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WHAT'S ON AT THE TSO

GOODYEAR PLAYS MOZART
November 15 & 16 at 8:00 pm
Sir Andrew Davis, conductor
Stewart Goodyear, piano
Teng Li, viola
Bach orch. Davis: Passacaglia and
Fugue in C Minor
Mozart: Piano Concerto No. 21, K. 467
Berlioz: Harold in Italy

A BOWL OF NOTES
Young People’s Concert (Children 5-12)
November 18 at 1:30 & 3:30 pm
Laura Jackson, conductor
Greg Smith, composer/narrator
This fun-filled concert demonstrates how composers of different eras (Vivaldi, Mozart, Tchaikovsky) have created different types of music from the same 12 notes.

NOSEDA & KUERTI
Russian Festival
November 22 & 23 at 8:00 pm
November 25 at 7:30 pm
Gianandrea Noseda, conductor
Anton Kuerti, piano
Sofia Gubaidulina: The Rider on the White Horse (Nov 22 & 23 only)
Schumann: Piano Concerto
Rimsky-Korsakov: Scheherazade

IMAGES OF RUSSIA
Russian Festival
November 29 & 30 at 8:00 pm
Yannick Nézet-Séguin, conductor
Shauna Rolston, cello
Mussorgsky: Khovantchina Introduction
Tchaikovsky: Variations on a Rococo Theme
Scriabin: Symphony No. 3, “The Divine Poem”

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The presence of guest composer Sophia Gubaidulina makes Esprit's concert a very special event - one associated to an artist of the highest stature on the world stage. Her composition Seven Words refers directly to two works entitled The Seven Last Words of Our Savior on the Cross and Joseph Haydn's set of seven orchestral movements. The spatial aspect of Current's Concertino is integral to the charm of this piece which was specially composed for the virtuosity of Robert Altken. Also having a work specially composed for her, Louise Bessette gives the second performance of Arcuri's Concerto following its premiere with I Musici de Montréal several weeks earlier.

Sunday, November 26.06
Alex Pauk • conductor
Friedrich Lips • bayan — Paul Widner • cello
Robert Altken • flute — Louise Bessette • piano
Sophia Gubaidulina (Russia) Seven Words
Brian Current (Canada) Concertino
Sophia Gubaidulina (Russia) De Profundis
Serge Arcuri (Canada) Concerto for Piano and String Orchestra

note:
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Thursday November 16 at 8 pm

ST. LAWRENCE QUARTET

AS AN EXCITING TRIO

Violinist Scott St. John returns to Toronto, but first violinist Geoff Nuttall is becoming a father, so Geoff’s 3 colleagues will open with the Dohnanyi Serenade (a string trio).

Cellist David Finckel and pianist Wu Han sparkle with Shostakovich.

And forces combine for Anton Arensky’s String Quartet for two cellos.

Tuesday November 28 at 8 pm
I'm getting too old for this so if there's anything you've been meaning to suggest to that editor at WholeNote, this would be a good time to do it.

I'm getting too old for that one last photo that won't be found; that one last story that refuses to fall into place; that ad that still won't print; all the stragglers and strays that must be corralled or cut loose: I'm too old for it, and after eleven years my nerves are shot.

Last night for example it was jumping on a bicycle at 7pm and booting it down to the RTH performers' entrance to grab that one crucial missing photo (for We are all Music's Children, page 64) from—oops, nearly gave it away.

It's never the same culprit twice in a row. Jim Galloway's given us more than one nail-biter (with the travelling he does), but this time he strolled in from Vienna a luxurious 24 hours ahead of press time, and still found time to come up with some pithy suggestions for prospective jazz club owners.

And then of course, final straw, once I've finished blaming one or other of my writers for holding things up, it's always this blasted Opener that actually ends up being the cause of the final delay. So as I said, if there's something you've been meaning to suggest to this editor (helpful and hopeful are nice)... this is the time to do it.

A confession: I can barely read music and stand in awe of people who can pick up a score and digest it the way I do a newspaper page—the music released through notation directly to the mind. And then the other day I found myself realizing that there are probably people out there who can read the WholeNote listings the same way they read a score—they can look at the names of the works being performed and release to mind from memory the sounds that the words represent. John Q. Walker, as Colin Eatock explains (page 16), has programmed a piano to do Gould's Goldberg without benefit of Glenn. Maybe he could come up with a little something to bring our Listings alive without the reader having to go out the door. Just think, we'd none of us ever have to go to another concert.

We didn't start out with the intention of being archivists, however accidental. But imagine some musicologist, some future hence, finding a copy of WholeNote and using these Listings to decode our ancient civilization. It will still be of use, however slight.

How much more so then, will be the value of the archiving of national musical consciousness embodied in twenty five years of CentreDiscs at the Canadian Music Centre. There will be a reception (November 25) celebrating the 25 years. I hope I can cadge a ticket to listen to some of the justifiable bragging going on.

David Perlman, Editor

As you will have noticed elsewhere in this issue, the Canadian Music Centre's recording arm, CentreDiscs, is celebrating 25 years of productivity this month. This is a label that has provided a wealth of material for me over the years in my various capacities as broadcaster, researcher and presenter, and countless hours of pleasure to me simply as a lover of good music. I set down last night to try to make a "short list" of the particular titles that had most impressed me over the past two and a half decades and I found that it was simply not possible. The list kept growing and growing. Early releases such as "Impact" (CMCCD 2786) featuring the percussive wizardry of Beverley Johnston in the stunning Seal the Thunder by Jean Piché, "Masquerade" (CMCCD 3488) with Colin Tilney and the Canadian Chamber Ensemble performing Murray Schafer's Concerto for Harpsichord and Eight Winds, and "Shadow Box" (CMCCD 3288) with electronic compositions by David Jaeger and Larry Lake of "Two New Hours" fame, among others, made a lasting impression on me.

I first saw Rivka Golani perform during the World Music Days of the International Society for Contemporary Music held in Toronto (and Montreal) in 1984. Anyone who has seen this dynamic violinist in concert knows what a captivating experience it is. She recorded on numerous occasions for the Centrediscs label but the highlight for me was "Prouesse" (CMCCD 4492), specifically the playfully demanding title track by Jean Papineau-Couture. Ann Southam's hauntingly hypnotic Re-Tuning and Marjan Mozetich's post-modern Baroque Diversion.

Other highlights from the early '90s include Robert Cram and the Pierrot Ensemble's performances of chamber works by Brian Cherney, Bruce Mather and especially Gilles Tremblay on "Envol" (CMCCD 5094), and the wonderful tribute to one of Canada's true musical icons, Sir Ernest MacMillan, on "A Centenary Celebration" (CMCCD 4993). One of the treasures of my vinyl collection is an old Deutsche Grammophon LP by the Amadeus Quartet of MacMillan's String Quartet and Two Sketches on French Canadian Airs. (Some day I'd like to find out the story behind that recording. Perhaps I should ask...)

CONTINUES ON PAGE 66
**Friday, December 1 /06**

**Brazilian Pathways**

Guitarist, percussionist and vocalist Celso Machado returns to wow the audience at Glenn Gould Studio. He’s joined by brother Carlinhos Machado, Brazilian percussionist Cyro Baptista, the outstanding young pianist David Virelles, and the versatile Rich Brown on bass for a Brazilian musical adventure.

**Tuesday, December 5 /06**

**Nimmons 'n More**

Dave McMurdo Jazz Orchestra

Through dynamic compositions and arrangements, the DMJO lends an invigorating breath to the big band tradition. Works by several members of the band will be included, along with music by Harry Freedman and Phil Nimmon's recent SOCAN commission, Conversations, written specifically for this 19-piece big band. An evening that you won't soon forget!

**Saturday, January 13 /07**

**Canzoni del Sud**

Michael Occhipinti, guitar & Alessandra Belloni, vocals/percussion

Two artists exploring and reshaping the folk music of Southern Italy join in a unique collaboration at Glenn Gould Studio. Inspired by field recordings of Sicilian folk music, they add a jazzy twist to traditional tunes. Also featuring guest vocalist Domenic Mancuso, and more.

**Saturday, January 20 /07**

**Scots, Wha Hae**

Meredith Hall, soprano, Toronto Masque Theatre & Shaggy Haggis

Raise a wee dram with a program of words and music around a Scottish theme. A mixture of instrumental and vocal music, with readings and songs in a wide range of styles, from the Renaissance to Reels to Robert Burns.

**Newly Announced!**

**Friday, April 20 /07**

**Final Fantasy**

Owen Pallett, violinist, vocalist and songwriter

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Broadcasts of concerts OnStage at Glenn Gould Studio can be heard on Sundays at 2:05 P.M. on CBC Radio Two & at 8:05 P.M. on CBC Radio One. Hosted by Shelley Solmes.
On our Cover:  
Stepping into Jazz History with Gene DiNovi  

Interview by Pamela Margles

Entering Gene DiNovi’s studio is like stepping into jazz history — but this is history as it’s still being made. The large room on the top floor of his downtown Toronto townhouse is dominated by a Steinway grand. On the piano lie some of his arrangements of Gershwin tunes he played at a concert in Kitchener the previous night. The walls are covered with photos and posters of concert dates from around the world. Books and scores are piled up everywhere.

DiNovi has played piano with legendary singers like Peggy Lee, Lena Horne, Tony Bennett, Anita O’Day, Carmen McCrae, Billy Holiday, Dinah Shore and Frank Sinatra, and worked with jazz greats like Benny Goodman, Artie Shaw, Buddy DeFranco, Dizzy Gillespie, Charlie Parker, Zoot Sims, Ruby Braff, Benny Carter, and even Frank Zappa.

He points to a photo of the Claude Thornhill Band’s rhythm section. ‘My son William is named after Thornhill’s drummer, Billy Exiner. Billy never made the history books, but he was a very interesting guy, and a great influence. At 28, he had never played drums, but one night he just sat down at the drums at a dance… He was our cultural guru. I called him the “sleeping sage” because he would sleep anywhere. The Thornhill band created an incredibly impressionistic cloud-like sound, and Billy would literally fall asleep playing.’

‘Claude’s orchestra was seminal in the forties. But whenever he became successful, he would break up his band. He couldn’t stand success. But his rhythm section wanted to stay together, so they put an ad in Downbeat Magazine, “Rhythm Section for Hire”. Peggy Lee, who was very smart, hired them. They’d go to Nola’s Studio in New York and play. Miles Davis, Stan Getz, Brew Moore, all these guys would walk in and join them. That’s how I started working with them.’

Two portraits of DiNovi in the studio were sketched by Tony Bennett. ‘Tony is a great ballad singer, and he can get a rhythm thing going better than Frank Sinatra. But it’s more show business than jazz. Sinatra’s not a jazz singer, either. There’s a recording of him trying to sing Billy Strayhorn’s “Lush Life”. He just couldn’t do it. He tried “Have a Heart”, which I wrote with Johnny Mercer. And said, “Nobody can sing this.” Whereas Peggy did it easily, with phrasing and subtlety. Peggy swung.’

‘I actually learned the most from working with Lena Horne and her husband, the arranger Lennie Hayton. Lena’s not a jazz singer either. But who cares - she’s a great performer, even more than a great singer.’

‘A lot of swing musicians hired us because they wanted to learn about bebop. Artie Shaw called me to his apartment to show him what bebop was about. You know everything when you’re eighteen years old! But there was a lot of friction between the swing and bebop players, with people hating each other. The older musicians didn’t think we could swing, and they were quite right, at that point. We were great but we weren’t good, if you know what I mean. But we did fantastic things that scared the older guys, so there was a lot of backlash. And we sure did learn to swing… I never knew back then if I was going to play great or badly. We took chances. Playing that kind of music, you have to take huge risks because it’s very hard.’

‘When I joined Benny Goodman’s group, he really wanted to find out about what we were doing. The only time Goodman was truly happy was when he was playing the clarinet. He was just made to play that instrument — and he played it like no one ever played it. I used to sit alone with him all day in the back of his house in Connecticut just playing. He could be very thoughtless, and didn’t realize when he hurt people. But I would love to wake up tomorrow and be able to play with him again. There’s an imper­

When people ask me how to play jazz, I always say, study Ravel for harmony, play the Bach Inventions for technique, and swing, because they swung. After that… learn all the tunes.”

DiNovi, who was born in 1928, started studying piano when he was twelve, and was already playing professionally at fifteen. ‘I was so in love with the stuff, and I was so young I didn’t have the sense to be scared. My brother used to take me to vaudeville. I saw Chick Webb’s band with Ella Fitzgerald when I was about six, and she was about sixteen.’

‘My first teacher, Frank Izzo was a hat blocker and a Communist. He loved music. But he was a really bad player. My brother was an artist, and he earned his living by decorating houses in Brooklyn. Frank gave me some les­sons instead of paying him for painting his house. It wasn’t first-class teaching but he made an eclectic out of me. A lesson would consist of a Bach Invention, a novelty tune like “Dainty Mits” Then he had me studying Joseph Schillinger’s permutations!’

‘When people ask me how to play jazz, I always say, study Ravel for harmony, play the Bach Inventions for technique, and swing, because they swung. After that you can learn all the tunes. Bud Powell used to play Bach and then go and play Bud Powell — and it all showed.’

‘I’ve always been in love with harmony. It’s supposed to be a long suit of mine. I learned from Chuck Wayne, a great virtuoso guitar player. He taught me the tunes and the chords. He had worked with a gorgeous piano player named Clarence Profit, who wrote “Lullaby in Rhythm”, which was really the first bebop tune. The older I get, the more I feel that I don’t need frills. Basie was the most original piano player of all time - he just found his own way of playing. But he could do stride and all that other stuff too, which he learned from Fats Waller.’

‘The best thing we can do is find our own way of expressing ourselves that we really feel, so it comes out with substance. A lot of players get ruined when they try to be little John Coltranes, Bill Evans, or Charlie Parkers. We all listened to each other, and it showed. You have to give a guy like Paul Desmond credit for playing a different way from Charlie Parker. You’ve got to try for your own thing. We all are able to do it if we understand that we can all do things that the other guy can’t do, and we can’t do things that he does - that’s the beauty of it. Music will eventually humble you, one way or the other.’

DiNovi gestures to a photo of a very large man with a beautiful smile. ‘I dedicated my recording Live at the Montreal Bistro to the great Tiny Kahn. Tiny was about 6’4” and 300-and-something pounds. He looked like a whale. He was a wonderful wiz, and an incredible personality. I remember when we were waiting to record with Lester Young, I was all of twenty, and he said to me, like this was a dream, “Man, you’re going to record with Prez.” Tiny swung, so Lester really liked him. Now I realize how ill Lester was at that time, but, boy, he really played.’

‘Lester had his own language. You just had to figure it out. He would turn to you while you’re playing, and say, “George Washington”. Okay, he meant “Go to the bridge of the tune”.’ If he liked something, he’d say, “Bells”. And if he didn’t like some-
thing, he'd say, "No bells". This was an inventive mind. There used to be a saying that if you threw something out a window in New York in those days you would hit a Lester Young-type tenor player.

'But if Lester got drunk, you ran the other way fast. Zoot Sims was the only junkie I ever knew who was always affable, without a bad bone in his body. Even in the worst times he always had a great sense of humour. He was a fun-lover, and he played that way.'

'But those guys didn't play better because they did drugs, even though they thought they did. They were just so good they were able to do it. We're talking about maybe twenty-five very talented musicians. But there were another 2,000 who were also killing themselves with drugs and drinking, but couldn't play anyways. I just never understood. I guess I would have had a bigger name today if I hadn't been one of them. But I'd be dead like they are.'

DiNovi has always spent a lot of time with classical musicians, like the avant-garde composer Stefan Wolpe, who taught some of DiNovi's jazz friends. 'We were around him all the time in New York. He liked jazz musicians. I used to listen to records with him. He was an egomaniac, but I liked him. He was very dramatic, very great, and he had a bit of confidence. But let's face it, if you're going to write music like that you've got to be able to afford it. Guys would put money in a bowl for him.'

When I ask DiNovi whether there is anyone he wishes he had played with, he is, for the first time during our interview, at a loss for words. 'I was lucky enough to play with everybody we've talked about. So it's more a matter of some people I wish I had played more with, like the drummer Kenny Clarke.'

'But playing alone is absolutely the badge of honour. If you're really comfortable doing that, you've passed a supreme test. I'm still not there, but I get closer every time. That's why I still practice. A lot of bass players don't like two-fisted piano players. I knew I was starting to play really good solo piano when a bass player walked out on me. He said, "You're playing my part, man".'

'But it can be a pleasure to give up being that definite with the left hand when you're with a great bass player like Dave Young, Neil Swainson or Don Thompson. In my era, the bebop thing was to hit a chord and then be brilliant with the right hand. So we didn't have to use the left hand, even though there were very few great bass players in those days, not as many as there are now. But I'm always developing my left hand.'

Since his move to Toronto in 1972, DiNovi has found terrific musicians to record and work with. Along with Young, Thompson and Swainson, there's the remarkably versatile clarinetist James Campbell, known primarily as a classical musician, as well as drummers Terry Clarke and Joe LaBarbera.

DiNovi has a special rapport with audiences. 'I like people. I like to talk to them.' He reaches them directly. It's a talent that has put him frequently on radio and television, and taken him all over the world performing and giving masterclasses. In fact his latest disc, Flower of the Night, was recorded on one of his many trips to Japan.

'I went to Russia in 1967 with Dinah Shore. Dinah was an American icon at that point. It was like she was in her living room with these people. But we were playing in a circus in Minsk. It was the most interesting experience of my life. I never want to do it again. The orchestra was great. The lead trumpet player played so beautifully he could make you cry, but the guy right next to him couldn't play anything. We couldn't figure it out. They gave Dinah

From left to right: DiNovi with Teddy Wilson (c.1967, photo Tommy Shepherd); With Benny Carter (1995); With Duke Ellington (1968).
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... with Gene DiNovi
and me samovars with inscriptions. We were weeping. They said to us, "You go back to America and tell Duke Ellington and Count Basie and Coleman Hawkins we love them very much."

'Once I was playing with Peggy Lee at the Copacabana, and my hero walked in - Mel Powell. But he had the thickest German accent I ever heard. He sure didn't learn that accent growing up as Melvin Epstein from the Bronx. He had been studying with the German composer Paul Hindemith at Yale. He was a pretentious bastard like you never saw - but boy, could he play the piano. He only played for around 10 years and then went into classical music. He just decided he didn't want to do jazz anymore.'

'It was his recording of The World is Waiting for The Sunrise that started me playing jazz piano. The song is actually by a Canadian, Ernest Seitz. I heard this record as a kid and said to myself, 'I've got to try that.' DiNovi puts on the record. "This is the most exciting piano solo of all time to me. I get chills from the energy. The clarinetist was listed as Shoeless John Jackson. But as soon as you heard the first note you knew it was Benny Goodman." He sits at the piano and starts playing along.

We listen to Carmen McRae singing DiNovi's own song, Boy, Do I Have a Surprise for You, and he tells me how he first came to Toronto in 1971. 'Carmen was doing some of my songs. She said to me, "If you don't come with me to Toronto I won't do any more of your songs". Well, that was an offer I couldn't refuse.'

On the closed piano lid is displayed the score of a song called To A Young Lady by Canadian composer, conductor and arranger Robert Farnon, along with letters from Farnon to DiNovi. Farnon lived mostly in England after the war, and died just recently. 'This is an incredibly beautiful thing. Bob was quite a ladies' man. When you hear his music, you'll know why. I don't know anybody's music I have ever heard that has moved me more than Farnon's.'

'He influenced every jazz composer and arranger in the last century. He was born just south of Toronto in 1971. He was born just south of the Emerald Isle. This makes me just weep and scream and holler. When you listen to Emerald Isle you'll get the message I'm trying to give.'

**DISCOGRAPHY**

DiNovi has made countless recordings over the years. A number of discs, mostly from his Toronto years, are available from Thai Guy Music, thatguymusic@hotmail.com (416.820.6379), including:

- The Scandinavian Suite No. 1 by Gene DiNovi (1958; reissued 1995) Pedi Mega Records-
- DiNovi calls The Scandinavian Suite "probably the most important musical moment of my life."

Rudy Braff, Gene DiNovi: The Canadian Sessions 1984 Sackville
Gene DiNovi Trio: Renaissance of a Jazz Master 1993 Candid
Gene DiNovi Trio: Live at the Montreal Bistro 1993 Candid
Gene DiNovi: Plays the Music of Benny Carter: Souvenir 1999 Hep
James Campbell, Dave Young, Gene DiNovi: Manhattan Echoes 2000 Marquis
Gene DiNovi Trio: Memories of 52nd Street Con Alma 2005 Pedi Mega
Gene DiNovi Trio: Flower of the Night (not yet released)
One of DiNovi's longest and most interesting compositions, Alice in the Orchestra, for voice and symphony orchestra (libretto by Gary Michael Dault), is not yet available for commercial release.
VOICES

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Free admission, all welcome
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www.rcmusic.ca/concerts
The Ghost in the Machine

September 17, 2006: The atmosphere at the Four Seasons Centre is festive, in celebration of the conclusion of Canada's first Ring cycle. There are a lot of music critics present (there is, in fact, a whole convention of music critics taking place in Toronto), and their chatter ranges over a wide range of musical subjects.

I overhear two of them talking about an upcoming performance by Glenn Gould. This sounds strange, to say the least - Gould has been dead for almost 25 years - and so I politely intrude to ask what they're talking about. It turns out that they are discussing a computerized reproduction of Gould's 1955 recording of the Goldberg Variations that will take place at the CBC later in the month.

September 21, 2006: I do some searching on the internet, and find the man who's behind this unusual event - a North Carolina-based computer whiz named John Q. Walker. And when I reach Walker by phone at Zenph Studios (the business he owns), he patiently explains to me what he's done, and what he's going to do in Toronto.

He's created a computer programme that can analyze a recording of a piano, calculating the exact force and speed of each keystroke. This data can then be fed into a high-tech, computerized player-piano called a Disklavier Pro, which will then play back the music, as the pianist originally played it. His "re-performance" (as he calls it) on September 25 at the Glenn Gould Studio, will be the first time Walker's rendering of Gould's 1955 Goldbergs will be "played" in public. And not only will it be heard coast-to-coast on the CBC, it will be recorded by Sony BMG Masterworks, for release on a digitally recorded CD.

September 25, 2006: The CBC's recital hall fills up with a very curious audience, many of whom seem to be members of Toronto's Glenn Gould Society. CBC announcer Andrew Craig invites the audience members to close their eyes and imagine they're about to hear Gould, back in 1955, recording the Goldberg Variations. After a couple of minutes of this, I peek - and what I see, unsurprisingly, is a piano playing itself: keys moving, pedals going up and down.

After the "re-performance," the lobby buzzes with excitement. To some, the experience was an almost supernatural communing with the spirit of Gould. Others - including one elderly gentleman who knew Gould well - were unconvinced by what they heard. As for me, I can't deny I was impressed. But in my opinion, what's really at issue is not whether Walker has created something that sounds exactly like Gould, or merely almost exactly like Gould. The big question is, what happens now?

I speak to one pianist (who shall remain nameless) who points out that it would be possible, with this technology, to slip a computer disk into a piano just before a recital and "finger-synch" to his own, or even someone else's, performance. Another clever person suggests that a pianist could simultaneously give multiple recitals: the performance data would be transmitted, via the internet, to Disklaviers in halls around the world.

Personally, I don't think the world's concert halls are about to become populated by pianists who "aren't really there" any time soon. The most practical application, at present, of Walker's invention is probably the re-issuing of old recordings. It will be interesting to see how well the new CD of the Goldbergs sells, when it's released next year.

And with all due respect to Walker, I rather hope that Sony BMG's release of the Gould "re-performance" doesn't set any sales records. The classical music world can be downright necrophilic at times, investing too much time, energy and money in the worship of the past. I'd rather hear a truly new recording by a living pianist with something new to say about the Goldbergs. Let's remember Gould - but let's also move on!

Colin Eatock is a Toronto-based composer and writer, who frequently contributes to the Globe and Mail and other publications.
Monda~ber
Zl , 2006 • Glenn Gould Studio

Sofia Gubaidulina: A Portrait

Friedrich Lips (Russia, bayan, Patricia Green, soprano;
Michael Schulte, violin; NMC Ensemble; Fujiko Imajishi,
violin; Steven Dann, violin; David Hetherington, cello;
Enca Goodman, harp; Robert Aitken, flute and direction

Sofia Gubaidulina (Russia/Germany, 1931)
In Croce (1978) for bayan and cello
for flute, harp and viola
Silenzio (1991) for bayan, violin and cello
Hommage à T.S. Eliot (1987/91) for soprano and octet
Abigail Richardson (England/Canada, 1976)
*Concerto for Violin & String Quintet** (2006)
* Canadian work | ** Canadian premiere

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On the brighter side, The Globe went on to say that the orchestra has $1.6 million in pledges so far, none yet from local corporations which can be expected to chip in but need a little time to work out the details. Let us hope the orchestra survives the crisis and turns to the future invigorated. The "waning interest, greying heads in the audience" approach is defeatist, and flies in the face of at least some of the evidence.

Meanwhile back in Toronto the Toronto Symphony Orchestra's season is in high gear. If you have children or grandchildren I recommend taking them to hear one of its performances of Saint-Saens' "Carnival of the Animals" on November 4 & 5. On November 15 & 16 the ever popular Sir Andrew Davis will conduct. On November 22, 23 & 25 BBC Philharmonic conductor, Gianandrea Noseda will conduct the Canadian premiere of "The Rider on the White Horse" by Sofia Gubaidulina, Rimsky-Korsakov's "Scheherazade" and Schumann's A Minor Piano Concerto played by Anton Kuerti. Perhaps the Russian content on the program has something to do with the fact that Noseda has worked extensively in that country as the Principal Guest Conductor at the Mariinski Theatre in St. Petersburg. The TSO then continues its programming of music by Russian composers with two pairs of concerts, "Images of Russia" on November 29 & 30, conducted by Yannick Nézet-Séguin and "Russian Masterworks" on December 6 & 7 conducted by Peter Oundjian.

