com

December 1, 2009 - February 7, 2010

Brott Music Festival
Messiah
Recital Hall, 5040 Yonge St. 416-870-8000.

- 7:00: High Park Choirs. So Sweet a Melody. Zimfira Poloz, Margaret Stanfield and Marina Filippova, conductors; Sheldon Rose, piano; Erica Goodman, harp. St. Anne’s Anglican Church, 270 Gladstone Ave. 416-762-0657. $20; $15(sts/child).


- 7:30: Oakville Choral Society. In Concert. See Dec. 11.

- 7:30: Toronto Chamber Voices. Always at Christmas There was Music. Traditional carols with contemporary settings; also a reading of Dylan Thomas’ A Child’s Christmas in Wales. Kiara Galway, conductor; John MacCormick, reader; Emilia Bartel-fas, violin. St. Simon-the-Apostle Anglican Church, 55 Bloor St. E. 416-837-7560. $20; $10(sts). Proceeds to Out of the Cold Program.


- 8:00: Chamber Music Society of Mississauga. Korean Night in Mississauga. Lisa and Joshua Goo, violin; Korean Children’s Choir; Sunju Koh, conductor. Great Hall of the Unitarian Congregation of Mississauga, 84 South Service Rd., Mississauga. 905-849-0015. $30; $25(sts); $12(sts).

- 8:00: Civic Light Opera Company. It’s a Wonderful Life. See Dec. 9.

- 8:00: Harlequin Singers. Christmas Memories. See Dec. 11.
A. Concerts In The GTA

- **8:00: Healey Willan Singers. The Angel Sings.** Vivaldi: Gloria (arranged for upper voices); other seasonal favourites. St. Charles Borromeo Catholic School Choir, Lou D’Amore, conductor; John Stephenson, accompanist; Ron Cheung, artistic director. Church of St. Martin in-the-Fields, 151 Glenlake Ave. 416-519-0528. $15; $10(sr/st).
- **8:00: Newcomen Centre Chapel. The Night Was Born.** Karen D’Aoust, Matthew Otto, Dallas Bergen, Christopher Wilson, Suzanne Maziarz, and other performers. 85 St. George St. 416-979-2468 x244. $20.
- **8:00: Oakville Centre for the Performing Arts. Christmas in Toronto.** Black Unfolds. 130 Navy St. 905-815-2021. $29.99.
- **8:00: Toronto Consort. A Spanish Christmas.** See Dec. 11.
- **8:15: Toronto Centre for the Arts. Studio 5040 Cabaret: Songs of the Season.** Jennifer Potier, soprano; Anne-Katherine Dionne, piano. 5040 Yonge St. 416-872-1111. $25.

**Sunday December 13**

- **1:00 & 3:00: Musideum. Holiday Market Musical Events.** Dan Restivo and Dan MacDonald (1:00); Kith and Kin (3:00). 401 Richmond St. W. (main floor). 416-599-7323. Free.
- **1:00 & 6:00: Ross Petty Productions. Robin Hood – The Environmental Family Musical.** See Dec 1.
- **1:30 & 4:00: Oakville Symphony Orchestra. Family Christmas.** Music for the season. Guests: The Children's Choir of Oakville; Roberto De Clara, conductor. Oakville Centre for the Performing Arts, 130 Navy St. Oakville. 905-815-2021/1-888489. 7784. $20; $14(sr); $10(st).

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**“One Hour of Beauty” Sunday, December 13, 2009 @ 4:00pm Free-will Offering Magnificat** by Marc-Antoine Charpentier

**Humbercrest Chancel Choir, with Orchestra Soloists: Andrew Haji, Graham Robinson, David Yung, and Vivaldi.**

**Melvin J. Hurst, Director of Music.**

Rev. Dr. Susanne VanderLugt, Minister

Humbercrest United Church, 16 Baby Point Rd., Toronto (one block west of Jane St., north of Bloor) 416-767-6122

Add your voice to the splendid of Handel’s masterpiece in an intimate church setting. Seating is by voice part and no-singers are welcome. Please bring a score if you have one. A limited number will be available for purchase. Always wanted to sing solos in Messiah? Singers who wish to be invited to join our fabulous soloists for parts of the aria. Join our Open Rehearsals Three Saturdays:

- November 28, 9:30 a.m. December 5, 9:30 a.m.
- December 12, 1:00 p.m.

Eglinton St. George’s United Church

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**“A Sing Along Messiah”**

**Sunday, December 13, 3:00 p.m.**

Conducted by Peter Merrick

Piano with Organ, Trumpet & Drums

Adults: $20 Students: $15

For tickets call: 416-481-1141 ext. 250 VISA and MasterCard are accepted

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**“A Parisian Christmas”**

**TRYPTYCH**

**CONCERT • OPERA • CHORAL**

**A PARISIAN CHRISTMAS**

**CHARPENTIER: MESSE DE MINUIT VIERGE: MESSE SOLENNELLE**

**ENSEMBLE TRYPTYCH CHANCEL CHORUS**

Lenard Whiting

**Music Director**

**ian Sadler, Organ**

**DEC 13, 2009 7.30 PM**

**TRINITY PRESBYTERIAN CHURCH**

**2737 Bayview Avenue**

**BOARD AND PATRON SPECIAL**

**ADULTS $25**

**STUDENTS $20**

**DINNER AT THE DOOR**

**ADULTS $30**

**STUDENTS $25**

**416-763-5066 ext 3 info@tryptych.org**

- 7:00: Knox Presbyterian Church Toronto. The Star of Bethlehem. Works by Kiel and Bergs. Senior Choir and soloists of Knox Presbyterian Church; strings and organ. 630 Spadina Ave. 416-921-8993. Free.


Monday December 14

- 7:30: Dr. Norman Bethune C.I. Holiday Concert. Choir; Ann Willoughby, director; Jazz Ensemble; Rick Humphrey, director; Junior Band; Nora Mular-Richards, director; Senior Band; Dennis Carpenter, director. 200 Fundy Bay Blvd. 416-396-8200 x20137. 438-488.

The Majesty of Christmas

Monday, December 14, 2009, 8 p.m. • Metropolitan United Church, 56 Queen Street East
Special Guests: The Amadeus Choir, Lydia Adams, Artistic Director • www.amadeuschoir.com
The National Ballet’s Music Director and Principal Conductor David Briskin, Guest Conductor
www.national.ballet.ca • Sponsored by Goodyear

Metropolitan United Church will be filled with the triumphant sounds of choir, brass and organ in our highly anticipated annual Christmas concert. The 80 voices of the Amadeus choir will join the HSSB in a joyous evening of seasonal music.

The Hannaford Street Silver Band

Call the St. Lawrence Centre Box Office at 416-366-7723 or 1-800-708-6754 or book on-line at www.stlc.com
Visit us at www.hssb.ca

“Powerful and versatile”
John Terauds, The Toronto Star

A Russian Christmas

A seasonal celebration of classic Russian Christmas Music with musical director Stephen Gheneffe

Tickets available at door
Adults 15$
Seniors/Students 10$
Children under 10 - Free

December 13, 2009, 3:00pm
St. Jude’s Church, 10 Howarth Avenue
(Victoria Park and Lawrence Ave.)
Scarborough, Ontario

Syrinx Sunday Salons
presents
Kai Gleusteen, violin
Shalom Bard, clarinet
Catherine Ordonneau, piano

Bartok: contrasts for violin, piano, clarinet
Glick: Klezmer’s Wedding
Glick: Suite Hebraique #4 for clarinet and piano
Schubert: Fantasy in C for violin and piano

Sunday December 13, 2009 3pm
Heliconian Hall, 35 Hazelton Ave.

Tickets $20, students $15
info: 416.654.0877 www.syrinxconcerts.org

NEW MUSIC CONCERTS SUNDAY DECEMBER 13 BETTY OLIPHANT THEATRE

Monday December 14

- 7:30: Dr. Norman Bethune C.I. Holiday Concert. Choir; Ann Willoughby, director; Jazz Ensemble; Rick Humphrey, director; Junior Band; Nora Mular-Richards, director; Senior Band; Dennis Carpenter, director. 200 Fundy Bay Blvd. 416-396-8200 x20137. 438-488.
An evening of Christmas classics. Christmas selections and famous string lude.

Tuesday December 15


• 7:30: Tafelmusik. Messiah. Handel. Ann Monyox, soprano; Mag Bragle, mezzo; Benjamin Huett, tenor; Summer Thomson, baritone; Tafelmusik Chamber Choir, Ivars Taurins, conductor. Trinity-St.Paul’s Centre, 427 Bloor St. W. 416-964-6337. $30-$49.

• 7:30: Toronto Choral Society. Christmas Oratorio (selections). Bach. Geoffrey Butler, conductor; William O’Meara, organ; Melanie Conly, soprano; Adrianna Albu, mezzo-soprano; Anthony Cleverton, baritone; and Talisker Players. Eastminster United Church, 310 Danforth Ave. 416-410-3509. $25; $20(senior).

• 8:00: Living Arts Centre. John McDermott and Friends – A Family Christmas. Hammerson Hall, 414 Living Arts Dr., Mississauga. 905-306-6000/1-888-805-8888. $35-$45.

Thursday December 17

• 12:00 noon: Tafelmusik. Messiah. Handel. Ann Monyox, soprano; Mag Bragle, mezzo; Benjamin Huett, tenor; Summer Thomson, baritone; Tafelmusik Chamber Choir, Ivars Taurins, conductor. Trinity-St.Paul’s Centre, 427 Bloor St. W. 416-964-6337. $30-$49.


• 8:00: Living Arts Centre. John McDermott and Friends – A Family Christmas. Hammerson Hall, 414 Living Arts Dr., Mississauga. 905-306-6000/1-888-805-8888. $35-$45.


• 8:00: Toronto Mendelssohn Choir/Toronto Symphony Orchestra. Messiah. Handel. Messia. Shannon Mercer, soprano; Matthew White, countertenor; Colin Balzer, tenor; Tyler Duncan, baritone; Jean-Marie Zeitouni, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. $35-$65.


• 12:15: Metropolitan United Church. Noon at the Met. Patricia Wight, organist.
December 1, 2009 - February 7, 2010


Gabriel Sine Nomine
Dec. 14
See Christmas Concert.
Wonderful Life.

• 8:00: Handel. See Celebration and Contemplation.
• 4:00: Via Salzburg Chamber Orchestra.

Dec. 14
RVL Productions
• 8:00: See Dec. 9.

Civic Light Opera Company.
• 8:00: Queen’s Park. 416-593-4828. $12-$25.

Oh, flute; Alain Trudel, conductor. MacMillan

tasy; Tchaikovsky: Symphony No. 6.

The Hebrides Overture; Borne: Carmen Fan-
yasy; Tchaikovsky: Symphony No. 6. Jean
Oh, flute; Alain Trudel, conductor. MacMillan
Theatre, Edward Johnson Building, 80
Queen’s Park. 416-593-4828. $12-$25.

• 8:00: Civic Light Opera Company. It’s a
Wondrous Life. See Dec. 9.

• 8:00: RVL Productions. Virtuosity. See

• 8:00: Via Salzburg Chamber Orchestra.

Celebration and Contemplation. Vivaldi:
Double Concerto; Handel: Concerto Grosso in
b; Raminsh: Singing Songs of Sorrow, Songs
of Joy; Mendelssohn: Symphony No. 12 in
g. Kerson Leong, violin. Glenn Gould Studio,
250 Front St. W. 416-872-4255. $20;
$45(st); $20.50 (sr).

Friday December 18
• 4:00 & 6:00: Oakville Centre for the
Performing Arts. John McDermott: A Fam-
ily Christmas. 130 Navy St. 905-815-2021.

• 6:30: Wayside Academy. An Evening
in December. Russell Braun, baritone. Hart
House, 7 Hart House Circle. 705-749-3658.
$400 (includes 125 tax receipt). Reception
and dinner included.

• 7:00: Ross Petty Productions. Robin
Hood – The EnvironMental Family Musical.
See Dec 1.

• 7:30: Tafelmusik. Messiah. Handel. See
Dec. 16.

• 8:00: Civic Light Opera Company. It’s a
Wondrous Life. See Dec. 9.

• 8:00: Georgetown Bach Chorale.
Christmas Concert. Traditional music for
the season with selected readings. Period
instruments: Ronald Greidanus, conductor.
157 Main St. S., Georgetown. 905-873-
9909. $40.

• 8:00: RVL Productions. Virtuosity. See

• 8:00: Sine Nomine. Missus est Angelus
Gabriel. Music for the Annunciation and
Nativity. St. Thomas’s Church, 383 Huron St.

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 @ UofTix.ca 416 978-8849

September 13

• 2:00: Toronto Children’s Chorus. A Chor-
rus Christmas: Season of Creation. Britten:
A Ceremony of Carols; Chilcott: Canticles of
Light; Watson Henderson: Creation’s Praise.
Judy Loman, harp; True North Brass; Toron-
to Children’s Chorus Alumni Choir, Kathryn
Tremills, piano; Christopher Dawes, organ;
Elise Bradley, artistic director. Roy Thomson
Hall, 60 Simcoe St. 416-872-4255. $34.50;
$44.50.

• 2:00 & 7:00: Ross Petty Productions.
Robin Hood – The EnvironMental Family
Musical. See Dec 1.

• 2:00 & 8:00: RVL Productions. Virtuos-

• 4:00: Orchestras Mississauga. Christ-
mas Bells. Bruch: Violin Concerto; seasonal
favourites. Mississauga Symphony; Joshua
Goo, violin. Hammerson Hall, Living Arts
Centre, 4141 Living Arts Dr. Mississauga.
905-306-6000. $45; $40.50; $20.

• 5:30 & 7:30: St. Thomas’s Anglican
Church. Nativity Play. See Dec. 16.

• 7:00: St. John’s Latvian Lutheran
Church. Music for Christmas. Kristapsons;

Saturday December 19

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

A Chorus Christmas: Season of Creation

A Toronto tradition in Roy Thomson Hall with special guests Judy
Loman, Ruth Watson Henderson, True North Brass and more!

Sat Dec 19 2009, 2:00 pm - Roy Thomson Hall
60 Simcoe Street (King & Simcoe)
Tickets: $44.50-$34.50

RTH Box Office 416.872.4255
www.roythomson.com

AS LOW AS $35
A CONCERT
A. Concerts In The GTA

December 19th - 8 p.m.
Opening Notes • 7 p.m.

Medieval Scandinavian Christmas
Warmth from Nordic climes
Finnish, Swedish & Danish carols

Saturday December 19
8 p.m.
Mark Vuorinen, Music Director

Christ Church Deer Park, 1570 Yonge St
(416) 763-1695 • toronto chamber choir.ca

Sunday December 20

• 1:00 & 6:00: Ross Petty Productions. Robin Hood – The Environment. Toronto Youth Music School, See Dec 1

• 1:30: Aller Arts Collective. Migrations I: From Arvo Pärt to Hoagy Carmichael. Clarke: Morpheus, Part: Spiegel Im Spiegel; Chuu: new work; also works by Neufeld, Piano Trio; and the Wu-Tsang Nixons. Statlers

• 4:00: St. James' Cathedral. Lessons and Carols. 270 Gladstone Ave.

