CONCERT LISTINGS

OCT 1 ~ NOV 7 2008

CIVIC LIGHT OPERA

Wholenote

FREE!

Many Happy Returns...

Wholenote's Blue Pages
A Musical Banquet with Dame Emma Kirkby

DIRECTED BY JEANNE LAMON & IVARS TAURINS

Oct 17, 18 & 23 8pm
Oct 19 3:30pm
Oct 22 7pm
Trinity-St. Paul's Centre

Tickets: 416.964.6337
Buy online: www.tafelmusik.org

Programme includes:
Monteverdi: Con che soavita
Handel: V'Adoro pupille
Rameau: Excerpts from Motet in convertendo
Excerpts from Castor & Pollux

Emma Kirkby

Deloitte. MARGARET AND JIM FLECK

Haydn, Mozart & Saint-Georges

DIRECTED BY JEANNE LAMON

Dec 4-6 8pm
Dec 7 3:30pm
Trinity-St. Paul's Centre

Tickets: 416.964.6337
Buy online: www.tafelmusik.org

Programme includes:
Haydn: Concerto for Violoncello in C Major
Mozart: Symphony No. 29 in A Major, K.201
Saint-Georges: Sinfonia concertante

08.09
30 seasons to celebrate!
esprit orchestra
alex paul music director and conductor

08.09

November 23
Inspired by Traditions
ANDREW BURASHKO piano
MARIE BÉRARD violin
John Adams
Short Ride in a Fast Machine
R. Murray Schafer
Dream Rainbow, Dream Thunder
Aaron Copland
Piano Concerto #1
Valentin Silvestrov
Dedication

February 6
Breathless
MARIE BÉRARD violin
DAVID SWAN piano
RYAN SCOTT percussion
Unsuk Chin
Double Concerto
Alexina Louie
Infinite Sky with Birds
John Rea
Figures hâtives
Thomas Adès
Three Studies from Couperin

March 26
Brand New and Pre-Loved
AIYUN HUANG percussion
Bruce Mather
Hommage à John Hawkins*
Andrew Staniland
Concerto for Percussion and Orchestra*
Mayke Nas
La Belle Chocolatière
Omar Daniel
Trope
Magnus Lindberg
Feria

May 1
Demon
RYAN SCOTT percussion
ERICA GOODMAN harp
THE NATHANIEL DETT CHORALE
Chris Paul Harman
Concerto for Harp and Orchestra**
Douglas Schmidt
New Work**
Maki Ishii
Saidoki (Demon)
John Corigliano
Three Hallucinations

Check our website for details on our complete season, annual New Wave Composers Festival and Creative Sparks project.
espritorchestra.com

Location and time for all esprit concerts
Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front Street East / 8 pm concert / 7:15 pm pre-concert talk

ESPRIT ORCHESTRA GRATEFULLY ACKNOWLEDGES THE FOLLOWING FOR THEIR SUPPORT OF THE 2008-2009 SEASON

ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO
torontoartscouncil
Ontario Arts Foundation
Canada Council for the Arts
Conseil des Arts du Canada
Canadien
Patriote canadien

Ludwig Foundation
CIBC
Scotiabank Group
Pantages
CREATIVE TRUST
SOCAN

The Koerner Foundation
The Jutl-Jiggins Foundation
Margory Griffith Bequest
Jean Eccles Bequest
The McLean Foundation
Roger D. Moore
Imperial Tobacco Canada Foundation
Max Clarkson Foundation
The Fleck Family Charitable Foundation
### QUARTETS $293, $269

- **Brentano Quartet**
  - Th. Oct. 16

- **Tokyo Quartet**
  - Th. Jan. 22

- **Keller Quartet**
  - Th. Oct. 30

- **Pražák Quartet**
  - Th. Mar. 5
  - with Roger Tapping, viola

- **Gryphon Trio**
  - Th. Nov. 6

- **St. Lawrence Quartet**
  - Th. Apr. 2
  - with Barry Shiffman and Marina Hoover

- **Miami Quartet**
  - Th. Dec. 4

- **Tokyo Quartet**
  - Th. Apr. 30

### PIANO $185, $170

- **Alexandre Tharaud**
  - Tu. Oct. 21

- **Marc-André Hamelin**
  - Tu. Nov. 11

- **Eve Egoyan**
  - Tu. Dec. 9

- **BARRY DOUGLAS**
  - Tu. Jan. 27

- **Markus Groh**
  - Tu. Apr. 7

### CONTEMPORARY CLASSICS $69

- **Keller Quartet**
  - Th. Oct. 30

- **Eve Egoyan**
  - Tu. Dec. 9

- **DARRETT ZUSKO pianist**
  - Th. Jan. 15

- **DARRETT ZUSKO pianist**
  - Th. Jan. 15

- **Cecilia Zukor Quartet**
  - Th. Feb. 5

- **Joni Henson soprano**
  - Th. Mar. 12

### DISCOVERY $50

- **DARRETT Cecilia Zukor Quartet pianist**
  - Th. Feb. 5

### Full season of 16 concerts $466, $427 Other combinations available

at Jane Mallett Theatre
St. Lawrence Centre for the Arts
06 EDITOR’S OPENER: (Too) Many Happy Returns ... David Perlman
07 FEATURE: Turning Ten: Sinfonia Toronto David Perlman
10 FEATURE: Civic Light Opera at Thirty Terry Robbins

BEAT BY BEAT (The Live Music Scene)
10 In with the New Richard Marsella
14 Early Music Frank Nakashima
16 Choral Scene m& Buell
18 Jazz Notes Jim Galloway
19 In the clubs Ori Dagan
20 Opera: Personal, political, Prokofiev Phil Ehrensaft
23 Band Stands and Podiums Jack MacQuarrie

MUSICAL LIFE (1)
24 Choral Life Q & A: Robert Cooper m& Buell

CALENDAR (Live Music Listings) (1)
26-34 Section 1: Concerts: Toronto & GTA ...

BI-B24 BLUE PAGES - ANNUAL GUIDE TO THE CONCERT SEASON

CALENDAR (Live Music Listings) (2)
35-40 Section 1 (continued): Concerts: Toronto & GTA
41-44 Section 2: Concerts: Beyond the GTA
44-46 Section 3: Jazz in the Clubs (listings)
46-48 Section 4: Announcements, Lectures, Workshops, ... Etcetera

MUSICAL LIFE (2)
49 We are all Music’s Children m& Buell
50 Smartening up iPod Phil Ehrensaft
52 BookShelf Pamela Margles

DISCOVERIES - Records Reviewed
53 Editor’s Corner David Olds
54 Vocal and Opera
55 Early, Classical and Beyond
56 Jazz and Improvised Music
58 Pot Pourri - Extended Play Cathy Riches
60 Old Wine in New Bottles Bruce Surtees

ENCORE! Will your vote support the arts? Matthew Tran-Adams

OTHER ELEMENTS
06 Contact Information and Deadlines
25 Index of Advertisers
25 Blue Pages photo contest
48/50 WholeNote MarketPlace
49 Classified Ads

IN THIS ISSUE

SOMETHING WHERE?
Scott Thomson
Page 10

DAVID AND JONATHAN
The Willcocks at Orpheus
Page 16

CONTEST:
Music’s Child
Page 49
(Too) Many Happy Returns?