On Sunday, November 26 Roy Thomson Hall will present a performance by the London Philharmonic Orchestra, conducted by Kurt Masur. They will play Beethoven's Eroica Symphony and Sibelius' Violin Concerto in D Minor with soloist, Sarah Chang. It's been 35 years since they were here.

**York Accolades**

York University's music program is a sleeping giant that has been growing at a furious pace, its enrolment having quadrupled to 505 students in the past six years. York's ambitious "Accolade" project, a 281,000 square foot building with facilities for music and dance, was opened last spring and is now fully operational. The building houses many teaching and rehearsal studios of various sizes, four large rehearsal studios suitable for large ensembles, faculty offices, an acoustical gem of a recital hall, a theatre with a pit and a 500-seat screening room/lecture hall. While the new facility should definitely work well into the future it already appears to be operating at almost full capacity. In mid-October I toured the building and found it alive with music, everything from a lesson on a Chopin piano concerto, to Indian drumming, a lesson on the use of filters in recording technology, choral conducting, medieval music, salsa percussion, jazz standards and the interpretation of Schubert lieder.

While there I spoke at some length with the department's new chair, Catherine Robbins and with Faculty of Fine Arts publicity and special projects manager, Brigitte Kleer, who commented that the music department, formerly housed in four buildings, none of which "was built for music...and were meant to be temporary," literally outgrew its space. "It's fabulous," she added, "that they finally have a space that's made for music..." She went on to point out that a major benefit of the new space is that music students are in proximity to dance, film and visual arts students, creating new opportunities for interdisciplinary collaborations - student musicians creating the music for student dancers, student composers writing scores for student films etc. The Music Department's new chair, Catherine Robbins, is well-known in Canadian music circles for her 30-year career as an opera singer and recitalist. She began teaching at York a mere six years ago at the...
RIAS KAMMERCHOR BERLIN: HOMAGE TO GUBAIDULINA
with Studio de musique ancienne de Montréal & chamber orchestra
Friday, November 24, 2006 @ 8pm
North American premiere of Sofia Gubaidulina's Jettelmmer Schnee (as part of the Gubaidulina Festival), in celebration of her 75th birthday. Works by Vito Zuraj, Brian Cherney (North American premiere), Klaas deVries and music from the Renaissance.

RIAS KAMMERCHOR BERLIN: GERMAN ROMANTICS
with Organist William O'Meara
Sunday, November 26, 2006 @ 3pm
RIAS Kammerchor Berlin the world’s foremost interpreter of German Romantic choral music. Works by Schubert, Brahms, Schumann, Mahler, Gubaidulina and Ligeti (in memoriam).

The Night To Sing
A Concert of Remembrance
Wednesday, November 8, 2006, 8 p.m.
Metropolitan United Church, 56 Queen Street East, Toronto
Bramwell Tovey, Chief Conductor
Amadeus Choir, Lydia Adams, Artistic Director

Marking the inaugural performance of Bramwell Tovey as the HSSB’s Chief Conductor and Artistic Advisor, this concert will commemorate Remembrance Day with a performance of Tovey's Requiem Mass for a Charred Skull which won the 2003 JUNO Award for best classical composition. Other works to be performed include Walton's Prelude & Fugue; Spitfire, Tovey's The Night To Sing, inspired by VE Day celebrations and Derek Healey's remarkable setting of In Flanders Fields.

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William Litter, The Toronto Star

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RIAS KAMMERCHOR BERLIN:
GERMAN ROMANTICS
The relatively-new Scaramella chamber series continues to juxtapose historical and modern music. Their next program presents early Italian Renaissance works by Josquin, Compère, Vincenzo Ruffo and others, with 20th century master Arvo Pärt (November 4). Scaramella's artistic director Joëlle Morton (gamba) is joined by Katherine Hill (soprano and tenor viol), Daniel Cabena (countertenor), Brandon Leis (tenor), Kathleen Kajioka (violin and viola) and Sheila Smyth (viola, treble viol). Visit www.scaramella.ca

The ever-provocative, clever and talented I Furiosi Baroque Ensemble is joined by special guest Olivier Fortin in a program titled "I'll be watching you" in which all the music revolves around the theme of "stalking" (Nov 10 in Toronto, Nov 17 in Thornhill). Their repertoire is always varied, with rarely performed works mingled with fresh looks at well-known material. Lots of twists and turns guaranteed! See www.ifuriosi.com.

Named after the singers and lutenists in the Stuart kings' chambers and chapel royal, The Musicians In Ordinary are soprano Hallie Fiskel and lutenist John Edwards. Nov 11 they bring a concert of songs and chamber works awaits you at the Academy Concert Series program Romantic Soul: Schubert's Chamber Works. The Windermere String Quartet on period instruments are joined by Sharon Birlacoff (fortepiano) and Alison Mackay (double-bass) performing the well-loved "Tout" Quintet and more. Website: www.academyconcertseries.com

Among the out-of-town activities is Greensleevens, Shameen Purves-Smith & Marilyn Fung, viola, Magdalena Tominska, lute, and Jenny Enns-Modolo, mezzo-soprano, take their 16th and 17th century show on the road, Nov 10 at the University of Western Ontario, and Dec 6 for the Kitchener-Waterloo Chamber Music Society.

Meanwhile, the fabulous duo Les Voix Humaines (Susie Napper, Margaret Little, violas da gamba) pay a visit to Gravenhurst (Nov 14) in a program of works by Marin Marais, Sainte-Colombe, and others. Their next program is unlike your usual Christmas presentation. See www.torontoconsort.org

The Toronto Masque Theatre opens their 2006/07 season (November 9-11) by celebrating Ovid's famous tale, Venus and Adonis. A dramatic presentation of Shakespeare's version, performed by actor Derek Boyes, is followed by a setting to music by John Blow a century later. This "masque entertainment" features sopranos Michele DeBoer and Rachel Harwood-Jones, bass Andrew Mahon, dancer Marie-Nathalie Quin, violas da gamba, and a period instrument band directed by Larry Beckwith. Visit www.torontomasque theatre.ca

Imagine singers, violins, cornets, sackbuts, theorboes, and keyboards all around Trinity-St. Paul's Centre, recreating the joyful celebration of Christmas Vespers as it might have been heard under Michael Praetorius in 17th century Germany (Dec 8-9). Now an annual tradition, this Toronto Consort program is unlike your usual Christmas presentation. See www.torontoconsort.org

The ever-provocative, clever and talented I Furiosi Baroque Ensemble is joined by special guest Olivier Fortin in a program titled "I'll be watching you" in which all the music revolves around the theme of "stalking" (Nov 10 in Toronto, Nov 17 in Thornhill). Their repertoire is always varied, with rarely performed works mingled with fresh looks at well-known material. Lots of twists and turns guaranteed! See www.ifuriosi.com.

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Meanwhile, the fabulous duo Les Voix Humaines (Susie Napper, Margaret Little, violas da gamba) pay a visit to Gravenhurst (Nov 14) in a program of works by Marin Marais, Sainte-Colombe, and Couperin. Former Tafelmusik violinist Linda Melsted gives a recital (Nov 15) at the University of Waterloo. And the Black Hole Bistro at Waterloo’s Perimeter Institute hosts a dinner-concert (how civilized!) series. The November 24 concert features James Mason (oboe), Natalie Mackie Jackson (bassoon) and Paul Jenkins (harp-sichord), performing works by Bach, Telemann, Lully, Handel, Corrette & others.
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As usual, November is a month of intriguing, innovative programming. Not quite holiday season and far enough from Thanksgiving and Yom Kippur, it's a time to try out unusual repertoire and to present exciting visiting choirs.

The month begins with Soundstreams Canada's University Voices Festival. Some of the country's finest University choirs, including Manitoba, Laurier and McGill descend for a weekend of workshops, massed choir rehearsals and concerts, the centerpiece being November 3 when, under the former choirmaster of Westminster Abbey, Martin Neary, the choir performs Poulenc's Requiem under Zemflra Poloz at Centenary United Church in Hamilton.

Perhaps this year, more than most, these concerts will give us an opportunity to look into our souls and consider the high price of war.

Elsewhere in these pages you'll read a complete preview of Opera Atelier's upcoming performances of Mozart's The Magic Flute. It doesn't have a lot of choral music, but what there is is sublime, and David Fallis always does great work preparing a chorus. Performances at the Elgin Theatre begin November 17.

Another Kevin Komisaruk vehicle is test-driven on November 18. The dynamic and innovative conductor and entrepreneur presents Kaus Borealis, a group of singers and instrumentalists specializing in early music performance. Their inaugural program features French Baroque. For information, kausborealis.com

Out of town on November 19, the Oakville Symphony presents Mozart's Requiem with the Mississauga Choral Society, and the Elora Festival Singers present one of their "soup concerts", focusing on contemporary Canadian repertoire.

One of the world's greatest choirs comes to town for two concerts under the auspices of Soundstreams Canada, the RIAS Kammerchor Berlin. They make a rare appearance in Toronto on November 24 for a joint concert with Christopher Jackson's splendid Montreal-based Studio Musique Ancienne de Montreal. The program honours great contemporary Russian composer Sofia Gubaidulina in honour of her 75th birthday, and includes her Jeg Imhee Scheere for choir and orchestra. Also on the program is a premiere by Brian Cherney and expansive Renaissance choral works. Gubaidulina will attend. Two days later (Nov 26), the RIAS Kammerchor on its own presents works by Romantics Brahms, Mahler, Schumann, and Schubert, as well as pieces for choir and organ by Gubaidulina and Gyorgy Ligeti.

On November 25, Doreen Rao leads a rare performance of Stravinsky's Les Noces at MacMillan Theatre. Stravinsky wrote Les Noces as a "dance ballet" for four soloists, choir and percussion, in 1923. It was heartened to hear of this performance, as I was to hear of the Exultate Chamber Choir's early December performance of Schoenberg's Friede auf Erden. These are challenging works by composers who pushed the envelope of choral technique and whose legacies have become undervalued. It's high time they became "standard repertoire" especially for our professional choirs, who seem to be shying away from challenging 20th and 21st century works.

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$15.00 Adults and Under Free. Tickets may be purchased at the door or ordered in advance by calling 905-479-8667

www.villagevoices.ca

November 1 - December 7, 2006
The same night, the Oriana Women’s Choir presents Cinnamon and Cedar, featuring “holiday favourites”, at the Jane Mallett Theatre—not a traditional venue for choirs, but an interesting one, with a top-notch band of instrumentalists. Should be great fun. The group has an excellent website at www.orianachoir.com.

On December 2, Forte—The Toronto Men’s Chorus gets serious with a new setting of excerpts from Hamlet, by music director Ed Connell. Also featured is music by Biebl, Mozart and Faure.

Next month is a crazy one. Stay tuned to this spot for advice on getting to as many holiday concerts as you can.
World View
by Karen Ager

While last month’s world music offerings heavily favoured the Spanish/Portuguese/Brazilian variety, November features a number of concerts of Celtic music and folk fiddling traditions, plus a real mish-mash of music from the far corners of the globe.

On November 4, the music series at St. Mark’s Presbyterian Church (1 Greenland Rd.) presents A Celtic Feast, including fiddling, flute, drums and songs of several Celtic traditions, with Loretto Reid, Kelly Hood, Anne Lederman and others.

The next evening, Appalachian fiddler Eyrinn Marshall and clawhammer banjoist Chris Coole perform new tunes and songs from their upcoming new CD. This is a house concert in the Bathurst/St. Clair area, so please reserve in advance (416-516-3796, or eyrinn.marshall@yahoo.com). November 17, the touring show Cape Breton Live performs at the Markham Theatre, however, according to the Theatre’s website, the show is sold out, so please call in advance. November 25, Allison’s Millpond Centre for the Arts presents 24-year-old fiddling sensation Shane Cook, winner of some of Canada’s top fiddling awards. Performing Celtic, French Canadian, Texan and Bluegrass styles, he’ll be joined by other musicians as well as stepdancer Sarah Robinson. Veteran Canadian fiddler Natalie MacMaster performs several times in the area this month: she’ll be at Brampton’s Rose Theatre November 14, Mississauga’s Living Arts Centre December 2 and at Brantford’s Sanderson Centre December 4. Lastly in this category, St. Paul’s United presents A Celtic Christmas, featuring traditional music and dancing from the British Isles, at the Assembly Hall (1 Colonel Samuel Smith Park Dr.).

Back in its early days, the fledgling Music Department of York University was known as an exciting place on the cutting edge of new and experimental music. Today, its graduate program in Ethnomusicology has put it on the map, and in recent years it has become a small hotbed of world music activity.

York launches its new Faculty Recital Series with a concert in South Indian music on November 2, featuring long-time professor and world renowned virtuoso mrdangam player Trichy Sankaran and his percussion ensemble, who will be joined by a Karnatak vocalist Madurai R. Sundar. November 7 to 9 York hosts a World Music Festival, directed by professor Rob Simms. Events take place at 12:30 and 7:30 pm and include York’s Middle Eastern, Klezmer, Balkan, Chinese, Japanese and Korean ensembles (Nov 7), Afro-American pianist Catherine Wilson, Celtic, Guitar, and Cuban ensembles (Nov 8), and Caribbean, Samba and African drums & dance ensembles (Nov 9).

Further south, U of T’s Faculty of Music holds its end-of-term World Music concert, December 1 at noon, including African drumming and dance, Balinese gamelan, Japanese Taiko, Klezmer, and Steel Pan ensembles.

Turkey’s best-known musical ensemble Yeni Türküki performs at the George Weston Recital Hall, November 5. Established in 1978, the group has toured worldwide and has released many recordings. Traditional and modern instruments, as well as poetry of contemporary Turkish poets are used to create a repertoire rooted in the traditions of Anatolian and Byzantine cultures but with a pop music flavour.

Two Japanese Taiko ensembles perform this month; if you missed the Kiyoshi Nagata Ensemble’s October concert, there’s a second chance to see them perform at McMaster University’s Convocation Hall on November 17. Another Canadian ensemble, the Yakujo Traditional Japanese Drummers celebrates its 15th anniversary with a performance November 18 at Glenn Gould Studio. This 13-member ensemble presents traditional Taiko pieces as well as their own original compositions, some of which will be premiered at this performance.

And there are more events that night: London Ont’s Karen Schuessler Singers presents Around the World in 80 Minutes!, a musical world tour with Grace Lou, erhu, and the Silk Zither Ensemble; U of T Scarborough presents Toronto based Indian-jazz fusion ensemble autorickshaw; and the Overseas Chinese Music Society presents its 10th Annual Gala Concert, at the George Weston Recital Hall.

Montreal’s early music ensemble Constantinople makes its Toronto debut November 19 at Harbourfront. They will give a preview of their ninth recording project for the influence of German-Jewish poet Heinrich Heine (1797-1856), in song settings by the poet’s musical contemporaries as well as newly composed versions by Canadians David Wall, Marilyn Lerner and Israeli songwriter Chava Alberstein.

And lastly, there are a number of world events at Harbourfront this month featuring world traditions or instruments. Please see our daily and/or Music Theatre listings for details on: Janak Khendry Dance Company (Nov 9-11); Esmeralda Enrique Spanish Dance Company (Nov 16-19); Jing Yi Korean Drum and Dance Ensemble (Nov 18-19); Sookyu 2006 Dance Festival (Nov 23-25); Susan Lee/Evengreen Club Contemporary Gamelan (Nov 25-26); Arubaseque Dance Company (Nov 29-Dec 3).

[Image of fiddle and guitar]

Constantinople: Left to right: Ziya Tabassian, percussion; Kiyoshi Nagata, setar; José Angel Gutierrez, regueto, voice; Tevesita de Jesus Islas, jarana, voice; Betsy MacMillan, viola da gamba; and Matthew Woodsworth, baroque guitar.

[Ad Index]
What a difference a year makes! Last November there was still gloom over the loss of NuMuFest as a focus for celebrating new music in the city - a sense of loss further exacerbated by the crisis at the Music Gallery chronicled in last November’s WholeNote. But the shadow is lifting. The Music Gallery has made a remarkable recovery, and the resounding success of this past summer’s soundaXis has quietened lamentations for NuMuFest.

The success of soundaXis as a collaborative model has also inspired similar events. A case in point is this month’s Gubaidulina festival. Sofia Gubaidulina, alongside Alfred Schnittke and Edison Denisov, is a major Russian composer of the post-World War II era whose work, both spiritual and dramatic, uses daring, original colours. Among the earliest Soviet composers to show a deep interest in Russian folk music and traditional instruments, especially the bayan (a type of Russian accordion), further broadens the scope of her oeuvre. Gubaidulina came to international attention in the 1980s through the advocacy of violinist Gidon Kremer, to whom she dedicated her violin concerto, Offertorium. The current Toronto festival celebrates her 75th birthday.

The genesis of this festival was collaborative. As Soundstreams artistic director Lawrence Cherney described it, “The Gubaidulina project came out of two separate initiatives, combined into one. In November 2003, I went to Berlin to hear the RIAS Kammerchor perform Gubaidulina’s Sextet Inner Schnee for soloists, choir and chamber orchestra. It’s truly one of the great masterworks of our time, although there are few choirs that can perform it. I met Gubaidulina at that time, and suggested she come to Toronto in conjunction with RIAS and her 75th birthday in the fall of 2006.”

“Independently, accordionist Joe MacFarlane and New Music Concerts approached Gubaidulina about coming to Toronto early in 2006, in conjunction with a planned visit by the bayan player Friedrich Lips. We decided to combine these efforts for the fall of 2006. I also held discussions with the TSO for more than a year to find a way to include a large orchestra work within the festival, and we finally worked out that they would perform Rider on a White Horse. Esprit Orchestra agreed to perform a smaller orchestral work. Among the four organizations, a wide spectrum is covered.”

The result is a program of premiere and new music performances including the world premiere of Abigail Richardson’s Concerto for Violin and String Quintet, with soloist Michael Schulte.

For details visit www.newmusicconcerts.com. For tickets call 416-205-5555.

Come out and celebrate the power of collaboration. Explore a leading voice of our generation in something new.

Jason van Eyk can be reached at 416-961-6601 x. 207 or jvaneyk@musiccentre.ca
The Battle of the Bands

Last month we issued a challenge to bands with legitimate claims to be Canada's oldest. The Newmarket Citizens' Band was first off the mark with a submission which included newspaper photos from 1883 and museum records from ten years earlier. These were soon followed by submissions from the Ayr-Paris Band and the Perth Citizens' Band.

We have included one piece here to whet the appetites of all of you closet amateur historians. Let us hear from you with any information you may have. (Also, our turf mainly covers Ontario; we are sure there are contenders in many parts of the country). Finding a winner is not the main aim: let's hope that this exercise will stimulate a movement to reclaim our community music.

At this point, I would be remiss not to acknowledge the brief note from one of our readers who "thoroughly enjoyed your piece on 'The Oldest Band', but can't understand all the fuss... These bands have all evolved over the years so it stands to reason that as soon as you change the personnel it's not the same band, even if the name is the same. Surely the "oldest band" is the one whose members are collectively the oldest." (John Orr)"

Family Banding

In the last issue we also asked for information on families playing together in bands. Here again the floodgates opened. We have too much material to include here. Keep sending us material and we'll have a separate story on that subject. For now, let's just say that it is going to be tough to beat the family story from the Ayr-Paris Band.

Recent happenings

It was a busy band month for me: accepting a few of the many invitations received during the compilation of our annual directory of bands. The first visit was the Peterborough Concert Band Autumn Festival Concert with the Royal City Saxophone Quartet in Peterborough's Market Hall Performing Arts Centre - an ideal venue. The audience area is divided into two sections: a front cabaret style area of small tables and chairs (where we sat); and more traditional tiered seating in the rear half of the hall.

The band performed a traditional programme on a raised stage under Peter Sudbury; the visiting Quartet performed an eclectic programme from down in the cabaret area, where leader Ernie Kalwa and his cohorts were able to exploit their unique blend of showmanship and musicianship.

Our second visit was to sit in at a regular rehearsal of Valley Concert Band in Armstrong (whose conductor Keith Estabrooks had provided yeoman service in the compilation of the annual directory). We were graciously welcomed and spent an enjoyable evening sight reading potential works for the coming season.

Our third visit took us from a typical town band rehearsal to the top professional band in the country. It was Hannaford Street Silver Band's first concert of the season, with a brief pre-concert discussion by guest conductor Alain Trudel and trumpet soloist Jens Lindemann. The first solo in the main program was our \(\text{John Orr}^\text{\textbullet} \)

Family Banding

In the last issue we also asked for information on families playing together in bands. Here again the floodgates opened. We have too much material to include here. Keep sending us material and we'll have a separate story on that subject. For now, let's just say that it is going to be tough to beat the family story from the Ayr-Paris Band.

Recent happenings

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Our third visit took us from a typical town band rehearsal to the top professional band in the country. It was Hannaford Street Silver Band's first concert of the season, with a brief pre-concert discussion by guest conductor Alain Trudel and trumpet soloist Jens Lindemann. The first solo in the main program was on euphonium by Cameron Rawlins, a music student at U of T - an excellent rendition of a little known work by Alexandre Guilmant. Then came the feature attraction; a mixture of sensitive musicianship technical mastery and a clown act on the Carnival of Venice by trumpet virtuoso Lindemann.

Coming events: Quick Picks


Nov 26: The Pickering Community Concert Band will perform their...
A look at the club listings in WholeNote might suggest that jazz is alive and healthy. There certainly is a lot going on, with listings for about 40 venues, but most of it in small clubs for one or two nights a week - and the money? Let’s just say that you won’t be eating out at The Four Seasons.

So alive, yes, but healthy? - not if you expect to make a living. In fact, at a number of the clubs the band passes a tip jar and what goes into the jar becomes the band’s pay for the night. It has to be said that this is not always a bad thing, because sometimes the band collects more than the club would be able to, or willing, to pay. Maybe the whole idea of making a living playing jazz is a fantasy except for a few. I’m not talking about the big names who travel the festival and concert circuit; I am talking about the footsoldiers slogging it out in the jazz trenches. Right here in Toronto, perhaps the greatest concentration of talent in the country, only a handful make a decent living from jazz; most have to supplement their income, perhaps by teaching and thus producing even more talented players for an ailing work scene.

We have come full circle. The originators of this music were largely semi-pro. Buddy Bolden, the first legendary trumpet player to emerge from New Orleans, was a barber and playing was a part-time thing. It never has been a surefire way to fame and fortune and for every success story there are a thousand might-have-beens.

Passing Chord

Winnipeg-born singer, songwriter, producer Jackie Rae died last month. Born in 1922 his stage career began at age 3 with his brother Saul and sister Grace. They were billed as "The Three Rays Of Sunshine". A Spitfire pilot in the Second World War, he received the DFC. A highly successful career in radio and tv followed and in later years many music fans knew him as vocalist and MC of The Spitfire Band which he formed in 1981. He received the Order of Canada in 2002 for his contributions to radio and television.

We also lost promoter and PR guru Gino Empry in October. Born in Toronto to Italian parents, Gino got the show biz bug at age 14 when he started a drama group. As a publicist he had a career-long relationship with Canada’s best-known showman and entrepreneur, Ed Mirvish and for many years was Entertainment Director/Public Relations consultant for The Imperial Room in the Royal York Hotel. In 1993, Empry received the City of Toronto’s highest honour, the Award of Merit.

Bernard Primeau, for many years one of the mainstays of jazz in Montreal, also passed away last month. He gave a sparkling performance at this year’s Toronto Jazz Festival and there was no indication that it would be his final appearance in Toronto. He was a superior drummer, a good bandleader and possessed a large helping of Gallic humour. The Montreal jazz scene is less bright with his passing.

Clubs come and clubs go and the very recent demise of yet another Toronto venue suggests to me that perhaps we need a simple guide for prospective owners of jazz clubs. So here it is.

**BANDSTAND** (continued from previous page)

Christmas concert at Forest Brook Community Church, Ajax.

Dec 3: The Northdale Concert Band, Stephen Chenette, music director, present a holiday concert featuring guest trumpet soloist Allen Bachelder at St Jude’s Anglican Church (Wexford).

**Directory of Bands**

We have one new band to add to our online directory of over 100 community bands in Southern Ontario:

LaSalle Community Band (Kingston) Mr. Chris Alfano 613-346-1737

To find the online directory of community bands go to www.thewholenote.com, and click on BandStand at the top of the list of sections. There’s a link to the directory right there.

**A SIMPLE GUIDE FOR PROSPECTIVE OWNERS OF JAZZ CLUBS**

1. Be prepared to commit to the music policy for several months. Don’t quit after two weeks!
2. Ask for advice from knowledgeable people in the business. Get some input from recognised people in the jazz scene.
3. Listen to the advice.
4. Be consistent with your musical policy. Changing horses in mid-stream may mean you take a bath.
5. Promote what you are selling. There is no point in presenting music and then not telling anyone about it. You wouldn’t hire Sonny Rollins and keep it a secret.
6. Don’t do it if you don’t like jazz! There are no guarantees. At the end of the day, you might still lose money!

**Other suggestions are welcome.**

In the Jazz Listings (p.57)

The sixth annual Open Door Festival of Music comes to the Mod Club on Wednesday November 22nd. This benefit supports the Red Door Shelters in Toronto, and this year’s event, hosted by Avril Benoit, promises some wonderful musicians – including The Ember Swift Band, Kellylee Evans, and Julie Michels.