• 4:00: Festival of Nine Lessons and Carols. St. Anne's Church

• 4:00: Toronto Symphony Orchestra. Toronto's Favourite Messiah. See Dec 16


• 2:00: Tafelmusik. Sing-Along Messiah. Tafelmusik Chamber Choir, Ivars Taurins, conductor. Massey Hall, 15 Shuter St. 416-872-4255. $39; $29 (st); $25 (30 and under)


• 3:00: Blessed Trinity Church. Breath Of Heaven Annual Christmas Concert. New and traditional Christmas choral music. Blessed Trinity Choir; guests: Bach Children’s Choir; Michael Schuck, organ. 3220 Bayview Ave

• 3:00: Toronto Symphony Orchestra. Toronto's Favourite Messiah. See Dec 16

• 3:00: Toronto Symphony Orchestra. Toronto’s Favourite Messiah. See Dec 16

• 2:00: Civic Light Opera Company. It's A Wonderful Life. See Dec. 9


• 2:00: Tafelmusik. Sing-Along Messiah. Tafelmusik Chamber Choir, Ivars Taurins, conductor. Massey Hall, 15 Shuter St. 416-872-4255. $39; $29(st); $25 (30 and under)


• 3:00: Blessed Trinity Church. Breath Of Heaven Annual Christmas Concert. New and traditional Christmas choral music. Blessed Trinity Choir; guests: Bach Children’s Choir; Michael Schuck, organ. 3220 Bayview Ave. 416-733-0210. $45; free (children under 16), Refreshments following concert in the Parish Hall.

• 3:00: Toronto Symphony Orchestra. Toronto’s Favourite Messiah. See Dec. 16

• 4:00: St. James’ Cathedral. Twilight recital series. Ceremony of Carols. Dawn Bailey, Natalie Mahon and Elaine Robertson, vocalists. 85 Church St. 416-364-7865 x224. Free

• 4:00: Jazz Vespers. Barlow Brass and Drums. Christ Church Deer Park, 1570 Bloor St

• 1:30: Aller Arts Collective. Migrations I: From Arvo Pärt to Hoagy Carmichael. Clarke: Morpheus, Part: Spiegel Im Spiegel; Chuu: new work; also works by Neufeld, Piano Trio; and the Wu-Tsang Nixons. Statlers

• 4:00: St. Anne’s Church. Festival of Nine Lessons and Carols. 270 Gladstone Ave.

• 4:00: Toronto Symphony Orchestra. Toronto's Favourite Messiah. See Dec 16

• 2:00: Civic Light Opera Company. It's A Wonderful Life. See Dec. 9


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• 3:00: Blessed Trinity Church. Breath Of Heaven Annual Christmas Concert. New and traditional Christmas choral music. Blessed Trinity Choir; guests: Bach Children’s Choir; Michael Schuck, organ. 3220 Bayview Ave

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• 3:00: Toronto Symphony Orchestra. Toronto’s Favourite Messiah. See Dec. 16

• 4:00: St. James’ Cathedral. Twilight recital series. Ceremony of Carols. Dawn Bailey, Natalie Mahon and Elaine Robertson, vocalists. 85 Church St. 416-364-7865 x224. Free

• 4:00: Jazz Vespers. Barlow Brass and Drums. Christ Church Deer Park, 1570 Bloor St

Sunday, December 20, 2009
7pm

Trinity St. Pauls United Church
427 Bloor Street West

Tickets $17 regular
$12 students and seniors

Call 416-788-VIVA (8482) to book your tickets today!

www.vivayouthsingers.com

VIVA! Youth Singers of Toronto presents...

CEREMONY OF CAROLS
By Benjamin Britten

Featuring:
Carol Woodward-Ratzlaff,
Artistic Director and conductor
Susan Suchard and Laura Menard,
conductors
Gina Min,
harp

Sunday, December 20*, 2009
7pm

Trinity St. Pauls United Church
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Tickets $17 regular
$12 students and seniors

Call 416-788-VIVA (8482) to book your tickets today!

www.vivayouthsingers.com
Yonge St. 416-920-5211. Free (donations welcomed).
7:00: St. Thomas’s Anglican Church. Festival of Nine Lessons and Carols. Music with Willcock, Ord, Howells, Shaw, Jackson, Fleury and Bach. 383 Huron St. 416-879-2232.
7:30: Jubilee United Church. Carols By Candlelight. Vaughan Williams: Fantasia on Christmas Carol; and other works. 40 Undeirdr Dr. 416-447-8846. Goodwill offering.
8:00: Georgetown Bach Chorale. Christmas Concert. See Dec. 18.

Monday December 21
8:00: Toronto Symphony Orchestra. Toronto’s Favourite Messiah. See Dec. 16.

Tuesday December 22
2:00 & 7:00: Ross Petty Productions. Robin Hood – The EnvironMental Family Musical. See Dec. 1.
1:00: St. James’ Cathedral. Music at Midday. Andrew Ager, organ. 65 Church St. 416-386-7665 x224. Free.
7:30: Orpheus Choir of Toronto. Big Band Christmas. Lindberg: Christmas Can-tata I (premiere); also seasonal favourites. With 21-piece jazz band. Metropolitan United Church. 56 Queen St. E. 416-530-4428. $30; $25(sr); $15(st).

Wednesday December 23
2:00: Toronto Symphony Orchestra. Christmas with the Canadian Brass. See Dec. 22. $25-$70.
2:00 & 7:00: Ross Petty Productions. Robin Hood – The EnvironMental Family Musical. See Dec. 1.
7:00: Civic Light Opera Company. It’s a Wonderful Life. See Dec. 9.
8:00: Toronto Symphony Orchestra. Christmas with the Canadian Brass. See Dec. 22. $28-$49.

Thursday December 24
2:00: Civic Light Opera Company. It’s a Wonderful Life. See Dec. 9.

Saturday December 26
2:00 & 8:00: Civic Light Opera Company. It’s a Wonderful Life. See Dec. 9.
2:00 & 8:00: RVL Productions. Virtuosity. See Dec. 14.

Sunday December 27
9:45am: Toronto Chinese Orchestra. Youth Concerto Competition. Works for piano and Chinese orchestra. Euromusic Recital Hall, 2851 John St., Unit 8, Markham. 416-410-8237. $10.
2:00: Civic Light Opera Company. It’s a Wonderful Life. See Dec. 9.

Monday December 28

Tuesday December 29
2:00 & 7:00: Ross Petty Productions. Robin Hood – The EnvironMental Family Musical. See Dec. 1.

Wednesday December 30
2:00 & 8:00: RVL Productions. Virtuosity. See Dec. 14.

Thursday December 31
7:00: Attila Glatz Concert Productions / Massey Hall & Roy Thomson Hall. Acrisius! Opera’s Greatest Hits. Excerpts from
A. Concerts In The GTA


• 8:00: Toronto Opera Theatre. Countess Maritza. See Dec. 26.

Sunday January 03


• 4:00: St. James’ Cathedral. Twilight recital series. TBC. 65 Church St. 416-384-7865 x224. Free.


Tuesday January 05

• 1:00: St. James’ Cathedral. Music at Midday. TBC. 65 Church St. 416-384-7865 x224. Free.


Wednesday January 06

• 2:00 & 8:00: RVL Productions. Virtuosity. See Dec. 14.

Friday January 08


Saturday January 09

• 2:00 & 8:00: RVL Productions. Virtuosity. See Dec. 14.

Tuesday January 05


Wednesday January 06

• 2:00 & 8:00: RVL Productions. Virtuosity. See Dec. 14.

• 6:00: St. Olave’s Church. Epiphany Evensong. Commingle Clarinet Choir. Michele Jacot, conductor. 360 Windermere Ave.

Friday January 08


Saturday January 09

• 2:00 & 8:00: RVL Productions. Virtuosity. See Dec. 14.

Wednesday, January 6, at 6 p.m.

Epiphany Evensong

What happens when the SATB choir at Evensong comprises a dozen

CLARINETS?

“Glorious!” “Fit 4 a King!”

Find out more with Canada’s new Commingle Clarinet Choir

Michele Jacot, cond., plus supper and talk: Who were the real 3 Wise Men?

St. Olave’s Church

Bloor and Windermere

416-769-5686


• 7:30: Gilbert & Sullivan Society. Songs fest. Singing groups from the GTA sing G&S selections. St. Andrew’s Church, 117 Bloor St. E. 416-763-0832, 45

Sunday January 10


• 3:00: Timothy Eaton Memorial Church. Sunday Opera Teas. Marcia Whitehead, mezzo, 230 St. Clair Ave. 416-925-5977. $30 (tea included).


ZYGMMUNT KRAUZE

POLISH PERSPECTIVE

THE MUSICIANS IN ORDINARY

FOR THE LUTES AND VOICES

2PM January 1 and 8PM January 2, 2010

A NEW YEAR’S DAY CONCERT

WITH GUESTS

Christopher Verrette, violin, and Sara Anne Churchhill, organ and harpsichord

HELICONIAN HALL

35 HAZELTON AVENUE

SINGLE TICKETS $20 / $15 STUDENTS & SENIORS

RECONSTRUCTING PROKOFIEV

First integral Toronto screening of a new documentary examining the troubled career of this major 20th-century composer, with footage of his 1927 ballet and other performances. Discussion led by its director, Yosif Feyginberg.

SUNDAY, JANUARY 10, 2010 • 4:00 PM

Innis College Town Hall, 2 Sussex Ave. at St. George

A Special CERES Event • Free and Open to the Public

WWW.THEWHOLENOTE.COM

December 1, 2009 - February 7, 2010
**Tuesday January 12**

- **1:00**: St. James’ Cathedral. Lunchtime Recital. BC. 65 Church St. 416-364-7865 x224. Free.
- **7:30**: Urban Flute Ensemble. In Concert. Music by Bach, Bernstein, Evans, Gann, Mozart, Jamie Thompson, flute; Max Schein, violin; Lucas Tensen, cello. St. Anne’s Church, 270 Gladstone Ave. 416-963-5893. Admission by donation.
- **8:00**: Miles Nadal JCC. Habanot Nechama. Israeli vocal trio. 750 Spaadia Ave. 416-824-6211 x. 425.

**Monday January 11**


**Wednesday January 13**

- **8:00**: Mirvish Productions. Rent. Canon Theatre, 244 Victoria St. 416-872-1212. Also Jan. 19-17, 19-24.

**Saturday January 16**

- **10:00am & 11:00am**: Oakville Symphony Orchestra. Young People’s “Mini-Concert” – Meet the Strings. Musicians from the Oakville Symphony; Barbara Franch, narrator. The Oakville Centre for the Performing Arts, 130 Navy St. Oakville. 905-844-6920. Free.
- **7:30**: Opera by Request. Porgue Dame in concert. Tchaikovsky. Slava Serebrianik (Gherman), tenor; Michelle Minke, soprano (Lisza); Yevgeny Yablovsky, baritone (Yeletsky); Mikhail Bouchard, baritone. Samantha, mezzo-soprano; Jonathan Biss, piano; Peter Duddian, conductor. Roy Thompson Hall, 60 Simcoe St. 416-593-4828. 429-1218. Free.
A. Concerts In The GTA

man, conductor/violin, Roy Thomson Hall, 60 Simcoe St. 416-533-4828. $28-$47.

Sunday January 17


Monday January 18

• 4:00: St. James’ Cathedral. Twilight recital series. TBC. 65 Church St. 416-364-7885 x224. Free.
• 5:00: Nocturnes in the City. Drew Jurckaska Jazz Quartet. St. Wenceslaus Church, 496 Gladstone Ave. 905-232-3092. $25.

Tuesday January 19

• 12:30: York University Department of Music. Faculty Concert Series. Music by Beethoven, Brahms, and Barber. Mark Chambers, cello; Christina Petrowska Quilico, piano. Tribute Communities Recital Hall, Accolade East, YU, 4700 Keele St. 416-736-5888. $15; $5 (sr/st).

Wednesday January 20


Thursday January 21

• 12:00 noon: Canadian Opera Company. Piano Virtuoso Series: Iberia II. Abelardo Iberia. See Jan. 18.
• 7:00: Music Undergraduate Association Benefit Concert. Walter Hall, Edward Johnson Building. 80 Queen’s Park. 416-978-3744. $25 (adv) / $20 (adv sr/st).

Friday January 22


Music Toronto

Thursday January 21

496 Gladstone Ave. 905-232-3092. $25.

Friday January 22

416-763-5066 ext. 1
INFO@TRYPTYCH.ORG

Music Toronto

TOKYO QUARTET

Thursday January 21 at 8 pm

416-763-5066 ext. 1
INFO@TRYPTYCH.ORG

Schola Magdalena

THIS WINTER NIGHT
A BURGUNDIAN MASS & PROCESSION
FOR CANDLELAMAS

MUSIC OF DUFAY | HILDEGARD OF BINGEN
GREGORIAN CHANT | SECULAR MEDIEVAL SONGS
A NEW MASS BY STEPHANIE MARTIN

SATURDAY, JANUARY 23, 2010 AT 8 PM
PAY WHAT YOU CAN
CHURCH OF SAINT MAGDALEN
477 MANNING AVENUE, TORONTO
WWW.SCHOLAMAGDALENA.CA
**Saturday January 23**

- **7:30**: Opera by Request. *La Bohème* in concert. Puccini. Jennifer Carter, soprano (Mimì); Paul Williamson, tenor (Rodolfo); Philip Kalmanovitch, baritone (Marcello); Allison Arends, soprano (Musetta); Jerod Bertram, baritone ( Schaunard); and others; William Shookhoff, artistic director/piano. College St. United Church, 452 College St. 416-455-2366. $20.

- **8:00**: Toronto Symphony Orchestra. Beyond the Score – *Mozart Piano Concerto No. 27*. Peter Durnout, narrator; Paul Gross, actor; Ignat Solohenitsyn, leader and piano. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. $27.50-$74.

**Sunday January 24**

- **7:30**: Opera by Request. *La Bohème* in concert. Puccini. Jennifer Carter, soprano (Mimì); Paul Williamson, tenor (Rodolfo); Philip Kalmanovitch, baritone (Marcello); Allison Arends, soprano (Musetta); Jerod Bertram, baritone ( Schaunard); and others; William Shookhoff, artistic director/piano. College St. United Church, 452 College St. 416-455-2366. $20.


- **2:00**: Off Centre Salon. German Spanish Salon: Two Jubilees! Shannon Mercer, soprano; Wallis Giunta, mezzo; Marie Berard, violin. Glenn Gould Studio, 250 Front St. W. 416-466-1870. $50; $40(sr/st).

- **2:30**: Aldeburgh Connection. Sunday Series. Greta Kraus Schubertiad: The Lady of the Lake, and other tales. Anita Krause, pianist.}

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**Chrysalis**

**Sunday Jan 24**

2-6pm

Emerging composers workshop

continuummusic.org

(416) 924-4945

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**Gold Medal Brass**

Sunday, January 24, 2010, 3 p.m. • Jane Mallett Theatre

Curtis Metcalf, Artistic Director and Resident Conductor

A team of HSSB soloists will shine in the pre-Olympic musical feast. Trumpet soloist Richard Sandals will perform John Burge’s Concerto for Trumpet in a new version for brass band commissioned by the HSSB. Members of the Hannaford Youth Band will perform side-by-side with the HSSB, all under the baton of Curtis Metcalf.