Many a publicist or music presenter has come to me over the years, confident that their organization’s 10th, 20th, 25th, 30th anniversary - invariably multiples of five or ten - was a milestone worthy of WholeNote cover story treatment. Most of them can testify, if asked, that their exciting news was met with an unconvinced grunt - the closest thing to stony silence that courtesy allows.

The reason for this puzzling behaviour on my part may be as simple as the fact that I don’t have the hang of how to recognize a good story when I see it. But if it’s as simple as that, this editorial is going to be way too short for the space assigned - even if I bump up the font a point or two.

So instead, let’s explore, in excruciating detail, why it is that this month’s cover, screaming “anniversary” madly in all directions, stands out like a sore thumb in the usual WholeNote scheme of things.

Well, for one thing, I’ve never been much impressed by counting in fives and tens — it assumes that the thumb is a finger, which defeats the whole purpose of having an opposable digit as a counter. (Some cultures understand this.)

For another thing, I went through, in my childhood, an extended period of unimaginable terror, before being informed by our evil next door neighbour Stanley Kaplan (Colly’s dad) that on my seventh birthday I would at last be too old to be eaten. I then lost my treble within days of turning 14; got handed the keys to life at 21; and at 28 started to worry about my life being a failure. At 35 I put all the pieces of the puzzle together, and realized that the years of man - the proverbial “three score and ten” - were not, in fact, seven cycles of ten years, but rather ten cycles of seven. Once I got the hang of it, this way, the big ten, with all its divisions and precisions, entirely lost its power to impress.

“This is our choir’s thirtieth anniversary!” ... Grunt.

So why then this month’s rush of decimal blood to the head - the abandonment after fourteen (count ‘em!) seasons of my most cherished numerical principles?

I will explain.

Seven days ago, at 5:30 in the morning, I stood listening to a child of nine, Anastasia Rizikov, play Rachmaninoff and Chopin on a grand piano in the lobby at the New Classical 96.3FM. It was the first of 48 20-minute concerts in the lobby within a 24-hour period marking the first anniversary of the “relaunch” of the station under the watch of Moses Znaimer (a master of ones and zeroes if ever there was one).

There at the piano, kicking it all off, sat a child, not yet ten, playing Rachmaninoff and Chopin, the great piano masters - playing the music, not just the notes - with a sense of pleasure and ease that took the breath away. “It (the piano) wasn’t hard once I got the hang of it,” she told Michael Lyons who interviewed her after she played.

Two hours later she was still there - leaning on the banister of the lobby stairs listening to Natalie MacMaster and Donnell Leahy (the 7:40am live concert) as a strathspey spun from their fiddles. Anastasia stood and watched - counting this new thing out on four fingers till she had the hang of that too.

Watching her watching them, the difference between nine and ten suddenly seemed terribly important.

I have very mixed feelings about what Znaimer has achieved at Classical 96. The concerts from the lobby, aired live, capture the risk involved even when the performer has the hang of it. I love the immediacy of being ambushed by those musical moments, almost as much as I hate being ambushed by a commercial that smirk up on me by pretending to be a work of music I love.

But seven days ago I got a little lesson in the pleasure that can be given, and got, playing the numbers game. I pass it on to you.

David Perlman, editor
FEATURE

TURNING TEN
NURHAN ARMAN’S SINFONIA TORONTO

"Can you remember what was on the programme of that first concert?" I had dipped back into my WholeNote listings archive and had the information there in front of me, so it was a test, not a request for information. "I think so," he said. "The Grosse Fugue, of course; Mozart’s Divertimento K136; Tchaikowsky: Serenade. Also Finzi, Eclogue for piano and strings. And one more. Bach.... a piano concerto. In f minor. Jane Coop was our guest artist. "I’m impressed," I said. After all, the ensemble has close to 60 concerts under its belt since that October nine years ago, and Nurhan Arman conducts all over Europe as well as here - two tours this past summer alone. "Can you remember them all?" "Not like that," he said. "That one was very special."

The "very special" moment he was referring to took place at the Glenn Gould Studio October 30 1999 - the inaugural concert of Toronto’s only true professional chamber orchestra. Allan Pulker, WholeNote’s founder and publisher cottoned onto the fact that something special was happening before it took place and put Arman on WholeNote’s cover that month. "Why Toronto, and why here and now," he asked Arman and then quotes the reply (as true today as it was nine Octobers ago): "First, there isn’t a chamber orchestra of this calibre in Toronto. Montreal on the other hand has so many chamber orchestras - more than practically anywhere else. There is a great symphony here, there is Tafelmusik whose work I respect immensely, also the Esprit Orchestra, but this type of orchestra is lacking."

But it wasn’t only size that Arman was offering. They would play standing (except the cellos) in true virtuosic style, he announced. And he had no problem filling the positions with musicians of the calibre he demanded - 120 applicants for the 14 positions: four first violins, four seconds; three violas; two cellos and a bass.

Sinfonia Toronto left the Glenn Gould (three seasons ago, during the CBC lockout) for the soaring acoustic of Grace Church-on-the-Hill ("a great acoustic for recording too," he says) but Arman points to a lack of ideal spaces for an ensemble like his as a curious deficiency of the Toronto concert venue picture. "Ideal for us would be 400-500, right on the subway, and affordable. But we are not unhappy here."

Would he go back to the Gould? "Hard to say," he says, "even if it were a bit larger. You know, it’s hard not to sound like a recording in that room."

The ensemble’s vision and focus have remained unshaken in the decade. "We are thirteen now, not fourteen," he says – one viola
The Anniversary number game

Turning 10: Canadian Sinfonietta; DaCapo Chamber Choir; Ensemble TrypTych Chamber Choir; The Georgetown Bach Chorale; Grand River Chorus; I Furioso Baroque Ensemble; The Nathaniel Dett Chorale; Sinfonia Toronto; Southern Ontario Chapter of the Hymn Society; True North Brass; Via Salzburg

Turning 15: All The King’s Voices; Oakville Children’s Choir; Toronto Choral Society; Toronto Youth Wind Orchestra

Turning 20: Mooredale Concerts; Toronto Mass Choir; Village Voices

Turning 25: Countertpoint Community Orchestra; Exultate Chamber Singers; Hannahford Street Silver Band; The John Laing Singers

Turning 30: Civic Light Opera Company; Elmer Iseler Singers; Elora Festival Singers

Turning 35: Opera in Concert

Turning 40: Cellar Singers

Turning 50: The Toronto Latvian Concert Association

Turning 75: Music at Metropolitan

Turning 100: Royal Canadian College of Organists; Toronto Heliconian Club

Turning 115: Toronto Mendelssohn Choir

fewer. But six of the thirteen have been with us since the second year at least.” In terms of repertoire, they still present striking and inventive programs: masterpieces from the standard chamber orchestra; new commissions; some rearrangements of larger symphonic works; and carefully chosen arrangements of powerfully seminal string quartet literature—a passion exemplified by his choice of Beethoven’s Grosse Fuge for that very first concert. “That one I wanted as a statement of intention,” he says, “because it showed dramatically how the chamber orchestra can amplify the power of the string quartet form, and also because as a fugue it treats the instruments intensely soloistically—which is another key characteristic of what we do.” (Almost every season they try, now, to address one of Shostakovich’s late quartets in similar fashion.