Two wonderful women of jazz release CDs this month – Colleen Allen on November 7th at the Lula Lounge, and Rosemary Galloway on November 9th at The Rex. And a couple of proper “sit down” concerts this month beg attention: Michael Kaeshammer and Harry Manx team up for a night of crossover music at the Harbourfront Centre, November 15th. Tickets are $35. Also, The Afro Cuban All Stars appear at Massey Hall November 4th.

WholeNote received information from two new venues this month – whose listings weren’t ready in time for this month’s magazine. We’d like to welcome to the fold: Opal Jazz Lounge, on Queen West, which has already started presenting live music with their artist in residence Washington Savage. We’d also like to welcome The Central, whose owners, Julie, Steve and Clem are taking over the old Red Guitar on Markham. (And thank you, Corry and Tim!)

**Sophia Perlman**
A classic 20th-century opera, a mini-Mozart festival, and a surprising crop of musicals are the main features of the music theatre scene in Toronto this month. The highlight of the month finds Isabel Bayrakdarian, once a member of the Opera in Concert chorus, starring as Blanche de la Force in Opera in Concert’s performance of Poulenc’s Les Dialogues des Carmélites (1957) on November 19. Robert Cooper directs, Alison d’Amato is the music director and pianist, and Iain Scott will give a pre-concert talk. Bayrakdarian performs the role on stage next in a production by Robert Carsen for Lyric Opera Chicago in February and March 2007.

Celebrations of Mozart’s 250th birthday continue apace with an impromptu mini-Mozart festival in Southern Ontario this month. Not only does the COC production of Così fan tutte continue until November 5, but two more Mozart operas join the list.

Opera York presents two performances of The Marriage of Figaro conducted and directed by Geoffrey Butler. Among the confirmed cast are Lucia Cesaroni as Susanna, Adrianna Alba as Cherubino and Matthew Zadow and Mirela Tafaj as the Count and Countess Almaviva. The first performance takes place on November 16 at the Markham Theatre for Performing Arts, the second on November 18 at the new Zeidler and Schmitt-designed St. Elizabeth Performing Arts Centre in Vaughan. For information visit www.operayork.com.

At about the same time, Opera Atelier begins its 2006-07 season with a revival of its much-loved production of The Magic Flute, running November 17-26. The cast includes Colin Ainsworth as Tamino, Peggy Kriha-Dye as Pamina, Olivier Laquerre as Papageno, Carla Huhtanen as Papagena, Curtis Sullivan as Sarastro and Pencipe Randall-Davis making her Canadian debut as the Queen of the Night, a role she performed recently in Sydney and Venice. As usual Marshall Pynkoski directs and Jeannette Zingg choreographs. David Fallis conducts the Tafelmusik Baroque Orchestra. For further information visit www.operatelier.com.

Many scholars have pointed to the German "Singspiel" along with the Italian "opera buffa" as ancestors of 19th-century opera. To enjoy a work from the pinnacle of operetta's Golden Age, one need look no further than Johann Strauss's Die Fledermaus sung in English by the Opera Division of the University of Toronto Faculty of Music. Sandra Horst, chorus master for the COC, will conduct and Michael Albano will direct. Performances take place at the MacMillan Theatre November 9-12.

Moving from operetta to musicals, in November Toronto will find itself in a position it has not been in for more than a decade. Due to some strange confluence of stars, five professionally staged musicals will be playing in town simultaneously.

Continuing until December 31 is Wicked (2003) by Stephen Schwartz on a return engagement here after selling out its run in 2005. As you may know, the musical is based on Gregory Maguire's 1995 novel of the same name about the friendship in pre-Dorothy Oz of Glinda the Good Witch and Elphaba (as Maguire names her), who becomes the Wicked Witch of the West. The point of the prequel is to subvert our received views of these characters, especially as presented in the classic film, and indeed to question the way histories are written—certainly more ambitious themes than some Broadway musicals have had of late. The cast includes Shoshana Bean as Elphaba and Megan Hilty as Glinda and plays at the Canon Theatre.

Joining Wicked November 1-December 5 is an earlier Stephen Schwartz musical called Pippin (1972) about the coming of age of Charlemagne’s eldest son. The production stars Micky Dolenz of Monkees fame as Charlemagne, and Joshua Park as Pippin and plays at the Royal Alexander Theatre. Meanwhile at the Princess of Wales Theatre the Kander and Ebb classic Chicago drops in for a short stay November 21-December 3. Further information about all three of these shows can be gathered at www.mirvish.com.

The other two musicals play at smaller venues. One is the world premiere of The Story of My Life, a celebration of a lifelong friendship, with music and lyrics by Neil Bartram and a book by Brian Hill. This CanStage production starring Brent Carver and Jeffrey Kuhn runs November 1-December 9 at the Berkeley Street Theatre.

The other is the Canadian premiere of Seussical—a Musical, music by Stephen Flaherty and lyrics by Lynn Ahrens, in which the Cat in the Hat leads us through the stories of various characters created by beloved children’s author Dr. Seuss (1909-1991). The show plays at the Lorraine Kim sa Theatre for Young People from November 16-December 31.

Also, anyone who plans to be in the Ottawa area November 4-5 or 11-12 will have a chance to see an acclaimed production presented by Vancouver Opera. Naomi's Road (2005) is an opera for younger audiences by Ramona Luengen to a libretto by Ann Hodges based on Joy Kogawa’s retelling for young people of her award-winning novel Obsidian. During World War II, nine-year-old Naomi, her brother and her aunt are removed from their Vancouver home and placed in a Japanese internment camp where they discover what sustains them through the harshness they encounter. The work has already been received by audiences in 140 schools and community venues in BC, Alberta and Washington State. Fully staged, with piano accompaniment, it will be performed at the Canadian War Museum in Ottawa (1-800-555-5621 or 819-776-7014).
The Best of All Possible Worlds

Candide

by LEONARD BERNSTEIN

Julian Wachner, Conductor
Guillermo Silva-Marin, Stage Director
Elizabeth Asselstine, Lighting Designer

with Peter McCutcheon, Carla Huhtanen and Ian Funk

Dec. 27, 29, 30, 31*, 2006
Jan. 5 & 6, 2007
at 8:00 pm
Jan. 3 & 7, 2007 at 2:00 pm

*Ask about our New Year’s Eve Gala.

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The Joy of Mozart!

THE MARRIAGE OF FIGARO

Under the Artistic Direction of Geoffrey Butler
Full production

with the Opera York Orchestra and Choir

Nov. 16 - Markham Theatre, MARKHAM
Nov. 18 - St. Elizabeth Theatre, VAUGHAN
Verdi’s La Traviata - March 1 & 3, 2007
8 pm - TICKETS $30
SUBSCRIPTION PRICE TICKETS $25

Call Opera York at 905-763-7853
email: info@operayork.com www.operayork.com
Group rates available

OPERA FOR EVERYONE!

November 1 - December 31, 2006

2006-2007 Season

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OPERA FOR EVERYONE!
CONCERT LISTINGS Toronto & nearby

In this issue: Metro Toronto, Ajax, Brampton, Kleinburg, Markham, Mississauga, Oakville, Thornhill, Vaughan.

CONCERT LISTINGS: Further Afield PAGE 49
Music Theatre/Opera/Dance PAGE 55
Jazz PAGE 57
Announcements/Lectures/Seminars/Etcetera PAGE 58

Plans change! Always call ahead to confirm details with presenters.

Wednesday November 01

- 12:00: York University Department of Music: Singing Our Song. Young artists from the studios of conducting faculty, Arianna Bureautes, Delia Wills, Stephanie Boyle, and Karen Rymal. Nicki Nakhasheva, piano. Recital Hall, Accademia East, 1740 King St. West. 416-736-3166.


- 8:00: City of Brampton Concert Band Hosts: G. Charpentier, conductor. Brampton Arts Centre, 701 Park St. 416-726-2627.

- 8:00: Harbourfront Centre Toronto Dance: Timpeude Broak. Combines live dancing with video images to create a world of pure movement. Christopher House, choreographer/director, Nico Stagliano, video images. Harbourfront Centre, Queen's Quay Terminal. 207 Queen's Quay West. 416-973-4000.

- 8:00: Oakville Centre for the Performing Arts: The Philadelphia Kings. Simple pop/rock melodies, narrative lyrics, and jazz vocals. 130 Navy St., Oakville. 905-825-0121, 889-4897. 7454; 49; 45; 49; 54; 56.

- 8:30: Taislers Players Chamber Music: Night Songs. Works exploring the wonder and terror of the night, Britten, Elgar. 260 King St. West. 416-973-4000.

- 12:00: York University Department of Music: Singing Our Song. Recital Hall, YU. See Nov. 1.


- 12:30: Markham Theatre for Performing Arts: The King and I. Theatres West, Markham. 905-473-5555. Free.

November Highlights

James MacMillan
Michael and Sonja Koerner Distinguished Visitor in Composition
Lecture demonstration
Wed, Nov 2 at 12:10 pm
Walter Hall. Free

Peter Frankl, piano
Lorand Fenyves Residency
Master Classes - Nov 1 & 2 at 2 pm. Walter Hall. Free
Recital - Nov 3 at 7:30 pm
Walter Hall. $22/$12
Music by Mozart, Schumann and Chopin.

Operas:
Die Fledermaus
Nov 9, 10, 11 at 7:30 pm
Nov 12 at 2:30 pm
MacMillan Theatre. $26/$16

Women’s Chorus
Fri, Nov 10 at 7:30 pm
Victoria College Chapel.
$14/$5
Lest We Forget--Works of peace and remembrance.
Robert Cooper, conductor.
Mia Bach, accompanist.

So Percussion
Mon, Nov 13 at 7:30 pm
Walter Hall. $22/$12
Music for percussion by Steve Reich, Paul Lansky, and David Lang.

Ensemble
Thu, Nov 30 at 7:30 pm
Walter Hall. $14/$8
Lisa Martinelli, director. Also featuring the 11 O’clock Jazz Orchestra, Terry Promnitz, director.

MacMillan Singers with Nexus
Sat, Nov 25 at 7:30 pm
MacMillan Theatre. $14/$8
From Russia with Love: Doreen Rao conducts Stravinsky’s Les Noces, with the High Park Choirs of Toronto.

Opera Tea
Sun, Nov 26 at 2:30 pm
MacMillan Theatre Stages. $26
Enter the Albanians: the art of operatic disguise.

Symphonic Winds
Wed, Nov 29 at 7:30 pm
MacMillan Theatre. $14/$8
Jeffrey Reynolds conducts wind classics by Jacob, Herberman and Vaughan Williams.

Vocal Jazz Ensemble
Thu, Nov 30 at 7:30 pm
Walter Hall. $14/$8
Lisa Martinelli, director. Also featuring the 11 O’clock Jazz Orchestra, Terry Promnitz, director.

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Hours: 11 am - 7 pm, Mon - Fri
Senior/student tickets in brackets.

UNIVERSITY OF TORONTO Music

Håkan Hagegård
Master Classes
John R. Stratton Visiting Artist
Tue, Nov 21 at 12:10 pm
Wed, Nov 22 at 7:30 pm
Walter Hall. Free

Eleventh annual series of LUNCHTIME CHAMBER MUSIC at CHRIST CHURCH DEER

November 2: Ashley Bedard, soprano. Songs by Dvorak, Poulenc and others

November 9: Rachel Mercer, cello; Gregory Oh, piano. Music by Stravinsky and Grieg

November 16: Greensleeves early music ensemble from Kitchener

November 23: Daniel Kushner, violin, Marty Smith, piano and organ. Music by Ireland, Elgar, Corelli, and others

November 30: Bruce Kirkpatrick Hill, organ. Music by Bach, Buxtehude, and Franck

Admission by donation
1570 Yonge St. (at Heath), Toronto
CONCERTS: Toronto and nearby

Theatre Lane, Brampton, 905-874-2803, $45; 
$30(students). $10 (children).

8:00: 8:00: 8:00: 8:00: 8:00: 8:00: 8:00:
8:00: 8:00: 4:00:

4:00: Christ Church
3:00: TSO.
8:00: Oakville

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Sunday November 05

10:30: Humbercrest United Church, Ronkonkoma, classical on a few tickets limited: $12; $10 (students).

1:00: St. Mark's Church, 53 Cummer Ave. $18 (students). 7:30: Queensmen of Toronto/Westway

91 Church St. West, 416-783-8810. $26, $15.


8:30: Hugh's Room. Stoughton Tribute. Celebration of St. John's 23rd anniversary of his passing, artists perform his songs & share memories of the man & his music. Beth & David Join us as we celebrate the life of Dmitri Shostakovich, the artist and man: conformist and innovator, patriot and denouncer of totalitarianism. Assembling a stellar cast from his native city of St. Petersburg, we are proud to present our first festival-within-an afterfestival, featuring Marininsky (Kirov) Theatre soloist soprano Elena Gorshunova, as well as violinist Michail Gantharg and cellist Sergei Roldugin (in his Canadian debut), joining Emmanuel Botvina (soprano), Dr. Sterling Beckwith, and our very own pianists Inna Perks and Boris Zarankin.

Enjoy the intimacy of the 19th Century Salon with our "special blend" of music, poetry and pastrv.

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All concerts, Saturdays, 7:30 pm

November 4, 2006

LOKA AND FRIEND

Anne Lederman, Lorette Reid,
Kroly Hood, and Friend

February 10, 2007

THE MARION SINGERS

Tony Browning, Director

A CAPPELLA

May 12, 2007

GEORGE HELDT

Piano & Organ

ROCKS!

Single concert. Child $8, Adult $15
Series: Child $20, Adult $40
St. Mark's Presbyterian Church
1 Greenwood Road (Donway East
& Don Mills Road, south of Lawrence)

Information & Ticket Reservations
Beth Cullivan, 416-444-6762

12th Season!
at Glenn Gould Studio, 250 Front St. W.
November 5th, 2006, 1.00 pm

Shostakovich:
A Drama in Life and Music

Join us as we celebrate the life of Dmitri Shostakovich, the artist and man: conformist and innovator, patriot and denouncer of totalitarianism. Assembling a stellar cast from his native city of St. Petersburg, we are proud to present our first festival-within-an-afterfestival, featuring Marininsky (Kirov) Theatre soloist soprano Elena Gorshunova, as well as violinist Michail Gantharg and cellist Sergei Roldugin (in his Canadian debut), joining Emmanuel Botvina (soprano), Dr. Sterling Beckwith, and our very own pianists Inna Perks and Boris Zarankin.

Enjoy the intimacy of the 19th Century Salon with our "special blend" of music, poetry and pastrv.

Tickets: $35 Seniors/Students $35
Glen Gould Studio Box Office:
416-486-1870

www.offcentremusic.com
Ergo Projects... AN EVENING with GILLIAN KARAWA WHITEHEAD

a selection of chamber works by Maori composer Gillian Karawa Whitehead (New Zealand) featuring the ERGO Ensemble under the direction of conductor Alex Pauk

NOVEMBER 7th, 2006

7pm: The ERGO Lounge (pre-concert)
8pm: ERGO concert

Glenn Gould Studio, CBC Broadcasting Centre
250 Front Street West, Toronto

$35 general admission; $20 seniors/students
Advance tickets: (416) 410-1948 or ergo@primus.ca
Larry Fogel and Moni Arnon
Singing SIMON and GARFUNKEL

TICKET WEB:
www.ticketweb.ca
$25 at door
Details & group tickets:
416-523-2305

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Friday, November 10th
8:00 pm
CNIB Auditorium
1929 Bayview Ave.
(N of Eglington)

Saturday, November 11th
8:00 pm
Deer Park Church
1570 Yonge St.
(at Heath St. N of St. Clair)

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Tickets will be sold on a first-come, first-served basis. Details & group tickets:
416-523-2305

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CONCERTS: Toronto and nearby

Friday, November 10

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8:00: HARBOURFRONT CENTRE THEATRE, 231 Queens Quay West. 416-973-4000. $30, $25 (sr/st/artists).

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9:30: HARBORFRONT CENTRE, Janak Productions Presents: The Mississauga Children's Chorus; The Tales of Hoffman: A Song of Thanksgiving; additional music for Remembrance Day; poetry readings.

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10:00: TORONTO CHORAL SOCIETY: The Larks, Still Bravely Singing, Remembrance: Day tribute in song, narration & multimedia; Barber: Agnus Dei; Janowski: Sim Shalom; Delye: In Remembrance, Porter: Night and Day; trad: Abide With Me; Bruce Kelly, narrator; Geoffrey Butler, conductor; Eastminster United Church, 310 Danforth Ave. 416-410-3500. Free donations in part to benefit Royal Canadian Legion.

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8:00: ELMER ISLER SINGERS. REQUIEM: Mozart: Requiem Mass in D, K. 626; Schubert:

322 great hall, St. Lawrence Centre for the Arts, 78 St. Lawrence Street. 416-973-4000. $25, $20 (adv).

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Saturday, November 11, 2006

Band Prelude ~ 2:45 p.m. / Concert ~ 3:00 p.m.
Metropolitan United Church, 56 Queen St. E., Toronto
Bob Chilcott ~ Guest Conductor/Composer
The Band of the Royal Regiment of Canada

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Jean Ashworth Bartle, C.M., O.Ont. Founder/Music Director
Toronto Children's Chorus

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A TIME TO REMEMBER

Saturday, November 11, 2006

Band Prelude ~ 2:45 p.m. / Concert ~ 3:00 p.m.
Metropolitan United Church, 56 Queen St. E., Toronto
Bob Chilcott ~ Guest Conductor/Composer
The Band of the Royal Regiment of Canada

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Christopher Dawes ~ Organ; Ruth Watson Henderson ~ Piano

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For further information and tickets, please contact the Toronto Children's Chorus Box Office:
Tel: 416-932-8666 ext. 231
E-Mail: carol@torontochildrenschorus.com
Order online: www.torontochildrenschorus.com or at the door on November 11~ subject to availability
Adult: $30 / Student/Senior: $25

Canada's VETERANS will be given complimentary seating ~ please call in advance to arrange your tickets.

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Toronto Children's Chorus presents

A TIME TO REMEMBER

Saturday, November 11, 2006

Band Prelude ~ 2:45 p.m. / Concert ~ 3:00 p.m.
Metropolitan United Church, 56 Queen St. E., Toronto
Bob Chilcott ~ Guest Conductor/Composer
The Band of the Royal Regiment of Canada

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Featured works include:
I Never Saw Another Butterfly Charles Davidson
Peace Mass Bob Chilcott
In Flanders Fields Ruth Watson Henderson
Popular Songs from the World War II Era

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Back to Ad Index
When Silly Bees Could Speak ~

Songs to the poems of Sir Philip Sidney and Robert, Earl of Essex ~

Hallows Fishel, Soprano
John Edwards, Lute

The Musicians In Ordinary
Saturday November 11 at 8 pm

An intimate evening of Schubert’s chamber works, presented by the Windermere String Quartet, performing the “Trout” Quintet, the Quartettsatz in c minor, and the Piano Trio in E-flat Major on period instruments.

Not to be missed!

Rona Goldenshter, viola
Geneviève Giraldeau, violin
Anthony Rapoport, viola
Laura Jones, cello

Joining by guests Sharon Boulcuff, fortepiano, and Alison Mackay, double-bass

Eastminster United Church, 310 Danforth Avenue (between the Brookfield and Church subway stations)
Tickets $15 (regular) / $10 (student)
Call 416-927-9089 or go to: www.academynovemberseries.com
... CONCERTS: Toronto and nearby

- 8:00: Masterworks of Oakville Chorus and Orchestra. Count Basie & Bessie’s Band. St. John’s United Church, Oakville. See Nov 10.
- 8:00: New Streams Productions. Dratovic Toronto. By Ruth Faro, using children’s poems written in the Terezin concentration camp, exploring the question “Can God be found in my place of pain?” How Friddy, tenor; Nathaniel Watson, baritone; Terence Garner, soprano; Toronto Mendelssohn Singers; Toronto New Streams Children’s Choir; Young People’s Chorus of New York City; New Streams Symphony Orchestra; Kirk Trevor, conductor. George Weston Recital Hall, Toronto Centre for the Arts. 5040 Yonge St. 416-872-1111. $50; $35.
- 9:30pm: You-All·Star Band with Gus Black, accordion; Rebecca Sajo, clarinet. York Quay Centre, 235 Queens Quay West. 416-973-4000. Free.

MOZART’S REQUIEM with Talisker Players Orchestra and Solists

A special Remembrance Day concert commemorating the 250th anniversary of the birth of this great Classical composer.

Saturday, November 11, 8pm
Our Lady of Perpetual Help Church
78 Clifton Road, Toronto
(Yonge St. & St. Clair Ave. E)

For info/tickets: Call 416-225-2255
www.allthekingvoices.ca

A GLOBAL CHRISTMAS
Carols and songs from around the world

Saturday, December 16, 8pm
Willowdale United Church
349 Kenneth Avenue, North York
(Yonge St. & Finch Ave.)

For info/tickets: Call 416-225-2255
www.allthekingvoices.ca

JAZZ at R.Y.

TONY QUARRINGTON Guitar
SHAWN NYKWIST - Sax
NEIL SWAINSON - Bass
BRIAN DICKINSON - Piano
JULIE MICHELS - Vocalist
Sun. Nov. 12 - 2pm
Royal York Road
United Church, Etobicoke

TICKETS: $20; $17 Sr.
INFO: 416-231-1207

THE Sounds of UkRAINE

THE WORLD-RENOVED
KYIV CHAMBER CHOIR

MYKOLA HOBDYCH, Conductor

“Hear what the critics & audiences were raving about” - CBC Radio Network

Sunday, November 12, 2006 3:00 p.m.
Timothy Eaton Memorial Church

NATIONAL SPONSOR
AUCITTY
Funds Ltd

www.ticketweb.ca or call PCI at 416.236.5195

Back to Ad Index
Monday November 13


Tuesday November 14


- 1:00: St. James' Cathedral. Noonday Recital. Choral Societies, 4:00: St. John's Music. 2201 x301. $50. For the benefit of St. John's Hill, Memorial Church, 230-3:00: Keyboard Recital. Bassam Bishara, Heroic Music for Evensong. 65 Church St. 416 872-2262. $45-$100. For the benefit of CDW, Walter Hall, 681 St. Clair Ave.

Wednesday November 15


- 8:00 Harbourfront Centre House of Blues. Michael Kaeshammer and Harry Manx. Boogie woogie/jazz pianist, and blues/tolie/tundan- tari classical multi-instrumentalist. Premiere Dance Theatre, Queen's Quay Terminal, 207 Queens Quay West. 416 673-4003. 337.

- 8:00: The Rose Theatre. Chantal Kreviazuk in Concert. Winnipeg singer-songwriter/pianist. 1 Theatre Lane, Brampton. 905 874-2800. 455-$75.

- 8:00: TSO. Goodyear Plays Mozart: Mozart: Piano Concerto No. 21 K.467; Bech (arch: David) Pescaqaglia and Fugi in e; Berlino: Harleq in Italy, Stewart Goodyear, piano; Tang Li, viola; Sr Andrew Davis, conductor. Roy Thomson Hall, 60 Simcoe St. 416 583-8428. 355-$120.


- 9:00pm & 10:15pm: Mezzetta Restau- rant. Wednesday Concert Series. Roland Hunter Trio: Roland Hunter, guitar; Brent Tamagawa, bass; Jeff Hallschuck, drums. 681 St. Clair Ave. West. 416 658-5857. 18 cover.

Thursday November 16


- 12:30: Christ Church Deer Park Anglican Church. Noonday Chamber Music: Grun- sleevens, early music ensemble. 1570 Yonge.
**...CONCERTS: Toronto and nearby**

- **12:30:** York University Department of Music, Baroque Music. Brass Ensemble, James MacDonald, director. Recital Hall, Accademia East, YU, 4700 Keele St. 416 736-5189. Free.
- **7:30:** Opera Atelier. The Magic Flute. By Mozart. Songs in English, French & Dutch. Cohn, Amosworth, Cohn, Hulteen, Sevco, Osegov. Olver, Laquerre & other performers; artists of the Atelier Ballet; Jean Metz Zing, choreography; Marshall Pynkoski, director. Telekom Baroque Orchestra, David Foul, conductor. Elgin Theatre, 189 Yonge St. 416· 872· 5555. 30· 812; 200st, call. For complete run see music theatre listings.
- **7:30:** Timothy Eaton Memorial Church, Organ, Sound and Light, Michael Capon, organ. 230 St. Clair Ave. West. 416· 525· 5877. $20; $14(child).
- **7:30:** University of Toronto Faculty of Music. World of Music, Contemporary Music Ensemble. Raff, Armenian, conductor. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416· 978-3742. Free.
- **8:00:** BEMG/Toronto Downtown Jazz, Original Superstar Jazz. Ray Ayers, Jean Carne, John Logan; Thomas, vocals; Gilby, percussion; Tom, saxophone. Rowes, guitar; Reid, bass; Lee, drums. Roy Thomson Hall, 230 Queen St. E. 416· 872-6600. 812; $14(adult).
- **8:00:** York University Wind Symphony. York University, Performing Arts, 4700 Keele St. 416· 973-5860. $5 (student), $10 (adult). For complete run see music theatre listings.
- **7:30:** Opera Atelier. The Magic Flute. By Mozart. Songs in English, French & Dutch. Cohn, Amosworth, Cohn, Hulteen, Sevco, Osegov. Olver, Laquerre & other performers; artists of the Atelier Ballet; Jean Metz Zing, choreography; Marshall Pynkoski, director. Telekom Baroque Orchestra, David Foul, conductor. Elgin Theatre, 189 Yonge St. 416· 872· 5555. 30· 812; 200st, call. For complete run see music theatre listings.
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- **8:00:** BEMG/Toronto Downtown Jazz, Original Superstar Jazz. Ray Ayers, Jean Carne, John Logan; Thomas, vocals; Gilby, percussion; Tom, saxophone. Rowes, guitar; Reid, bass; Lee, drums. Roy Thomson Hall, 230 Queen St. E. 416· 872-6600. 812; $14(adult).
- **8:00:** York University Wind Symphony. York University, Performing Arts, 4700 Keele St. 416· 973-5860. $5 (student), $10 (adult). For complete run see music theatre listings.