The Hannaford Street Silver Band is grateful for the assistance received from its corporate and its many individual donors, and from the following
Music on Canvas presents:

BEETHOVEN & BEYOND
Four classical and neoclassical sonatas

Corey Gemmell, violin
Maria Dolnycky, piano

Sunday, January 24 at 3 pm
Islington United Church

### Concerts In The GTA

**A. Concerts In The GTA**

- **Islington United Church, 25 Burnhamthorpe Rd. 416-821-9287, $20.**
  - **3:00:** Toronto Symphony Orchestra. Beyond the Score - Mozart Piano Concerto No.27. See Jan 23.
  - **3:30:** Tafelmusik. Intimate Bach. See Jan 21.
  - **4:00:** St. James’ Cathedral. Twilight recital series. TBC. 65 Church St. 416-384-7685 x224. Free.

**Monday January 25**

- **8:00:** University of Toronto. Liederabend. Graduate students perform. Victoria College Chapel, 91 Charles St. W. 416-978-3744. Free.
- **8:00:** Toronto Organ Club. In Concert. Sam Moffatt and Surinder Mundra, organ. St. James United Church, 400 Burnhamthorpe Rd. 905-824-4667. $12; free(child under 10).
- **8:00:** Toronto Symphony Orchestra/ Massey Hall & Roy Thomson Hall. Orchestre Symphonique de Montreal. Weber: Overture to Oberon; Beethoven: Piano Concerto No.1; Shore: Olympic Fanfares; Stravinsky: The Firebird; Till Fellner, piano; Kent Nagano, conductor. Roy Thomson Hall, 60 Simcoe St. 416-393-4826. 128-1128.

**Tuesday January 26**

- **12:30:** York University Department of Music. Gospel in the Lounge. Singers from the York U Gospel Choir with Corey Butler, keyboard; Steve Poloni, guitar; Tim Ball, bass; Larnell Lewis, drums. Martin Family Lounge, 219 Accolade East Building, YU, 4700 Keele St. 416-736-2100 x22926. Free.

**Wednesday January 27**

- **6:00:** University of Toronto. Singers in Voice Performance I and II. Victoria College Chapel, 91 Charles St. W. 416-978-3744. Free.
- **7:30:** Canadian Opera Company. Carmen. Bizet. Beth Clayton, mezzo-soprano (Carmen); Jessica Muirhead, soprano (Micaëla); Bryan Hymel, tenor (Don José); Paul Gay, bass-baritone (Escamillo); and others. CDC Orchestra and Chorus; Canadian Children’s Opera Company; Justin Way, stage director; Rory Macdonald, conductor. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. $68-$921. Also Jan. 30, Feb. 2, 5, 7, 9, 11, 14, 17, 20, 23, 27.
- **7:30:** Mirvish Productions. Little House on the Prairie. Canon Theatre, 244 Victoria St. 416-872-1212. Also Jan. 28-31, Feb. 2-7 and beyond.
- **7:30:** University of Toronto. Chamber Music of Krzysztof Penderecki I. Erika Raum, violin; Shauna Rolston, cello; Lydia Wong, piano; and guests. Walter Hall, Edward Johnson Building, 80 Queen’s Park. 416-978-3744. Free.

**Thursday January 28**

- **2:00:** Alchemy. An Hour of Chamber Music. Works by Mozart, Beethoven, Dohnanyi, Shostakovich and Mendelssohn. Catherine Sulem and John Bailey, violin; Charles Small and Dorothy Pellerin, viola; Susan Naccache, cello. Northern District Library, 40 Orchard View Blvd. 416-393-7610. Free.
- **7:30:** University of Toronto. Chamber Music of Krzysztof Penderecki II. Erika Raum, violin; Shauna Rolston, cello; Lydia Wong, piano; and guests. Walter Hall, Edward Johnson Building, 80 Queen’s Park’s.
Birthday Series celebrates
Franz Schubert
Join us in celebrating Schubert's life and music with a concert of his works on his birthday
Sunday, January 31, 2:00 pm

**Sunday January 31**

- **2:00 & 8:00** St. Anne's Music and Drama Society. The Sorcerer. Gilbert & Sullivan. See Jan 27.
- **8:00** Elmer Iseler Singers/ Soundstreams/University of Toronto. The Power of Penderecki. Music by Penderecki, Gorecki, and Palej. Polish Chamber Choir; Toronto Children’s Chorus; MacMillan Singers; Krzysztof Penderecki, guest conductor. Metropolitan United Church, 56 Queen St. E. 416-217-0537. $40; $35/st; $0/st.
- **8:00** Oakville Symphony Orchestra. Great Romantics. R. Strauss: Horn Concerto No. 1; Dvorak: Symphony No.8. Heath Allen, conductor; Roberto de Clara, conductor. Oakville Centre for the Performing Arts, 130 Navy St., Oakville. 905-815-2021/1-888-489-7784. $45; $40/st; $0/st.
- **8:00** Toronto Symphony Orchestra. Tchaikovsky: Symphony No. 5. See Jan 28.

**Thursday February 04**

- **12:00 noon** Canadian Opera Company. Jazz Series: Molten Metal. Humber College students revisit the sound of Steely Dan.
- **10:00** Elmer Iseler Singers/ Soundstreams/University of Toronto. The Power of Penderecki. See Jan 30.
- **4:00** St. James' Cathedral. Twilight recital series. TBC. 65 Church St. 416-364-7865 x224. Free.

**Friday February 05**

- **7:30** Canadian Opera Company. Carmen. See Jan 27.
- **8:00** St. Anne's Music & Drama Society. The Sorcerer. Gilbert & Sullivan. See Jan 29.
- **8:00** Royal Conservatory of Music. Faculty Concert Series: Michael Coghlan, piano. Original compositions. Tribute Communities Recital Hall, Accolade East Building, YU, 4700 Keele St. 416-736-2100 x22826. Free.
- **7:30** Canadian Opera Company. Carmen. See Jan 27.
- **10:00** University of Toronto. Conducting. Bernstein. David Briskin, conductor; Michael Alban, stage director. MacMillan Theatre, Edward Johnson Building, 80 Queen's Park. 416-978-3744. $28; $10/st.

**Saturday February 06**

- **1:30 & 3:00** Toronto Symphony Orchestra. Paddywak! Ayodele Casel, tap dancer; Rob Kapilow, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. $28.50; $18.50.
- **2:00** St. Anne's Music & Drama Society. The Sorcerer. Gilbert & Sullivan. See Jan 29.
- **3:00** Toronto Sinfonietta. Sleeping Beauty and Swan Lake highlights; The Sorcerer, Delilah. Ayodele Casel, tap dancer; Rob Kapilow, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. $28.50; $18.50.

**Sunday February 07**

- **12:00 noon** Canadian Opera Company. Carmen. See Jan 27.

**Monday February 08**

- **12:00 noon** Canadian Opera Company. Carmen. See Jan 27.
- **8:00** Music Toronto. The Schumann Letters. Susan Gilmour Bailey, soprano; Michael Kim, piano; Colin Fox, narrator. Whitney Hall, 265 Bloor St. E. 416-978-3744. Free.
A. Concerts In The GTA

Pre-concert talk by Lindsay Fischer.
8:00: Georgetown Bach Chorale.

Sunday February 07

4:00: St. James’ Cathedral. Twilight recital series. TBC. Church St. 416-364-7865 x224. Free.

B. Concerts Beyond The GTA

Tuesday December 02


Wednesday December 02

12:00 noon: Midday Music With Shigeru. Christmas with Mezzo-Soprano Leigh-Anne Martin. Hi-Way Pentecostal Church, 50 Anne St. N., Barrie. 705-726-1181. $5; free(st).
8:00: Kitchener-Waterloo Chamber Music Society. Michael Glen Williams, piano. Williams: selections from Ringtones; Berceuse; Princess Concerto Suite; Tone Poems; Songs Without Words; Chopin: Valse Brillante E Flat; Minute Waltz; Berceuse; Selected Etudes; Ballade No. 2. KWCMS Music Room, 57 Young St. W., Waterloo. 519-884-1873. $20; $15(st); $10(st).
6:00-8:00: Wilfrid Laurier University. Chamber Music Concert. Maureen Forrester Recital Hall, 75 University Ave. W., Waterloo. 519-884-1970 x2150. Free.

Thursday December 03


Friday December 04

6:00-8:00: Wilfrid Laurier University. U of G Symphony Orchestra. Paull Pulford, conductor. Theatre Auditorium. 75 University Ave. W., Waterloo. 519-884-0710 x2150. $10; $5.

Saturday December 05

7:30 & 8:00: Cameco Capital Arts Centre. Jack and the Beanstalk. Christmas panto. 20 Queen St., Port Hope. 905-885-1071. $24.50; $22.50(st). See Jan 13.
7:30 & 8:00: Kingston Symphony Orchestra. The Nutcracker, Tchaikovsky. See Dec. 4.
7:30: Brock University. Christmas with John McDermott. Centre for the Arts, 500 Glenridge Ave., St. Catharines. 905-688-5550 x2327. $31-43.
7:30: Grand Philharmonic Choir. Messiah. Handel. Katherine Whybore, soprano; Lauren Segal, mezzo; Joseph Schnurr, tenor; James Westman, baritone. Centre in the Square, 101 Queen St. N. Kitchener.
December 1, 2009 - February 7, 2010


8:00: Friends of Music. Messiah. Handel. Aradia Ensemble, Port Hope United Church, 34 South St., Port Hope. 905-885-1071/1-800-434-5092. $15; $10(sen). $10(ttc).


8:00: Wilfrid Laurier University. Chamber Music Concert. Maureen Forrester Recital Hall, 75 University Ave. W., Waterloo. 519-884-1870 x2150. Free.

Sunday December 6

2:00: Bravado! Show Choir. Songs for a Better World. See Dec. 5.

2:00: Cameco Capitol Arts Centre. Jack and the Beanstalk. See Dec 5.


Wednesday December 9

8:00: Cameco Capitol Arts Centre. Jack and the Beanstalk. See Dec. 5.


8:00: Wilfrid Laurier University. Chamber Music Concert. Maureen Forrester Recital Hall, 75 University Ave. W., Waterloo. 519-884-1870 x2150. Free.

Thursday December 10


8:00: Kitchener-Waterloo Symphony Orchestra. Yuletide Spectacular. Music in celebration of the season. Maressa McIntyre, vocalist; Grand Philharmonic Choir; Grand Philharmonic Children’s Choir; Synergy Bell Choir; Carousel Dance School; Brian Jackson, conductor. River Run Centre, 35 Woolwich St., Guelph. 519-747-4717/888-747-4717. $38-$57.

Friday December 11

8:00: Kitchener-Waterloo Symphony Orchestra. Yuletide Spectacular. See Dec. 10. Centre in the Square, 101 Queen St. N., Kitchener. $36-$42.

Saturday December 12

2:00 & 7:00: Cameco Capitol Arts Centre. Jack and the Beanstalk. See Dec. 5.


7:30: Niagara Symphony Orchestra. Yes, Virginia There is a Santa Claus. Seasonal favourites old and new, with readings by Jay Baker and a sing-along. John the Evangelist Church, 23 Water St. N., Kitchener. 519-745-0675. $20; $15(sen); $5(children 12 and under).

Sunday December 13

2:00: Cameco Capitol Arts Centre. Jack and the Beanstalk. See Dec 5.

2:00 & 4:00: Guelph Symphony Orchestra. The Snowman. Animated classic movie with live orchestra. Simon Irving, conductor. River Run Centre, 35 Woolwich St., Guelph. 519-783-3000. $18; $12(under 12).


2:30: Niagara Symphony Orchestra. Yes, Virginia There is a Santa Claus. See Dec. 12.

2:30 & 8:00: Kingston Symphony Orchestra. Candlelight Christmas. Music celebrating the season. Mozart: Piano Concerto No. 23; traditional carols. Michiel Szczesniak, piano; Kingston Choral Society; Glen Fast, conductor. St. George’s Cathedral, 270 King St. E., Kingston. 613-530-2050. $30; $25(family); $15(students); $10(children under 12).


B. Concerts Beyond The GTA


Monday December 14

• 7:30: Brott Music Festival. Messiah. See Dec. 12. West Highland Baptist Church, 1605 Garth St., Hamilton.

Wednesday December 16

• 8:00: Kitchener-Waterloo Chamber Music Society. Penderieki String Quartet, Beethoven: Quartets Op.130 and Op.132. KWCMS Music Room, 57 Young St. W., Waterloo. 519-886-1673. $130; $25(5r); $20(st).


Friday December 18

• 8:00: Kitchener-Waterloo Chamber Music Society. Sadie Fields, violin; Ken Gee, piano, KWCMS Music Room, 57 Young St. W., Waterloo. 519-886-1673. Admission by donation ($10 minimum suggested).


Saturday December 19

• 2:00: Cameco Capital Arts Centre. Jack and the Beanstalk. See Dec. 5.

• 2:00: Hamilton Philharmonic Orchestra. Pops Series – Home for the Holidays. A musical celebration of the season. Guest: the Hamilton Children’s Choir; James Sommerville, conductor. Hamilton Place, 1 Summers Lane, Hamilton. 905-526-7756. $38-$47; $35-$43(sr); $15-$25(st); $10 (children under 10).

• 2:00: Orchestra London Canada. J. n’s Classics Band – A Very Beatles Christmas. See Dec. 18.

Sunday December 20

• 2:00: Cameco Capital Arts Centre. Jack and the Beanstalk. See Dec. 5.

• 3:30: Hurnonia Symphony. Christmas with the Family. Corelli: “Christmas Concerto” (excerpts); Mozart: Serenade No.10 for Winds in B flat (Adagio); Rimsy-Korsakov: Procession of the Nobles from Midas; Bizet: March of the Three Kings from L’Arlesienne; Faure: Elegy; and other works. Danielle Lisboa, guest conductor. Central United Church, 54 Ross St., Barrie. 705-721-4752. $20(st); $2(children under 12).


Monday December 21

• 5:00: Elora Festival Singers. Festival of Carols. Annual sing-along, Canco, Robert Hunter, host; William Meisel, accompanist; Stephen Mansfield, host; John Hume, organist; Elizabeth Hume, soprano; Donald Allsopp, tenor; Andrew Twells, baritone; The Seasons, choir; The Canadian Chamber Choir. Elora Festival Singers. 519-846-0331/888-747-7500. $35.

Tuesday December 22

• 7:30 & 7:30: Elora Festival Singers. Festival of Carols. See Dec. 21.

Friday January 01

• 3:00: Guelph Symphony Orchestra. Dreams of Vienna. Laura Whale, soprano, Andrew Tews, baritone; Simon Irving, conductor; guests: ballroom dancers. River Run Centre, 35 Woolwich St., Guelph. 519-763-3000. $13; $10; $10(ch).