“When it comes to that form, Shostakovich and Beethoven, those two are the best.”)

And they still play standing, in virtuosic style, almost all the time. “The exception is when we are recording,” he says. “Sometimes then, with fatigue such a factor, we play seated for consistency of tone and attack.”

(Recording has become a significant part of what they do. This month will see the release of their third CD, this one on the Marquis label, titled “Flanders Fields Reflections,” featuring cellist Shauna Rolston, and Canadian composer John Burge.)

“How do you think it would have been launching, say a decade earlier?” I asked, “and how do you see the decade ahead?”

“It was not a time when support of arts and culture was riding the crest of a wave any more,” he says—not just in terms of government but also corporate funding. And then there was 911 and SARS, but, you know, there is always something. We have done all that we can, with very little. We do very creative work. And we will continue.”

Times change. You can now find Sinfonia Toronto on FaceBook and MySpace—none of which existed even ten years ago, when their presence and clear intentions were announced in the first edition of what was to become WholeNote’s annual October Blue Pages. But you’ll also still find them where it counts most, six times a year—one on the concert stage. Standing up.

David Perlman

Civic Light Opera at Thirty

by Terry Robbins

Fleeing from left to right: Joe Cascone (El Gallo), David Haines (Belomy), and Larry Gibbs (Hucklebee), in this past September’s CLOC production of The Fantastics, at their usual Fairview-Library Theatre venue.

Turning 100:

Turning 90:

Turning 80:

Turning 70:

Turning 60:

Turning 50:

Turning 40:

Turning 30:

Turning 20:

Turning 15:

Turning 10:

Turning 5:

Turning 1:

The Wonderful Wizard of Oz

Community theatre is, by definition, a world of compromise and finding the right balance. For a successful season you must schedule professional shows could be more imaginative, then you should really be making the effort to search out the city’s community musical theatre groups, where a wide range of high-quality shows are presented by people for whom musical theatre, while it may not be a profession, is certainly a passion.

Joe Cascone, for instance, simply doesn’t want to do anything else. He loves to quote the old show business warning—that if there is anything else you can do other than show business then do it—but immediately confesses that “it’s the only thing I want to do!”

And he does it very well. He is currently starting his 30th season as artistic director of the Civic Light Opera Company, the company he founded as the Agincourt Music Theatre when he was just 15 and still in high school, and which is now at the forefront of the numerous community musical theatre groups in the Toronto area.

Community theatre is, by definition, a world of compromise and finding the right balance. For a successful season you must schedule shows that interest you, that balance old favourites with contemporary shows, that will attract and retain audiences, that are within your performing capabilities, that are musically, technically and financially feasible, and that will work well within your particular theatre space. The challenges are the same for all the groups, but over the years CLOC seems to have handled them in a more imaginative manner than anyone else. Cascone, for instance, staged the first Canadian company production of the perennial favourite Annie once the performance rights were released, and has several other full Canadian premieres to his credit as well, including High Society, Rodgers & Hammerstein’s Allegro and State Fair, Kander & Ebb’s The Rink, Tiaticale—the Musical, Irving Berlin’s As Thousands Cheer, and his own stage adaptations of The Wonderful Wizard of Oz and the
NEW DIRECTIONS IN MUSIC PRESENTED BY

Orphei Drängar
THE GREATEST MALE CHOIR
IN THE WORLD
Guest Artist: Opera Star Maria Fontosh, soprano
Sunday, October 19th, 2008 @ 3 pm
Metropolitan United Church (56 Queen Street East)

Don't miss the greatest male choir in the world in a rare Toronto performance on conductor Robert Sund's farewell tour! 80 voices perform a powerful programme featuring R. Murray Schafer's choreographed Magic Songs, Benjamin Britten's fiery Ballad of Little Musgrave, Schubert's sublime Psalm 23, opera arias, Swedish folk songs, new music, and more.

University Voices 2008:
YOUTH, MUSIC, PASSION!
Friday, November 7th, 2008 @ 8 pm
Metropolitan United Church (56 Queen Street East)

Venezuelan visionary Maria Guinand will conduct Canada's most talented University Choirs performing Music of the Americas from the baroque to the present including: a world premiere by Alberto Grau, plus works by Osvaldo Golijev, Alberto Ginastera, R. Murray Schafer, José Evangelista, Claude Vivier, Eric Whitacre, Pinto Fonseca and others.

* $1 from every ticket sold will go to Maria Guinand's Construir Cantando Foundation (Building through Singing) to improve the lives of Latin American youth through choral singing.

Estonian Philharmonic Chamber Choir and the Tallinn Chamber Orchestra
MUSIC FOR THE SOUL
Thursday, November 20th, 2008 @ 8 pm
St. Anne's Anglican Church (270 Gladstone Ave.) FREE PARKING

The Grammy-winning Estonian Philharmonic Chamber Choir and the virtuoso strings of the Tallinn Chamber Orchestra perform under founding conductor Tõnu Kaljuste. Featuring a transcendental programme including Arvo Pärt's Orient & Occident and Da Pacem, excerpts of Paul Frehner's ethereal The Seven Last Words of Christ and the radiant Beatus Vir of Antonio Vivaldi.

Tickets $15 to $37
Buy tickets to all three and save 10%
Buy Tickets through St. Lawrence Centre Box Office.
CALL 416-366-7723 or visit www.stlc.com

Generously supported by:
Disney musical *The Happiest Millionaire*.

For Cascone, the objective is to present a quality musical theatre experience for those who can’t afford anything on a "Broadway" level, one where people “don’t have to pay $100 for a show that disappoints them”, as he puts it. At the time of writing, he is deep into a short but intensive four-week rehearsal period for *The Fantasticks*, working until 11pm four nights a week in addition to the weekends. It’s typical of the level of commitment found in community theatre, and of the sense of pride in the end result.