**Music at TIMOTHY’S**

**Organ: Sound and Light**

featuring Michael Capon

Friday, November 17

7:30 PM

Tickets available at the door or by phone at 416· 925· 5977

$20 adults

$15 students/seniors

Group rates available

Timothy Eaton Memorial Church

230 St. Clair Avenue West (west of Avenue Rd.)

416· 925· 5977

www.temc.net/music-concerts.html

**Music at TIMOTHY’S**

**Concert Series**

- **8:00:** Music Toronto, Vogler Quartet. Haydn: String Quartet No. 52 (F major Op. 64/4); Lutoslawski: String Quartet No. 1; Schubert: String Quartet No. 13 (A major Op. 79), 8th Jan Mabbett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416· 366· 7723. 800· 708· 6794. 854, 844, 18· 35 pay your age (45 or), accompanying adult: $4.50.

- **8:00:** Opera York, Mozart’s The Marriage of Figaro. Lucia Cesaroni, singer; Opera York Orchestra and Chorus; Geoffrey Butler, musical director. Markham Theatre for Performing Arts, 171 Town Centre Blvd., Markham. 905· 365· 7468. 830; 251 (under 12), $25. The Magic Flute. Michael Capon, director. Markham Theatre for Performing Arts, 171 Town Centre Blvd., Markham. 905· 365· 7468. 830; 251 (under 12), $25. For complete run see music theatre listings.

- **8:00:** The Magic Gallery. Idiophones. CD Reinhards Jazz Avant series. DE Boys, Chris- tine Duncan, vocalist/percussionist; Jean Martin, percussionist. 8th Workshop, 47BA. St. George the Martyr Church, 179 John St. 416· 204· 1900. $15, $10 (student/member), $5.50.

- **8:00:** Toronto Philharmonia. Power and Majesty. Mozart: Requiem Mass; Handel: Coronation Anthems, Lesley Fegan, soprano; Vicki St. Pierre, mezzo; Daryll Edwards, tenor; Daniel Hardy, baritone; Mendelson Sin. ers; Kery Stratton, conductor. George Weston Recital Hall, 5040 Yonge St. 416· 872· 1111. 953· 659; $50; $45 (adult).

- **8:00:** Toronto Symphony Orchestra. Goodyear Plays Mozart. Roy Thomson Hall. See Nov 16.

- **8:30:** Hugh’s Room. Great Atomic Power. Songs ranging from the Milk Brothers to The Beach Boys, Gillian Welch & Tom Waits, including: country and bluegrass. Tony Casiri, vocals; guitar; trumpet; David Matheson, vocals; guitar; piano; vocals; J. Fagan, vocals; guitar; bass; 2261 Dundas St. W. 416· 531· 6604. 112; $14(adult).

- **9:00:** BEMG/Toronto Downtown Jazz. Original Superstar Jazz. Festival: Ray Ayers, Jean Carne, John Logan; Thomas, vocals; Gilby, percussion; Tom, saxophone. Rowes, guitar; Reid, bass; Lee, drums. Roy Thomson Hall, 230 Queen St. E. 416· 872· 6600. 812; $14(adult).

See York University Listings on pages 43 and 44.
8:00: Markham Theatre for Performing Arts. Cape Breton Live! 171 Town Centre Blvd., Markham. 905-365-7489. $19.
- 8:00: Massey Hall. Gordon Lightfoot in Concert. See page 3 for details.
- 8:00: Performing Arts. York Region. "For All Baroque Ensembles." Thrash-Presbyterian Church, 271 Centre St., Thornhill. 416-965-8811. $15.
- 8:00: Royal Conservatory of Music. "Vocal Showcase." Glenn Gould School students in concert. 90 University Ave. 416-978-8849. $10 (bidding scale).

Saturday, November 18

- 8:00: Living Arts Centre. "Choral Festival of the World." Guest: Raine Maida. The Rose Theatre/Theatre Shaw, 7398 Yonge St. 416-979-8849. $10 (bidding scale).
- 8:00: Hugh's Room. "Cara Delevingne Series." Anne Ledger, host. 2261 Dundas St. West. 416-205-5555. $25.

"Marching Through The Years" is the theme of the annual gala concert, featuring the Children's Choir of Toronto, with special guests, including the Toronto Symphony Orchestra and the Toronto School Museum. The concert will take place at George the Martyr Church, 197 John St., Toronto.
...CONCERTS: Toronto and nearby

West, 416 331-6004, $11, $10 (students), $7.50.
— 2:00 Noemie Griffin, Shovder & Other Addictions, One woman show, Marquis Smith, piano. Shelly Wonder, percussion. Hulicon Club, 35 Harleman Ave., 416 286-6005, $20.
— 2:00 The Sound Post, Fall Salon Concert and Solo Works for Reclam, Bach, Hindemith, Herman. Yoko Okawa, cello. RCM Concert Hall, 90 St. George St. 416 408-2624 x221. Free, with suggested donation to RCM bursary fund.
— 2:00 Royal Conservatory of Music Community School, Art Songs to Broadway, Monica Zerbe, mezzo-soprano; Bethan Goldhammer, piano. RCM in Mississauga Recital Room, 850 Eton Ave. Mississauga. Free, with suggested donation to Mississauga Music Education Foundation.
— 2:00 Opera In Concert, Les Dialogues Des Carmélites, Opera in Three acts by Poulenc, opera in three acts (12 scenes), libretto prepared by the composer, from the story of the fisherman and contemporary roots music, weathered singing and unnumbered picking. 2261 Dundas St. West, 416. 331-6004, 322. (told).

Monday November 20
— 8:30 rug’s Room, Classic blues and contemporary roots music, weathered singing and unnumbered picking. 2261 Dundas St. West, 416. 331-6004, 322. (told).

Tuesday November 21
— 12:00 noon, Canadian Opera Company, Richard Bradshaw Amplitheatre. Chamber Music Series: Electrocute. Concert of University of Toronto Faculty of Music New Music Ensemble, Four Seasons Centre for the Performing Arts, 145 Queen St. West, 416 363-8231. Free.
— 8:30 University Settlement Music and Arts School, Investing In Our Community Gala. See Announcements for details of dinner & related events. Jacques Israelievitch, violin; Wins...
na Zelenka, cell. Accademia 3, 8th Floor, 401 Bay St. 416-598-3444 x2662/243. $3.75 - hand
rises.

- 7:30 - University of Toronto Faculty of Music, Goco Music. 7th Clock Swing Band. John Jenkins, director. Walter Hall, Edward Johnson Building, 9 Queen’s Park, 416 978 3744. Free.

- 7:30 - York University Department of Music, Jazz Festival. York jazz choirs, Bob Harpelle, director. Recital Hall, Accoebade East, YU, 470 King St. W. 416-736 5188.

Wednesday November 22


- 1:00 - Oakville Centre for the Performing Arts. Mayhem Poets. Slam & performance poetry: big hop hop by rhymes & theatrical techniques, for ages 7+. Oakville Centre for the Performing Arts, 130 Navy St., Oakville. 905-819-2071, 905-819-7784. $11.99.


- 7:30 - Open Door Festival of Music. 6th Annual Benefit Concert. The Embargo Band (politically charged folk-jazz-cabaret). JULI (classically trained trio of Sheila Cabanne & Amanda Wolfsch) Cathe Dermift (folk-folk band/ready storytime); Kelley Evans (jazz-blows reed soul); Andy Stocklasa (multi-instrumental singer-songwriter); Julie McMurtry (melodies from numerous de
cades & traditions); Ami Bouchard, host. The Mod Club, 722 College St. 416 598 4063. $25. $20 adv., $15 stat. 19 - avant. Proceeds to Red Door Shelters.

- 7:30 - York University Department of Music, Jazz Festival. York small jazz ensembles; Artie Reffin, Kevin Turcotte, Ray Patterson, Lorne Lofsky, Kelvy Jefferson, directors. Accoebade East Lounge, YU, 470 King St. W. 416 738 5188.

- 8:00 - CBC On Stage. We Shall Be Released. A celebration of the 50th anniversary of The Band’s The Last Waltz. Colin Linden, Tom Wilson & Stephen Fearing, guitarists/singers, songwriters. Richard Bell, keyboards; Gary Craig, bass; John Gourley, drums; Kathleen Edwards, singer; Blackie and the Rodeo Kings, Glenn Gould Studio, 239 Front St. W. 416-205 5555. $35, $30.50 (stat).


- 9:00 -pm: 10:15pm. Mezzetto Restaurant. Wednesday Concert Series. Mike Murphy, saxophone; David O’Connell, guitar. 861 St. Clair Ave. West. 416 693 5867. Cover.

Thursday November 23


- 8:00 - CBC On Stage. We Shall Be Released. Glenn Gould Studio. See Nov 22. "SOLD OUT !".

- 8:00 - Harbourfront Centre Dance Workshops Co-Workers Series. Sooyoung 2006 Dance Festival Theme: Historical. See complete run for schedule.

Women's Musical Club of Toronto

December 13, 2006

Ballet Talk.


- 8:00 - CBC On Stage. We Shall Be Released. Glenn Gould Studio. See Nov 22. "SOLD OUT !".

- 8:00 - Harbourfront Centre Dance Workshops Co-Workers Series. Sooyoung 2006 Dance Festival Theme: Historical. See complete run for schedule.

Leslie Deffe, presents

8:00 pm, Wednesday, November 22, 2006

Grace Church on the Hill

300 Lonsdale Rd. (at Russell Hill), Toronto

Tickets: $20/$15

416-848-8874 ext 117

"What a glorious singer she is, with a steady focus to a superbly supported voice."

HAMLET SPECTATOR

Copies of Miss Obermeyer’s recently released CD "My Heart Ever Faithful" will be available at the reception which follows.

November 1 - December 7, 2006

WWW.THWHOMMINDL.COM

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songs. Shawn Greneke, accompanist; Lydia Adams, conductor/artistic director. @ 8:30 Gala Reception. Lawrence Park Community Church, 2180 Bayview Ave. 416-489-1551 x21; $20; $15 (sr/st); $10 GO Gala Reception); in support of Habitat for Humanity.

- 8:00: Oakville Centre for the Performing Arts. Chantal Frevel, 139 Navy St., Oakville, 905-815-2021, 996-489-7784. $57.99; $57.60.
- 8:00: Royal Conservatory of Music, AEG Gala Concert. Music commemorating the 50th anniversary of the birth of Gheorghe Ciocârlia, Cochet's former student, Violin Concerto #1, Devgan/Ensemble 100; Strings, Mendelssohn (US, American premiere). Mark Fauver, violin; Royal Conservatory Orchestra, Bramwell Tevye, conductor. George Weston Recital Hall, Toronto Centre for the Arts, 5040 Yonge St. 416-572-1111. X20, $10 (sr/st).
- 8:00: Soundstreams. RIAS Kammerorchester Berlin & Studio de musique ancienne de Montréal. Gubaidulina: Jette Immer Schlee, for clarinet and orchestra (composer present, 75th birthday); settings of poetry of Paul Celan by Zuraj, Chamay, DePrino, Far_banner pieces. James Wood, conductor. 7:30: Young Artists Overture Concert, Hartford Youth Band, Darrell Eaton, conductor. Metropolitan United Church, 55 Queen St. East. 416-396-7723, 800-708-8754. $40; $25(sr); $15 (st).
- 8:00: The Music Gallery/CONTACT contemporary music. Electronic Odyssey/Chic_Antic Event meets Psg Avant series; the music of Aphex Twin, David Bowie, Brian Eno, Philip Glass, Arvo Pärt, Armin Southam, John Tavernier. The Music Gallery, St. George the Martyr, Church, 197 John Street. 416-204-1080. $10.
- 8:00: The Toronto Table Ensemble. Jeff Martin and The Toronto Table Ensemble; bamboo, Steel; Studio 250. Front St. West. 416-205-5540. $30 (sr/st); $25 (st).
- 8:00: Victoria College University of Toronto. He Chorus Full Concert. Italian madrigals and motets. Yiddish Choir, dramatic renditions of Dickev; A Christmas Carol. Victoria College Chapel, U of T. Todd Flinn, 3 Charles St W. 416-595-4621. Free, cash donations for local food bank.

Saturday November 25

- 9:00: Toronto New Music Projects/Toca Studio. Music commemorating the 50th anniversary of the birth of Gheorghe Ciocârlia, Cochet's former student, Violin Concerto #1, Devgan/Ensemble 100; Strings, Mendelssohn (US, American premiere). Mark Fauver, violin; Royal Conservatory Orchestra, Bramwell Tevye, conductor. George Weston Recital Hall, Toronto Centre for the Arts, 5040 Yonge St. 416-572-1111. X20, $10 (sr/st).

FRIDAYS @ 8 presents

AMADEUS CHOIR

Lydia Adams, conductor & artistic director Shawn Greneke, accompanist

Friday, November 24, at 8:00 pm

A benefit concert in support of Lawrence Park Community Church's Habitat for Humanity Fund. Repertoire will include British and Canadian choral gems and folk songs.

Tickets: $20 / $15 (sr/st) General admission Gala & Concert: tickets $100 (from 6:30 p.m.)

Call: 416-489-1551 ext.21

Lawrence Park Community Church
2180 Bayview Avenue (south of Lawrence Ave. East)

Ample free parking
**Monday, November 27**

**The Albergho Connection**

Celebrating the art of singing

**Monday, November 27**

**Glenn Gould Studio**

- **8:00 New Music Concerts. Sofia Gubaidulina: A Portrait**
  - Gubaidulina: In Cross, for bayan and cello. The Garden of Joy and Sorrow for flute, harp & viola; Sterle, for bayan, violin & cello; Hommage à T. S. Eliot, for soprano and orchestra; Richard Allan: Concerto for harp & string quartet (world premiere). Sofia Gubaidulina, composer; Friedlips, harp; Bayan; Patricia Green, mezzo-soprano; David Hetherington, cellist; Fujiko Isomichi, Flute; Schulte, violin; Erica Gordon, trumpet; Robert Arkan, harp; New Music Concert Ensemble. Robert Arkan, director.

- **12:30: York University Department of Music. Medieval and Renaissance Music.**

**Tuesday, November 28**


- **12:10: University of Toronto Faculty of Music. Voice Performance Class: Shakespeare Scene.**

- **1:00: St. James' Cathedral. Music at Midday.**
  - Paul Jessen, organ, 65 Church St. 416-364-7865 x224. Free.

- **7:30: Albergho Connection. University of Toronto Faculty of Music.**

- **7:30: York University Department of Music. Seasonal Music for Christmas.**

**The Albergho Connection**

**Monday, November 27**

**Glenn Gould Studio**

- **8:00 New Music Concerts. Sofia Gubaidulina: A Portrait (Gubaidulina Festival).**
  - Gubaidulina: In Cross, for bayan and cello. The Garden of Joy and Sorrow for flute, harp & viola; Sterle, for bayan, violin & cello; Hommage à T. S. Eliot, for soprano and orchestra; Richard Allan: Concerto for harp & string quartet (world premiere). Sofia Gubaidulina, composer; Friedlips, harp; Bayan; Patricia Green, mezzo-soprano; David Hetherington, cellist; Fujiko Isomichi, Flute; Schulte, violin; Erica Gordon, trumpet; Robert Arkan, harp; New Music Concert Ensemble. Robert Arkan, director.

**Tuesday, November 28**

- **7:30: Albergho Connection. University of Toronto Faculty of Music.**

**The Albergho Connection**

**Monday, November 27**

**Glenn Gould Studio**

- **8:00 New Music Concerts. Sofia Gubaidulina: A Portrait (Gubaidulina Festival).**
  - Gubaidulina: In Cross, for bayan and cello. The Garden of Joy and Sorrow for flute, harp & viola; Sterle, for bayan, violin & cello; Hommage à T. S. Eliot, for soprano and orchestra; Richard Allan: Concerto for harp & string quartet (world premiere). Sofia Gubaidulina, composer; Friedlips, harp; Bayan; Patricia Green, mezzo-soprano; David Hetherington, cellist; Fujiko Isomichi, Flute; Schulte, violin; Erica Gordon, trumpet; Robert Arkan, harp; New Music Concert Ensemble. Robert Arkan, director.

**Tuesday, November 28**

- **7:30: Albergho Connection. University of Toronto Faculty of Music.**
CONCERTS: Toronto and nearby

- 8:00: Markham Theatre for Performing Arts, Chantal Kreviazuk, 171 Town Centre Blvd., Markham, 905-396-7489. $17.
- 8:00: Meagan O'Shea - something blue Intimate sound/words installation created with Marko Christie & Dave Pich-
man-Norman. Ariva Cerrinck, vocalist, Meag-
O'Shea, dance. Dancemakers Centre for Cre-
tion, The Distillery District, Building 58, Studio 313, 55 Mill Street, 416-204-1082. $20; $15/students/underemployed/CADA; $17/preview; $12/preview/students/underemployed/CADA. For complete run see music theatre listings.

Music Toronto

ST. LAWRENCE QUARTET
November 28 at 8 p.m.

- 8:00: Music Toronto. St. Lawrence Quartet. Dohnanyi: Serenade (string title); Shostakovich: Sonata for Cello and Piano in d, Op.40 (1934); Abydry; Two Cello Quartets. Guests: David Finckel, cello; Wu Han, piano. Jane Mallet Theatre, St. Lawrence Centre for the Arts, 27 Front St. East, 416-368-7723, 800-738-8764, 416-368-7741, 11:30 p.m. on your own age; $15 (adults), $10 (sixty-five companions aged 60+), $7 (students aged 18-21), $6 (seniors aged 60+), $9 (under 18).

- 8:00: Mix Theatre. She Loves Me. Book by Jack Weinstock; music by Jerry Bock; lyrics by Sheldon Harnick; a musical valentine set in a 1930s Hungarian perfume shop. Mainstage Theatre, Sheridan College, 1430 Trafal-
gar Rd., Oakville, 905-815-4039, 915-1255, stis/subscription discounts, call for details. For complete run see music theatre listings.

- 8:30: Hugh's Room. Jan Tyson. See Nov 27.

Wednesday November 29

- 12:30: Coalition for Music Education in Canada. Christmas Tots Festival and Choir Sing-Alongs. Onn Isacsson, emcee; Scott Irvine, arranger, YAB, Diane Jamieson, conductors, Nathan Philh-
osque, Queen St. West, 416-285-2971. Free.
- 12:30: Yorkminster Park Baptist Church, Nunday Organ Recital. William Mad-
day, organ. 1585 Yonge St, 416-822-1187. Free.

- 6:00: Mezzetta Restaurant, Wednesday, 2261 Queen St. West, 416-285-5655. Free.
- 8:00: Opera in the Pit. Based on the novel by Voltaire; book by Hugh Wheeler; music by Leonard Bernstein; lyrics by Richard Wilcox; additional lyrics by Stephen Sondheim & John Latsch; Voltaire's irreverent satire on optimistic philosophies. Studio Theatre, Sheridan College, 1430 Trafalgar Rd., Oakville, 905-815-4049, 8577/8/95 with no prior reception.

ATMA classique

YANNICK NÉZÉT-SÉGUIN
Toronto Symphony, November 29 & 30

Friday December 1

- 12:30: University of Toronto Faculty of Music, World of Music. World Music En-

Coaster Choral

William Woolliscroft, Director / Conductor

Previews:

Featuring: The Talisker Players, Abigail Freeman, soprano, Deborah Ovsey, Madeline Parsons, Andrew Shemitz, tenor, Edward Johnson, baritone, West Caravans.

www.coasterchoral.com

November 1 - December 7, 2006

44
MUSIC AT ST. ANDREW'S 2006

(On King St., 1 block west of University Tel. 416-593-5600
Go to: www.standrewstoronto.org for MAP & CONCERT DETAILS

- Dec 10 • 10:30 a.m. Christmas Pageant
- Dec 17 • 4:00 p.m. Service of Lessons & Carols
- Dec 24 • 10:30 a.m. Worship Service
- Dec 28 • 6:30 p.m. Family Service
- Dec 29 • 11:00 a.m. Traditional Midnight Service
- Dec 31 • 10:30 a.m. Worship Service

CONCERT TICKETS
MAY BE PURCHASED AT CHURCH OFFICE

Tues-Fri Nov. 28-30 & Dec. 1
73 Simcoe St., S. of King, Across from Roy Thomson Hall
or for
PRE-PAID ADVANCE TICKETS PICKED UP AT THE DOOR
Mail Cheques payable to: St. Andrew's Church – Concert
73 Simcoe St.,
Toronto, ON M5J 1W9
**Forte in Formal**

**10th Anniversary Season**

**The Toronto Men's Choir**

**Edward Connell**
Music Director & Conductor

**Stephen Erickson**
Assistant Conductor

**Bruno Corini**
Music Director & Conductor

The children’s opera based on Charles Dickens’ *A Christmas Carol* by Errol Gay and Michael Patrick Albano

**www.canadianchildrensopera.com**

**Public Performances:** 7:30 pm Dec. 1 & 2, 7:30 pm Dec. 2, 2:00 pm Nov. 30 & Dec. 1

**Harbourfront Centre Theatre**

Tickets on sale Nov. 6 - Groups Dec. 8 - call 416-973-4900

$35/ $15 Student & Senior/$50/ School Groups

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**...CONCERTS: Toronto and nearby**

- **Toronto Accolades of Music Gallery**
  - 8:00: Scarborough Massey Hall, director of Music St. Andrews Presbyterian Church, 73 Simcoe St. 416-593-5600. $20 ($10 for students)
  - 8:00: Peter Margolian & Friends. Chamber Music Concert: Russia: Le Flana Forentina, l’Ultimo Ricordo: Autumn Music, for trumpet & piano; Bruno: DanzeAmericane for trumpet, trombone, double bass, piano; Carolino: Sonata for Bassoon and Piano; Carlaff: Sonata for Violin and Piano. 11:00 pm
  - 8:00: Peter Margolian & Friends. Chamber Music Concert: Russia: Le Flana Forentina, l’Ultimo Ricordo: Autumn Music, for trumpet & piano; Bruno: DanzeAmericane for trumpet, trombone, double bass, piano; Carolino: Sonata for Bassoon and Piano; Carlaff: Sonata for Violin and Piano. 11:00 pm

**Sunday December 3**

- **CAMMAC/McMichael Art Gallery**
  - 1:30: Toronto Accolades of Harmony. It was a Very Good Year... A cappella quartets, with songs such as That’s Entertainment, Ten Feet Off the Ground. Let There Be Peace. You Raised Me Up. Under the Boardwalk. November Moon... Silent auction. Guest quartets: In the Moment, Ariki, Jubilation, Chameleon. Doors: 1:00 pm. Show: 2:00 pm.

**Saturday, December 2, 2006, 8:00 pm**

Jane Mallett Theatre, St. Lawrence Centre for the Arts
27 Front Street East, Toronto

Tickets $20, $15 seniors, $5 students

Special Guests

**Oriana**

**Cinnamon & Cedar**

**AN EVENING OF FAMILIAR HOLIDAY CLASSICS**

**Saturday, December 2, 2006, 8:00 pm**

Jane Mallett Theatre, St. Lawrence Centre for the Arts
27 Front Street East, Toronto

Tickets $20, $15 seniors, $5 students

Special Guests

Timothy Picerne, Violin
Vince Zambri, Bassoon
Andrew Morris, Piano

Contact Jane Mallett Theatre, St. Lawrence Centre for the Arts
27 Front Street East, Toronto, 416-923-3123

www.thewholenote.com

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**Back to Ad Index**


CD LAUNCH CONCERT
new CD: Anticipation
Sunday December 3rd, 2:30
at Enoch Turner Schoolhouse.
www.sharlenewallace.com

- 3:00: Contemporary Showcase Festival. Showcase Concert & Presentation of Awards. Works by Canadian composers performed by festival participants; see Awards section for adjudicated sessions Nov 20-24. Eastminster United Church, 310 Danforth Ave. 416-663-5637. 88; $5 (instmemb.)


- 3:30: Musica Camerata. Three Centuries of the Trumpet. Guest: Malcolm Goldstein, violin; Stephen Chorostka, music director. 10 Howard Ave. 416-489-3111. $10; $8 (stud.); free (under 12 free).


- 4:30: St. James’ Cathedral. Sunday Afternoon Twilight Recital. Patricia Wright, organ; Jack Soave, tenor; John Green, baritone. 25 Church St. 416-364-7805. $22 (stud.).


- 7:00: The Assembly Hall/UST. Paul’s United Church. Festival of Lessons and Carols. Performance by student performers.


- 8:00: The Old Mill Jazz. FM91. B3 or Bust. Danis Keddie Quintet; Danis Keddie, organ. The Old Mill Inn, 21 Old Mill Rd. 416-238-2641. 125; $23 (members).

- 9:00: Toronto Symphony Orchestra. Christmas Pops. Toronto Symphony Orchestra, led by conductor Peter Oundjian, performs festive favorites from the world of music, including carols, holiday classics, and contemporary works. The performance takes place at the Sony Centre for the Performing Arts, 140 Richmond St. W. For more information, visit www.torontosymphony.org.

- 10:00: Masques et Bergamasques. Sunday December 3, 2:30 pm. Walter Hall. Fauré’s musical entertainment by that name along with songs by Reynaldo Hahn, capturing perfectly the world of French composer’s art. Nathalie Paulin, soprano; Anita Krause, mezzo; Colin Ainsworth, tenor; Brett Polegato, baritone; Stephen Ralls, tenor; Bruce Ubukata, piano. Tickets: $50/student rush $25. For more information, visit www.masquesetbergamasques.com.