Sunday January 03

• 3:00: Opera Kitchener. Die Feldermaus. J. Strauss Jr. Stefan Fehr (Gabriel von Eisenstein); Rachel Huys (Roselinde); Anna J. Strauss; Stu Staniland, Moussa, Greenwood and Adès. Kitchener-Waterloo Symphony Orchestra. 519-578-3097. $20; $15; $5. See Dec 18.

Tuesday January 12

• 12:00 noon: Wilfrid Laurier University. Lunchtime Concert. Opera by Request. Jennifer Carter, soprano; Philip Kalmanovitch, baritone (Marcello); Allisonarends, soprano (Musetta); Jerod Bertram, baritone (Schwanze); and others; William Shookhoeff, artistic director/piano. MacNeill Baptist Church, 55 King St. W., Hamilton. 416-455-2385. $20.

Wednesday January 13


Friday January 15

• 8:00: Kitchener-Waterloo Chamber Music Society. Handel’s Messiah. Kitchener-Waterloo Symphony Orchestra. 519-578-3097. $20; $15; $5. See Dec 18.

Saturday January 17


• 8:00: Kitchener-Waterloo Chamber Music Society. Anton Kuerti, piano. Mozart: Fantasy K475; Haydn: Sonata No.62; Beethoven: Diabelli Variations. KWCMS Music Room, 57 Young St. W., Waterloo. 519-886-1673. $35; $30 (sr); $25(st).

Monday January 11

• 8:00: Kitchener-Waterloo Chamber Music Society. J. n’s Classics Band – By Request. See Jan 8.

Monday January 18

• 8:00: Kitchener-Waterloo Symphony. Messiah. See Jan 12. West Highland Baptist Church, 1605 Garth St., Hamilton.

Wednesday January 20

• 8:00: Kitchener-Waterloo Symphony. Beloved Bach. Lully; Suite from Roland: Corelli: Concerto Grosso Op. 6 No. 3; Leclair: Concerto for Violin Op. 7 No. 4; Rameau: Suite from No. 2; Liszt: Suite No. 3; Stokowski: Suite No. 1; Elgar: Pomp and Circumstance March No. 1; Handel: Water Music Suite No. 3.

Friday January 22

• 7:30: Opera by Request. La Bohème in concert. Puccini. Jennifer Carter, soprano (Mimi); Paul Williamson, tenor (Rodolfo); Philip Kalmanovitch, baritone (Marcello); Allison Arend, soprano (Musetta); Jerod Bertram, baritone (Schwanze); and others; William Shookhoeff, artistic director/piano. MacNeill Baptist Church, 55 King St. W., Hamilton. 416-455-2385. $20.

• 8:00: Hamilton Philharmonic Orchestra. What Next?: Shadows and Ghosts. Chamber works by Kurtz, Bartok, Schnittke and Burg. James Sommerville, horn; Leslie Newman, flute; Art Gallery of Hamilton Pavilion, 123 King St. W., Hamilton. 505-526-7756. $18.

• 8:00: Kingston Symphony Orchestra. Music of the Night. Music of Andrew Lloyd Webber and friends. David Rogers, vocals; Glen Fast, conductor. Grand Theatre, 218 Princess St., Kingston. 519-530-2050. $38-47; $35-43(5r); $15-24(5r); $10 (children under 10).

• 8:00: Kitchener-Waterloo Symphony. Beloved Bach. See Jan 20. Harcourt Memorial United Church, 87 Dean Ave., Guelph.
**What's Next?: Canada and the World**

Hamilton Philharmonic Orchestra

- **3:00:** Pre-concert talk.
- **7:00:** $10 (under 13).
- **9:00:** $10.
- **9:45:** Ron Schirm, conductor. Maureen Forrester Recital Hall, 57 Young St. W., Waterloo. 519-886-1673.
  - **$25:** David Jalbert, piano; Timothy Vernon, conductor. Tchaikovsky and Elgar.
  - **$20:** Nadina Mackie Jackson, bassoon; Guy Few, trumpet and piano; Penderecki String Quartet. Maureen Forrester Recital Hall, 75 University Ave. W., Waterloo. 519-884-0710 x2150.

Tuesday, January 26

- **12:00 noon:** $10/$5. $35-$43 (sr); $15-$25 (st); $10 (children under 10).
- **1:00:** Music for boards of the Baroque. Christiaan Teeuwsen, organ, harpsichord and clavichord. 777 Garnier Rd. E. Ancaster. 905-948-2131.
- **8:00:** Kitchener-Waterloo Chamber Music Society. Perdererecki String Quartet. Maureen Forrester Recital Hall, 75 University Ave. W., Waterloo. 519-884-0710 x2150.

Wednesday, February 3

- **7:30:** Perimeter Institute. Berlin Philharmonic Wind Quintet. Mike Lazaridis Theatre of Ideas. 31 Carlaw St. S. Waterloo. 519-805-4480. 475; 4495.

Friday, February 5

- **8:00:** Crescendo Concerts. Lunch at Allen's, Murray McLauchlan, Cindy Church, Marc Jordan and Ian Thomas. Artscplex Theatre, Hillfield Strathallan College, 229 Fennell Ave. W., Hamilton. 905-389-1367.

Saturday, February 6

- **7:30:** Hamilton Philharmonic Orchestra. Pops Series – Get Your Jive On. Music from jazz to blues to Klezmer. Guest: the True Jive Pluckers; James Sommerville, conductor. Hamilton Place, 1 Summers Lane, Hamilton. 905-526-7756. 136-159; $32-154 (sr); $10 (children under 12).
- **8:00:** Friends of Music. Toronto Consort. Cameco Capital Arts Centre, 20 Queen St., Port Hope. 905-885-1071/1-800-434-5092. 839; $15.
- **8:00:** Kitchener-Waterloo Chamber Music Society. Russian Duo (balalaika/piano). Works by Dvorak, Bach, Schubert, and Mozart; also Russian folk music. KWCMS Music Room, 57 Young St. W., Waterloo. 519-886-1673.
  - **$20:** David Jalbert, piano; Timothy Vernon, conductor. Tchaikovsky and Elgar.
  - **$20:** Nadina Mackie Jackson, bassoon; Guy Few, trumpet and piano; Penderecki String Quartet. Maureen Forrester Recital Hall, 75 University Ave. W., Waterloo. 519-884-0710 x2150.
  - **$20:** David Jalbert, piano; Timothy Vernon, conductor. Tchaikovsky and Elgar.
  - **$20:** Nadina Mackie Jackson, bassoon; Guy Few, trumpet and piano; Penderecki String Quartet. Maureen Forrester Recital Hall, 75 University Ave. W., Waterloo. 519-884-0710 x2150.

Sunday, February 7

- **3:00:** John Laing Singers. Faure Requiem. Also Britten: Festival Te Deum; choral works by Byrd. Paul Grimwood, organ; John Laing, conductor. Central Presbyterian Church, 185 Charlton Ave W., Hamilton. 905-628-5238. 29; $20 (sr); $10 (st).
- **8:00:** Wilfrid Laurier University. WLU Symphony Orchestra. Paul Pulford, conductor. Theatre Auditorium, 75 University Ave. W., Waterloo. 519-884-0710.
  - **$10:**

**Monday, February 1**

- **8:00:** Kitchener-Waterloo Chamber Music Society. David Jolan, piano. Shostakovich: Preludes and Fugues Nos.4 and 24; Wipartne: Colour Study in Rupak Taal; Ravel:Valses Nobles et Sentimentales; Schumann: Carnaval. KWCMS Music Room, 57 Young St. W., Waterloo. 519-886-1673.
  - **$20:** David Jalbert, piano; Timothy Vernon, conductor. Tchaikovsky and Elgar.
  - **$20:** Nadina Mackie Jackson, bassoon; Guy Few, trumpet and piano; Penderecki String Quartet. Maureen Forrester Recital Hall, 75 University Ave. W., Waterloo. 519-884-0710 x2150.

Tuesday, February 2

- **12:00 noon:** Wilfrid Laurier University. Music at Noon. Nadina Mackie Jackson, bassoon; Guy Few, trumpet and piano; Penderecki String Quartet. Maureen Forrester Recital Hall, 75 University Ave. W., Waterloo. 519-884-0710 x2150.

Wednesday, February 3

  - **$2:** (children under 12).
  - **$20:**


Hamilton’s first and only festival of new music. An ear-opening voyage through the music being written right now, performed by the musicians of the HPO and special guests like American laptop virtuoso/DJ/composer Jeremy Flower.

-$29 festival pass
-$19 student festival pass
“These Are a Few of My Favourite Clubs”

What is your favourite jazz club in Toronto and why?” I posted this question to my Facebook, Twitter and Myspace profiles and instantly received some interesting responses, including:

“That one. Because it’s the only one there is.”
“Trick question.”
“…There only is the one. Some places sometimes have jazz, but we’ve only got the one actual jazz club.”

David Rotundo Blues Band play the jazz fest at the Rex Hotel.

The Rex Hotel Jazz & Blues Bar (194 Queen Street West, 1 minute walk from Osgoode Station) is dedicated to serving up “More Great Jazz than anywhere else, all the time!” Proudly passionate about its dedication to the music, two additional slogans appear on the website: “Where jazz musicians come to hear jazz” and “Where jazz lives”. With “18 shows a week, nearly 1,000 per year,” The Rex is a favourite amongst jazz lovers not because of incredible acoustics or a ritzy menu; it’s a place where JAZZ is spelled with capitals. December highlights: Marsalis brother Jason on vibes leads his quartet December 9 & 10 at 9:30pm; retired WholeNote columnist/jazz listings coordinator and very active musician, vocalist Sophia Perlman makes her Rex debut as leader the first three Thursdays of this month at 6:30pm.

The Home Smith Bar (21 Old Mill Road, 5-minute walk from Old Mill Station) is a romantic and elegant room at the heart of one of the city’s most historic getaways, The Old Mill Inn. Established in 1914, this luxurious landmark has been a fervent supporter of jazz music for decades; its intimate Home Smith Bar is ideally suited for listening. No Cover charge, but a $20 minimum food and drink order is required. Go ahead, spoil yourself! Best bets this month: in this haunting Parkdale haunt, the stage set up is weird to say the least pimented piano, but it’s authentic and although the stage set up is weird to say the least in this haunting Parkdale haunt, the Gate can swing nicely with the right booking and an audience. Please tip generously, especially here.

Honourable Mentions in random order: The Pilot on Cumberland, Harlem on Richmond, Alleycatz at Yonge & Egg, Tequila Bookworm at Queen near Bathurst, Mezzetta and Ellington’s on St. Clair West, Joe Mama’s, N’Awlins and Quotes at King & John and two listening rooms that regularly present plenty of good music, jazz or otherwise: Lula Lounge and Hugh’s Room, both on Dundas Street West.

Ten Feets Tall (1381 Danforth Avenue, 3 minute walk from Greenwood subway) Armed with a tastefully eclectic menu, décor that’s full of charm and yam fries to die for, it’s no wonder Ten Feet Tall is ever-growing. This critically acclaimed restaurant is a delightful find in Toronto’s east end. As part of the Mill Street Brewery’s presentation of a long-time running Matinée, Toronto’s finest jazz artists perform live every Sunday from 3:30-6:30pm, no cover. Saturday nights are usually reserved for R&B, Motown, Funk and Soul. The East End Open Stage, hosted by Dunstan Morey & the Finger-style Guitar Association, happens on the second and fourth Monday of every month. Don’t miss the powerful pipes of Pat Murray with Mark Kieswetter on keys, Sunday December 20.

The Trane Studio (964 Bathurst Street, 12 minute walk or 4 minute bus ride #7 from Bathurst Station) is a room with much potential. There is live music, mostly jazz, most nights of the week. The food, stage and acoustics are good. Cover is typically $10-15, unusual for a jazz room without a piano. Every second Monday of the month at the Trane Studio beginning Mon Dec 14, guitarist Margaret Stowe’s AllStar ECLECTIC-ELECTRIC Band, incomparably summed up as “jazz/bluesy/global/funky/folky/ambient/chill/café.”

Gate 403 (403 Roncesvalles Avenue, 10-minute walk or 4-minute street car ride #504 from Dundas West Station) features live jazz and blues every night. The ambience is actually quite nice and the food okay. Not the best piano, but it’s authentic and although the stage set up is weird to say the least in this haunting Parkdale haunt, the Gate can swing nicely with the right booking and an audience. Please tip generously, especially here.

Honourable Mentions in random order: The Pilot on Cumberland, Harlem on Richmond, Alleycatz at Yonge & Egg, Tequila Bookworm at Queen near Bathurst, Mezzetta and Ellington’s on St. Clair West, Joe Mama’s, N’Awlins and Quotes at King & John and two listening rooms that regularly present plenty of good music, jazz or otherwise: Lula Lounge and Hugh’s Room, both on Dundas Street West.
C. In The Clubs (Mostly Jazz)

93 Harbord
93 Harbord Street, 416-922-5914
Every Friday Lara Sollocki (vocals) and Sean Bray (guitar) 7-10pm

Alleycatz
2409 Yonge St. 416-481-8685
www.alleycatz.ca
Every Mon Salsa Night with Frank Bischun;
Every Tue Carlo Berardinucci, $5 Cover; Every Wed Jasmine Bailey & Co. Jazz & Soul; Every Thu Soul, R&B and Reggae, No Cover; Fridays and Saturdays Funk, Soul, R&B, Top 40, $10 Cover without dinner reservations; Every Sun Open Mic Jam Session hosted by Joey of Graffiti Park.

Annex Live, The
296 Brunswick Ave. 416-829-3999. www.theannexlive.com
Every Thu Julie McGregor with Norman Amadio.

Azure Restaurant and Bar
225 Front Street 416-597-3701
www.azurerestaurant.ca
Every Thu, Fri, Sat Dan Bodanis Trio with Bernie Sweeney and Steve Wallace, 5:30-10:30pm

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 416-699-8272 NO COVER
Every Sun Jeremy Rouse Trio [Jazz/Roost] 6-9pm; Every Mon Smokey Folk (Bluegrass/ Rockabily) 9-30pm

Chalkers Pub Billiards & Bistro
247 Marlee Avenue, 416-789-2531
www.chalkerspub.com (for complete listings)
Third Mon every month The Sisters of Sheenaville
Every Wed Girls Night Out Vocalist-Friendly Jazz Jam 8:30-12 with host Lisa Particelli (vocals/flute) Peter Hill (p) Ross MacIntyre (b) Norman Marshall Villeneuve (d) Every Thu Raoul and the Big Time Blues Band $10 Cover 8:30pm Midnight

Chick N’ Deli
744 Mount Pleasant Rd. 416-489-3363
www.chickndeli.com

Every Mon Big Band Night; Every Tue Jam Night; Every Sat Clam Jam Band 4-7.
Classico Pizza & Pasta
2457 Bloor Street West 416-783-1313
Every Thu Jazz Guitarist Nate Rommer 7pm No Cover

Cobourg, The
533 Parliament St. 416-913-7539
Jazz Sundays 9PM, NO COVER

Commemssals, Le
655 Bay St. 416-596-9364
www.commemssals.com
Jazz Fridays & Saturdays 6:30pm - 9:30pm NO COVER

Concord Cafe, The
937 Bloor Street W 416-532-3889

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

Dave’s Gourmet Pizza
730 St. Clair Ave. West 416-652-2020
www.davespizzacpa.com
Every Thu 9-12 Uncle Herb Dale & Friends Open Mic; Dec 12 Julie McGregor.