Performing at the intimate Fairview Library Theatre, CLOC is smaller than most of the other groups in the Toronto area, and consequently often has the feel of a repertory company; indeed, Cascone has recently been toying with the idea of removing *Light Opera* from the company’s name and replacing it with something that more accurately reflects the present nature of the company. It is also unique in that there is no Board of Directors or Executive Committee running the group, just Cascone, who designs and directs each show as well as frequently performing on stage or playing piano. This may sound like a one-man band, but it is one that consistently gets things done and delivers the goods; it is also much closer to the set-up in professional theatre. Nor does it mean that it is a one-man effort – far from it. A major part of the CLOC’s continued artistic growth over the past few years has been the assembly of a top-class support team. Every critical function – ticket sales, front-of-house, set construction and painting, costumes, stage management, props – is now handled by an experienced individual on an ongoing basis, giving the group a solid foundation on which to build each new production.

Even so, there is always room for new people, as there is in all the community groups across the city – and not just on stage. Audition procedures vary from company to company, but community theatre can be a wonderful introduction to the musical stage for young children as well as enabling professional performers to take on roles they are probably not going to get the chance to play anywhere else. Cascone says that CLOC receives e-mails and phone calls throughout the year from people wishing to audition, although very few actually make it to the stage with such a small company. Behind the scenes and back-stage, however, there are plenty of opportunities for volunteers with all the community groups, in areas such as publicity and front-of-house in addition to the usual show-related functions.

Above all, there is the thrill of participating and contributing, of sharing the enthusiasm and of seeing the efforts of a group of highly-talented and dedicated people combine to produce a top-level show. Cascone loves to tell the story of an experienced musician who played for one of his shows: “He told us that the only way he could tell it was not a professional company’, he says, “was that the people were too nice.”

And the tickets are really cheap, too!

**Terry Robbins regularly contributes to WholeNote’s record reviews. A violinist, he plays regularly in community orchestras and for several community theatre groups, including CLOC.**

Several GTA groups have shows running in November, so if you’re interested in seeing what the standard is like then there’s plenty of opportunity; if you aren’t, they will usually list information on auditions and volunteer opportunities as well.

**Curtain Call Players** (www.curtaincallplayers.com) present Andrew Lloyd Webber’s *Cats* at Fairview Library Theatre, October 30 – November 8.


**Brampton Music Theatre** (www.bramptonmusictheatre.com) presents *Peter Pan* at the Rose Theatre, Brampton, November 12-15.

**Behind the scenes and back-stage, however, there are plenty of opportunities for volunteers with all the community groups, in areas such as publicity and front-of-house in addition to the usual show-related functions.**

- **Terry Robbins** regularly contributes to *WholeNote*'s record reviews. A violinist, he plays regularly in community orchestras and for several community theatre groups, including CLOC.

- **Several GTA groups** have shows running in November, so if you’re interested in seeing what the standard is like then there’s plenty of opportunity; if you aren’t, they will usually list information on auditions and volunteer opportunities as well.

- **Curtain Call Players** (www.curtaincallplayers.com) present Andrew Lloyd Webber’s *Cats* at Fairview Library Theatre, October 30 – November 8.


- **Brampton Music Theatre** (www.bramptonmusictheatre.com) presents *Peter Pan* at the Rose Theatre, Brampton, November 12-15.

**From X-Avant! … to Somewhere There**

This Fall, the spirit of the great jazz composer Sun Ra will fall upon the City of Toronto. In Sun Ra, so many practising musicians, composers, music lovers and star gazers come together. Sun Ra’s music is representative of the underdog, as his approach was never that of the beaten path, fearlessly exploring new musical genres, technologies, and spirituality.

On Saturday October 4th, the City of Toronto will burst with new ideas, in an all-night carnival of arts and culture – Scotiabank’s 5th annual *Nuit Blanche*. The complete lineup is readily available online, but in keeping with the underdog theme of this month’s column, I’d like to shed light on some of the lesser-known events.

University of Toronto’s Faculty of Music will present *Déjà, Presque, Jamais: three views of creative sound*. This all-night production will feature scheduled events and installations in Walter Hall and the adjacent lobby that combine live performance, electronics, multi-channel audio diffusion, spoken word and visual media representing a wide range of genres including improvisation, jazz, opera, and contemporary composition.

And as part of the 7th Annual SoundScapes Festival, New Adventures in Sound Art present a world premiere by Richard Marsella and Erik Martinson. Their interactive video and audio installation “*Sign Me a Space*” explores the music of Toronto’s public spaces. You can find this engaging installation running all night long during Nuit Blanche at Gallery 1313 on Queen Street.

Later in October, from the 21st to the 26th the Music Gallery unleashes its third X-Avant Festival, this year entitled *Space is the Place*, as an homage to Sun Ra. Music Gallery artistic director Jonathan Bunce explains the festival’s theme: “I chose Sun Ra as a touchstone for the festival, because he is a true visionary artist, passionately dedicated to his cause, both musical and political. He envisioned the ‘infinite possibilities’ of music, both in terms of taking the listener to new sound worlds, and also as a positive force for change in our world. His notion of ‘Space is the Place’ – as the desire to escape the limits of our world and find true freedom in outer space – is something that I can really relate to. Who hasn’t wanted to say they’re from Saturn at one point in their life? Sun Ra took these fanciful notions that others would consider ‘silly’ and based his life around them. Now that’s commitment”.

Fittingly, the X-Avant Festival opens October 21 with a performance by Sun Ra’s own Arkestra under the direction of Marshall Allen. The gala festival launch will take place at the Palais Royale, and features the dancers of Coleman Lemieux & Compagnie accompanied by Sun Ra’s Arkestra in a production entitled “*Hymn to the Universe*”.

Also part of X-Avant’s amazing *Space is the Place* program (www.musicgallery.org for the complete lineup), the Music Gallery will present a night in dedication to the pioneering German composer Karlheinz Stockhausen on October 26th. The night will be highlighted by a performance of Stockhausen’s *Kontakte* for piano, percussion and electronics performed by American pianist Stephen Drury, saxophonist Wallace Halladay, and percussionist Ai-lyun Huang.
Moving on, on November 1st, New Music Concerts tip their hat to the next generation of composers in a presentation of Generation 2008 at the Music Gallery. This exciting lineup of four young composers features world premieres by Scott Good, Michael Berger, Fuhong Shi, and Brian Harman. This concert is the kick-off for a tour by l’Ensemble contemporain de Montréal, led by Véronique Lacroix. It’s also the kick-off to a very busy month for New Music Concerts. More about that later.

I recently had the pleasure of sitting down with with Scott Thomson, trombonist/composer and the radical curator of Somewhere There, a truly special place in Toronto, located in Parkdale at 340 Dufferin Street. At Somewhere There, music is always deliberately placed in the foreground, and love, beer, politics, self-image, snobbery, idle chit chat, and any other social convention spawned from the concert hall are merely swept aside. The venue celebrated its one year anniversary on Sunday September 14th with its 200th show!