- 11:00: Toronto Opera. The Magic Flute. Toronto Opera presents the world premiere of "The Magic Flute" by Wolfgang Amadeus Mozart. The production is conducted by conductor Daniel Oren and features a cast of international opera stars. For more information, visit www.torontoopera.org.

- 12:00: 12th Season at Glenn Gould Studio. 250 Front W. St. Dec 3, 2006, 2:00 pm. Bel Canto Salon: I Capuleti e i Montecchi. With only a month and a half to compose an opera in time for the 1830 Venetian Carnival Season, Bellini came up with the highly successful I Capuleti e i Montecchi, based on the same Italian sources as Shakespeare’s Romeo and Juliet. Bel canto soprano Jacky O’Hara is Juliet to Bulgarian mezzo soprano Emilia Boteva’s Romeo. Guiding us through highlights of this rarely performed opera is Russian-German pianist Semyon Rozin Kim, the music director of Off Centre’s first opera-in-salon.

Enjoy the intimacy of the 19th Century Salon with our “special blend” of music, poetry and pastry!

Tickets: Adults: $35 Seniors/Students $35
Glenn Gould Studio Box Office: 416-466-1870
www.offcentremusic.com

Syrix Sunday Salons
Musica Camerata Montreal

Syrinx Sunday Salons presents Musica Camerata Montreal.

Schumann
Trio Op. 110 in E-
Lyric Trio
Arensky
Trio Op. 32 in D

Sunday December 3, 2006
3:00pm
Heiconian Hall, 35 Hazelton Avenue
Tickets: $20 at the door/ $15 students For info call 416-654.0877

www.aldeburghconnection.org
Celebrating the Art of Song

Masques et bergamasques
Sunday December 3, 2:30 pm
Walter Hall
Fauré’s musical entertainment by that name along with songs by Reynaldo Hahn, capturing perfectly the world of French composer’s art.

Nathalie Paulin soprano
Anita Krause mezzo
Colin Ainsworth tenor
Brett Polegato baritone
Stephen Ralls and Bruce Ubukata piano

Tickets: $50/student rush $25 Call (416) 735-7982
The Toronto Welsh Male Voice Choir
William Wolochuk, Artistic Director
presents its
Annual Christmas Concert
Wednesday December 6 at 7:30 pm
Trinity-St. Paul’s United Church
427 Bloor St. West at Spadina Avenue
Tickets: $20.00    Tel: 416-410-2254
e-mail: ttwmvc.tickets@hotmail.com
Visit us @ www.ttwmvc.com

MESSIAH QUICKPICKS
Here is a list of upcoming performances of Handel’s Messiah; performances are believed to be complete except as indicated (Excerpts, Highlights), and variants are noted (Sing-Alongs, Glorious Soull). Please see the daily listings in this issue for performances to Dec 7; for later performances phone numbers are provided for those wishing to make an early start.

Further Affiliated names have been omitted when evident from the presenter name.

Toronto & Nearby
Dec 1 Counterpoint Chorale, Sing-Along Downtown Messiah. Tel: 416-205-5555. 9:30-10:30 Free.
Dec 2 St. Andrew’s Choir, Washington Drive. Tel: 416-279-6828. 9:15-10:30 $10-
Dec 3 St. Mark’s Choir, St. Mark’s. Tel: 416-221-7516. 9:30-10:30 $5-
Dec 4 St. Andrew’s Choir, St. Andrew’s. Tel: 416-221-7516. 9:30-10:30 $5-
Dec 5 St. Andrew’s Choir, St. Andrew’s. Tel: 416-221-7516. 9:30-10:30 $5-
Dec 6 St. Andrew’s Choir, St. Andrew’s. Tel: 416-221-7516. 9:30-10:30 $5-
Dec 7 St. Andrew’s Choir, St. Andrew’s. Tel: 416-221-7516. 9:30-10:30 $5-
Dec 8 St. Andrew’s Choir, St. Andrew’s. Tel: 416-221-7516. 9:30-10:30 $5-
Dec 9 St. Andrew’s Choir, St. Andrew’s. Tel: 416-221-7516. 9:30-10:30 $5-
Dec 10 St. Andrew’s Choir, St. Andrew’s. Tel: 416-221-7516. 9:30-10:30 $5-
Dec 11 St. Andrew’s Choir, St. Andrew’s. Tel: 416-221-7516. 9:30-10:30 $5-
Dec 12 St. Andrew’s Choir, St. Andrew’s. Tel: 416-221-7516. 9:30-10:30 $5-
Dec 13 St. Andrew’s Choir, St. Andrew’s. Tel: 416-221-7516. 9:30-10:30 $5-
Dec 14 St. Andrew’s Choir, St. Andrew’s. Tel: 416-221-7516. 9:30-10:30 $5-
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Dec 24 St. Andrew’s Choir, St. Andrew’s. Tel: 416-221-7516. 9:30-10:30 $5-
Dec 25 St. Andrew’s Choir, St. Andrew’s. Tel: 416-221-7516. 9:30-10:30 $5-
Dec 26 St. Andrew’s Choir, St. Andrew’s. Tel: 416-221-7516. 9:30-10:30 $5-
Dec 27 St. Andrew’s Choir, St. Andrew’s. Tel: 416-221-7516. 9:30-10:30 $5-
Dec 28 St. Andrew’s Choir, St. Andrew’s. Tel: 416-221-7516. 9:30-10:30 $5-
Dec 29 St. Andrew’s Choir, St. Andrew’s. Tel: 416-221-7516. 9:30-10:30 $5-
Dec 30 St. Andrew’s Choir, St. Andrew’s. Tel: 416-221-7516. 9:30-10:30 $5-
Dec 31 St. Andrew’s Choir, St. Andrew’s. Tel: 416-221-7516. 9:30-10:30 $5-

Further Affiliated
Nov 18-19, 25-26 Western Arts, The Little Match Girl Messiah (Campbellford).
Nov 25 Georgenlund Bach Society.
Nov 26 Georgenlund Bach Society (Colton East).
Dec 1 Nova Scotia Period Orchestra, The Christmas sections (Waterloo).
Dec 1 Cellar Singers, (Brascoglyph).
Dec 3 Cellar Singers, (Brascoglyph).
Dec 3 University of Waterloo Choir.
Dec 5-7 Kingston Symphony.
Dec 8 Four Strings Chorus London, 606-244-0762.
Dec 9-10 Elora Festival Singers, 519-846-0331.
Dec 10 Galphym Symphony Orchestra, Sing-Along, 905-520-2408.
Dec 10 Gerald Fegan Singers (London), 862-244-0762.
Dec 15-16 Grand Philharmonic Choir (Kencheran), 905-265-8577.
Dec 17 Ottawa Symphony Orchestra, 905-579-6711.
Dec 23 Galphym Choral Society, 677-520-2408.

MUSIC TORONTO
Vermeer Quartet
December 7 at 8 p.m.


CONCERT LISTINGS

Further afield


CONCERT LISTINGS: Toronto & nearby

Music Theatre/Opera/Dance
Page 55

Jazz
Page 57

Announcements/Lectures/Seminars/Etcetera
Page 58

Plays change! Always call ahead to confirm details with presenters.

Wednesday November 01


2:00: Shaw Festival. Festival Hall, Music & lyrics by Cole Porter; book by Arthur Kopit. Camilla Scott; Dan R. Chameroy; Patty Fader, conductor. Piano. Conrad Centennial Concert Hall, University of Western Ontario, 1 University Ave., Waterloo. 519-885-5741. $25; $20(sr); $15(st).

Tuesday November 02


9:00: Missuska Touring Company. The Love Letter. Musical: Does one still want the Opera House? 7:00 Dinner, Gravenhurst Opera House, 256 Mississauga Rd. South, Gravenhurst. 705-867-5580, 888-495-8888. 7-day minimum. $40(with dinner).

Friday November 03

12:00: University of Western Ontario. 12:30 Fridays. Three Romor sonatas. Thomas Leners, piano; von Kuster Hall, Music Building, UWO, London. 519-661-3876. Free.

7:30: Das Baren时效re. Kadence: Rhapsody, Brahms; A Time of Thanksgiving, Bruckner; Mozart: Symph. No. 40. St. George's Church, 76 George St., Guelph. 519-837-8300. $25; $20(sr); $15(st). 3:00 PM.

Saturday November 04

2:30: Kingston Theatre Organ Society. Memorial Benefit Church of the Redeemer, 800 King St. West, Kingston. 613-542-7601. $12, $10(under 12, all students). Gypsy60.

Sunday November 05

2:00: Visual and Performing Arts Nowork. Quartet: Gaeta Travels The Orient Express. London, Paris, Munich, South America, Bush 1st Avenue. St. John's Church, 40 King St. South, Waterloo. 519-885-5741. $15; $10(sen). 2:00 PM.

Great Christmas Tradition

Messiah

Come celebrate with Handel's masterpiece

The glorious sounds of this musical marvel with the Bell’Arte Singers and superb soloists

Marie-Josee Lord, Maria Souls, Jose G. Reyes and Andrew Tees. Led by Guest Conductor, Koji Kawamoto

GREAT CHRISTMAS TRADITION

Messiah

Come celebrate with Handel’s masterpiece

The glorious sounds of this musical marvel with the Bell’Arte Singers and superb soloists

Marie-Josee Lord, Maria Souls, Jose G. Reyes and Andrew Tees. Led by Guest Conductor, Koji Kawamoto

TICKETS: General $40 / Student $20 get included

SUNDAY DECEMBER 17, 2006 4:00 pm St. Andrew's Church, Downtown Kitchener

Ask for tickets and our Post-Concert Dinner option at: 507.597.6711 or contact@odso.ca www.odso.ca

Sponsored by:

Ontario Davidon Foundation

Canada Trust

Music
Saturday November 11th
8:00 p.m. - Pre-concert Lecture at 7:30 p.m.

Sunday November 12th
11:00 a.m. (concert)
Tuesday November 14

- 12:00 noon: Wilfrid Laurier University Faculty of Music. Music at Noon. The duo piano music of Cyril Scott, Anya Alexyev, Les De Art, pianos. Maureen Forrester Recital Hall, 75 University Ave., West, Waterloo. 519-884-0710 x2150. Free.


Wednesday November 15


- 8:00: Sanderson Centre for the Performing Arts. David Francy on Stage. Singer and storyteller. 88 Dalhousie St., Brantford. 519-758-8300. $21.

Friday November 17


- 8:00: McMaster University School of the Arts. Celebrity Concert Series. Talco drumming. Kiyoshi Nagata Ensemble, Kiyoshi Nagata, director. Concarvan Hall 604-213, University Hall, McMaster University, 1280 Main St. West, Hamilton. 905-525-9140 x24246. $17; $12(st); $5(family).

- 8:00: Sanderson Centre for the Performing Arts. Chamber Ensembles in Concert. 88 Dalhousie St., Brantford. 519-758-6080. $41.

- 8:00: Theatre Ancaster. My Fair Lady. Theatre Ancaster, 1071 Queen St., Brantford. 519-820-1200. $39. $20; $17 (sr); $13(st).

- 8:00: Wilfrid Laurier University Faculty of Music. Opera Excerpts. Theatre Auditorium, 75 University Ave. West, Waterloo. 519-684-0710 x2150. $10; $6(st). For complete run see music theatre listings.

Saturday November 18

- 2:00: Westben Arts Festival Theatre. The Little Match Girl Messiah. Westben Festival Chorus & Westben Youth Chorus. St. John's United Church, 50 Bridge St. West, Campbellford. 777-393-5777. $30; $19(st); $7 (family).

- 8:00: Capsid Arts Centre. Jeff Healey's Jazz Wizards. Jazz with bands on lots of the 20's and 30's. Jazz Wizards. Jeff Healey, lead vocalist/violinist. 525 Dundas St., London. 519-679-8778. $115; $90(st).


- 8:00: Kitchener Waterlooo Community Orchestra & Concert. Brahms: Tragic Overture; Overtures: Romanza; Symphony #7. Vicky Ovarek, violin; David Wannen, conductor. Waterloo Arts Centre, 24 King St. North, Waterloo. 519-743-0589. $12; $10(st).
Wednesday November 22

12:30 - Conrad Grabel University College.
Student Recital, Conrad Grabel University College.
Chapel, University of Waterloo, 140
Westmount Rd. North, Waterloo.
519 885-0220 x4226.
Free.

12:30 - University of Western Ontario.
Spencerian Band: Requiem. Dr. Lee
McKinnon, director. Talbot Theatre,
Talbot College, UWO, London.
519 861-3767.
Free.

6:00 - University of Guelph School of
Fine Art and Music. Art of Senior Student Events.
UofG Concert Winds, John Gendler, conductor,
University Centre Court Yard, UofG, 50 St.
Rd. East, Guelph. 519-834-4120 x25261.
Free.

7:30 - Plumbing the Beast.
Symphonic Band; Remembering, Gary McKomber,
director, Talbot Theatre, Talbot College,
UWO, London. 519 861-3767.
Free.

8:00 - University of Western Ontario.
Symphonic Band/Wind Ensemble.
Concert: A Canadian Choral Tapestry.
Thiele: Holzbach and Mondalec: Thieles;
Land of the Heavens; Hacker; A Slipped Discs Comic
March; Les Préludes, Harry Meridith, director,
Byron United Church, 420 Boler Rd.,
London. 519-471-1520. 911. $10 (adv),
$8 (stud). 455 (eh).

7:30 - Royal City Musical Productions.
The Sound of Music. By Rodgers and Hammer-
stein. Main Stage, River Run Centre, 36
Wellington St., Guelph.
519-763-3000, 800-520-
2403, 519-885-4526. For complete run
see music theatre listings.

8:00 - Orchestra London. Classical Ru-
mours. Mozart: Concerto for Clarinet and Orches-
da. Barbra Thompson: Symphony #2 in D, Simon
Wagner, conductor. London. 519-661-3767.
Free.

8:00 - Wilfrid Laurier University Faculty
McMurrich: Black Hole Suite.
McMurrich: An Afternoon of the
Mavericks. St. John's Church,
525-9140. 519-661-3767.
Free.

8:00 - Millpond Campus Centre for the
Arts. Choral Kneural in Concert. Piano, violin,
in support of her brand new album. Guest: Renée
Macleod, conductor. Millpond Campus Centre,
winnipeg. 519-661-3767.
Free.

8:00 - Orchestra London. Chords of
Hope. Ladybird: The Ladybird Album.
St. John's Church, 525-9140. 519-661-
3767.
Free.

8:00 - University of Western Ontario.
Gala Dinner Concert. Performers:
James Anagnoson, Dr. Lee McKinnon,
Barbara McCann, and others. Rudy
Graves, director. Conrad Grabel Uni-
versity College. Conrad Grabel Uni-
versity College, University of Waterloo,
140 Westmount Rd. North, Waterloo.
519 885-0220 x4226.
Free.

8:00 - University of Western Ontario.
Choir. Shallow Blue.
Dawn, director. City Hall, 550
Rideau Rd., Ottawa. 613-238-
3400. $38-$58.

9:00 - Millpond Campus Centre for the
Arts. Choral Kneural in Concert. Piano, violin,
in support of her brand new album. Guest: Renée
Macleod, conductor. Millpond Campus Centre,
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Free.

9:00 - Millpond Campus Centre for the
Arts. Choral Kneural in Concert. Piano, violin,
in support of her brand new album. Guest: Renée
Macleod, conductor. Millpond Campus Centre,
winnipeg. 519-661-3767.
Free.
Monday, November 27


Tuesday, November 27


6:00 PM: Grand Philharmonic Choir Host. RIAS Chamber Choir of Berlin. In Concert. Hamburg University, 34 Campus, Hamburg. Free.

6:00 PM: Grand Philharmonic Choir Host. RIAS Chamber Choir of Berlin. In Concert. Hamburg University, 34 Campus, Hamburg. Free.

Thursday, November 30

12:00 noon: University of Guelph School of Fine Art and Music. Thursdays at Noon. Convocation Hall, University of Guelph, Guelph. Free.

12:00 noon: University of Guelph School of Fine Art and Music. Thursdays at Noon. Convocation Hall, University of Guelph, Guelph. Free.

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12:00 noon: University of Guelph School of Fine Art and Music. Thursdays at Noon. Convocation Hall, University of Guelph, Guelph. Free.

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Sunday December 03

- 7:00: Symphony Orchestra of London. Tchaikovsky: Symphony No. 6, "Pathétique."


- 8:00: Piano Society. "Piano Sonatas, Op. 28."

- 8:00: Symphony Orchestra. "Piano Concerto No. 2 in B minor, Op. 18."

- 9:00: Chamber Music Society. "String Quartet No. 14, Op. 131."


- 11:00: Chamber Singers. "Christmas Cantata, Op. 31/1."


- 12:00: Chamber Singers. "Christmas Cantata, Op. 31/1."

- 1:00: String Orchestra. "String Quartet No. 14, Op. 131."

- 2:00: Chamber Singers. "Christmas Cantata, Op. 31/1."

- 3:00: Symphony Orchestra. "Piano Concerto No. 2 in B minor, Op. 18."

- 4:00: Chamber Singers. "Christmas Cantata, Op. 31/1."

- 5:00: String Orchestra. "String Quartet No. 14, Op. 131."

- 6:00: Chamber Singers. "Christmas Cantata, Op. 31/1."

- 7:00: Symphony Orchestra. "Piano Concerto No. 2 in B minor, Op. 18."
The Advent of Tara Sawyer. Musical adaptation by Ker Ludvig. Lyrics & music by Don Schlitz, from the novel by Mark Twain. Glenn Campbell, director. King's Wharf Theatre, 97 Jury Dr., Discovery Harbour, Penetangoshene. 705-526-6357. $20; $15 (65+; mat); $9 (10 & under or at 10).

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8:00: Kitchener Waterloo Symphony. Pops Series in Guelph: Pops Celebrates Christmas. Orchestra conducted by Brian Johnson. Main Stage, River Run Centre, 35 Woolwich St., Guelph. 519-765-3000, 800-520-2408. $14 ($14; $15 (12 & under, rash all students); $10 (65+).

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LISTINGS


Asala (Rants). Harbourfront Centre Arabesque Dance Company. Choreographed by Yasmina Ramzy, most music composed by the players; from Sufi Whirlers to Past Sard fishermen, from veiled women of Saudi Arabia to belly dancers of Cairo, accompanied by traditional music and dance forms. Nov 30 8:00; 8:00; Nov 30 8:00; 8:00. Harbourfront Centre, 231 Queens Quay West. 416-973-4000. $35; 15% (student).

Cats. The Rose Theatre/TrOika Entertainment. By Andrew Lloyd Webber, based on T.S. Eliot's Old Possum's Book of Practical Cats. Nov 7; 8:00; sold out, Nov 8 & 9:00; 8:00 (sold out). 1 Theatre Lane, Brampton. 905-814-2800. $75; $60, $50, $30.


Conditti. Theatre Sheridan. Based on the novel by Voltaire's book by Hugh Wheeler; music by Leonard Bernstein; lyrics by Richard Wilbur; additional lyrics by Stephen Sondheim & John Lescault; Voltaire's irreverent satire on politics and philosophy. Nov 30 8:00; 8:00. Toronto Centre for the Arts. 231 Queens Quay West. 416-973-4000. $35; 15% (student).

Attention presenters: double-duty deadline looming! While February 7, 2007 may seem a long time off please remember that December 1 is a combined issue of WholeNote so the November 15 deadline covers all listings to Feb 7.

Of course, the earlier we receive your listings the better, to even out our workload, and to reduce the chance of errors in the last-minute rush. In fact, we welcome all listings you can provide for the season as soon as they are ready. We'll format listings from your email — or your web site if the information is complete and correct — and send you back a "proof" so you can correct any factual errors or omissions. Then please note only advise us of any changes, cancellations, etc.

Please include as much information as possible — including any explanation of multiple ticket prices (such as age, seating, performance).

A typical WholeNote listing should include:


Please send all listings and any questions or concerns to listings@thewholenote.com.

Dame Janet, with music and lyrics of Shakespeare, from opera, and songs and musicals, such as Kiss Me Kate. Theatre, 75 University Ave. West. 416 973-4000. $25. (Still Additional under 12).


Opal Orchesis. University of Toronto Faculty of Music. Nov 21-22: 8:00. CIBC Performance Centre. 490 Queen’s Park. 416 973-4000. $25. (Still Additional under 12).


Quay City Music, based on the songs of the Schubert cycle "Winterreise". Presented by the Toronto Music Festival. Nov 29: 8:00. Harbourfront Centre. 235 Queens Quay West. 416 973-4000. $25. (Still Additional under 12).

LISTINGS: Jazz in Clubs

Absolute Lounge
Hiton Suites Toronto/Markham Conference Centre & Spa, 9500 Venard Avenue, Markham, Tel: 1-905-470-8500
Nov 7-27
Nov 4-10 Javon Jackson Quartet.
Nov 7 7:30 PM Jeff and Mike Lewis. Nov 9 7:30 PM John Finchley Trio.
Nov 11 7:30 PM Greg Hobbs Roots Music Band.

Allegretti
2409 Yonge St. 416-481-8885
Every Mon Soul Night. Every Tue Chris Plotk.

Arbor Room
Hart House University of Toronto, 7 Hart House Circle. 416-978-2452
Ben Wicks
Black Swan
154 Danforth Avenue 416-489-8837
Boiler House
55 Mill St. 416-203-2121
Cameron House
400 Queen St. W. 416-703-6811
The Central
900 Markham Rd. 416-919-4586 www.thecentral.ca

C'est What
67 Front St. E 416-440-3937

Every Wed Hot Fandango
Every Sat (and Mon) The Hot Five Jazzy Jazzmasters
Cervejaria Downtown
842 College St.
Every Wed The Jay Daniel Quintet.
Chick N' Dale
744 Mount Pleasant Rd. 416-450-3363 www.chickndale.com

Every Tue, Jan Night.
Nov 23 Christmas Eve.

Club Cognac
203 Richmond St. W. 416-595-9000
Every Fri, Sat Martin Klarcan.

Commensal
655 Bay St. 416-558-9384
Music Fridays & Saturdays 6:30 pm - 9:30 pm. No Cover Charge.

The Concord Café
937 Bloor St. W.
Gym 403
403 Roncesvalles 416-598-2930 www.gym403.com
Nov 1 Jerry Lee Campbell and Robert Murphy.


Gate 403
NOVEMBER 1 - DECEMBER 7
Nov 6:30 pm · 9:30 pm
304 655 Bay St. 416-596-9364
www.chickndeli.com
Warren Greig.
10 Nov 3-17

Trio.

Griffiths' Bar and Grill
170 Baldwin St. 416-508-6599
Every Wed 8-9 James and JoJo.

Grossman's Jazzy Blues Bar
460 Parliament St. 416-323-1210


Horne Smith Bar
The Old Mill. 21 Old Mill Rd. 416-239-2841 www.oldmillhotrono.to


Hot House Café
Marlatt Square. 416-368-7800

Jazz launch.
Every Sunday, with the Ken Clifton Quartet.

Kristofa French Fine Dining
1044 Secretary St. Guelph 519-829-3265

Le Saint Trappist
315 King St. W. 416-591-3800
Lunch Menu 7 days a week.

Lola Lounge
1558 Dundas St. W. 416-588-0307. www.lola.ca


Parsons Jax the Big Band.

Liberty and Bistro and Grill
26 Liberty St. @ Atlantic 416-533-8828
www.manhattanst.com

Mezzetta
681 St. Clair Ave. W. 416-856-5857
Wednesday Concerts a Cafe Sat @ 9:15. Reservations recommended for first set.

Mozzetta
546 Queen St. W. 416-556-5857
Paradise neighborhood pub hosting jazz and blues on Saturday afternoons, Sunday evenings, and last Friday of every other Wednesday.

Mod Club Theatre
722 College St. www.themodclub.com
Nov 22 Open Door Festival of Music

"Awins" Jazz Bar and Dining
296 King St. W. 416-595-1988


Odd Seats at Dovercourt House
605 Dovercourt Rd. 416-537-3337

Swing Dancers, Lasers and Concerts.

The Old Mill
21 Old Mill Rd. 416-239-2641 www.oldmillhotrono.to


Opat Jazz Lounge
472 Queen St. W. 416-496-6725
Artists in Residence: Washington Savage.

Orbit Room
608A College St. 416-535-6013

Pantages Martini Bar and Lounge
200 Victoria St.
www.pantageshotel.com
Pilot Tavern
22 Cambridge 416-923-5716
www.pilot.ca
Spezzo
301 Dufferin St. 416-469-0000

The Happy Film Jazz Orchestra.


The Late Night Special.


Nov 10 Ontario's Winesight.

Panino's
395 Davolong St. www.paninolas.com

Spazio Ristorante
178 York Blvd. Richmond Hill. 905-888-8070
Live Jazz Every Thursday.

Tan Feet Tell
1381 Danforth Avenue 416-778-7333
Every Wed Girls Night Out. Singers Jam.
Nov 29 The Amanda Manalti Trio.

The Threemready
946 Bathurst St. 416-813-8187

Wolfgang Puck Grand Café
8070 Fallsview Boulevard Niagara Falls. 1-905-354-5000

Zaza
315 King St. W.
Live Jazz Every Friday Sat.
ANNOUNCEMENTS, LECTURES, MASTER CLASSES...ETCETERA

ANNOUNCEMENTS

*November 2 7:00: New Music Concerts. Shovld Blows Goodwill—A Benefit Performance on Behalf of New Music Concerts. Performance includes works by Scarlatti, Mozart, Nielsen, Ligeti; includes hours of solutions & open bar. Gallery 345, 345 Sutherland Ave. 416-561-8564, 485. $100R.O.V. Proceeds to benefit New Music Concerts: max. allowable charitable receipt issued.