DeSotos (formerly Regal Heights Bistro)
1079 St. Ave. West 416-651-2109
Every Thurs Open Mic Jazz Jam 9pm- midnight, hosted by Double A Jazz
Every Sun Branch with Double A Jazz and Guest 11am-2pm

Dominion on Queen
500 Queen St. East 416-386-6893
www.dominiononqueen.com
Every Tue French Gypsy Jazz Jam with host Wayne Nakamura. 6:30pm, pwnc.

Doctor’s House, The
21 Nashville Rd., Kleinburg (90) 893-1615
www.thedoctorshouse.ca
2409 Yonge St. 416-481-8685
www.alleycatz.ca
Every Sat Clubhouse Live 8-10pm; $5 Cover.

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.fridaestaurant.ca
Live Jazz Tuesdays and Thursdays, 7-10pm/ No Cover

Gate 03
403 Roncesvalles Ave 416-588-2930
www.gate03.com
LIVE JAZZ & BLUES every night, two shows daily, three on Sunday
No Cover Charge | Pay What You Can
Dec 1 Joshua Goodman Jazz Band, Julian Fauth, James Thomson & Tim Hames Blues Trio
Dec 2 Tova Kardonne & Amy Medwick Bossa Nova Duo, Patrick Tevin’s New Orleans Rhythm
Dec 8 Nadia Hosko Jazz Band, Julian Fauth, James Thomson & Tim Hames Blues Trio
Dec 12 Bill Heffernan & Friends, Kings Jazz.
Dec 15 Vincent Bertucci Jazz Band, Julian Fauth, James Thomson & Tim Hames Blues Trio.
Dec 16 Tom Juhas Jazz Duo, Patrick Tevin’s New Orleans Rhythm.
Dec 17 Tim Shia Jazz Band, String Theory. Dec 18 Hentana 5 Band, Sabor Latin Jazz Band.
Dec 19 Bill Heffernan & Friends, Mr. Rick and the Biscuits.
Dec 20 The Tattooed Kids Bastmeyer, Joanna Morra & The France St. Trio, Joel Harley & Tony Quarriington Jazz Duo. Dec 21 Liam Morin Jazz Band, Kurt Nielsen & Richard Whitman Jazz Trio.
Dec 22 Bossa Tres, Julian Fauth, James Thomson & Tim Hames Blues Trio. Dec 23 Sarah

Dec 29 Michele Lawrence Jazz Trio, Araujo, Harnett and Rahbek Jazz Trio.
Dec 31 New Year’s Eve “Roland Paradise” with the Real Time Jazz Ensemble.

Grossman’s Tavern
“Toronto’s Home of the Blues”
378 Spadina Ave. 416-977-1210
www.grossmantavern.com (complete schedule)
“Toronto’s Home of the Blues” NO COVER EVERY SATURDAY The Happy Pals matinee 4:00pm; Every Sun Nicola Vaughan Acoustic Jam 4-9pm, The Nationals with Brian Cober; Double Slide Guitar Open Stage Jam 9:30pm-2am.

Harlem Restaurant
67 Richardson Street East 416-368-1920
www.harlemrestaurant.com (full music schedule)
NO COVER
Every Fri Jazz/Blues 7:30-11:30pm; Every Sat Jazz/Blues 7:30-11:30pm; Every Sun Soulful Sunday 6-10pm; Every Mon Open
C. In The Clubs (Mostly Jazz, continued)


Press Club, The

850 Dundas St. West. 416-364-7183 www.thepressclub.ca

Live music every night, mostly hard rock, folk/roots.

Every Sun Open Jam

Every Second Wed Jazz Jam with hosted by trombonist RJ Satchitanthan.

Quotes

220 King West Street 416-979-7697

“Fridays at Five” with Canadian Jazz Quartet: Gary Benson on guitar, Frank Wright on vibes, Duncan Hopkins on bass, musical director Don Vicky on drums plus and featured guest: Dec 4 Chase Sanborn (trumpet). Dec 11 Mike Morley (saxophone). Dec 18 Michael Stuart (saxophone).

Reserve Lounge, The

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

Every Mon Sophia Perlman and the Vibers; Every Tu/Tue Vara Yarama and his Rhythm; Every Wed Bradley and the Bouncers; Every Thu Janice Hagen; Every Fri Dee & Dee & the Orchestra; Every Sat Tony Cassissi; Every Sun Luke Nicholson and the Sunday Night Service.

Rex Hotel Jazz and Blues Bar, The

104 Queen St. W. 416-595-1958 www.theresa.ca

“Where Jazz Lives” This month’s Classic Jazz Jams hosted by Justin Gray
Dec 1 Jake Wilkinson Quartet, Classic Jazz Jam. Dec 2 Richard Whiteman Trio, Kirk MacDonald Quartet. Dec 3 Sophia Perlman, Kirk MacDonald Quartet. Dec 4 Hegotown Synaptors, Victor Bateman, Dave Young Quartet. Dec 5 Danny Marks, The T.J.O. Big Band, Lee Wallace Trio, Joel Frahm with Ernesto Cervini CD Release.

Dec 6 The Sisters of Sheyville, Haiti Kids Fundraiser, Red Powell tribute, Joel Frahm with Ernesto Cervini CD Release. Dec 7 University of Toronto Student Jazz Ensembles.

Dec 8 Jake Wilkinson Quartet, Classic Jazz Jam, Jason Marsalis Quartet. Dec 10 Sophia Perlman, Jason Marsalis Quartet.


www.reservelounge.com

Pan on the Danforth

516 Danforth Ave. 416-486-8158

Every Thu Sean Bray and Rita di Ghent Trio 8-11pm

Pantages Martini Bar and Lounge

200 Victoria St. 416-362-1777

Every Fri Robert Scott.

Every Sat Solo Piano: Various artists.

Pero Lounge

812 Bloor St. West. 416-915-7225

www.perorestaurant.com

Every Fri Archie Alkenny & Guests 8-11pm

Every Sun Chris Rousse & Jesse Bear & Guests 8-11pm

Pilot Tavern, The

22 Cumberland 416-923-5716 www.theplator.ca

Jazz Saturdays 3:30 – 6:30 NO COVER


St. Ives, Le

315 King St. W. 416-591-3800

Live jazz every Saturday.

Spezzo Ristorante

140 York Blvd. Richmond Hill 905-886-9703

Live jazz every Saturday.

www.spezzo.ca

Stattlers Piano Lounge

487 Church Street 416-862-1209 www.stattlerspianolounge.com

Ten Feet Tall

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

First Saturday of each month Live R&B 8pm Sunday Jazz Matinee 3:30-6:30

Second and Fourth Monday of each month: East End Open Stage

NO COVER

Dec 6 Terry Logan Trio. Dec 13 Mike and Dave Sereny.

Tequilla Bookworm

512 Queen Street West 416-603-7335

Modern/Experimental Jazz Monday, Thursday, Friday, Saturday at 3pm, PWYC


Trane Studio

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

Dec 3 Sean Bray Peach Trio.

Tranzac

292 Brunswick St. 416-923-8137 www.tranzac.org (complete listings, various genres)

Live music every night, various styles: more details/listings at www.tranzac.org.

Every Sat Jamaze Open Acoustic Jam 2pm

Every Mon Open Mic Night with Guests 7pm

Every Fri The Foolish Things, 5pm

Zemra Bar & Lounge

778 St. Clair Ave. W. 416-624-3123 www.zemrabarlounge.com

Every Wed Open Mic and Jam

Every Fri Live Music Fridays
D. Announcements, Lectures, Masterclasses, Screenings, Workshops, Et Cetera

ANNOUNCEMENTS
Dec 12 2009 at 11:59pm (deadline): Tafelmusik Sing-Along Messiah Video Contest. Amateur or professional singers and instrumentalists are invited to participate and choose a solo, choral or instrumental excerpt from Handel’s Messiah to perform, record and post online.

Jan 05 7:30: Etobicoke Centennial Choir. Open House Rehearsal. Interested singers are invited to attend a typical rehearsal and find out more about singing with the Etobicoke Centennial Choir. Humber Valley United Church, 76 Anglesby Blvd. 416-769-9271.


LECTURES / SYMPOSIA

Dec 12 4:00: Music Gallery / Goethe Institut. Artist Talk with Danielle de Picciotto and Alexander Hacke. Berlin’s industrial music revolution of the 1980s. 100 University Ave., 2nd floor. 416-204-1080. Free.

Jan 10 2:00: Toronto Opera Club. Maria Callas – An Operatic Legend. Audio-visual presentation by guest speaker Iain Scott. Room 330, Edward Johnson Building, 80 Queen’s Park. 416-924-3940. $10 (non members). CDs to be won; wheelchair accessible.


MASTERCLASSES
Dec 10 10:00am & 8:00pm: Royal Conservatory of Music. Masterclasses with Leon Fleisher. Fleisher works with piano students of the RCM’s Glenn Gould School. Open to the public. Mazzoleni Hall, 273 Bloor St. W., 416-408-0208. $10 (per session).

SCREENINGS
Dec 19 1:00: Metropolitan Opera. Les Contes d’Hoffmann. Offenbach. Cineplex Odeon Theatres throughout the GTA. 1-800-333-0061.

Jan 09 1:00: Metropolitan Opera. Der Rosenkavalier. Strauss. Cineplex Odeon Theatres throughout the GTA. 1-800-333-0061.

Sergei Prokofiev is the subject of a new film, to be screened at Innis College on January 10

Canadian Flute Association First Annual
FLUTE COMPETITION 2010
Saturday, March 27, 2010 at Women’s Art Association Gallery
Registration Form available on www.canadaflute.com

Registration Deadline on Friday, January 29, 2010
Gala Concert on Saturday, April 24, 2010

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Children’s Choir (ages 9 - 13)  Margaret Stanfield & Marina Filippov, Conductors
Senior Choir (ages 12 - 18)

(416) 762-0657
info@highparkchoirs.org
www.highparkchoirs.org

D. Announcements ... Et Cetera

Jan 10 4:00: Centre for European, Russian & Eurasian Studies, University of Toronto. Reconstructing Prokofiev. Premiere screening of a new documentary, by Yoel Feigiberg, on the composer’s life, plus scenes from his revised 1927 ballet. Imus College Town Hall, 2 Sussex Ave. 416-946-9538. Free.

Jan 16 1:00: Metropolitan Opera. Carmen. Bizet. Cineplex Odeon Theatres throughout the GTA. 1-800-333-0061.

Jan 23 1:00: Metropolitan Opera. Les Contes d’Hoffmann (en core). Offenbach. Cineplex Odeon Theatres throughout the GTA. 1-800-333-0061.

Feb 06 1:00: Metropolitan Opera. Simon Boccanegra. Verdi. Cineplex Odeon Theatres throughout the GTA. 1-800-333-0061.

WORKSHOPS


Dec 06 2:00: Miles Nadal JCC. Yiddishmics. An exploration of Jewish music with guitarist, pianist, and music educator Brian Katz. 750 Spadina Ave. 416-924-8211 x0. 115.


Youth Singers of Toronto

JANUARY 2010 AUDITIONS

January 9th 2010
Auditions for Prep Chorus, Main I Chorus, Main II Chorus, Youth Chorus (Ages 4-25)

January 10th, 2010
Auditions for ECS Choir for children with exceptionalities

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For more information, please email us at vivayouth@vivayouthsingers.com,
or visit our website at www.vivayouthsingers.com

We are all Music’s Children

BY MJ BUELL

DECEMBER’s Child is…

NOVEMBER’s Child!

A few readers were sharp enough to identify November’s mystery child, in spite of the fact that her childhood photo did not reproduce as well as we’d hoped.

Their names were entered in a special draw for a magnificent prize: a fine pair of tickets to attend The Canadian Opera Company’s production of Carmen at the Four Seasons Centre for the Performing Arts (January 27, 2010, 7:30pm).

The heat, dust, and sexual energy of George Bizet’s Spain will heat things up in January in this co-production with Opéra de Montréal and San Diego Opera. Carmen is conducted by Rory Macdonald and directed by Justin Way, and features Beth Clayton as Carmen, Jessica Muirhead as Micaëla, Bryan Hymel as Don José, and Paul Gay as Escamillo, with sets by designer Michael Yeargan.

Congratulations to…Annie Odom

If you guessed correctly and did not win this prize, your name will be re-entered in the December draw.

For those of you who were stumped, or who went cross-eyed looking at November’s contest, here is another photo of this determined young musician, already intensely aware of the importance of being on top of your score, and thinking on your feet!!

Today she is “surrounded by more children than you could, ahem, shake a stick at”, whose 2010 musical adventures will take them to the bullfights in Seville in January, to Cyprus in February, and in May to a fantastical place of caverns and rivers inhabited by green-skinned Ogs.

Think you know who DECEMBER’S child is?
Send your best guess to: musicchildren@thewholenote.com

MarketPlace

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

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www.nostringstheatre.com

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From all of us @ TheWholeNote, to all of you...
Is There A Conductor In the House?

BY MJ BUELL

The Sir Ernest MacMillan Memorial Foundation was founded in 1984 by Sir Ernest MacMillan’s sons, Keith and Ross MacMillan, with a family donation. The foundation assists young musicians in their advanced education at the graduate level and commemorates the life of an extraordinary Canadian musician (1893 – 1973). Canada’s only musical knight, and a Companion of the Order of Canada, he was not only an internationally renowned orchestral conductor and composer, but a vigorous champion of music education and young musicians. In addition to his directly musical activities, he was a capable administrator, and much in demand as a lecturer, adjudicator, writer, and humourist.

Reflecting MacMillan’s wide range of musical skills and interests, The Sir Ernest MacMillan Memorial Foundation Award provides a significant career development boost to a young Canadian musician or music scholar, chosen by a highly competitive national contest. The award, $12,000 in recent years, is offered annually or biennially and has been offered to many kinds of different musicians, including some in areas that are not always otherwise well funded.

This year, to celebrate the Foundation’s 25th anniversary, and in recognition of MacMillan’s 25 years conducting the Toronto Symphony Orchestra (1931-56), the award will support “the artistic development and career advancement of a young conductor; it may be used to assist with travel, a workshop or study programme, participation in a festival or competition, or other relevant purposes.”

The application deadline for this prestigious award is January 18, 2010. Young conductors across the country are preparing application materials, including a 15- to 30-minute DVD of themselves in rehearsal and performance with an audience, which will be adjudicated in two rounds by a jury of professional musicians from diverse regions of Canada. The selected finalists will participate in a final round, in person, at the MacMillan Theatre in the Faculty of Music at the University of Toronto (March 29, 2010), with accommodation and travel costs provided for finalists who don’t live in the Toronto area. All finalists will rehearse the University of Toronto Symphony Orchestra for between 30 and 40 minutes in selections drawn from Dmitri Shostakovich’s Festive Overture, Op. 96, and Hector Berlioz’s Symphonie fantastique, Op. 14.