For me, Somewhere There is a national treasure, something that should be cherished as the antithesis to big box cultural development. I have always been a staunch supporter of alternative arts spaces, and Somewhere There is a space that sheds light on the music that exists in the shadows. Somewhere There, named after a Sun Ra tune, is the perfect space to accentuate that kind of music, as it’s not too glamorous; there’s no marble, no ushers, no fancy lighting. What you’ll find are a few sofas Scott pulled out of the dump, some plastic chairs, a Sears lamp, and a true sense of history being made. I hope this space can one day celebrate its 50th anniversary, and if the ratio of 2 shows per year stands...we’d be looking at a total of 10,000 shows!!! I’d say this is the place where true art ferments.

Happy one year anniversary to Scott Thomson and Somewhere There. Here are excerpts from our conversation:

Richard Marsella: Why did you start ST?

Scott Thomson: There are literally hundreds of dedicated musicians in Toronto with few viable options for the performance of their music. Since I am one of them, the space is for us, as well as for interested listeners. A galaxy of 350 different artists from numerous scenes, styles, and backgrounds have performed at ST – the majority prizes an environment with fine acoustics where playing and listening are primary. Another priority is the way the space fosters what I call “informal music”; while many performance conventions remain in place which allow the musicians the formal context in which to perform, many of the details of the music at ST get sorted out during performance, often through improvisation though not necessarily so. I like all kinds of music, but informal music (no matter the genre) tends to have the stuff I like most: risk, play, inquiry, and at best a sense of discovery that is shared by players and listeners alike. Informal music rarely makes a lot of money, hence the dearth of venues for it. ST is my positive response to this unfortunate situation.

RM: What were some highlights for you over the year you’ve been presenting concerts?

ST: There were many discrete, surprising, and transcendental musical moments that, in their ephemeral nature, don’t lend themselves to inclusion on a highlight list. That said, the opening of Jeff Schlanger’s “musicWitness” art exhibition in the ST gallery space and William Parker’s related solo concerts in July are unequivocal highlights. I liked especially how a neighbourhood cat (whom I’d named “Lee Konitz”) found his way in and lay peacefully at William’s feet as he played. Jeff’s artwork is still on display and it’s beautiful – people should come to see it! John Oswald’s “Pitch” concert in May, where performers and audiences were in total darkness, was...
STEFANO SCODANIBBIO PERFORMS "VOYAGE THAT NEVER ENDS"
WITH COLMAN LEMIEUX + Sonic Liberation Front

SATURDAY OCT. 4
NUIT BLANCHE at the Music Gallery:
Tasman Richardson's "Sports Bar" and the Bravo!FACT Picture Show

FRIDAY OCT. 17
STEVEN SCHICK
Solo percussion
Works by Xenakis, Lucier, Ferneyhough, Globokar & more

OCT. 21-26
SPACE IS THE PLACE
A Festival of New Music

Highlights include:
TUESDAY OCT. 21 • GALA FESTIVAL LAUNCH
THE SUN RA ARKESTRA
WITH DANCE BY COLMAN LEMIEUX & COMPAGNIE
Location: Palais Royale, 1601 Lake Shore W.

FRIDAY OCT. 24
STEFANO SCODANIBBIO PERFORMS "VOYAGE THAT NEVER ENDS"
+ Sonic Liberation Front

SUNDAY OCT. 26
LAST KONTAKTE: A KARLHEINZ STOCKHAUSEN MEMORIAL
featuring Stephen Drury + Aiyun Huang

BECOME A MUSIC GALLERY MEMBER AND SAVE ON TICKET PRICES! Email info@musicgallery.org

The Music Gallery • 197 John St. • Toronto M5T 1X6
416-204-1080 • www.musicgallery.org

quite memorable. I've also had the honour of hosting luminary guest musicians and friends like Malcolm Goldstein, Eddie Prévost, Peggy Lee, Ab Baars & Ig Henneman; each of them responded very positively to the space. Finally, the February launch for three new CDs on Barnyard Records, including my own duet with Lori Freedman, was a pretty amazing party. Jean Martin and I bought $80 worth of cheese for our guests among other things, and the smell of gorgeous, funky cheese lingered for days!

RM: What are your general thoughts on the music scene in Toronto? What works, what doesn't...?

ST: Well, my view is pretty skewed since I only really hear music at my place. For that reason, I can't claim any expertise but, if those who play at ST are any indication of a general tenor of talent, creativity, commitment, and purpose, Toronto's music scene is very healthy indeed. I remain bothered by the culture of capital investment in the arts that justifies spending hundreds of millions of dollars on buildings that are unsuitable for the work of living, breathing Canadian composer-performers. The Four Seasons Centre is a pretty exquisite hall, but none of the 350-or-so musicians who have performed their work at ST will ever do so there. For this reason, the magnitude of investment in its construction seems preposterous to me, and I wish cultural priorities were such that at least some of that money went to supporting artists rather than buying bricks. My friend Alan Stanbridge just came back from Istanbul where he made a similar argument at an international cultural policy conference. I hope his research finds a large and influential audience.

RM: You just celebrated your 200th show and your one year anniversary. Most presenters are lucky to launch 6 concerts per year. Is this a new model you're following, or something way older?

ST: What I'm calling "informal music" cannot thrive unless it is happening all the time. The music grows out of ongoing collaboration and, in that sense, Somewhere There's programming serves a pedagogical role as well as an artistic one; players and groups actively learning and improving as they play. This is especially applicable to my residencies, in which a musician or group is booked for two months of weekly performances, and it's gratifying to hear groups gel, change, and develop new material and methods during their tenure. This is not a new model. George Lewis and Paul Berliner, to name but two researchers, have documented the invaluable pedagogical role of clubs and jam sessions in African American modernist music history. ST is a far cry from a 52nd Street jazz club sixty years ago, but some of the principles at work are related in my view. (The business side of things at ST is terrible, and will continue to be that way until more people come to listen to the wonderful musicians whom I program.)

RM: Juicy details, please, about the Steve Lacy project you're working on. Can you speak about his music and what drew you to it?

ST: For about a year, I've been transcribing the music of Lacy, an American saxophonist and composer, and rehearsing it with a quartet of Kyle Brenders (saxophone), Wes Neal (bass), Brandon Valdivia (drums), and myself on trombone. The material is so wonderful and rich and full of compelling implications. It's so clear. Much of Lacy's work, many will know, is comprised of settings of poems that were sung by his wife, Irene Aebi. I had been searching for the right vocalist for the band and, this summer, invited Susanna Hood to join us. She's so fabulous and really right for Lacy's idiosyncratic hybrid of art song and jazz. All of the material is quite effective when played instrumentally, but it really comes to life when Susanna sings the lyrics. We have pieces with texts by Galway Kinnell, Robert Creeley, Brion Gysin, Ryokan, Bob Kaufman, Lew Welch, Blaise Cendrars, Lao-Tzu. It's amazing stuff. I've been judicious and waited a long time before leading my own band (The Rent). With this bunch and with these songs, I feel like I've really hit a quartz vein.