*November 7 7:00: Toronto Sinfonietta. Screening of the 1922 classic horror movie Nosferatu (directed by F.W. Murnau) accompanied by new music written by resident composer Philip McConnell. Ramada Hotel Toronto Airport. 2 Holiday Dr. 416-410-4378. $10.

*November 8 7:00: The John Lein Singers. Merrily Sing. Free. The Best Western Loblaws Inn’s sumptuous brunch, followed by chamber music performed by Orchestra London members. 661 Wellington Rd. South, London, ON. 519-679-8770. 9:30 a.m. (free).

*November 13 6:30-8:30: University Settlement Music and Arts School. 85th Anniversary Celebration. 5:30-6:30: Drop in to School music Circle; 6:30-8:30: Drumming Circle for kids & teens (bring your own instrument if possible). 7:00: student recital. Refreshments available. 23 Grange Rd. 416-538-3444 x243/244. Free; donations appreciated.

*November 18 7:00: Toronto All-Star Big Band. Victory Dance Dance. 1940’s-themed evening. Canadian Warplane Heritage Museum, 9280 Airport Rd., Mount Hope. 519-679-4183 x221. 12:30p.m. (free).


*November 21 6:30: University Settlement Music and Arts School. 85th Anniversary Celebration. 6:30-8:30: Drop in to School music Circle; 6:30-8:30: Drumming Circle for kids & teens (bring your own instrument if possible). 7:00: student recital. Refreshments available. 23 Grange Rd. 416-538-3444 x243/244. Free; donations appreciated.

*November 23 7:00: Toronto Sinfonietta. Performing with the Royal Conservatory Children’s Orchestra. For details: www.rncm.org/Membership/hymncom.htm

LECTURES/SYMPOSIA


*November 2 7:00: University of Toronto Faculty of Music. Musicology: A Ritual in Social Space. Lecture by Christopher Small. Walter Hall, 80 Queen's Park. 416-978-3744. Free.

*November 6 7:00-9:00: Cambridge Centre for the Arts. How to Enjoy French Opera. Lecture by opera educator lau Scott. 45 Thorne Street, Cambridge, ON. 519-922-9765. 4:30pm (free).


*November 10 4:30-6:30pm: Goethe-Institut Toronto. Talk by Robert Lipnick, sound installation artist & co-founder of the experimental electronic post rock band To Rococo Rot. 16 King St. W. 416-569-5257. Free.

*November 12 11am 12:36: MNJGS. From Tin Pan Alley to Broadway: Great Jewish Composers Make Their Mark. Records, Radio, Rhythm and Jazz. Lecture by Jordan Katz. 750 Spadina Ave. 416-924-0211 x11, 49.

*November 13 7:00-9:00: Cambridge Centre for the Arts. How to Enjoy Opera. Lecture by opera educator lau Scott. 45 Thorne Street, Cambridge, ON. 519-922-9765. 4:30pm (free).

*November 14 University of Toronto Faculty of Music. Shostakovich: Words and Music. Lecture by Dr. Alexander Rappaport. How Shostakovich became Shostakovich: the influence of Mussorgsky, Tchaikovsky & Glazunov; Robert Volko; Harmonic; and Model Theachism in Shostakovich's Fifth Symphony. Large, Arts Centre 50th-Sawday. 7:00pm (free).

Masters classes

*November 1 2-2:30: University of Toronto Faculty of Music. Master class with pianist Peter Forand. Walter Hall. 80 Queen's Park. 416-978-3744. Free.

*November 2 7:30pm 12:30: U of Western Ontario, Don Wright Faculty of Music. Master class with Slawinske. Location TBD. 416-408-5010. Free.


*November 3 2:00: U of Western Ontario, Don Wright Faculty of Music. Piano master class with Thomas Lanners. Location TBD. 416-408-5010. Free.

BIG: Big problems? Big teacher.

Students have sung at:
Bayreuth Festival: - Brunnhilde, Kurvenal, Wotan
ENO: - Brunnhilde Metropolitan Opera: - Wotzczek, Pizarro
Theater Unter den Linden, Berlin: - Flegende Hollandier, Scarpia
Wiener Staatsoper: - Wotan
COC Ring Cycle: - Donner

Joel Katz, RCM 416.408.2824x803

November 10 10am-12 noon, 2:00-4:00 & 5:00-7:00: Glenn Gould School. Piano master classes with Marcel Durand. RCM, 90 Scotia St. 416-408-5010. Free.

November 10 10am-12:30 & 5:00-6:30: Glenn Gould School. Cello master classes with Desmond Hough. RCM, 90 Scotia St. 416-408-5010. Free.

November 15 10am-12 noon: Glenn Gould School. Chamber music master class with the Vogler Quartet. RCM, 90 Scotia St., 416-408-5010. Free.

November 16 6:00-6:30: Glenn Gould School. Chamber music master class with Andres Cardenas. RCM, 90 Scotia St. 416-408-5010. Free.

November 17 10am-12 noon & 2:00-4:00: Glenn Gould School. Piano master class with John Perry. RCM, 90 Scotia St. 416-408-5010. Free.


November 17 3:00: U of T Faculty of Music. Opera master class with Håkan Hagegård, Walter Hall, 80 Queen’s Park. 416-978-3744. Free.

November 24 10am-12 noon & 2:00-4:00: Glenn Gould School. Piano master class with Jorge Luis Prats. RCM, 90 Scotia St. 416-408-5010. Free.


November 27 2:00-4:00: Glenn Gould School. Woodwind master class with Matthew Dufour. RCM, 90 Scotia St. 416-408-5010. Free.

November 28 1:00-3:00: Glenn Gould School. Piano master class with Wu Han. RCM, 90 Scotia St. 416-408-5010. Free.

November 30 2:00-6:00: Glenn Gould School. Voice master class with Richard Margison. RCM, 90 Scotia St. 416-408-5010. Free.


... LECTURES, MASTERCLASSES, ... ETCETERA

WholeNote MarketPlace
**WORKSHOPS**

*November 4 10am-12:30: Music at Ascension. Advertiser & Liberation Theology – A Workshop on Spirituality. Discussion of the importance of spiritual uplifting of church music and our culture. Brian T. Dodson, writer. 33 Queen St. West. 416-484-9296 (TMA-CMMAC member), $10 (non-member).*

*November 4 2:00-4:00: Long & McQuade, Colleen Allen – Reeds and Woodwinds. Colleen shares her views about the search for the elusive “Perfect Reed,” and her insights on what really requires attention in practice sessions to make you the musician you want to be. Bring your reeds & your home 933 Bloor St. West. 416 588-7866. Free.*

*November 8 8:00: Mill Race Folk Society, Folk Club. Bring your musical instruments, your tunes or just come to listen & participate in this open music club format. Ernie’s Roadhouse Tavern, 7 Queen St. West, Cambridge. 519 621-7135. 63.*


*November 11 2:00-4:00: Long & McQuade, Hilary Wilson Clinic with Nancy Glove. Discussion of approaches to playing in a flute choir, from piccolo to contrabass flute. Opportunities to try piccolos, alto flutes, bass flutes & more. Bring your instrument! Pre-registration recommended. 933 Bloor St. West. 416-588-7866. Free.*

*November 11-12 7:00-9:30: Mill Race Folk Society, British Isles Traditional Folk Music Pub Session. Informatively gathering of like-minded musicians, playing together for fun. Routines consist of mainly English music, with a focus on tune playing. Golden Kiwi, 47 Dickson St., Cambridge. 519 621-7135.*

*November 14 7:30: Long & McQuade, Colleen Allen – Reeds and Woodwinds. Colleen shares her views about the search for the elusive “Perfect Reed,” and her insights on what really requires attention in practice sessions to make you the musician you want to be. Bring your reeds & your home 933 Bloor St. West. 416 588-7866. Free.*

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*November 15 11am-12:30: Toronto Early Music Players Organization. Workshop with Michael Franklin on Italian madrigal music, offering percussion suggestions to accompany the music. Bring your drums as well as viola & recorders. Lassus United Church, 49 Bigger Ave. 416 777-7770, 720, members free.*


*November 26 3:00-5:00: Mill Race Folk Society, British Isles Traditional Folk Music Pub Session. See November 12.*

*November 27 7:30: Toronto Early Music Centre, Vocal Circle, Recitation/reading of early choral music. Ability to read music desirable but not essential. 12 Millbrook Cres. 416 820 5025, Members free. (50% off member). Free.*

*November 28 8:00: Toronto Folk Singers’ Club. An informal group for the purpose of performance & exchange of songs. Tranzac Club, 262 Bloor St. West. 416 588-7866. Free.*

*December 2 10am-4pm: Toronto Early Music Centre, Pasttime with Goed Company: Viola da Gamba Workshop: A Day with Susie Lang. Early morning session: Reading Chords on the Bass Viola. Afternoon session: Enacted concerts for all sizes of viol music to be assigned and provided in advance. Participants and auditors welcome. 10 Cardinal Place. Please RSVP to 416 790-5610 or to cnt@tca.gailnns.on.ca. For December 6-8, there is a 50% discount for students.*

*December 2 2:00-4:00: Long & McQuade, The Cefair of Sussex. Jazz trumpeter Lisa Alla says gives an introduction to the secrets of creating a broader spectrum of sounds & colours. Includes uses of reeds & extended techniques on brass instruments. 803 Bloor St. West. 416 588-7866. Free.*

*December 8 2:00-8:00: Mill Race Folk Society, Folk Club, Roadhouse Tavern, Cambridge. See November 4.*

*November 13 2:00-5:00: Toronto Early Music Players Organization. Workshop with Michael Franklin on Italian madrigal music, offering percussion suggestions to accompany the music. Bring your drums as well as viola & recorders. Lassus United Church, 49 Bigger Ave. 416 777-7770, 720, members free.*

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*December 8 2:00-8:00: Mill Race Folk Society, Folk Club, Roadhouse Tavern, Cambridge. See November 4.*

**Toronto Musicians’ Association News**

Guess who’s turning 90? TMA Life Member Bernard Charles Ténor has been the 90th birthday Bash with a Birthday Bash Open House. Bernie was formerly the bass clarinetist with the TSO. He was born November 3, 1916 in Vancouver BC. The party is Saturday November 4, 2-5pm at the Markhaven Home for Seniors, 54 Parkway Avenue in Markham (shh!!! its a surprise). No gifts please, but the family would be glad to pass on any special messages or best wishes.

Donations may be made in Bernard’s name to www.markhavenfoundation.ca.

For further information contact Térence Ténor Downs or Neil Downs, 905-472-9296 (home), 416-314-7452 (work), 416-731-9296 (cell) or email neil.downs@rogers.com

Music Education Committee News: McNally Piano Movers continues to offer used pianos to families, music schools and community centres. There is a short waiting list of families that would like pianos, but McNally does acquire pianos for redistribution periodically. There are new and used guitars in storage that are ready to go! Corkie Davis coordinates the Instrument bank for the TMA. Please contact her at corkie.davis@sympatico.ca.

Second Line Music, a partner in our “at risk youth” program reports that our combined project is looking promising. There has been contact with the Toronto Public Library who are interested in potentially running our sessions for kids around Christmas, and during March Break.

The Harbourfront Community Centre has shown interest in having us run programs also. If your school or community centre would like some information on our rhythm basics program, please contact Jane Fair at janefair@sympatico.ca.
Orchestra in trouble: The Orquesta Filarmónica de Santiago (Chile), which for many decades has played regularly in the Teatro Municipal, has been shut down because the current management will not respect the conditions of the contract established by the Union of Musicians and the administration. September 29, the administration of the theatre finished firing everyone pertaining to the union and the collective contract. There has been little effective support from the government of President Michelle Bachelet and her Minister of Culture, Paulina Urrutia.

It is a sad state of affairs for a country whose Constitution dictates, "it is the government’s obligation to stimulate artistic creation and to protect and increase the cultural patrimony of the nation." The international community decries the destruction of the largest symphony orchestra in Chile and is appealing to the government of Chile to respect its workers/artists, and protect its national cultural treasures. You can add your voice to the protest by visiting www.labourstart.org/cgi-bin/solidarityforever/show_campaign.

QuodLibet
continued from page 18

York Accolades

invitation of former chair Michael Coghlan, moving quickly from working as a part-time instructor, to a contractually limited appointment to an associate professorship and head of vocal studies, to this year beginning a three-year appointment as chair of music. While Michael Coghlan, whose protean knowledge of all that the department offered facilitated his running the department single-handed, Robbin knew this would not be the right approach for her, so she now has three associate chairs. There is no doubt in her mind that this approach is better not only for her but also for the department, which has "...a lot of other people with tremendous strengths who ought to be brought in. To move forward from his (Coghlan’s) chairship ... it is important that we delegate responsibility."

I asked Robbin about her vision for the department. Having inherited from Coghlan a very strong and talented faculty, at the top of her list is
York Accolades
continued from previous page

raising the admissions bar, particularly by insisting on live auditions. “If you expect much, much is much more likely to come your way!” This will be a step on the way to making “this department the best place to study music in Canada. We have the talent here to do it and beautiful, well-equipped facilities in which to make it happen.” The development of a graduate program in performance, still several years away, is also part of her plan. This will open the door to fully-staged operatic productions in the new theatre, something she is unwilling to do with undergraduates, whose voices are not ready for the demands of operatic roles.

I went on to ask Robbin about the challenges she faces. “Well, I suppose I would have to admit that geography is a challenge. . . up here on the north end of the city. . . I’d love to be able to tell you that the subway is coming. . . it will make a tremendous difference to us.” There are also, she added, advantages to York’s location, being so close to York Region, one of the fastest growing areas in the province.

York’s motto “Redeﬁne the possible” inspires Robbin. Perhaps it should inspire those of us who have been deterred from going to a concert at York to go and experience the new recital hall. There are lots of events to choose from in November: a student vocal recital Nov 1 & 2, Trichy Sankaran and his percussion ensemble on Nov 2, a World Music Festival Nov 7 to 9, English Tudor choral composers on Nov 14, Baroque Music for brass instrument Nov 17. . . . The list goes on. Long may it do so.

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York University professor emeritus Austin Clarkson’s interview with Feldman concerning Feldman’s own teacher Stefan Volpe, is published in full here for the ﬁrst time. It reveals a lot about Feldman as a teacher and as a student. Judging by how often he tells it, Feldman relishes his terrible story about how Volpe was once lecturing him about pleasing the ‘man on the street’ when Feldman looked out the window and saw Jackson Pollock walking down the street—“and he was nuts about my music.”


There is some choice autobiographical material, as well as unusually vivid discussions of Feldman’s music in Rudiger Meyer’s transcription of lectures given in Johannesburg in 1983. This volume makes an interesting compliment to Feldman’s collected essays, Give My Regards to Eighth Street. It has been bound with care, with terrific photos, score samples, a concise biography, bibliography and superior index. Morton Feldman Says is, I would say, essential—and enjoyable—reading for anyone interested in 20th century music, art and culture.

Morton Feldman Says:
Selected Interviews and Lectures 1964–1987
edited by Chris Villars
Hyphen Press
304 pages; $50.00 US

‘Feldman loved to talk’ writes Chris Villars in his introduction to this collection of lectures and interviews with American composer Morton Feldman. What emerges is an irrepressible, outrageous and brilliantly singular personality.

The best pieces are the most untouched, like Toronto composer Linda Catlin Smith’s transcription of Feldman’s 1982 lecture at Mercer Union in Toronto. Apart from whatever thought-provoking ideas Feldman is developing here, this is wildly hilarious. “I don’t mean to be a stand-up comedian, though it looks as if I’m developing some gifts I didn’t know about,” Feldman says at one point in his discourse.

Richard Cook’s Jazz Encyclopedia
by Richard Cook
Penguin Books
702 pages; $42.00

This is an encyclopedia with a difference—it’s full of opinions. For the most part the entries deal with jazz musicians. But record companies, jazz writers, schools, and recording producers are also listed. Richard Cook even takes on some jazz terms like “improvisation”, “riff”, and “free jazz.”

It’s hard to see how Cook can make room for Norah Jones but not Bessie Smith or Alberta Hunter. Since he is British, he includes a lot of Brits, like the delightfully ‘shambolic’ singer and great writer George Melly. He does include a number of Canadian musicians, but leaves out Jane Bunnett, Don Thompson and others who should be counted. And whether through faulty research or a typographical error, he has former Torontonian Bill Smith now living on Horn Island.

He can be pretty harsh in his judgments. Slam Stewart, Connie Kay, Carla Bley and Regina Carter are some of the players who deserve better than they get from him. But for the most part he is pretty ebullient, especially about artists he is clearly most passionate about, like Sonny Rollins.

In discussing the music, he focuses mainly on the recordings, and for each musician he offers just one single recommendation—a tricky, controversial, but effective approach.

But what really sets this volume apart is the vivid, witty writing. Cook really does grapple with the music, and in the process offers a provocative and entertaining volume.
Not every great piano is a Steinway. But no other maker – not Bösendorfer, Bechstein, or the dazzling Italian newcomer Fazioli - has the mystique of Steinway.

James Barron calls the Steinway a ‘ritual of the early industrial age’. It’s actually reassuring to learn, from his detailed description of the process of building a Steinway concert grand, how little has changed over the past century-and-a-half in the way they are made - still by hand and still painstakingly. Barron fashions his story around the manufacture of a single concert grand. From the factory near LaGuardia Airport in Queens, New York, it goes to the Manhattan showcase whose famous basement is filled with the pianos regularly used by the top performers in the world.

Barron covers all aspects of piano-making. He tells something of the rocky history of the company, introduces the individual craftsmen and their jobs, and discusses the materials that go into the instruments. But his chapter about some of the pianists who play these instruments barely glances the surface.

Barron is a newspaper reporter. He has a strong eye for the colourful detail and a good sense of a story line. His attempts to be breezy sometimes turn windy, but this is the liveliest and most colourful of the many books on Steinway pianos to have appeared. Notes, an interesting bibliography and index back up the extensive research.
October’s Child was ... ISABEL BAYRAKDARIAN

Born near Beirut, Lebanon, of Armenian parents, youngest in a large family of musical children (who all became doctors), soprano ISABEL BAYRAKDARIAN came to Canada at the age of 14. Her earliest formative singing experiences were church choirs: a little girl with a big voice, at the age of four.

Isabel Bayrakdarian’s journey to the world’s major opera stages has been swift and individual. Writers of programme notes, the musical media and the general public alike are delighted by her story: honours student at the University of Toronto (biomedical engineering), a lifelong passion for music, singing lessons with Jean MacPhail at the Royal Conservatory. Final year of university she enters the Metropolitan Opera National Council Auditions, and wins. And finishes her degree.

Subsequently Ms. Bayrakdarian has won awards and choice roles too numerous to list. As importantly she is the winner of hearts everywhere, loved for her incredible presence as well as her astonishing voice. The ardent little girl in the childhood photo is the ardent musician whose October recital filled the (sold-out for weeks) Glenn Gould Studio to capacity - filled it not just with people, but with a rich, diverse selection of music: each piece skillful, personal, and heartfelt.

(www.bayrakdarian.com)

Upcoming:
- Nov. 23 Recital, Waterloo Entertainment Centre (Waterloo).
- Nov. 30 Recital, Dr. J. M. Ennis Auditorium (Welland).

Dec. 2 Recital: “Christmas with Isabel Bayrakdarian” (Barrie)
- Jan. 18 Tango concert: Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts.

CONGRATULATIONS TO OUR WINNERS!

TICKETS:
- Araxie Altounian and a guest will be welcomed by Opera in Concert at the dress rehearsal of Poulenc’s LES DIALOGUES DES CARMELITES. www.operaconcert.com
- David Eliahs and a guest will attend Ms. Bayrakdarian’s recital, November 23 at Waterloo Entertainment Centre (Great Canadians Series, tickets are very limited!) www.waterloorentertainmentcentre.com

CD & DVD RECORDINGS:
- Judy Matheson, Paulette Popp, Linda Litwack, Kitty Liu, and the CMC Toronto Chapter folks win Lieder Chansons Canzoni Mozarakas (ANALEKTA), the songs of the extraordinary Pauline Viardot-Garcia: www.analekta.com
- Nare Hambayan, Rick Earls, Agnès van ’t Bosch win Mozart (CBC Records) Bayrakdarian, Schàde & Braun.
- Edward Cruddas, Annie Odom, Caroline Bonner win Cleopatra (CBC/Tafelmusik) Isabel Bayrakdarian and the Tafelmusik Baroque Orchestra.
- Becky Abbott, John Kent and Gracie Baldwin win Aztalo (CBC Records) the seductive rhythms of Spain and Latin America (Juno Award, 2004).
- Gilda De Marco, Natalya Mayer, Jean Kent win Joyous Light (CBC Records) Ms. Bayrakdarian’s premiere CD, music from the Armenian liturgy: contemplative, expressive, mysterious and nourishing. www.cbcrecords.com
- Lena Ouzounian, Melatrix Varjabed, Homeyra Seyedolhoskhamisa, S.N. Blanca win Long Journey Home (Stormy Nights Productions). This film follows Ms. Bayrakdarian’s recent travels to Armenia, her concert with the Armenian Philharmonic Orchestra, and performances of sacred music in ancient churches. www.stormynights.ca

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Bruce Surtees! It was a treat to find the same performances included on the 1993 Centrediscs release in a scratch-free digital format. Another celebration undertaken that year, under the auspices of the Ontario Region of the CMC, was a tribute to John Weinzweig on the occasion of his 80th birthday. A recital was held at Walter Hall featuring a host of luminaries and the performance was later released as “Weinzweig in Concert” (CMCCD 5295). Highlights for me include Joel Quarrington’s performance of Refrains for contrabass and piano and Steven Dann’s Tremologue for solo viola.

For me however, the real jewel in the crown from that decade is the Orford Quartet’s “Schafer: 5” (CMCCD 39/4090). I remember attending the Music at Sharon festival in July 1991 for the farewell of the Orford String Quartet which, although disbanding after 25 years, was going out with a bang, not a whimper. The weekend included two concerts - the (then) complete cycle of five R. Murray Schafer string quartets and a recreation of the quartet’s first concert, originally given at Mount Orford in August 1965, which included works of Haydn, Prokofiev and Mendelssohn. It was a moving experience that marked the end of an era as Canada’s premier chamber ensemble decided to “hang up its skates”. The Orford had produced an extensive discography over the years, including two complete Beethoven cycles, one on vinyl for the CBC and a compact disc version for the Delos label. “Schafer: 5” was, I believe, the last recording project the quartet undertook - a set that would become their legacy. It seems very fitting that this consummate Canadian chamber ensemble would choose the music of the quintessential Canadian composer for its swan song and the recording continues to hold a cherished spot in my collection.

Moving toward the new millennium the Orford would re-appear on the Centrediscs label in the form of an archival recording of Quartet included on a disc simply entitled “John Beckwith” (CMCCD 5897). This work, which integrates a number of folk-based approaches to string playing without becoming the least bit “folksy”, remains a favourite. 1997 also saw the release of “Talivaldis Kenins” (CMCCD 5997) which includes David Hetherington’s spirited performance of Kenins’ Sonata for cello and piano, a work which garnered the composer a First Prize back in his student days in Paris in the early 1950s. The disc also includes Kenins’ incredibly complex and exhilarating Piano Quartet No.2. Two years later the Centrediscs team decided to correct an oversight committed more than a decade earlier when the decision was taken to release “Jean Papineau-Couture” on vinyl as the last Centrediscs LP at a time when the market was quickly moving to embrace the compact disc. With the 1999 CD reissue (CMCCD 6499) an additional track was added which featured Louis-Philippe Pelletier performing Nuit to complement an already stellar cast of Robert Aitken, Denise Lupien and the Accordes string trio. Papineau-Couture, Quebec’s equivalent “dean of composers” to Ontario’s John Weinzweig, is done proud in this recording.

Highlights from our current decade abound. Of particular note for me are releases of music by “the two Harrys”, Freedman and Somers. My favourites are “Spirit Song” (CMCCD 6700), with the vocal chamber music of Freedman sung by four of this country’s finest singers - Wendy Nielsen, Valdine Anderson, Gordon Gietz and Barbara Hannigan - and “Soma String Quartets” (CMCCD 7501) featuring Accordes. Accordes also appears on Centrediscs’ first CD devoted entirely to the music of Alexina Louie, “Music for a Thousand Autumn” (CMCCD 7902). Lydia Wong and Esprit Orchestra are also heard performing the composer’s own choice of chamber works.

This is not to say that only senior and well established composers are served by the label. Young and mid-career artists get their due as well. Chris Paul Harman was only 31 when his eponymous disc came out in 2001 (CMCCD 7201) featuring performances by Rivka Golani, Christina Petrowska Quilico, Marc Sabat, Stephen Clarke, and the Continuum Contemporary Music ensemble. Recent releases include disc featuring the music of Melissa Hui, “and blue sparks burn” (CMCCD 10605) performed under the direction of Gary Kulesha, and Ana Sokolovic, “Jeux des Portraits” (CMCCD 11406) with Véronique Lacroix and L’ensemble contemporain de Montréal.

Pride of place however must go to the “Canadian Composer Portraits” series which began in 2002 with John Weinzweig (CMCCD 8002) and as of the latest addition to the catalogue, Sral Irving Glick (reviewed in the following pages by Richard Haskell), now numbers 22 volumes. Each and every one of these (virtually all of which have been reviewed in these pages and can still be found on-line at www.thewholenote.com) is an invaluable document that belongs in the collection of anyone with a curiosity as to what makes these creators tick. Oh, and (not so) incidentally, they also contain some of the greatest music this country has ever produced.