Previous awards have gone to young composers, conductors, instrumental and vocal performers, early musicians, chamber musicians, collaborative pianists and music educators. The 2008 award was offered in the area of research in Canadian music and benefited Meghan Forsyth of Toronto, a doctoral candidate in ethnomusicology at the University of Toronto, whose research was focused on traditional Acadian violin music in Prince Edward Island. Some of the other young Canadians who have benefited from this award are Bernard Labadie, for Choral and Orchestral Conducting; Jens Lindemann (tuba) and James Sommerville (horn), soprano Meredith Hall, for Early Music; composer Chester Jankowski; conductor Rosemary Thompson, and the Tokai String Quartet of Toronto.
Book Shelf
PAMELA MARGLES

Kaija Saariaho
by Pirkko Moisala
University of Illinois Press
144 pages; photos; $40.00 US

In a recent blog, Canadian Opera Company General Director Alexander Neef revealed that the COC is planning a production of L’amour du loin by Kaija Saariaho. This is exciting news, since this is a beautiful opera by an important composer. So this excellent study of Saariaho is especially welcome. Musicologist Pirkko Moisala offers a knowledgeable description of L’amour du loin, along with Saariaho’s other compositions to date. Moisala appreciates Saariaho’s work, and has interviewed the composer at length. In fact, Saariaho approved the manuscript for this book, meaning on the one hand that it is thoroughly reliable, while on the other that there is nothing written here that Saariaho herself does not want to see in print.

Moisala charts Saariaho’s course from her childhood in Finland, through her years working in the electronic music studios at IRCAM in Paris, to her present work with both acoustic instruments and electronics. This biography is the first in a projected series on women composers. Yet Saariaho’s attitude towards her position as one of the few women – though not, as Moisala claims, the first – to reach the top echelon of composers working today seems to be conflict-free. Not wanting her music to be considered feminine, Saariaho resists being classified as a woman composer.

Saariaho’s music stands out today for the adventurous way that it expands conventional techniques without moving away from traditional sounds and structures. It sounds new yet familiar. But what really resonates is the emotional impact of her music. “The task of today’s artist,” Moisala quotes Saariaho as saying, “is to nurture with spiritually rich art.”

One of the most striking aspects of Saariaho’s output is how different each work is. Moisala clearly describes her method of composing, showing how the shape of each work develops from the material. I was interested to learn that Saariaho, like Messiaen, Sibelius, and Scriabin, experiences the kind of multisensory perception known as synesthesia, where all the senses are blended. For her, sounds are connected to colours, shapes, scents and textures, so they all provide sources for her to draw on for her rich palette.

Glenn Gould
by Mark Kingwell; introduction by John Ralston Saul
Penguin Canada
251 pages; $26.00

It has been 45 years since Canadian pianist Glenn Gould gave his last concert, and twenty-seven years since he died suddenly at the age of fifty. Mark Kingwell is the latest writer to bring his own perspective to Gould’s story, in a series called Extraordinary Canadians. Kingwell is a philosopher who teaches at the University of Toronto and writes frequently on cultural matters. And like any good philosopher he raises more questions than he answers.

Kingwell offers numerous insights into how Gould “achieved a status of almost mythic dimensions.” Yet by treating Gould’s genius as “something larger than Gould himself,” Kingwell contributes to that myth of Gould as an eccentrc, socially dysfunctional genius who “broke all the rules” in order to put his personal stamp on whatever he played. According to Kingwell, Gould became “stranded on a beachhead of his own thinking between past and future,” unable to “fashion a bridge between them.” But Gould never created a philosophical system of thought. The recordings, interviews and writings do reveal “tensions and paradoxes in Gould’s thought.” But his writings, interviews and spoken commentaries need to be understood in the context of his music-making.

Gould’s pivotal decision to stop giving concerts and play only for recordings was psychological rather than philosophical, as Kingwell readily acknowledges. But he nonetheless treats it as a definitive philosophical stance, and relates it to the “then-fashionable notion of dropping out and going electronic.” Improbably, he links Gould with James Dean and Elvis Presley as “one of the first clear casualties of postmodern life, shattered remains of the cult of celebrity hastened by the very technology that made his success possible.”

The format of short, unlinked chapters allows Kingwell a variety of different “takes” on Gould. He uncovers some interesting connections in philosophy, fiction and poetry. But there is no bibliography or index to allow readers to make their own connections and investigate his many philosophical and literary references. And some of his sources are odd indeed. He writes that Gould’s interpretations “were sometimes disparaged as ‘loose,’” but in a footnote he reveals that the source of that observation is a fictional character from a novel.

There are numerous errors. Kingwell writes that William Byrd wrote “few” pieces for keyboard. But Davitt Moroney’s recordings fill up seven CDs. Gould himself mentions Byrd’s “prolific output for the keyboard” in the liner notes to his recording of Byrd and Gibbons. Kingwell describes how Gould would soak his hands in icewater before a concert. Gould’s well-documented warm-up ritual did involve hand-soaking, but the water was hot.

Kingwell’s take on Gould is both thought-provoking and illuminating. But the best passages result when Kingwell steps beyond Gould and considers the nature of music itself. By treating Gould as a cultural icon, Kingwell leaves me looking for the musician.

Notations 21
by Theresa Sauer
Mark Batty Publisher
318 pages; $78.00

“We live in an incredible time in music history,” writes Teresa Sauer in her preface to this beautiful book. Sauer has collected scores from a broad range of contemporary composers to celebrate the 40th anniversary of the publication of John Cage’s own collection, Notations. These scores are all remarkably eloquent – even for those who don’t read music. In any case, most of these works do not use traditional notation at all.

Some, like Canadian composer Hope Lee’s Tangram are more readily playable than works like Steve Roden’s Pavilion Score, in which the performers are “mapping the space in sound” and “the audience would be listening to a drawing in sound of the space that they were sitting inside of.” Peter Hölscher’s Das Licht im Dunkel der Wolke and Douglas Wadle’s Amphi- boly, work as pieces of visual art. Some made me laugh, like John...
Editor’s Corner

Thanks to my day job as general manager of New Music Concerts, it has been my great privilege over the past decade to work with flutist Robert Aitken whenever he is not off on his travels, performing around the globe. Largely due to his activities as artistic director of NMC over the past four decades Bob is mostly thought of as a contemporary music specialist here in Toronto, but throughout the rest of the world he is renowned as a performer of music from all eras. Recent activities have included a tour to Hong Kong with harpist Erica Goodman, 10 days of conducting in Slovenia and three weeks of solo and orchestral performances in the Philippines and mainland China. One project that he is particularly proud of is a recording of four flute concertos by Johann Stamitz (1717-1757) which has been released by Naxos (8.570150) just in time for Christmas. The disc was recorded in Vilnius, Lithuania following concert performances with the St. Christopher Chamber Orchestra conducted by Donatas Katkus. We will have an impartial review in our next issue, but I did not want you to have to wait until February to hear about this new disc which I think sounds great. Concert notes: Robert Aitken conducts the NMC ensemble in “Happy Birthday, Udo!” on December 13 at Betty Oliphant Theatre and on January 10 he will receive the prestigious Walter Carsen Prize for Excellence in the Performing Arts at Glenn Gould Studio during NMC’s presentation “Zygmunta Krauze and the Polish Perspective”.

When I dropped by the WholeNote office recently to pick up last minute arrivals there was a bumper crop of discs waiting for me. Here’s a brief mention of those which I found particularly worthy of note.

Beethoven Piano Trios Op.1 No.2 and Op.97 “Archduke” – The Gryphon Trio (Analekta AN 29858): With the St. Lawrence Quartet having taken up residence in California, the Gryphon Trio can rightfully be called Canada’s pre-eminent chamber group. These two Beethoven trios are personal favourites and receive exhilarating performances here. Although this “Archduke” may not replace as my benchmark the Gilels/Kogan/Rostropovich recording I grew up with, the Gryphons do themselves proud here.

El Sistema – A film by Paul Smaczny & Marta Stootmeir (EuroArts 2056958): This year’s Glenn Gould Prize winner was José Antonio Abreu for his development of El Sistema, the incredibly successful program bringing children to classical music across Venezuela. There are currently 340,000 children, many from disadvantaged families, enrolled in more than a hundred youth orchestras across that country. For those of us not lucky enough to have been in the audience at the Four Seasons Centre last month to hear the jewel in the crown of the program, the Simon Bolivar Youth Orchestra under Gustavo Dudamel and experience the exuberance (and excellence) of these young performers first hand, this DVD documents Abreu’s miraculous achievement.

Lamentatio Jeremiae Prophetae – Jeff Reilly; Elmer Iseler Singers; Lydia Adams (ECM New Series 2129); Peter-Anthony Togni’s stunning Jeremiad is a concerto for bass clarinet and mixed choir and it’s great to see it getting international exposure on Manfred Eicher’s adventurous label. This very original work capitalizes on Jeff Reilly’s ability to improvise and uses the bass clarinet as the voice of the beleaguered prophet. The choir is in fine form, with soprano soloist Rebecca Whelan deserving special mention. Recorded in the Cathedral Church of All Saints, Halifax the broad acoustic is well suited to this haunting music.

The Torture Memos – The Parkdale Revolutionary Orchestra (www.parkdalerevolutionaryorchestra.com): Composer Ben Mueller-Heaslip uses texts drawn from the writings of John Yoo and his colleagues at the Office of Legal Counsel for the George W. Bush administration for this unusual song cycle. The stark orchestration includes saxophone, violin, cello, bass and drum kit to accompany the declamatory vocals of soprano Kristin Mueller-Heaslip. The result is very effective but hard to define or categorize. The composer sites Schubert, Philip Glass and David Byrne among his influences and the music is as eclectic as might be expected from such diverse roots. Concert note: The Parkdale Revolutionary Orchestra launches “The Torture Memos” at The Tranzac Club on December 11.

TorQ Percussion Quartet (www.torqpercussion.ca): This eponymous CD features improvisations, arrangements and compositions by group members Daniel Morphy, Jamie Drake and Richard Burrows, plus works by Toronto composers Michael Smith, Elisha Denburg and Mark Duggan. There’s lots of lively music here, but moments of contemplation too as in the bell-like sonorities of Duggan’s moving “John’s Gone” and David Byrne among his influences and the music is as eclectic as might be expected from such diverse roots. Concert note: The Parkdale Revolutionary Orchestra launches “The Torture Memos” at The Tranzac Club on December 11.
be a bit much all at once, there is plenty of contrast here thanks to sound files from Christian Le- droit and Alcides Lanza, Paul Freh- ner’s second marim- ba doubling on vi- braphone and Nicolas Gilbert’s use of French horn for colour in one of two pieces includ- ed here. Like Gilbert, Andrew P. MacDon- ald contributes two works - The Riff, a lively extended piece for solo marimba and The Illu- minations of Gutenberg, a playful marim- ba duet. Montreal percussionist Catherine Meunier shines throughout.

Images, New Music for Guitar and Strings – Rob MacDonald; Madagascar String Quartet (robmac92@hotmail.com): Rob MacDonald’s CD begins with a very effective set of pieces by Andrew Staniland for solo guitar and concludes with Im- ages, an extended work for guitar and string quartet by American compos- er Christopher Wil- liam Pierce. Like Staniland, Pierce did his doctoral studies at the U of T and both are laureates of the Karen Kieser Prize in Can- adian Music. Another award winning local composer, Jules Léger Prize laureate Omar Daniel, contributes a dark Nocturne for viola, guitar and cello. Double bassist Peter Pav- losvky joins MacDonald and the members of the Madawaska Quartet for Australian compos- er Peter Sculthorpe’s lyrical Love Song. Although not mentioned on the disc, a web search indicates that all four are world pre- miere recordings - well worth seeking out.

Invisible Cities - music composed and per- formed by William Beauvais (Centrediscs CMCCD 14809): It is surprising to hear music with a rhythm section and a “back-
Edgar is an unfortunate opera, an interesting failure as it were, suffering from a weak libretto, but it does contain some beautiful melodies, arias and choral scenes. Puccini made a quantum leap of true genius, turning Edgar’s disastrous premiere at La Scala in 1889 a year before his dramatic, he manages to avoid exaggerated passion contributing much to the success of this performance. Ironically Puccini’s Edgar was not to recover for over 100 years until rediscovered, with a lost 4th act added, in this performance. Ironically Puccini made a quantum leap of true genius, turning Edgar’s disastrous premiere at La Scala in 1889 a year before his 150th, is headed by the great Argentinean tenor José Cura, so successful in Italian ‘helden- tenor’ repertory (Trovatore, Otello). He is heartrending in his immersion into Edgar’s character. The two ladies representing two sides of love are soprano Amarilli Nina and mezzo Julia Gertseva, both in spectacular voice and characterization. Gertseva perhaps steals the show in the role of the aptly named Tigrana, the gypsy girl who is somewhat reminiscent of Carmen. Noted Israeli-born Yoram David conducts with verve and passion, contributing much to the success of this performance.

Schubert - Die Schöne Müllerin
Jonas Kaufmann; Helmut Deutsch
Decca 478 1528

Tenor Jonas Kaufmann is a remarkably versatile singer, with a broad repertoire. But his greatest operatic successes have so far been in Italian and French romantic opera, and Schubert’s Die Schöne Müllerin (The Beautiful Miller-girl) is unusual fare for a Cavaradossi or a Don José. Yet, as this winning disc makes clear, Kaufmann is thoroughly at home in the world of lieder – and not just because he is German.

Kaufman’s distinctive lyricism, agility and dark timbre are all used to great effect in this cycle of twenty songs. Though his approach is dramatic, he manages to avoid exaggerated interpretations and intense dynamic levels. In fact, he achieves an intimate and natural style here.

The detailed nuances that he uncovers in Wilhelm Müller’s texts contribute to a vivid portrait of the love struck young miller. In Der Neugierige (The Curious Man) when the miller sings, “O stream of my love, how silent you are today!”, Kaufmann’s tender pianissimo suggests the tragedy awaiting him. Even the ebullient Meinl! (Mine!) is coloured with shades of foreboding.

Some of the most moving passages occur in the dialogues with pianist Helmut Deutsch, whose playing provides a worthy match for Kaufmann’s beautiful singing. Together Kaufmann and Deutsch tell a compelling story. The booklet has texts and translations, an interview with Kaufmann, and a terrific cover.

American Baritone Thomas Hampson has proven himself a formidable presence on both opera and recital stages. His credibility portraying a character or presenting an art song is rooted in his personal and artistic maturity. He has demonstrated his ease with a wide range of repertoire reflecting his conviction that singers should sing what they want and what they can.

This DVD recording presents a 2007 concert in Munich where the audience listens with palpable intensity to a cultural foreigner performing German music and poetry that has no equal in the American experience. Hampson’s spiritual kinship with Schumann’s music and his poets (Kerner, Heine) afford him the access to the deeper nuances that German audiences expect.

Intriguing too is the fact that Hampson’s own research on the 20 Lieder und Gesange, Op.48 uncovered an early Schumann manuscript which predates the cuts and changes made to the commonly published editions we have known for decades. Hampson adds four recovered songs and restores both text and music to Schumann’s original.