More information on Scott Thomson and Somewhere There is available at www.somewherethere.org.

Richard Marsella is a composer, and music educator. His music can be found on iTunes by searching for his modern music ensemble The Lollipop People.
New Music Concerts
2008-2009 Season

Saturday November 1, 2008 | Generation 2008 at the Music Gallery
Ensemble contemporain de Montréal + Véronique Lacroix, director
Music by Canadian Composers Michael Berger | Scott Good | Fuhong Shi | Brian Harman

Saturday November 15, 2008 | The Montreal Stockhausen Project at the Enwave Theatre
Lisa Daoust | Geneviève Deraspe | Chloé Labbé | François Duval | Marie-Hélène Breault

Sunday November 30, 2008 | Sydney Hodkinson, Hope Lee and David Eagle at the Music Gallery
Accordes | Joseph Macerollo | Fujiko Imajishi | New Music Concerts Ensemble | + Centrediscs CD release

Saturday January 17, 2009 | Duo Diorama at the Music Gallery
Minghuan Xu violin, Winston Choi piano perform music by
John Austin | Brian Current | Bright Sheng | Marcos Balter | Elliott Carter | John Melby

Sunday March 29, 2009 | Roger Reynolds & His Protegés at Isabel Bader Theatre
David Swan | Robert Aitken | NMC Ensemble with electroacoustic processing
Reynolds | David Felder | Chaya Czernowin | Juan Campoverde | Antonio Borges-Curiha

Saturday April 18, 2009 | The Wit of Jürg Wyttenbach at Glenn Gould Studio

Subscriptions $135 | $80 | $30
Pick 3 (or more) each: $25 | $15 | $7.50
Call NMC @ 416 961-9594
nmc@interlog.com
Repertoire, dates and artists subject to change
Introduction @ 7:15 | Concerts @ 8:00
www.NewMusicConcerts.com

Saturday, October 19, 2008, 3 p.m., Jane Mallett Theatre
Curtis Metcalf, Artistic Director & Resident Conductor
Special Guest Artists: autorickshaw: www.autorickshaw.ca
Our Anniversary Season gets off to a rousing start with a concert featuring the remarkable Soba Sankaran and autorickshaw. This utterly unique and pioneering ensemble will fuse with the brass of the HSSB for an inspiring afternoon of world music sounds. Join us for our post-concert lobby celebration.

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

Canada Council for the Arts
Canadian Heritage
Ontario Arts Council
Conseil des Arts de l'Ontario
Toronto Arts Council
Spectra InterArts
Ontario Culture Partnerships
S proceedings SO CAN

Made In Canada
A 25th Anniversary Celebration

Sunday, October 19, 2008, 3 p.m., Jane Mallett Theatre
Curtis Metcalf, Artistic Director & Resident Conductor
Special Guest Artists: autorickshaw: www.autorickshaw.ca
Our Anniversary Season gets off to a rousing start with a concert featuring the remarkable Soba Sankaran and autorickshaw. This utterly unique and pioneering ensemble will fuse with the brass of the HSSB for an inspiring afternoon of world music sounds. Join us for our post-concert lobby celebration.

The Hannaford Street Silver Band is grateful for the assistance received from its corporate and its many individual donors, and from the following:
BEING ABLE TO TRAVEL BACK IN TIME to see and hear great musicians of our past would undoubtedly enable us to understand the music of the past more accurately. But would we appreciate it more? For many of us, both performers and audience alike, there are mysteries associated with the distant music we re-envision. While being true to the spirit, intention, and integrity of the original manuscripts, today's early music performer must be an imaginer, a curator, and a guide who helps make the past relevant and accessible to us. In the course of doing so, the question “What if...?” often reigns supreme.

For example, the Toronto Consort’s upcoming program (October 3, 4), The Marco Polo Project, asks “What if Marco Polo (the famous medieval merchant who travelled across Asia to Cathay, and then back to his native Venice) had owned a tape recorder and kept a musical diary of the musical worlds he encountered? And, an even more delightful thought, “what if a few of his musical travelling companions had played with the musicians they met on route?”

Setting aside the question of the recording technology, which obviously didn’t exist at the time, the suggestion that this historical event actually could have taken place is temptingly plausible. After all, isn’t music the universal language that transcends all barriers? Well, the members of the Toronto Consort (and their music) live right here among us, here and now, to bring this tantalizing “what if...?” to life, with guests from “along the way”: Wen Zhao, pipa, with a traditional Chinese instrumental ensemble; and Kavkasia, a traditional Georgian vocal trio led by Toronto singer Alan Gasser. It’s the Consort’s most exotic journey yet. Website: www.torontoconsort.org

Another version of the “what if?” is when a presenter asks the right question while planning ahead. Example: the folks at Tafelmusik asking “what if we were to invite Emma Kirkby to come and sing early vocal music, performing her favourite works by great Baroque composers - Handel, Rameau, and Monteverdi. Website: www.tafelmusik.org

And what if you were to mix 17th century French lute performance with the study of Latin American music? Well, either you’d get a musicology degree or, better yet, you’d get a program of dance and early vocal music, performing her favourite works by great Baroque composers - Handel, Rameau, and Monteverdi. Website: www.torontoconsort.org

To reserve tickets, call 416-481-1141, ext. 250 Visa and MasterCard Proceeds shared by

Frank T. Nakashima (franknak@interlog.com) is the President of the Toronto Early Music Centre, a non-profit charitable organization which promotes the appreciation of historically-informed performances of early music.

**THE Bach CONSORT**

**Christmas**

Hear selections from their original CD, *The Bach Consort at Camphill, 1995*

Featuring the Bach Consort Chorus and Orchestra, soprano Monica Whicher, contralto Elizabeth Turnbull and friends.

**Friday, December 5, 2008 at 8:00 pm**

Hors d’oeuvres & desserts at Intermission • Wine Bar

Eglinton St. George’s United Church

35 Lytton Boulevard, Toronto

To reserve tickets, call 416-481-1141, ext. 250 Visa and MasterCard Proceeds shared by

Camphill Canada

**EGLINTON ST. GEORGE’S UNITED CHURCH**

**ONTARIO ARTS COUNCIL**

**CONSEIL DES ARTS DE L’ONTARIO**

**Toronto Arts Council**

*A arm’s length body of the City of Toronto*

**WWW.THEWHOLENOTE.COM**

**October 1 - November 7 2006**
DON'T MISS THIS UNPRECEDENTED OPPORTUNITY to enjoy extraordinarily great artists in a truly extraordinary space, the new home of The Glenn Gould School and The Royal Conservatory.