We should all take pride in the fact that the Centrediscs label, established in 1981 thanks to the vision of then CMC director John Peter Lee Roberts, with support from the Laidlaw and Ivey Foundations and the Canada Council, still exists and take heart from the fact that after 25 years it is a vital and vibrant entity showing, if you will excuse another literary allusion, no inclination to “go gentle into that good night”!

We welcome your feedback and invite submissions. Catalogues, review copies of CDs and comments should be sent to: The WholeNote, 503 – 720 Bathurst St. Toronto ON MSS 2R4. We also welcome your input via our website, www.thewholenote.com.

David Olds
Editor, D/SCoveries
discoveries@thewholenote.com

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Concert note: The Tafelmusik Baroque Orchestra and Chamber Choir are joined by guest soloists to present Purcell’s The Fairy Queen in four performances November 29 – December 3.

Dianne Wells

Performance note: Opera Atelier is presenting The Magic Flute with the Tafelmusik Baroque Orchestra at the Elgin Theatre November 17 – 26. Other Mozart opera performances this month include The Canadian Opera Company’s Cosi Fan Tutte November 1, 3 and 5 and Opera York’s The Marriage of Figaro November 16 and 18.

Wagner – Die Walküre
Gambill; Juun; Roodering; Denoke; Behle; Vaughn; Staatsoper Stuttgart; Lothar Zagrosek
Naxos 8.660172-74

Up until the late 70’s Wagner’s Ring was the property of the rich, the international jet-set who could afford to travel to Bayreuth for this hallowed, once-a-year event. In 1979, at the centenary of the cycle, French director Patrice Chéreau completely revitalized and reassessed the Ring and with the advent of the DVD, it became accessible to many. Several revivals took place afterwards. One of these is the famous, or infamous, “Stuttgart Ring” where four different directors undertook the task to “deconstruct” Wagner, bringing it to the modern era with rather controversial results.

The music, however comes out unscathed as is proven by this extraordinary, vivid live performance of Die Walküre. Lothar Zagrosek is mostly responsible for its success. He conducts with swift speeds, with a grand vision of the work and pacing it so well that there is not only a great deal of excitement but also much beautiful lyricism and expansion when required.

Also notable here is the singers’ emphasis on clarity, diction, delivery and empathy to Wagner’s text. Perhaps the strongest member of the cast is Robert Gambill, as Siegmund, a strong Heldentenor but with an unusual and appealing vulnerability in his voice that sets him apart from other Wagner tenors. With Angela Denoke, a passionate and beautifully sung Sieglinde, they make a wonderful pair of Walsung twins.

Mozart – Die Zauberflöte
Roschmann; Milosa; Strehl; Pape; Muller-Brachmann; Arnold Schoenberg Chor; Mahler Chamber Orchestra; Claudio Abbado
Deutsche Grammophon 477 5789

This is, surprisingly, Claudio Abbado’s first recording of Mozart’s The Magic Flute, and it’s wonderful. It’s lyrical, in the best Viennese tradition of the classic Böhm and Klemperer recordings. But it has the transparent, detailed textures that make the period-instrument recordings of Christie and Gardiner so compelling. Abbado’s phrasing is so buoyantly natural that the whole performance flows with delightful inevitability. He maintains the exhilarating momentum right from the energetic overture through to the very grand finale.

The cast has no weak link. The standout is Dorothea Roschmann. She has a big, richly expressive voice, yet she makes a poignant, dramatically convincing Pamina. Hanna Muller-Brachmann’s Papageno is full of character. Christoph Strehi’s youthful Tamino has the requisite beauty and ardour, while the splendid René Pape brings warmth and humanity to the role of Sarastro.

A coloratura soprano can pull off an effective Queen of the Night just by singing all the notes in tune and on time. But Erika Miklós manages to bring a lovely sound even on those notorious high F’s. The three boys from the Tolzer Knabenchor are a treat, contributing a vibrant yet otherworldly presence. The small-scale Mahler Chamber Orchestra and the Arnold Schoenberg Chor are elegant and responsive.

This recording was taped live last year during performances in Modena, Italy. The recording quality is remarkably realistic. The only tip-offs that this is a live recording are the laughter during the dialogue, and the clapping and shouting at the end. The dialogue, given almost in full, is indeed entertaining, but should be on separate tracks.

Pam Margles

Purcell
Karina Gauvin; Les Boreades;
Francis Colpron
ATMA ACD2 2398

One could not imagine anyone more worthy to crown as Canada’s own Fairy Queen than Karina Gauvin with her tone so brilliant, yet so full of warmth and natural charm. And with this collection of Henry Purcell’s theatrical songs on the themes of Love, Night and Madness, we can easily shift our imagination from the nocturnal Titania to the noble and tragic Queen Dido or even the goddess of love herself, Venus singing the praises of Purcell’s own homeland.

Equally matching Karina Gauvin’s artistry and agility, Les Boréades de Montréal surely and easily cause ‘sweet cupids to clap their wings’. Many of Purcell’s instrumentals for the theatre are interspersed amongst the vocal selections and feature the ensemble led by recorder virtuoso Francis Colpron. As for madness, it finds its perfect expression in From rosy bowers, an air within which five contrasting sections provide the quick and abruptly-changing range of the (comically) distressed mind, which Gauvin and company portray with such authority.

The plays and masques set to music by Purcell are timeless in their elegance and responsive. This recording balances the hallowed, once-a-year event.

Mozart opera performances this month include The Canadian Opera Company’s Cosi Fan Tutte November 1, 3 and 5 and Opera York’s The Marriage of Figaro November 16 and 18.
Une Flute Invisible... Musique française a l'aube du XXe siècle
Sandrine Piau; Hervé Lamy

Gilles de Talhouet;
Arthur Schoonderwoerd
Alpha Alpha 096

The Paul-Elie Ranson painting used as cover art and a quote included in the liner notes, _id pictura musica: music is painting, painting is musique_, evoke a perfect image for the subtitle of this CD French Music at the Dawn of the 20th Century. They convey the poetic melding of the visual and the auditory to produce atmospheric images created by yearnings that brew just under the surface, so popular at the time. We are given an imaginary chamber opera in six scenes, which takes Victor Hugo's poem Veiros! - _une flute invisible_, in which a young man declares his love while "a flute unseen sings in the orchards" as the central theme set by various French composers. Selections by Saint-Saëns, Debussy, Godard, Caplet, Pierné and Roussel are organized into six tableaux each beginning with a piece for solo piano from Debussy's _Épigraphes antiques_.

Each of the four musicians, Sandrine Piau, soprano; Hervé Lamy, tenor; Gilles de Talhouet, flautist; Arthur Schoonderwoerd, piano; take various pairings in the strange, fluctuating harmonies, but equal turns in evoking the sensual world of shepherdesses, nympha, maids, swains, and other woodland creatures. The flute evokes virtuosity and magic of the unseen Pan while soprano and tenor as lovers come together only at the end in a tender and sensitive rendition set by Saint-Saëns in 1856, the same year as the Hugo poem was published.

Dianne Wells

Kyrilo Stetsenko -
The Art Songs
Pavlo Hunka; Albert Krywolt; Russell Braun; Benjamin Butterfield; Roman Borys
Musica Lopolis (www.musicalopolis.com)

British bass-baritone, Pavlo Hunka, a name now familiar to Canadians through his association with the Canadian Opera Company, has taken a giant step towards introducing the world to the Ukrainian art song. Recorded and produced in Toronto by Canadian singer, composer and director, Roman Hurko and generously supported by the Ukrainian community, the CD is very much a collaboration: pianist, Albert Krywolt, plays on all 42 tracks; and while the lion's share of the songs are sung by Hunka, there are significant contributions by tenor, Benjamin Butterfield, baritone, Russell Braun and cellist, Roman Borys.

Careful listening to songs and following the text, generously provided in the original Ukrainian with English, French and German translations, reveals a composer who was a master of his craft. In _This Song is For You_, for example, an octave leap, used by Butterfield for all its expressive worth, illustrates the composer's claim that his lyre will burst into flames because of the intensity of his love. Many of the songs arise from the pain and anguish of Ukraine's lamentable history of oppression by its neighbours. The stark pedal on open fifths on the piano at the beginning of _A Raven's Caws_, the angular melodic line in _My Song_ are devices effectively used to convey the sorrow, grief, despair and loss that were the human price of politics. The message is helped along too by Hunka's resonant bass voice, which seems infused with the sorrow of his Ukrainian ancestors. Stetsenko's writing for the piano, performed ever so intelligently and expressively by Albert Krywolt, is masterful - mirroring, commenting on, supporting and (at the end of _My Song_) even adding to the meaning.

Allan Pulker

Concert note: The Elmer Iseler Singers join with the Vesvinka Choir, Victoria Men's Choral Ensemble and Kyiv Chamber Choir under Mykola Hobych's direction for "The Sounds of Ukraine" on November 3 at the George Weston Recital Hall.

Schoenberg - Moses and Aaron
Schone; Merritt; Bespalovaite; Schneider; Ebbecke; Durr;
Stuttgart State Opera;
Roland Kluttig
Naxos 8.6601158-59

Some critics have called the Schoenberg masterpiece "an impossible opera" referring to the difficulty of the dodecaphonic music and the inherent problems of staging. The biblical story doesn't help either, though these days a burning bush or a staff-turned-snake should be a cakewalk for ambitious designers. Added to this, it only exists as a fragment - Schoenberg did not complete the third act. In its form and subject matter it's much closer to the Handel and Haydn oratorios than to any opera. Then there is the issue of "group" characters - but that obstacle never stopped many productions of Prokofiev's _The Love for Three Oranges_. It is back to music then: the twelve-tone method still confounds the listeners. The very people who happily sat through so many hours of the sometimes dreary and overwrought Wagner's _Ring Cycle_ refuse to sit through under three hours of music based, as Schoenberg put it, on a single tone-row.

The composer, who was also the librettist, eschews the dramatic potential of the Exodus from Egypt and instead concentrates on the philosophical clash between two interpretations of religion - the representative, tangible idolatry of Aron and the mystical, incomprehensible monotheism of Moses. The reasons for that lie in Schoenberg's own life. Prompted by escalating Austrian anti-Semitism, in 1933, Schoenberg returned to Judaism after three decades as a Lutheran. It is worth noting, that _Moses and Aron_ was written between 1928 and 1932, so the work is a direct reflection of that journey. In this performance on Naxos CD, you will not find humble arias or snippets popularized by TV commercials. Instead, you will find, beautifully executed, one of the most challenging works of the 20th century. Any opera buff worth his or her salt, owes it to himself to take up this challenge.

Robert Tomaus

Concert note: The Art of Time Ensemble presents "Arnold Schoenberg: A Portrait" featuring Ode to Napoleon (with Ted Dykstra), Verkarte Nacht and Strauss' Emperor Waltz: in Schoenberg's arrangement...
Arvo Pärt - Triodion; Ode VII; I Am the True Vine
Elora Festival Singers; Noel Edison
Naxos 8.570239

Arvo Pärt - Da Paece
Estonian Philharmonic Chamber Choir; Paul Hillier
harmonia mundi HMU 807401

The Estonian-born Arvo Pärt (b. 1935), is among the most well-known composers of both instrumental and choral works active today. He also belongs to a small but influential generation of European composers who re-discovered the spiritual potency and profound musical legacy embedded in ancient Christian liturgy. In Pärt's case, this search for a musical language and personal faith amid the anti-religious climate of Soviet era Estonia culminated in his Credo (1968), in which the musical language of J.S. Bach and modernism were presented in open conflict. It seems difficult for those living outside the iron curtain to conceive of this, but such a work of faith and artistic conviction was seen as a direct political provocation to Soviet officials.

In the following decades, Pärt composed an impressive corpus of musically inventive, emotionally and spiritually charged works. These include both large-scale choral works such as the St. John Passion and Kanon Pokajanen, and the smaller scale ones included on these two beautifully sung and presented CDs.

The superb Elora Festival Singers present works in Pärt's mature style (1990 - 2001). What particularly distinguishes them is Pärt's colourful musical palette, culled from an immensely wide range of historical European musical sources. In these compositions you can hear styles and techniques from medieval plainchant, conductus and rhythmic modes, as well as Orthodox drones and Renaissance polyphony. In contrast, other sections of the same work are often steeped in the flavour of later-period harmonic modulations which are skillfully and surprisingly mingled and merged with disjunct modernist melodic leaps and piquant harmonies. I suppose that's what makes Pärt's work 'post-modern'. The primacy of the religious text always stuns through however, propelling the music to its logical and often magical completion. Just listen to the mystical sounding series of cadential chords which end The Woman with the Alabaster Box.

Given the acclaimed Estonian Philharmonic Chamber Choir's slightly larger forces and a more spacious recording hall, the sonic result on their Harmonia Mundi CD is more distant. Interestingly, this results in making Pärt's music sound overall more traditional - that is less edgy - than on the Elora Singers' recording. The tempi taken by Pärt expert Paul Hillier in Dopo la vittoria are also a little slower than those taken by Noel Edison, adding to the more relaxed musical mood evoked by the Estonians. In general I prefer Edison's masterful, more inclusive, approach.

As Paul Hillier writes in his notes on Pärt's Magnificat, "It is possible to analyze this work, but impossible to explain why the result is so lovely," it's a prime example of Pärt's ability to seize the essence of a text and express its significance in what seems like a single inspirational moment.

Andrew Timar

Concert notes: Noel Edison and the Elora Festival Singers present "Soup Concert: A Canadian Choral Tapestry" as part of the Elora Festival Winter Series on November 19. Arvo Pärt's chamber music is juxtaposed with that of early Renaissance masters Josquin, Cipriani, Tromboncino and Cara in the opening program of Scaramella's season on November 4 at Victoria College Chapel.

Eybler Quartet
Analekta AN 29914

Discovery of an obscure composer in this day and age is a rare delicacy. The formation of a chamber ensemble to foster the revival of such a composer is even rarer. And when those players form a wonderfully mature and cohesive unit, then you have a very compelling recipe.

Joseph Eybler had been a choralist at St. Stephen's and was close to Haydn, carrying on a correspondence that spanned decades. His immersion in Viennese musical life gave him great advantage in coming to grips with the relatively new string quartet form. Eybler's output is very much in the post-rococo idiom, well crafted and easy on the ears. Three 1787 quartets are presented here, from the composer's 22nd year.

The newly-formed Eybler quartet of Toronto (Julia Wedman, Alessia Nesky, Patrick G. Jordan and Margaret Gay) tackles this material with poise and grace. They play upon their remarkably expressive period instruments, almost convincing the listener that this is 18th century Vienna, when in fact it is the culmination of a dozen years' recording this year, at Toronto's Humbercrest United.

Recording producer Kevin Malon has tamed Humbercrest's cavernous reverberation so that all instruments speak clearly to us. Eybler violinist Patrick Jordan wrote the well-researched and concise notes, which are in both official languages. Chris Beard's fashionably posed monochrome photograph must suffice to show us the group. Highly recommended.

John Gray

Mozart - Concerto K628; Anton Stock
Archiv Produktion 477 5800

I received two recordings of Mozart in the mail - both by renowned and accomplished ensembles. Les Talens Lyriques, directed by harpsichordist Christophe Rousset, is a prized French orchestra, and Con­c­e­r­to Köln is unparalleled in its produc­tions of Mozart. Suddenly, I saw myself as Paris judging the goddesses (only you may be surprised to hear that neither group offered me Helen of Troy as a reward for my loyalty.)

With these two deserving deities begging me for the golden apple, my work began. I began by listening to...
the CD of the Concerto Köln playing excerpts from Die Zauberflöte. Der Schauspielsdirektor, Eine Kleine Nachtmusik and more. The group is led by concertmaster Anton Steck, and the ensemble work is tremendous. Each piece sounds more perfect than the last. The winds are outstanding, the strings victorious, the percussion superb and the harpsichord stunning. So far, Köln was looking pretty apple-worthy.

I then turned my attention to the next pleading goddess. But what’s this? Christophe Rousset has presented me with a DVD! Clearly the Venus to Concerto Köln’s Juno, Les Talens Lyriques have made a live recording of a concert at the Festival de Saint-Denis. And what a clean concert! Every note in place, every reed pre-dampened and every string well-tuned. The exquisite soprano voice of Sandrine Piau (singing excerpts from Zaïde, Davide Penitente and Betulia Liberata) made me sit up. When I sat up, I looked at the screen. Ms. Piau is a beautiful woman who does very strange things to her face while singing. However, I had to admit that this performance merited some serious apples.

Which group has best earned the gifts of my undying praise? Should the efforts of the DVD be lauded or punished? Should the modesty of the CD be commended or condemned? I thought of how Paris dealt with his task, and it occurred to me that I have no desire to be the cause of the Trojan War. So, I kept the apple and both discs. I recommend you do the same.

Gabrielle McLaughlin

CLASSICAL AND BEYOND

Schubert - Arpeggione Sonata
Jean-Guilhen Queyras; Alexandre Tharaud
harmonia mundi HMC 901930

“Blue notes” – that’s what Chopin called them, the magical moments when during performance of a piece of music, time stands still and the performer (sometimes the composer) and the listeners fully share in this precious immobility.

“Sonate pour arpeggione et piano” In A minor (D.821) by Franz Schubert seems to be entirely composed of such “blue notes”. Possibly one of the best examples of Schubert’s late chamber period (composed three years before the composer’s untimely death in 1828), the Arpeggione Sonata owes its existence to an ephemerus, called the guitarre d’amour. Just a year earlier Viennese instrument maker Johann Georg Stauffer invented this oversized instrument with dulcet tones. Unlike a regular guitar, the arpeggione (that was Schubert’s term for the weird invention) is bowed, not plucked. Needless to say, the invention did not take and Schubert’s sonata is the only piece for it still in the repertoire. Thanks

Schumann's quartets is lost and called them, the magical moments therein, well demonstrated in the last movement of this sonata, with its ‘question and answer’ phrases.

I’ve loved the Op. 7 E flat Major Sonata ever since I learned it for my Royal Conservatory Grade X exam, so I was especially pleased to hear Angela’s fresh and flowing interpretation of this work.

To round off this disc, we get a solid performance of the dramatic Op. 57 F minor Sonata. For me, I prefer a little more elementality and roughness in this piece. The audio quality of this disc is really gorgeous, but I would have liked that feeling of the VU meters plunging over into the red a few times. Sometimes, screaming rage needs to be unleashed with no concern for anything else.

Jamie Parker

Holst - The Planets
Berliner Philharmoniker; Simon Rattle
EMI Classics 3 59382 2

Years before a ninth planet, Pluto, was reported in 1930, Gustav Holst had completed his powerful and dramatic suite, The Planets. In 1926, EMI recorded the composer conducting the seven movements (Holst did not compose an Earth) with The London Symphony Orchestra. As we know, in August 2006, Pluto was demoted to dwarf planet status and drummed out of the Planets Club. In the meantime, British composer, Colin Matthews, had composed a new movement to complete the celestial picture. Titled Pluto, The Renewer, the six minute piece dating from 2000, is scored for Holst’s large orchestra and convincingly succeeds in creating a powerful, Holst-like piece, which emerges eerily as Neptune fades to black.

Heard live in performance from March of this year, these two CDs offer not only the original Holst and Matthews works but four brand new astronomical pieces commissioned by Rattle from Kaija Saariaho, Matthias Pintscher, Mark-Anthony Turnage and Brett Dean. Each depicts an asteroid and for those of us who must about the loneliness in the midst of the inanimate objects of all sizes
in space, these pieces are most evocative and satisfying, demanding repeated hearings.

The bonus track on the second disc is a video in which Rattle talks about each piece and is seen in rehearsals, together with appreciations of the four new pieces and statements by the composers.

Bruce Surtees

Piano Left Hand Recital
Antoine Rebstein
Claves 50-2502

Look, Ma. One hand! Perhaps Antoine Rebstein thought he could have played this with one hand tied behind his back, but when his right hand ceased to function, it seemed his career had come to an end. Fortunately, there appears to be plenty of repertoire for left hand alone.

For example, Brahms' transcription of Bach's Chaconne from the Partita No. 2 in D minor for solo violin shows respect of Bach's economic elegance in creating harmony and counterpoint with limited resources.

The baroque-influenced 6 Studies, Op. 135 by Saint-Saëns are beautifully crafted, tuneful pieces that explore the full range of the piano. Apparently, a lack of manuscript paper prompted Dinu Lipatti's Sonata, based on Rumanian folk themes, to be written on single staves. These movements are rich in sonority and texture, more than compensating for their small appearance on the page.

Alexander Scriabin's lyrical Prelude in C-sharp minor, and Rhapsodic Nocturne in D-flat Major are characteristic of this composer, while in Erwin Schulhoff's Suite No. 3 and Leopold Godowsky's Symphonie Metamorphoses of the Schatz-Waltzer, we hear almost unbelievable compositions which one can hardly imagine being played with two hands, let alone one.

This recording not only illustrates several composers' cleverness in writing for one hand, but also the illusion of virtuosity seemingly beyond the capability of one hand. Rebstein, the musical magician, successfully maintains this illusion, effortlessly sounding as if he were playing with two.

Frank Nakashima

MODERN AND CONTEMPORARY

The Henry Brant Collection

Volume 3: Wind, Water, Clouds & Fire; Litany of Tides; Trinity of Spheres
Various Artists
innova 410

Eldon Rathburn - Works
Chamber Players of Canada
ATMA ACD2 2371

While Elliott Carter continues a regular composing output at 97, here are CDs of new works by two other vigorous, if more junior, seniors. Henry Brant was born in Montreal 93 years ago and Eldon Rathburn in Queenstown New Brunswick three years later.

The major Brant offering, dated 2004, features the forces of the Milwaukee premiere - three women's choirs, a children's choir, ensembles of violins and trumpets, other solo winds, percussion, piano, harpsichord, harp, dispersed around the performance space under five conductors, with the composer adding improvisations on organ and xylophone from a balcony. In this amazing 35-minute "extraplanetary environmental oratorio" the choruses, separated in the hall, sing texts from the notebooks of Leonardo on the four topics of the title - one text assigned to each chorus - simultaneously and independently. Given the texts' emphasis, the entire score is pitched in the upper registers, middle-C and higher.

Brant's long specialization in spatial treatment of large ensembles dates from his teaching years at Bennington College in Vermont. In a converted barn, he developed precision in placement of high or low, weak or strong timbres, as described in his essay "Space as an essential element in musical composition" (1965). For decades his works were unavailable on disc, considered unrecordable.

Henry Cowell - A Composer Portrait Volume 2
Continuum
Naxos 8.559193

Lou Harrison - Chamber and Gamelan Works
Various Artists
New World Records 80643-2

Henry Cowell (1897-1965) was one of the most innovative composers of his generation and, with the encouragement of Charles Ives, became an indispensable catalyst in establishing the infrastructure to support coming generations of American composers. He was a virtuoso pianist, polemicist and Guru to a generation of Californian mavericks, notably John Cage and Lou Harrison.

The New York-based Continuum new music ensemble, currently celebrating its 40th season, has featured Cowell's music frequently over the years and has recently made their excellent performances of his music widely available on two Naxos volumes, of which the second is the more thoroughly focused of the two. It aptly demonstrates Cowell's varied creative genres, including the extended piano techniques (tone clusters and performing directly upon the strings of the instrument) which brought him his early notoriety as well as a selection of beautifully crafted instrumental works demonstrating his life-long interest in vernacular music outside the European canon. His captivating 1957 trio for violin, piano and Persian drum, Homage to Iran, remains one of his finest achievements and it is well worth owning this volume for this work alone.

Originally issued on the now defunct CRI label, the New World Records re-issue of the music of Lou Harrison (1917-2003) ably highlights his abiding interest in percussion ensembles, the music of the Far East, and just intonation systems. Among the Asian-influenced works are the exuberant Concerto in Sten-dro for violin and ensemble and three hauntingly evocative Gamelan pieces. The remarkable Suite for Percussion from 1942 features a novel collection of brake drums, iron tuns and garbage cans - instruments, Harrison notes, "Henry Cowell guided us too". The most Western-oriented of the selections, the String Quartet Set of 1979 (commissioned by Toronto’s own New Music Concerts) is rather less compelling, owing in part to a disappointingly arid-sounding 1980 studio reading by the Kronos Quartet.

Daniel Foley

In Transit
Timothy McAllister, saxophone; Kathryn Goodson, piano
innova innova 652

I spend a fair amount of time on the web keeping in touch with my fellow saxophonists around the world on a site called the Sax on the Web Forum (www.saxontheweb.net/vbulletin). The board is a great way to keep tabs on all things saxophonie, from gear to repertoire to teach-

Back to Ad Index
was a he a composer, but also a ra­
dio producer, a teacher and a choral
conductor. Like others in this Port­
traits series, this is a two disc set,
the first being a biographical docu­
mentary with musical excerpts,
the second presenting three major works,
all of them fine examples of Glick’s
large and varied output. The Piano
Concerto from 1992 features soloist
Ralph Gothoni, who also directs the
Finlandia Sinfonietta. It’s a large­
scale piece, characterized by broad
weeping lines, the piano writing not
dissimilar to that of Prokofiev. Writ­
ten two years later, the String Quar­
tet #2 played by the St. Lawrence
Quartet, shows a much darker tone,
is angular lines and more dissonant
harmonies clearly the music of a
composer beset by difficulties in his
personal life.

During the late 1960s, Glick found
himself drawn to a book of poetry
and drawings written by children in
an concentration camp. The result was
the song cycle I Never Saw Another
butterfly, completed in 1968. Here,
Maureen Forrester (to whom the set
was dedicated) and pianist John
Newmark admirably evoke the
haunting mood of the texts.

My only disapproval in this
illuminating portrait is that Glick’s
choral piece The Hour has Come
was not presented in its entirety. To
me, this uplifting work contains
a message of hope and forgiveness
that seems particularly poignant
during these troubled times. Nevertheless,
the documentary is a fine tribute to a
distinguished Canadian composer
who quietly carved out his niche
before leaving us far too soon.