Fans of Op. 48 will enjoy the well known Ich große nicht to which Hampson brings more intensity than is commonly expected. Curiously though, Hampson opts to avoid the optional high note in the latter portion of this brief Lied. As a baritone with a reputation for a strong upper range, and having demonstrated that very ability in the first half of the recital (Zwölf Gedichte Op.35), one can only assume that fatigue commended the choice of the lower note.

The performance is altogether a very serious one and accurately captures Schumann’s melancholy mindset allowing only occasional rays of sunlight to appear. Accompanist Wolfram Rieger is a superb companion for Hampson in this performance and deserves the equal place he takes with Hampson in the final bows.

Telemann - The Baroque Gypsies
Ensemble Caprice; Matthias Maute
Analekta AN 2 9919

Telemann’s compositions were so prolific they beg the question whether he turned to other influences to help maintain his output. His own memoirs contain the answer: temporary exile led to his discovering Poland and Moravia (and their “barbaric beauty...”). Not so barbaric that he could not be captivated by Eastern European gypsy music though. How imaginative, then, of Ensemble Caprice to intersperse works by Telemann with extracts from the 1730 Uhrovská Collection of 350 gypsy melodies.

For those rarefied souls who believe that baroque music is in some way superior to contemporary folk music, this CD will shake them. The Uhrovská Collection melodies initially overshadow their more grandiose counterparts. The rousing opening track, a Romanian traditional melody, leads the way, followed by the Uhrovská’s haunting instrumental C91 and Netrap zradna song.

By track 10 (out of 28) we realise how much Telemann was influenced by gypsy music. The Gypsy Sonata in D Minor and Sonatá à la gitane brought the vitality of gypsy music to courtly audiences by way of conventional baroque instruments: recorder, violin and continuo. Above all, Telemann’s Gigue for solo violin leaves no-one in doubt as to its inspiration.

Telemann and the gypsies weave their way through in the order assigned by Ensemble Caprice’s artistic director Matthias Maute. The Ensemble helps us share in Telemann’s own gratitude to the gypsies: “In only a short lifetime.” These sixty-eight minutes are all that are needed to learn why.

Bach - Clavierubung II
Alexander Weimann
ATMA ACD2 2603

Seldom can there have been a more sombre cover than on this CD. Dressed in black, soloist Alexander Weimann is photographed against a dark green/black background. One wonders why.

The theme of Clavierubung II is duality,
some would say polarity. Bach chooses two works in highly contrasting keynotes but even then neither work can be described as entirely solemn.

The Italian Concerto in F Major starts with a spirited movement - for which no indication is given. It may not have been written to equal the exhilarating speed of the Presto but its demands on the players are still great. The Andante, the middle of the three movements, does demonstrate polarity within a single work. It is slow, almost out of place on this CD.

Bach’s Overture in the French style in B Minor, much the greater part of the CD, starts with an Ouverture; if anyone expects a gentle introduction to the main work, they will find this movement breath-taking.

Next are the movements named after the great French country dances of the Renaissance and Baroque. Here are the Gavotte, Passepied, Sarabande and others. All make an entrance and Baroque. Here are the Gavotte, Passepied, Sarabande and others. All make their transition from countryside to court, recognisable for their mainly cheerful and lively characteristics.

Enjoy Bach’s interpretation of duality and Alexander Weimann’s skills which have made him one of the most sought-after baroque instrumentalists - and ignore that depressing cover.

Michael Schwartz

Schubert - Complete works for Violin and Piano, Volume 1
Julia Fischer; Martin Helmchen
PentaTone PTC 5186 347

Julia Fischer is outstanding in this Super Audio CD. The three sonatas featured on this disc – D.384 in D, D.385 in A minor, and D.408 in G minor – date from 1816, but despite being early works they exhibit all the characteristics of the mature Schubert. The Rondo Brilliant D.895 from 1826 completes the disc.

Despite the constant flow of irrepressible melody there is always a sense of wistfulness and drama lying just beneath the surface of Schubert’s music, and Fischer’s beautifully-judged performance captures this perfectly, with a beautiful clear tone, sensitive vibrato, and a fine range of dynamics. The recording balance is excellent, with clean and intelligent piano support from Martin Helmchen.

Volume 2 is slated for release in April 2010, and will apparently feature Fischer in a Schubert piano duet. Shouldn’t be a problem – she performed the Grieg Piano Concerto in Frankfurt last year!

Terry Robbins

Liszt; Rachmaninov - Sonatas
Nareh Arghamanyan
Analekta AN 2 8762

Many years back I was fortunate to see young a Martha Argerich in concert and I recall hardly being able to sleep that night. So when I first listened to this debut recording of 20 year old Armenian pianist Nareh Arghamanyan I had only one wish and that was to see her performing in person as I had hopes of a new divine Martha. Fast forward now to the miracle of the Internet.

I’ve already enjoyed three of her video performances seeing how she becomes symbiotic with the music, swaying her girlish, fragile body. Her seemingly gentle hands produce titanic sounds without any of the mannerisms and showiness of some pianists of great commercial appeal I don’t want to mention.

Her latest achievement is winning the 1st prize (piano) of the prestigious Montreal International Music Competition in 2008, but she has been winning competitions since age 11. In fact Analekta is fortunate in securing the record of this young lady at this time as I predict her fame will skyrocket and the big recording giants will be clamouring to get her.

Both of the sonatas she plays are murdously difficult, “alternately passionate, desperate, energetic and tender with hurricanes of octaves seething with raw energy” (Lucie Renaud). They are prime examples of the Romantic sonata invented by Liszt and furthered by Rachmaninov. The strict sonata form is replaced by an inner subliminal logic, of ebb and flow, but it must be kept in balance. This is something only the greatest pianists like Ms Arghamanyan with her God given gifts are capable of.

Janos Gardonyi

Saraste - Virtuoso Violin Works
Gil Shaham; Adele Anthony
Canary Classics CC07

Gil Shaham took the opportunity afforded by the centenary of the death of Pablo de Sarasate in 2008 to present several concert performances of his works, culminating in the Sarasateada festival in Valladolid, Spain, last November.

This latest CD on Shaham’s own Canary Classics label was recorded at the festival, and also features Shaham’s wife, Australian violinist Adele Anthony.

Shaham is brilliant in the four live orchestral performances with the Orquesta Sinfonica de Castilla y Leon under Alejandro Posada: the Carmen Fantasy; Zigeunerweisen; a somewhat bland orchestration of Zortica; and – with Anthony - the scintillating duet Navarra.

Anthony plays three of the eight outstanding tracks with pianist Akira Eguchi, and certainly isn’t ‘second fiddle’ here. Both she and Shaham use a Stradivarius violin, and their richness in the lower register and brightness in the upper, while possibly more contrasted in Shaham’s playing, are very similar.

A delightful disc.

Terry Robbins

Tchaikovsky - Souvenir de Florence
I Musici de Montreal; Yuli Turovsky
Analekta AN 2 9954

It was during his second visit to Italy’s sunny skies in 1890 that Tchaikovsky composed his string sextet in d minor, Op.70, appropriately titled Souvenir de Florence. Initially dissatisfied with it, he ultimately revised the piece and we have it here as arranged for string orchestra, along with the much earlier String Quartet Op.11 with I Musici de Montréal under the leadership of Yuli Turovsky.

What a fresh and vigorous sound IMM achieves on this recording! While always displaying a formidable precision, the group also demonstrates a keen sensitivity to the counterpoint. Melodic lines are carefully delineated, and there is none of the muddiness that can characterize string playing from time to time. This element of clarity is nowhere more evident than in the lively finale, which to me, always sounds more Slavic than Italian.

The String Quartet in D major is a considerably earlier work, written in 1871. Today, the piece is most famous for the well-known slow movement, the “Andante Cantabile”. Here, the augmented size of the ensemble, resulting in a lusher sound, seems particularly suited to this lyrical music which apparently brought Leo Tolstoy to tears upon first hearing it!

Kudos should also go to the engineering team for its fine technical work, and also for their decision (if indeed it was theirs) to record the disc at the Église Saint-Mathieu de Beloeil. The acoustics in this venerable 113-year old building are sublime and give the disc at the Église Saint-Mathieu de Beloeil. The acoustics in this venerable 113-year old building are sublime and give their decision (if indeed it was theirs) to record the disc at the Église Saint-Mathieu de Beloeil. The acoustics in this venerable 113-year old building are sublime and give their decision (if indeed it was theirs) to record the disc at the Église Saint-Mathieu de Beloeil. The acoustics in this venerable 113-year old building are sublime and give their decision (if indeed it was theirs) to record the disc at the Église Saint-Mathieu de Beloeil. The acoustics in this venerable 113-year old building are sublime and give their decision (if indeed it was theirs) to record the disc at the Église Saint-Mathieu de Beloeil. The acoustics in this venerable 113-year old building are sublime and give their decision (if indeed it was theirs) to record the disc at the Église Saint-Mathieu de Beloeil. The acoustics in this venerable 113-year old building are sublime and give

Richard Haskell

MODERN AND CONTEMPORARY

Rubbing Stone - Music by David Eagle, William Jordan, Hope Lee, Michael Matthews, Laurie Radford
Jeremy Brown
Centrediscs CMCCD 14909

Calgary-based saxophonist Jeremy Brown compiles works by composers living in Alberta on his newest disc, “Rubbing Stone”.

The title track refers to a glacial erratic in Calgary used as a resting place by migrating buffalo. In this solo work, composer Hope Lee sets out to achieve a sense of “timelessness”; the result is reminiscent of the music of Scelsi. Her other work, Days Beyond, is more fantastia, conjuring dreamlike reflections of nature for saxophone and piano (Ami Longhi).

David Eagle's Intonare 2 combines the colours of the saxophone, piano and various percussion instruments, alternating chromatic stasis with primal rhythmic drive and Messiaenic homophony. Percussive electronic sounds battle for prominence with the saxophone in…que la terre s’ouvre… by Laurie Radford.

William Jordan has two sonatas on this disc: the one for alto is more saxophonistic, using jazz elements and accompanied recitatively; the more playful soprano sonata was conceived for oboe.

Michael Matthews wrote perhaps the most ambitious work on the disc, The Skin of Night. What begins as a simple melodic cell becomes a roller coaster of flourishes, followed by a lengthy weighted decay. Both Brown and Longhi are impressive.

Recitative and fantasy as a compositional device permeate all the works, but it places Brown – the protagonist – at centre stage; his colourful sound and expressive vocabulary never tire.

Wallace Halladay

Rhapsodic Musings - 21st Century works for solo violin
Jennifer Koh
Cedille CDR 90000 113

I've commented before on Koh's intelligent and imaginative programming, and this outstanding CD is no exception, Koh noting that the recording was born out of her search for “a sense of meaning” in the aftermath of the events of September 11, 2001.

There are four outstanding works here: Elliott Carter's suite Four Lauds, completed in 2000, includes one movement from 1984 and two from 1999, making the CD's sub-title somewhat inaccurate; Esa-Pekka Salonen's Lachen Verlertn from 2002 has an accompanying video by Tal Rosner; Augusta Read Thomas's Pulsar, also from 2002, is a short piece bursting with energy. The longest work is John Zorn's Goetia, written for Koh in 2002; its eight short movements each repeat exactly the same sequence of 227 pitches, although the possibilities for transposition and the huge variations in note speed, tempo, dynamics, tonal colour and technique make this virtually impossible to tell.

Koh is in her usual magnificent form in these essential and significant additions to a highly demanding performing genre.

Terry Robbins

JAZZ AND IMPROVISED

S’cat got my tongue
Ori Dagan
Scatcat Records ODCD01 (www.oridagan.com)

Toronto-based singer, Ori Dagan has released his debut CD, “S’Cat Got My Tongue”, and he is one of the few new singers I’ve heard lately who has a true grasp of what it is to be a jazz singer. Dagan hasn’t simply chosen a bunch of standards, hired some jazz musicians for back up and called it a jazz album. He has immersed himself in the genre, learned his craft and re-imagined these songs in his own way. Note that this is a serious, studious album - far from it. There’s lots of playful interaction, especially with the cream-of-the-crop female singers he’s enlisted for duets. Heather Bambrick gets all Louis Armstrong on Swing’s the Thing, Julie Michaels is at her earthy best on Old Mother Hubbard and he and Sophia Perlman have great fun trading wicked fast scat solos in S’Qua Badu Bop, an original composition. Dagan can also croon out a beautiful ballad as in Dinde, a gorgeous, but lesser-known Jobim tune and ‘Round Midnight, with Bernie Senensky’s masterful accompaniment on piano. Dagan’s penchant for scooping can at times veer a little too far into Las Vegas lounge singer territory for my liking, but when he takes a controlled approach and cleanly attacks the notes as he does on Here’s That Rainy Day, his abundant talent shines through.

Cathy Riches

Blips and Ifs
Gino Robair; Birgit Ulher
Ratascan Records BRD 062 (www.ratascan.com)

Percussion doesn’t have to involve bombast, beats or even a full drum set. That’s the idea of Californian Gino Robair who played with Toronto improvisers at Somewhere There the last week of November.

Robair, a Free Music veteran who uses drums as resonators for bowed, scraped and rubbed objects and amplifies his instrument using circuit-bending electronics, demonstrates the resulting sonic freedom on the onomatopoeically titled “Blips and Ifs”. Partnered by German trumpeter Birgit Ulher, whose understated brass timbres are processed through radio speakers, the two express the cited sounds and many others in seven improvisations.

The resulting duo recital is equal parts pressured air, droning pulses, unexpected pauses and circuituous wave forms. Throughout the two expose unique timbres which seem through contrapuntal improvisations. Ulher combines mouthpiece kisses, static air wafting and, tongue thumps with suggestions that she’s masticating each tone individually. Robair’s contribution includes blurry machine oscillations, intermittent rumbles, slide whistle-like peeps and percussive timbres that could arise from dominos clacking against one another, sticky door hinges yawning, or unyielding metal being rubbed by blunt objects.

Circular and contrapuntal, the CD reaches its climax with the lengthy Rings Another Rust. Mesmerizing, the Ulher-Robair face-off depends on the ramping tension engendered accelerating in short bursts and then subsiding. Since almost no instrumental timbre is instantly identifiable by its expected properties, the pleasure of this exercise in abstract improvisation lies in itemizing how frequently and how surprisingly new and unexpected connective textures are exposed.

Ken Waxman

Pink
Diana Panton Trio + 1
Independent DP009CD1 (www.dianapanton.com)

On “Pink” Diana Panton is staying the course she plotted with her first two well-received albums. She’s working once again with a small group – although when one of the band members is genius multi-instrumentalist Don Thompson you get a lot of bang for your musician buck. Reg Schwager is also back, accompanying with his customary artful and sensitive playing. A new addition, and a completely fitting one given Panton’s languid style, is trumpet and flugelhorn player, Guido Basso. His fills and solos add rich warmth to the mix, like honey drizzled over an English muffin, filling in all the nooks and crannies.

Panton has carefully chosen a collection of well-crafted songs that she can mine for
lyrical gold. She is foremost a story teller - not a flashy or emotionally overwrought singer - Panton simply and deftly presents the songs so the listener can take in without being distracted by vocal pyrotechnics. With her soft, sweet voice and sincere delivery you can really believe it when she sings “This is my first affair” on Please Be Kind and on Wouldn’t It Be Lovely when she pines for “a room somewhere, far away from the cold night air” you just want to run right out and find her one!