URI MAYER ROYAL CONSERVATORY ORCHESTRA KYUNG-WHA CHU GGS VOCAL STUDENTS

GLENN GOULD SCHOOL PERFORMANCES

Friday, October 24, 2008, 8:00pm
Royal Conservatory Orchestra
URI MAYER, conductor
KYUNG-WHA CHU, piano
Members of the Toronto Mendelssohn Choir
(NOEL EDISON, artistic director)
Repertoire:
STRAVINSKY Symphony of Psalms
RACHMANINOFF Rhapsody on a Theme of Paganini
RIMSKY-KORSAKOV Scheherazade
Spend the night with the Royal Conservatory Orchestra for an evening of storytelling, holy harmonies, and 24 variations on a theme of pure virtuosity.
Location: Toronto Centre for the Arts – George Weston Recital Hall, 5040 Yonge St.
Tickets: $20 adult, $10 students
Tickets available through Ticketmaster: 416.872.1111 or ticketmaster.ca

Wednesday, November 12, 2008, 8:00pm
The GGS Vocal Showcase
Enjoy the rare opportunity to see these operatic singers of the future on stage at The Royal Conservatory. Join The Glenn Gould School’s talented students of the vocal department up-close as they present an evening of arts songs and opera arias.
Location: Mazzoleni Hall – The Royal Conservatory, 273 Bloor St. W.
Tickets: FREE – Donation proceeds in support of The GGS Opera Workshop

THE ROYAL CONSERVATORY

Sunday, October 26, 2008, 2:00pm
Great Artists Series
ANTON KUERTI, piano
All Beethoven Sonata Programme
Location: Mazzoleni Hall – The Royal Conservatory, 273 Bloor St. W.
Tickets: $30 adult, $10 students
Tickets available through RCM Box Office

OTHER GREAT FREE EVENTS OFFERED AT THE RCM including a 5-Part Beethoven Piano Concerto Lecture Series with internationally acclaimed ANTON KUERTI. Please visit rcmusic.ca for a complete list of concerts, master classes, and events.

BOOK YOUR TICKETS ONLINE AT RCMUSIC.CA
Tickets also available by calling the RCM Box Office at 416.408.2824 x321 or in person* two hours prior to concert date performance

*On a first-come first-serve basis.
Choral Scene
by mJ buell

Something Old, Something New

The Regensburger Domspatzen, the official choir for liturgical music at St Peter's Cathedral in Regensburg, Bavaria, traces its official beginnings to the year 975, somehow surviving 1030 years of war and peace, famine and feast, and every other curve that the forces of politics and religion could throw their way. Imagine that roller-coaster ride: how many different conductors is that? How many budgets? How many rehearsals?!

"Old" is understood differently in North America than in other parts of the world, whether one is talking about architecture or choirs. Toronto's oldest choir is probably the Toronto Choral Society whose debut concert took place at the opening of St. George the Martyr Church on June 25, 1845. This makes them just a little older than the Harvard Glee Club, founded in 1858.

This makes St. George the Martyr just slightly older than Knox United Church Agincourt, who will celebrate their 160th anniversary with an Oct. 25th concert featuring the Toronto Mendelssohn Choir, who are a comparatively young 115 years old this year.

Other concerts this month reveal this vigorous predisposition to longevity: Kitchener's Grand Philharmonic Choir, in its 87th season presents From Darkness to Light (Saturday, October 11); the Orpheus Choir of Toronto, in their 43rd season, present A Concert of Hope and Reconciliation (Saturday, Nov. 1).

The Elora Festival Singers kick off their 30th season with Lift Up Your Heart – Music for Organ and Choir (Sunday, Oct. 26). The Exultate Chamber Singers, in their 25th season, offer Bernstein and Britten (Friday, Oct. 24); and returning for a moment to the venerable Toronto Mendelssohn folks, their Toronto season opens Friday, Nov. 7 with A Man Divorced: Vaughan Williams: Dona Nobis Pacem; Brahms: Ein Deutsches Requiem.

Apparently choral music people are survivors. Maybe it has something to do with how people need to sing together, regardless of what else is happening in the world, or perhaps because of what happens in the world.

So... choirs who are celebrating 10th anniversaries this year (Da Capo Chamber Choir, Ensemble Tryptych Chamber Choir, Georgetown Bach Chorale, and The Grand River Chorus, to name a few) should feel both assured and challenged.

I mentioned earlier the themes of war, and peace, famine and feast. Whether we are celebrating or lamenting all are omnipresent in choral repertoire, and perhaps particularly so at this time of year.

The Canadian Opera Company Chorus and a large ensemble cast will get the work-out of their lives as they sing their way through War and Peace, Prokofiev's opera about the Russian people, their defiance and hard-won victory over Napoleon's military, based on the epic Tolstoy novel, opening Oct. 10. Saturday, Oct. 18, the Vesnivka Choir's Memorial Concert commemorates the 75th anniversary of the Ukrainian famine and includes a new work by Lawryshyn – with the Elmer Iseler Singers (30 years old this year!), Musica Borealis, the Toronto Ukrainian Male Chamber Choir, and the Gryphon Trio.

On Saturday, Oct 25 the Tallis Choir offers us A Time of Remembrance, which includes Herbert Howells' Requiem, and Take Him, Earth, for Cherishing. The latter, written in 1938, takes its title from a poem written by the 4th century Spanish poet Prudentius. They will also perform Vaughan Williams' Mass in g.

Both the Grand Philharmonic Choir, and the Orpheus Choir concerts (mentioned above) include 'The Houses Stand Not Far Apart': a large-scale cantata for choir and orchestra by John Esten and poet John Murrell about people experiencing conflict, destruction, and hope. The Orpheus concert also features Luc Perpetua: Peace and Unity, by British composer Jonathan Willcocks, conducted at this performance by Jonathan’s father, well-known British choral conductor Sir David Willcocks.

Which brings me back to the anniversary theme: the Willcocks...
work was partly inspired by the 80th anniversary of the November 1918 armistice. It includes texts from the poetry of Laurence Housman and Siegfried Sassoon, the Bible, Hindu scripture, the Vedas, the Buddhist litany for peace, and the Requiem Mass.

Moving on from conflict and famine to faith and hope, the latter part of the month is a veritable feast of people singing about wonders and mystery of one kind or another: on Sunday, Oct. 19 Soundstreams presents the Orphei Dränger Choir from Sweden in a programme that includes Schäfer’s choreographed Magic Songs, Britten’s Ballad of Little Musgrave, and Schubert’s Psalm 23. On Saturday, Oct. 25, the Mississauga Children’s Choir will sing about Music Mystery & Magic. On the same day the Toronto Children’s Chorus proposes there is Magic in the Air.