Richard Haskell

Canadian Composer Portraits:
Srul Irving Glick
Various Artists
Centrediscs CMCCCD 11606
Born in Toronto in 1934, Glick was
a true Renaissance man - not only
up in decidedly swing time.

"Best of Brubeck" (1979-2004) is
a two-disc compilation of the pianist/
composer’s work for two labels, Concord
and Telarc, with one disc for each, a
total of twenty tracks.

Casual jazz fans still think of Bru­
beck with Paul Desmond, but in fact
Dave’s been playing sans Paul (oth­
er than special events) since 1967,
longer than they did as a pair.

Later reed men included Jerry
Bergonzi on tenor, clarinetist Bill
Smith and most recently Buffalo’s
Bobby Miliello on alto. Randy
Jones is on drums and Jack Six on
bass for most of it, and some tracks
have offspring Chris Brubeck on
bass or bass trombone.

I’ve always thought Brubeck
made his best music before an audi­
ence, and live recordings dominate
this selection of standards and
Dave’s originals, all in a worthy
package from a still-contributing
artist.

Ted O’Reilly

JAZZ, BLUES AND IMPROVISED

Working With The Miles
Davis Quintet
Miles Davis
Prestige PRCD-30080-2
Tenor Madness
Sonny Rollins Quartet
Prestige PRCD 30044-2
Best of Brubeck (1979-2004)
Dave Brubeck Quartet
Concord Jazz/Telarc
CCD2-30075-2

The Prestige label was an important
source of jazz in the ‘50s, a kind of
‘farm team’ that recorded artists on
the way up, or sidemen with more
famous leaders. Most often, Rudy
Van Gelder’s studio was the record­
ing venue, and the still-active
engineer has been remastering his origi­
nal sessions for reissue. (EMI has
also been putting out his Blue Note
albums in a special series.)

To satisfy an agreement with Pres­
tige before moving to Columbia
Records, Miles Davis’ working quintet
(John Coltrane, Red Garland, Paul
Chambers and Philly Joe Jones) made
4 standard-setting albums:
"Cookin’"; "Relaxin’"; "Steamin’"
and this one, "Workin’".

It seemed that Miles ap­
proached the sessions as a typical
night’s club work, recording Four,
In Your Own Sweet Way and I
Never Entered My Mind (which
is nearly as great as the earlier Blue
Note version).

All these were in Davis’ reper­
toire, so he didn’t work up new ma­
terial, and yet, at this time the group
was developing a whole new way
of playing jazz, eschewing formula­
bebop and leading into modal j azz,
to be most firmly exemplified on
"Kind Of Blue" for Columbia.

Be sure to get this one, as well as
the other three essential works.

From the same series comes
"Tenor Madness" from Sonny Rol­
lins, who borrowed Miles’ rhythm
section, and his tenorman on the
title track. This blues is the only
recording of Sonny with Trane, the
major young, leading saxophonists
of the mid 50s, and I’d say that Rol­
lins was the more completely de­
developed at this point. They treat
"Tenor Madness" fraternally rath­
er than as a cutting contest, it be­
ing a casual, spur-of-the-moment
meeting.

For the quartet selections, the
jaunty Paul’s Poit is the only original,
alongside standards When Your
Lov­
alongside standards When Your
Love Has Gone; My Reverie and The
Most Beautiful Girl in the World
which starts out as a waltz but ends
in decidedly swing time.

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a two-disc compilation of the pianist/
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Dave’s originals, all in a worthy
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artist.

Ted O’Reilly

Sitting Down
Melissa Stylianou
Sleeping Bee Music SMB 1002
(Festival Distribution)
Over the past few years, Melissa
Stylianou has developed into a front­
rank jazz singer, stylish yet unman­
nered. Living in New York now,
studying and performing, Melissa is
ready for a front-and-centre break­
through to large audiences, as prov­
en by her assured independent re­
lease “Sitting Down”.

The eleven tracks range from the
early ‘30s (Them There Eyes, done
in a fun and flirty way) to the Beatles
(Blackbird) and originals (including
Three Little Girls with lovely open­
vowel vocalise; rather than waltz,
and playful Mary’s In The Tub, as well as
the ethereal title tune).

In her own compositions, there’s
a penchant for less common time sig­
natures but she can do straight-ahead
jazz 4/4, and does so on what are
my favourite tracks (I know, I’m
old). With Rob Pilch on guitar, Jon
Maharaj’s bass and drummer Dav­
ide Direnzo, Melissa floats through
the lesser-known That Old Devil
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ide Direnzo, Melissa floats through
the lesser-known That Old Devil
Called Love; East of the Sun and All
Of You.
On other tracks, she’s accompanied by a mix-and-match of Toronto talent, including Kim Ratcliffe on acoustic guitar, Kevin Breit on other plectrum instruments, Artie Roth’s solid bass and drummer Ted Warren. There’s even a cellist (Kevin Fox) on a couple of tracks where the promising young pianist Jamie Reynolds is also heard.

Missing from this release is the calm stage presence that Melissa exhibits in live performances. All those apprentice years at Toronto’s noisy-but-characterized Rex Hotel gave her a chance to learn how to focus, and win over an audience. She has certainly won me over... Ted O’Reilly

What’s Going On
Dirty Dozen Brass Band
Shout 826663-10178

The New Orleans-based The Dirty Dozen Brass Band CD “What’s Going On” is a remake of the classic Marvin Gaye recording of the same name. Released on August 29th to coincide with the one-year anniversary of Hurricane Katrina, the band members, along with guests Chuck D, Bettye LaVette, G Love, Guru and Ivan Neville, perform with a soulful love of music that has been forever touched by the horrific impact of Mother Nature’s devastating onslaught.

The Dirty Dozen Brass Band “rocks” through the songs with musical aplomb and an underlying determination of the human spirit. Their website notes that they just got together to play and record this project, with each musician being given the space to express their emotions musically. (Several members of the band lost their homes to the storm.) The longer group improvisational sections are especially moving, with the players expertly exchanging and developing musical ideas. My highlighs is the title track What’s Going On. The original musical message from 35 years ago remains intact as the tight ensemble playing and a charged performance by guest Chuck D (Public Enemy) add a contemporary slant to the classic song.

As with the original vinyl release, the CD is just under 40 minutes in length but worth every minute of it! A portion of proceeds will be donated to the Tipitina’s Foundation, a non-profit organization working to rebuild the music culture of New Orleans.

This is an excellent musical experience for a very worthy cause.

Thina Kik

From This Moment On
Diana Krall
Verve Records B0007323-02

With this release, “crossover artist” Diana Krall solidly crosses back to her jazz roots, and shows the maturation as an artist that I’ve been waiting for since I first met her nearly two decades ago. She’s a shy person, without arrogance and pushiness, but there’s always been tentativeness. Now, a playful self-confidence is on display, and she shows her great ‘time’ feel.

Working with the Clayton / Hamilton Jazz Orchestra on seven of the twelve tracks (the sensuous quartet closer, The Boulevard of Broken Dreams is a ‘bonus track’) Krall sings solid standards rather than the originals (written with husband Elvis Costello) of her previous album.

I think she left behind some of her fan base with that pop outing, but “From This Moment On” should reassure them, presenting swingers like Day In, Day Out and Isn’t This A Lovely Day as well as the title tune. Arranger John Clayton works in a loose (if a touch bland) Basic style, adding nice woodwinds and French horns on the smokier selections like Willow Weep For Me. Soloists from the band are given good room – the berries in the muffins.

Diana’s quartet working group is well-represented here, both bright (I Was Doing Alright) and melancholic (Little Girl Blue). Anthony Wilson’s guitar is upfront, and the work’s co-leaders John Clayton and Jeff Hamilton are on bass and drums.

To my ears this is Diana’s best album to date: well-chosen, well-paced, and well-recorded. Perhaps, if she’s reclaiming her jazz roots, the confident Ms. Krall should now ask Rob McConnell to write her a more adventurous album.

Ted O’Reilly

At St. Andrews Church
Hot Five Jazzmakers
Independent BTCD 2012

Recorded on the 10th of February of this year, this musical outing with the Hot Five Jazzmakers, (all seven of them on this recording!), is dedicated to the music and spirit of early New Orleans jazz. The Jazzmakers have been a fixture on the Canadian scene for almost 20 years and their love of the music clearly shows.

The programme, recorded before an audiably enthusiastic audience – perhaps I should say congregation – is a familiar mix of traditional jazz and gospel songs ranging from The Old Rugged Cross to Joshua Fit The Battle Of Jericho and a couple of lesser known songs, In The Garden and When I Move To The Sky.

The band plays with an honesty and enthusiasm which captures the charm of the music from that era. The soloists play comfortably within the idiom and everybody has a chance to stretch out, but the band also shines in its ensemble playing, an essential ingredient of this music. Eight of the twelve selections feature vocals by various members of the band and I must confess that to my ears they play better than they sing! But it does not take away from the fact that this is an enjoyable and entertaining stroll down the Bourbon Street that used to be.

The musicians having and giving a good time are Jordan Klapman, piano, Glenn Anderson, drums, Janet Shaw, reeds/vocals, Andrej Saradin, trumpet, Bryan Day, string bass/vocals, Jamie Macpherson, banjo and Brian Towers, leader/trombone/vocals.

Jim Galloway

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Demonstrative as well as discordant, his strident runs and choked vibrato allow him to practically re-compose tunes such as Giant Steps and Cherokee. Meanwhile his glossolalia coupled with the strident rhythms of drummer Michael Wimberley and bassist Gerald Benson give standards like What's New and Softly as in a Morning Sunrise an inchoate dissonance similar to the interface exhibited on shrieking and dissonant Gayle originals.

Often playing altissimo, the saxophonist masticates phrases and timbres, then spits them out double-tongued and with a wide vibrato. The most characteristic work is on two extended tracks. Chasing/Praising The Lord, for instance, arches upwards from Gayle's crying split tones and flattement to the trio members' alternating strident, resonating instrumental timbres with guttural speaking-in-tongues, evocations of divine mercy and God's name. Wimberly's tymano pans and Benson's legato arco swells bounce and ripple behind the saxophonist's yodeling broken tones on Holy Redemption. When he extends the track with Albert Ayler's Ghosts tremolo bugle-call variations meld with sul tasto arco swells bounce and ripple behind the saxophonist's yodeling broken tones on Holy Redemption. When he extends the track with Albert Ayler's Ghosts tremolo bugle-call variations meld with sul tasto arco swells bounce and ripple behind the saxophonist's yodeling broken tones on Holy Redemption.

Judging by the amount of material reed player Ken Vandermark has thrown at us over the last little while, it's a surprise this is the first time he's come up with a two percussionist - one reedman line-up. Recalling the wonderful Brotzman-Bennink axis, Vandermark moves full on with his programme. Employing percussionists Tim Daisy and Robert Barry, his modes operandi is to throw caution to the wind. This isn't free-playing any stretch of the imagination. Though the trio gets wild'n'heavy at times, Vandermark keeps everyone in check. His own wild demeanour ensures the others know their place in the scheme of things. Both drummers (Barry being a Sun Ra Arkestra alumni, while Daisy is only half his age, but already making a solid name for himself) strike out into the free-regions of poly-rhythmic scales and multi-faceted non-metric drumming. Throughout it all, the pulse remains solid. When players break out in their wildest abandon, they're still brought back into reality and play more or less in a harsh melodic fashion. With five originals (dedicated to various key percussionists), and six choice covers (from Eric Dolphy, Sun Ra, Albert Ayler, Ed Blackwell, Herbie Nichols and John Coltrane), Vandermark is eager to show an open-ended programme that will be encompassed by those who love free music and those who love the history of jazz.
Much in the same way I find Monk's music difficult to talk about, I also find it very hard to discuss Ran Blake's music. Not because I find it demanding or off-putting. Just the opposite is true. Over the years, I've connected to his quirky delivery, his sense of adventure and his singularly on the piano. This personal magnetism makes it very difficult to get a fair distance from the subject that is being discussed. Forty years since his solo piano debut and an occasion to celebrate his 70th birthday. "All That Is Tied" marks a key milestone in this genius' lifeline. Every single key that is struck, every single chord change and every single phrase has a purpose. Blake is not known for wasting anything in his delivery. With the exception of the title piece, all numbers are Blake originals which confirm the importance of this singular figure in the world of new music, not just jazz. To relegate Blake to the jazz category would in fact be a misnomer, even though he tends to be boxed into this category. When he strikes the ivories, it's with a sense of purpose. Blake is not known for change and every single phrase has a purpose. Blake is not known for wasting anything in his delivery. With the exception of the title piece, all numbers are Blake originals which confirm the importance of this singular figure in the world of new music, not just jazz. To relegate Blake to the jazz category would in fact be a misnomer, even though he tends to be boxed into this category. When he strikes the ivories, it's with a sense of purpose.

Danse Sauvage (Allan Bell; Allan Rae; Mark Hand; Quentin Doolittle; John Abram; Kelly-Marie Murphy) Colleen Athraparia, piano CentreDiscs CMCCD/DVD 11706

"Danse Sauvage" features the pianistic prowess of Calgary-based Colleen Athraparia in performances of solo compositions by six current and former Prairie province natives. Athraparia approaches all the works with an enlightened sense of sophistication. From the robust rhythmic nature of Allan Gordon Bell's title track Danse sauvage to the haunting prepared piano chiming of Mark Hand's Intergation and the eerie electro-acoustic "scratches" accompanying the minimalist pianist writing of John Abram, Athraparia is in control. She is at her best in the more virtuosic works, Take Back the Ring by Allen Rae and The Queens of Alice by Quentin Doolittle. The CD finishes with superstar composer Kelly-Marie Murphy's three-movement tour de force, Aural Tectonics, a technically demanding and aurally satisfying composition.

3 Solos: R. Murray Schafer

CentreDiscs CMCCD/DVD 12006

"3 Solos: R. Murray Schafer" is a two disc release featuring a CD version, and a second DVD-Audio disc for surround sound listening at no extra cost. Schafer is an icon of the Canadian landscape and I cannot imagine a single Canadian artist whose work has not been influenced by his vision. His music should be required listening for all Canadians! Here three members of Bradyworks (a group originally formed to play the music of guitarist Tim Brady) perform works composed by Schafer, coincidentally, a 25 year period. Soprano Anne Tremblay shines in her performance of Music for the Morning of the World (1970). The original analogue masters of the 4-channel tape part have been restored digitally in this new version of the tape accompaniment. The text is an English translation of several writings by the 13th century Sufi mystic Jalal al-Din Rumi. It is a lengthy work with meditative qualities in which an almost aural game of tag is played between the voice and tape part. Le Cri de Merlin (1987) features electric guitarist Tim Brady in a compelling performance of this work based on the story of Merlin, Wizard of King Arthur's court. The ending features a tape part in which the performer is asked to add a soundtrack of native birds, in this case recorded on a very cold February morning outside Brady's house! Finally, pianist Brigitte Poulin delivers a stellar performance in the solo piano work, Deluxe Suite for Piano (1958), a work commissioned by the CBC for Janina Fialkowska. Schafer's only solo piano composition since the early Polytonality of 1952, Deluxe Suite is a technically challenging work with an improvisational quality that makes it an important addition to the piano repertoire.

Throughout its 25-year history, CentreDiscs has produced a plethora of important recordings, from its 3-disc vinyl box set of Harry Somers' opera Louis Riel to the recent continuing retrospective CD series "Canadian Composer Portraits" (see Richard Haskell's review of the latest edition - Snr Irving Glick - above). WholeNote readers are strongly urged to take the time to explore the CentreDiscs catalogue. Distributed by the Canadian Music Centre Distribution Service, releases may be purchased at all CMC offices, select Canadian record stores, and of course, by mail order and online. (In Toronto, contact the CMC at 416-961-6601 or at their website www.musiccentre.ca).
OLD WINE IN NEW BOTTLES

Fine Old Recordings Re-Released by Bruce Surtees

The late Karl Böhm was long associated with the Vienna Philharmonic Orchestra and happily left us many fine audio discs and now, as Unite!'s enormous catalogue of live video performances is gradually becoming available on DVD, we will be seeing more of Doctor Karl. Deutsche Grammophon has recently issued three DVDs containing 13 Mozart symphonies, together with a few bonus items. Today it seems fashionable to play down the elegance and humanity in Mozart's writing in favour of streamlined precision, as if making music were a mathematical exercise. Böhm was of the old school but there is nothing for today's viewers to fault in the conductor's sensitivity to every nuance of the scores he knew so well or the orchestra's eminently polished performances.

These concerts which took place in Vienna's Musikvereinsaal from 1969 to 1978 are in the regular TV picture ratio of 4:3 and while not in high definition are more than acceptable, even on a 60" set. Surround sound adds a pleasant hall ambience. Volume 1 (440 0734131) contains symphonies No. 29, 34, 35, 40, and 41, with the Minuet in C major, K.409. Volume 2 (440 0734132) contains the symphonies No.1 (K.16), 25, 31, 36, and 38, together with Eine Kleine Nachtmusik. Volume 3 (440 0734133) contains symphonies No.28, 33 and 39, and the Serenade No. 9, K.239.

From June 1973 Böhm conducts an outstanding performance of Schubert's Ninth, again with the Vienna Philharmonic (EuroArts 2072108). The performance is sumptuous; with Böhm's thrusting vitality there is never a dull moment. The picture quality of this Unite! production is as good as any MGM production. The surround sound, too, is full bodied, dynamic and completes an exemplary marriage of sight and sound. On the same disc is the Schubert Mass No.6, D950 with soloists Peter Schreier, Werner Krenn and Walter Berry, The Vienna Sangerknaben, with the Men's choir and orchestra of the Hofmusikkapelle in Vienna. Recorded in the Hofburgkapelle, Böhm conducts with gentle authority and the eloquence and dedication of all concerned hold one's attention from the Kyrie to the closing Agnes Dei. It is beautifully photographed and excellently recorded. This is a definitive Schubert disc if there ever was one; certainly an essential cornerstone for even a modest collection.

Another Böhm/Vienna Philharmonic DVD from EuroArts features one of the greatest pianists of an earlier generation, Wilhelm Backhaus, playing the Beethoven Fourth Piano Concerto (2072058). A perfect match of repertoire, soloists and conductor makes this a valuable historic document. But with a difference: the video is extremely fine, almost HDTV in definition, the colours are full bodied, and the sound is crystal clear. The quality is probably due to the venue for this production which was not in the Musikverein but made under ideal conditions in the Studio Rosenhugel in Vienna. On the same disc is a satisfyingly energetic Brahms Second Symphony from the Musikverein in 1970. The performance is a very vigorous one with Dr. Karl more animated than usual, cutting and thrusting with authority. However, there is an aspect of the production which may be disconcerting to some viewers while others may not notice. The finished product was assembled from several evenings' performances and one sees that while the playing is perfectly in sync, sometimes they are a little ahead or behind of the video selected for shots of the conductor. No big deal.

Leonard Bernstein was no stranger to the Vienna Philharmonic and his CDs and DVDs with them continue to find favour with critics and music lovers around the world. DG has issued the Sixth and Ninth symphonies by Shostakovich (440 073 4170). The Sixth is not the most popular of the symphonies, overshadowed by the enormously popular Fifth. But the opening movement of the Sixth is a 22 minute Largo which one might justifiably claim to be 'heavenly length'. In addition to fervent performances of the two symphonies, Bernstein talks about each work, drawing the viewer's attention to significant passages, which certainly enhances a re-hearing. Incidentally, the production is directed by Humphrey Burton, as usual a guarantee of excellent camera work. Bernstein's last concerts with the Vienna Philharmonic were from February 26 through March 2 1990. From those concerts EuroArts has released the Bruckner Ninth Symphony (2072018). Bernstein recorded only two Bruckner works, the Sixth and Ninth Symphonies with the New York Philharmonic for Columbia and another Ninth Symphony on DG with the Vienna Philharmonic taken from these very same concerts. Bernstein would die a little over seven months later and although the distension of his chest due to his acute emphysema can be clearly noticed, he was still in top form and conducted with his usual passionate energy. The performance has many Bernstein touches...little retards, elongated passages, or notes held a little longer than usual. The second movement is unforgettable: the opening scherzo is a totally unexpected powerhouse, played with grim determination leading to a fleet-footed trio and returning to the scherzo, now a positive juggernaut. Under Bernstein's baton, the final movement of Bruckner's unfinished symphony becomes a moving apotheosis and homage to the composer. No complaints here about Humphrey Burton's direction or the sound of this great orchestra. This is a priceless document of an appropriate and truly moving farewell to the orchestra with whom he had made such great music.

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You Ask Me Why... Tova sings Beyle
Theresa Tova
Independent TE003
Pashtes/Simplicity - Music to the Poetry of Simcha Simchovitch
Lenka Lichtenberg & Brian Katz
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This Autumnal season has brought the release of two deliciously melancholy like-spirited recordings, perfect for listening during these increasingly chilly nights. The first is multi-talented diva Teresa Tova’s musical homage to the noted 20th Century Yiddish composer, Beyle Schachter-Gottseman, entitled “You Ask Me Why - Tova Sings Beyle”. Second is international Yiddish vocalist Lenka Lichtenberg and acoustic guitarist Brian Katz’ “Pashtes/Simplicity - Music to the Poetry of Simcha Simchovitch”. Both recordings boast an “A-List” of guest artists, and in the case of “You Ask Me Why”, also the prodigious producing talents of the gifted John Alcorn.

The Yiddish language dates back to the 10th Century, and is a non-territorial dialectic form of German that is written in Hebrew characters. It is commonly spoken among Jewish peoples of Ashkenazi or European descent. Although for many baby-boomers of Jewish descent, the language of the old country wasn’t passed down with any kind of fluency, Yiddish language, literature, music and visual arts are currently enjoying a massive global renaissance, and both recordings have contemporized traditional Yiddish forms with intriguing, surprising and deeply meaningful results.

“You Ask Me Why” has a strong and evocative jazz sensibility that is a perfect setting for Theresa Tova’s smoky contralto. Producer Alcorn (with help from Matt Herskowitz) has managed to squeeze just about every possibility and nuance out of the simple melodies. Notable are John MacLeod’s provocative muted trumpet solo on The Winter Evening/Winter-Ount juxtaposed against Matt Herskowitz’ sparse and harmonically dissonant piano phrases that call to mind the
naked, dry branches of the winter trees being slapped together by an unforgiving wind.

Theresa Tova sings each composition with great feeling and moody dysphoria, capturing the intent of the lyric perfectly, rendering it unnecessary to understand Yiddish to experience this eclectic musical journey. The CD is enhanced by strong performances from Jane Bunnett on flute, Kelly Jefferson on tenor saxophone, Artie Roth on bass, the always exceptional and versatile Daniel Barnes on drums and Brian Katz (one and the same from “Pashites”) on acoustic and electric guitars.

“Pashites/Simplicity” is a delight. Prague-born vocalist Lenka Lichtenberg has a lovely, confectionary, gamin-like quality. Her soprano voice sails above and around the notes with perfect control, weaving a luminous mystical web. She is in the midst of an amazingly diverse career, including singing as a member of the wildly successful “Sisters of Sheynville” and also performing as a cantor at various functions. Brian Katz has a sumptuous guitar sound, full of facile runs and lush harmonics. The material on “Pashites” has been composed entirely by Lichtenberg and arranged by Katz, who have been performing and collaborating together since 2001. Many of the plaintive melodies on “Pashites” have an undercurrent of pulsing Latin rhythms that seem to work symbiotically with the poetry of the iconic Polish-born Yiddish poet, Simcha Simchovitch.

Like Theresa Tova, Katz and Lichtenberg have surrounded themselves with local musicians of the highest order, including the extraordinary George Koller on bass, Ernie Toller on soprano sax, the dexterous Alan Hetherington on a whole mess of multi-ethnic percussion and the uber-talented Sasha Luminsky on accordion. Although forged firmly in the tradition, this recording has a very contemporary feel that will leave you uplifted and spiritually refreshed – just like a great piece of strudel and a “glass tea”.

Lesley Mitchell-Clarke

Shostakovich - String Quartets 3, 7 & 8
St. Lawrence String Quartet
EMI 3 59956 2

Though Shostakovich came to the string quartet medium relatively late in his career (1938) the resulting cycle of fifteen quartets proved to be as astounding and powerful as his corresponding number of symphonies. Unrestrained and intimate, the quartets form a harrowing mirror of the unimaginable tragedies and upheavals of Soviet culture in a state of continual crisis.

The strong narrative element of these hyper emotional scores is made explicit in the suppressed sub-titles of the Third Quartet, composed in 1946 under the shadow of yet another onslaught of Stalinist purges. The Seventh and Eighth quartets both date from 1960. The Seventh, the shortest of Shostakovich’s quartets, is ostensibly an abstract work, though its often eerie quality and a veiled allusion to the composer’s Fifth Symphony (a theme which moreover recurs in the Eighth quartet) suggest otherwise. The magnificent Eighth, composed in an astounding three days in the still devastated city of Dresden, is a shattering reflection on the Second World War and is replete with coded autobiographical elements, including the composer’s musical signature on the notes DSCH (D, E-flat, C, B).

The St Lawrence Quartet’s performances are consistently powerful, tonally variegated, and impeccably moulded. The intensity of the playing is consistently persuasive, at times rivalling the violent, gun-to-one’s-head desperation of the classic Borodin quartet recordings of these works. The recorded sound is excellent throughout.

Daniel Foley

Concert notes: Music Toronto presents the St. Lawrence Quartet with pianist Wu Han and cellist David Finckel in music by Shostakovich, Jonathan Berger and Anton Arensky on November 28 and the Vermeer Quartet performing Shostakovich’s String Quartet No. 8 on December 8.
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