If you’re a fan of Panton’s, or if you’re looking for an album of thoughtful, accessible songs, beautifully sung and played, “Pink” would be a wonderful addition to your collection.

**OLD WINE IN NEW BOTTLES**

*Fine old recordings re-released By Bruce Surtees*

In 1998 Deutsche Grammophon published their Centenary Collection celebrating its first 100 years of sound recordings. The first track on the first disc was of the voice of Emile Berliner from a spoken letter to his sister in 1877. There were seven sets containing 63 discs occupying 700 cms of shelf space. A new set, celebrating their first 111 years, contains 55 CDs in one box and occupies only 40cms (5½”) (DG 4778176).

For this new set, the editors selected works in critically acclaimed performances and recordings from 1951 on, covering a broad spectrum of music from virtually every era and style. They have, in effect, produced a basic repertoire of a somewhat sophisticated taste, eminently of interest to both beginners and collectors alike.

Going through the recordings I sampled some of my old favourites, such as the superlative Carmina Burana with Eugen Jochum; Dvorak’s 9th with Kubelik sounding fresher than ever and the Dvorak Cello concerto with Rostropovich and Karajan. There’s Igor Markevitch’s brilliant and articulate Symphonie Fantastique and Carlos Kleiber’s supercharged Beethoven Fifth. Ferenc Fricsay is heard in his acclaimed Verdi Requiem; while Furtwangler’s renown Schumann’s Symphony is coupled with his Haydn 88th. As expected, Karajan’s unsurpassed 1963 Beethoven Ninth is included as istoday’s hot ticket, Gustavo Dudamel and his Youth Orchestra playing the Mahler Fifth.

No such a collection would be complete without an example of Fischer-Dieskau singing Schubert. Here is Winterreise with Gerald Moore. Other singers include Domingo, Kozén, Netrebko, Quasthoff, Terfel, Villa-zón, and Wunderlich.

From a long list of great instrumentalists I was happy to see organist Helmut Walcha playing Bach and cellist Pierre Fournier in the complete Unaccompanied Suites of Bach. David Oistrakh plays the Tchaikovsky concerto in the 1954 Dresden recording with Kowitschny conducting and Richter plays the Rachmaninoff second concerto in Warsaw. Martha Argerich plays all 26 Preludes of Chopin and Pollini plays both sets of the Etudes while Benedetti Michelangeli plays Volume 1 of the Debussy Preludes. Horowitz in a memorable Moscow concert in 1986 still impresses. Wilhelm Kempff’s ever classical Beethoven is heard in the Fourth and Fifth Concertos with Leitner and the formidable Emil Gilels, at his peak, is heard playing Beethoven’s Walstein, Les Adieux & Appassionata sonatas. Maria João Pires’ performance of the complete Chopin Nocturnes remains a special experience and the once controversial Ivo Pogorelich plays Scarlatti sonatas.

Today’s generation is represented by Anne Sophie Mutter playing the Brahms concerto with Karajan, her mentor, while Hilary Hahn plays Bach Concertos and Lang Lang plays concertos by Tchaikovsky and Mendelssohn. The Emerson String Quartet turns in a stunning performance of Bach’s Art of the Fugue. Quoting the cellist of the quartet, “I don’t know if there’s scientific evidence to support it, but when I listen to this music I feel my brain cells being re-aligned.” I truly believe him.

The above discs are just a selection from this exceptional collection, for which space constraints preclude a complete listing. Each of the discs is in a fine cardboard sleeve bearing a replica of the cover of the original issue. That’s how 55 of these plus a 134 page booklet fit nicely into a cube measuring only 40 centimetres. Branded a “limited edition,” the retail price is absurdly low and cheaper by far than downloading. Even if someone has more than quite a few of the discs the package is still a bargain. Also each recording sounds as if it were re-mastered to “Originals” standard.

There is a companion set of DVDs for 111 years of Deutsche Grammophon (0734566, 13 DVDs). The editors selected the making of West Side Story with Leonard Bernstein and two Beethoven concertos with Pollini and Böhm; Carmen with Vickers and Karajan, also Mutter playing and directing Mozart’s fourth and fifth concertos. There are Furtwangler’s Salzburg Don Giovanni, Carlos Kleiber’s Der Rosenkavalier and La Traviata with Anna Netrebko. The Swan Lake ballet scene Fonteyn and Nureyev and Karajan’s Verdi Requiem has Pavarotti. Boulez’s Die Walküre from Bayreuth still impresses and finally a charming Peter and the Wolf with Sting and Claudio Abbado.

The late Eduard van Beinum who succeeded Mengelberg as conductor of the Concertgebouw Orchestra produced scores of extremely fine recordings for Philips and Decca beginning in 1946 with the Leonora 2 on two 10” 78s. His admirers, count me in, are always delighted to acquire CDs of unreleased performances. Tahra has two piano...
concertos with Dame Myra Hess recorded in concert (Tahra TAH672), the Beethoven 4th from 1952 and the Schumann A minor from 1956. These are marvellous performances that confirm that Hess’s exalted reputation was well earned. The sparkle and exuberance of these live performances from two of their generation’s acknowledged masters are timeless and not one wit ‘old hat’. The recorded sound is remarkably fine and I’d happily take this one to that desert island of imagination. For decades Magda Taglieferro (1893-1986) was one of the most influential and noted pianists before the public. Born in Brazil to French parents, her father was her first teacher; she was taken to France at an early age, won the Premier Prix in the Paris Conservatoire in 1907 and was accepted by Alfred Cortot as a pupil. Noted for her individuality, flamboyance and charisma in performance, she also had an illustrous recording career spanning more than half a century, with composers active in Paris at the time, Ravel, Poulenc, Milhaud, d’Indy, Hahn, and Ibert writing works dedicated to her or with her in mind. EMI and others have issued recordings not yet on CD, including those re-released of a 1998 recording. Ryba (affectionately known as “Hey, Mister” after the mass’ opening line) wrote this Czech language masterwork in 1796. A holiday tradition to this day, the charming sound is so very much in the style of the music of the time. The childlike innocence that we all associate with Christmas is perfectly captured in both words and music as the humour and loving story of Czech shepherds at the manger unfolds. Great performances by the Capella Regia Musicalis under Robert Hugo too. Finally, what would Christmas be without Luciano Pavarotti singing O Holy Night, Joan Sutherland’s Joy To The World or Renati Tebaldi’s take on Schubert’s Ave Maria? The two CD compilation Christmas Voices: The World’s Greatest Voices, The Essential Sacred Songs (Decca 478 2093) give us these and other famous voices in timeless performances that will keep you in the holiday spirit for generations to come!

**EXTENDED PLAY – CHRISTMAS**

*By Tiina Kiik*

Musical Season’s Greetings and a Happy New Year to you and yours with some of these new Christmas recordings out in time for the holidays. The Choirs of St. James United Church in Toronto perform with enormous holiday spirit in Love Came Down at Christmas. The ethereal angelic opening track O Come All Ye Faithful has the choir in superb form. From carols to more secular songs like Santa Claus is Coming to Town, the choir and Music Director Clive R. Dunstan have assembled the perfect mix of repertoire with an eclectic mix of organ, piano and flute accompaniment. Some high notes need to be tweaked but high marks for an excellent recording. You can email st-james_uc@rogers.com or call the church at 416-622-4113 to purchase the disc.

Maria Dolyńcy’s Lullaby for a Snowy Night (www.mariadolynczy.com) features piano performances of holiday music from around the world. All is well played, perhaps a bit too percussive at spots, but well worth a listen, especially for Dolyńcy’s intriguing take on Bela Bartok’s Romanian Carols, and her touching rendition of Pietro Mascagni’s Christmas Pipe Tune. I knew that Toronto-based baritone Bruno Cormier (www.brunocormier.com) is a very fine singer in the operatic genre. A huge Christmas present surprise for me was finding that he is also an accomplished composer. His L’arrivée du Christ is a slightly atonal yet lyrical tradition-based six part song cycle. It is the highlight of the CD Dans le silence de la nuit, a collection of French Christmas songs arranged by Bruno, and performed by him and his sister, mezzo-soprano Aurélie Cormier. This is a very professional and musically moving release. Both singers have the soul and the technique to dazzle, and are accompanied by a tight instrumental ensemble.

The Canadian Music Centre (www.musiccentre.ca) has another Christmas star with A Chatman Christmas (Centrediscs CM-CCD 15509), a collection of holiday choral music by UBC professor Stephen Chatman. Chatman’s original works and arrangements of classics feature traditional harmonies with a fluid tonality, all astutely performed in this “composer-supervised recording” by the University of British Columbia Singers conducted by Bruce Pullan, with a number of special guests. Make sure to hear Jumalisten joucko, with medieval drummer Quennie Wong. This is a memorable and very idiosyncratic Christmas song.

Jakub Jan Ryba’s Czech Christmas Mass (Archiv Produktion 477 8365) features mezzo-soprano Magdalena Kozena in this re-release of a 1998 recording. Ryba (affectionately known as “Hey, Mister” after the mass’ opening line) wrote this Czech language masterwork in 1796. A holiday tradition to this day, the charming sound is so very much in the style of the music of the time. The childlike innocence that we all associate with Christmas is perfectly captured in both words and music as the humour and loving story of Czech shepherds at the manger unfolds. Great performances by the Capella Regia Musicalis under Robert Hugo too. Finally, what would Christmas be without Luciano Pavarotti singing O Holy Night, Joan Sutherland’s Joy To The World or Renati Tebaldi’s take on Schubert’s Ave Maria? The two CD compilation Christmas Voices: The World’s Greatest Voices, The Essential Sacred Songs (Decca 478 2093) give us these and other famous voices in timeless performances that will keep you in the holiday spirit for generations to come!

**EXTENDED PLAY – CANADIAN JAZZ**

*By Geoff Chapman*

Two-by-fours are a bedrock element of Canadian vocabulary and clearly have resonance with the country’s top flutist Bill McBirnie, whose terrific new album surpasses his recent acoustic hits “Nature Boy” and “Paco Pacc”. On the indie release Mercy (EF02 www.cdbaby.com) the Bill McBirnie Duo/Quartet offers a dozen-track, dazzling display of technique, dynamic range and stunning musicality. In the duo setting it’s pianist Robi Botos, joined in the quartet by rhythm stalwarts with the right stuff, bass Pat Collins and drummer John Sumner, in genre forays - bossa, ballads, bop and more. This is not neo-jazz comfort food but a feast of elegantly executed ideas with a live concert vibe. Highlights abound - the emotion dredged from Willow Weep For Me, the florid piano onslaught on Airgín, the wit on Monk’s rare Stuff Turkey, and a brilliant reimagining of Moment’s Notice. Add quick-witted interplay, adventurous flow, bluster and sophistication and this disc’s a keeper. Only the elegiac title piece seems misplaced.

Bass guru Dave Young, he of the flying fingers and big thick notes, pushes all the right
posing skills in a program that draws on rock’s energy, funky futin-time.com) live Montreal show has been a force for decades, and the Quebec saxist Yannick Rieu underline Posgate’s restlessly ambitious imagination which seeks to doubling on baritone sax. The funky guitar, clarinet and tuba joust playful genre-bending and spirited soloing that includes Johnson delicate playing, work that’s sly and sprightly and a consistently robust strength and loping lines an inspiration especially to Turcotte with his exuberant swoops and sculpted notes. Seven Minds swings powerfully with intense chords and tense vitality that shows the group at its best, all urgent eloquence.

Random Access loves wallowing in collective improv but under the leadership of drummer Barry Romberg and his trademark dexterity, their rambunctious rough-housing is disciplined, often attractive, and very accessible. On Was, Shall, Why, Because (Romhog 118 www.barryromberg.com) his cast of thousands - actually 15, Barry Romberg’s 11 originals. There’s free jazz expression complex but clear, and surprisingly subtle in its working of the leader’s 11 originals. There’s free jazz expressiveness, writing complex but clear, playful genre-bending and spirited soloing that includes Johnson doubling on baritone sax. The funky guitar, clarinet and tuba joust on Mooasim Eh! is splendid, as enticing as the other tunes that underline Postgate’s restlessly ambitious imagination which seeks to marry contemporary immediacy to jazz tradition.

Quebec saxist Yannick Rieu has been a force for decades, and the live Montreal show Spectrum (Justin Time JTR 8546-2 www.jus-.

Guitarist Tim Posgate indulges new fancies with Banjo Hockey (Black Hen BHMCD0065 www.guildwoodrecords.com), playing banjo and enjoying tuba, for the latter recruiting nimble maestro Howard Johnson. Add the exploratory tastes of trumpeter Lina Allemano and reedman Quinsin Nachoff and the result is a foursome’s worth of bright, light and lively jazz that’s unusual and surprisingly subtle in its working of the leader’s 11 originals. There’s free jazz expressiveness, writing complex but clear, playful genre-bending and spirited soloing that includes Johnson doubling on baritone sax. The funky guitar, clarinet and tuba joust on Mooasim Eh! is splendid, as enticing as the other tunes that underline Po As a new recording of music for the Season from St. Michael’s Choir School On sale at their 70th Annual Christmas Concert December 11 & 12, 2009, Massey Hall Toronto Box Office 416.872.4255 or www.masseyhall.com For more information www.smcs.on.ca
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For me, of course, the big challenge was programming the ten days of the festival. I soon realized that there are some basic truisms: You Can’t Win. For every action you take there are several negative reactions. For every artist you please there are hundreds who are disappointed. There isn’t enough traditional jazz. There isn’t enough contemporary jazz. There is too much traditional jazz. There is too much contemporary jazz. Not enough Latin. Too much Latin. I could go on, but I’m sure you get the idea.

I think that my being a musician was an advantage when it came to booking the festival. First, I knew a number of the artists personally, and the ones I didn’t know felt some sort of comfort level in dealing with an administrator who was also “one of them.”

In fact I knew quite a few as friends because we had appeared together in various settings. Dizzy, Milt, Jay, Ralph Sutton, Doc Cheatham, Clark Terry, Lee Konitz, Bob Haggart, Yank Lawson, Ray Bryant, Scott Hamilton, Warren Vache, Carl Fontana, to name only some of them, were all familiar, friendly faces to me. Others, who had the reputation of being at times a little difficult, turned out to be approachable and easy to deal with, largely because we could relate to each other. Sadly, most of them are no longer with us, and that inevitable time of life comes along when you lose more friends than you make.

I’m proud of what the festival accomplished, and the part I played in building it into one of the most significant stops on the festival circuit. But it’s time to move on and pursue some other personal goals. As Abe Lemons, the basketball player and coach said, “The trouble with retirement is that you never get a day off.”

I certainly intend to keep active. In the meantime, my warmest wishes and sincere thanks go out to the team at the Toronto Downtown Jazz Society, the musicians who gave us their gifts of music, the hundreds of volunteers who were in many ways the image of the event, the sponsors, and all of you who supported us by attending. I wish the festival every success in the future – and I’ll be keeping an eye on you guys!
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