On Sunday Oct. 26 the Pax Christi Chorale will make the rafters ring with a Fanfare of Canadian Hymns: hymns by Canadian composers and poets, with organ and brass ensemble. In similar celebratory spirits the same day, you could take in Great Hymns of Faith: A Tenth Anniversary Festival, with the Humbercrest United Church Choir and The Salvation Army Toronto Brass, and featuring favourite hymns (plus the winning hymn in the Southern Ontario Chapter of the Hymn Society anniversary hymnwriting competition).

Finally, youthful voices from the Etobicoke School of the Arts Chorus join soloists and the Toronto Children’s Chorus proposes there is Magic in the Air. On Sunday Oct. 26 the Pax

---

**SINGERS WANTED**

**All Voices**

**Amateur & Professional**

**ALL THE KING’S VOICES 2008-09 Season:**

- Cathedral Carols
- Great Choruses From Oratorios
- 15th Anniversary Gala Cabaret

SIGHT-SINGING & VOCAL TECHNIQUE WORKSHOPS

www.allthekingvoices.ca 416-225-2255

---

**OCTOBER 1 - NOVEMBER 7 2008**

---

**BOSSLEY REAL ESTATE**

**REAL ESTATE**

**Bosley Real Estate Ltd., Brokerage**

**PETER MAHON**

Sales Representative

416-322-8000

pmahon@trebnet.com

www.petermahon.com

---

**MUSIC ON THE DONWAY**

presents:

Canada’s choral treasure,

The Elmer Iseler Singers

in a special

30th Anniversary concert

featuring Canadian folksongs

and choral masterpieces.

Saturday, Nov. 15, 7:30 p.m.

Donway Covenant

United Church

230 The Donway West

(Lawrence/Don Mills)

For information call 416-444-8444

Tickets: $25

---

**ELMER ISLER SINGERS**

Lydia Adams, Conductor

2008-2009: 30TH ANNIVERSARY SEASON

George Frederick Handel’s

**Messiah**

Sir David Willcocks

Guest Conductor

Friday, December 5 at 8:00 p.m.

Metropolitan United Church

56 Queen St. East, Toronto

Special Guest Artists:

The Amadeus Choir

Leslie Fagan, Soprano; Jennifer Enns, Mezzo-Soprano

Colin Ainsworth, Tenor; Tyler Duncan, Baritone

Robert Venables & Robert Di Vito, Trumpets

Patricia Wright, Organ and Orchestra

---

**ORIANA**

Presents

**CAROLS OF THE CONTINENTS**

**MUSIC OF NORTH & SOUTH AMERICA**

Saturday, November 15, 2008 • 8PM

Grace Church on-the-Hill

300 Lonsdale Road, Toronto

Tickets: $25.00 Regular $20.00 Seniors $10.00 Students

SPECIAL GUEST ARTISTS:

Nukarinik, Inuit performers & Inuit Singing, drum dancing, and Ajik songs

Andrew Chan, Hay

Contact ORIANA:

10 Morrow Avenue, Suite 202, Toronto, Ontario M6B 3J1

Tel: (416) 587-2150 Email: info@orianachoir.com Web: www.orianachoir.com

---

**Www.thesolenote.com**
JAZZ NOTES
Holmes, Sweet Holmes
by Jim Galloway

This is a story involving two trumpet players from California.
One of them became a jazz icon—a living legend, but with a self-destructive life style which ended in questionable circumstances in a fall from his second-story room at the Prins Hendrik Hotel, Amsterdam in 1986.

The other is relatively unknown as a player outside jazz circles in Los Angeles where he lives, but has had a rich and varied career as a producer, composer, manager, and trumpet player, and is currently the force behind The Sweet & Hot Music Festival which takes place in L.A. over Labour Day weekend. He truly loves jazz—the kind of straight ahead jazz that openly communicates with people. That's how he himself is—and his name is Wally Holmes.

The other trumpet player is, of course, Chet Baker.

So what's the connection? Well, one of Wally's friends is a pianist named Ian Bernard. (Rosemary Clooney, Vic Damone, Dick Haymes, and June Christy are some of the stars he arranged and conducted for, and he was music director of the hit TV show "Laugh In").

In 1949 as a teenager he lived in a small house on Ashland Avenue, Santa Monica. The family had purchased one of the early home style recording machines, the kind that cut directly to a vinyl covered aluminum disc at 78 rpm and, unlike regular 78s, played from the inner part of the disc, moving to the outer edge. "Inside start" recordings, as they were called, were not uncommon in the early part of the 20th century, and in later years the process was widely used for radio transcription discs.

Well, one day in 1949, Ian Bernard, a bass player called Hershel Himmel, a drummer named Jimmy Nordwall, and Chet Baker on trumpet (with Ian's mother turning the machine on and off), recorded two tracks—Jerome Kern's "All The Things You Are" and Harold Arlen's "Get Happy". After the session Ian presented the disc to Wally who was already a huge fan of Chet Baker.

To put the historic moment in context, Baker, 19 at the time of the session, had been in the army from 1946 to 1948, then studied theory and harmony at El Camino College in Los Angeles, but had dropped out. He went on to re-enlist in the army in 1950 and obtained a second discharge to become a professional jazz musician. His first taste of fame came in 1951 when he was chosen by Charlie Parker to play some dates on the West Coast. The following year he joined the Gerry Mulligan Quartet and the rest is legend.

We now fast-forward to 2002 when Wally decided to clean out his garage. There was a pile of old 78s which reminded Wally of the old Chet Baker disc, but, although he and his friend Jeff Michelson searched high and low, there was no sign of that particular record. In Wally's words: "I knew I had put the disc in a safe place...now if I could just remember where that safe place was!"

After a couple of frustrating hours, Jeff happened to point his flashlight in the space between two heavy filing cabinets, and there it was—completely covered in a fine white powder which was either mould or a salt deposit from the sea air. But the label was readable and the treasure hunt was over!

The clean-up job was carried out by Ron Stark at SIR Labs in Agoura Hills, CA. Famous for its restoration and conservation of Walt Disney animation cells, Armed with the rejuvenated disc, Wally and Jeff's next stop was Capitol Records Tower in Hollywood, where they were advised that the disc had maybe 10 plays left on it, so it was important to do the transfer in as few passes as possible.

The first attempt ended in minor disaster. Over the years, the record had become warped making the tone arm move up and down, up and down until it eventually jumped out of the groove! The solution was one I remember using myself on old 78s. They taped a penny on top of the tone arm, giving it enough weight to prevent it from skipping out of the groove. Success!

The finished transfer of course had a lot of surface noise, pops and clicks, but modern computer technology removed most of that, and a group of us was privileged to listen to the end result at The Sweet & Hot Festival last month, where the onstage panel consisted of Wally Holmes, Ian Bernard (piano player on the 1949 session), Jeff Michelson of garage flashlight fame, and a fourth person I haven't yet introduced: Dave Pell.

Dave played on the first released commercial recording made by Chet Baker as a member of the Harry Babasin Octet at the "Trade Winds Club", Inglewood, CA, March 24, 1952. Also in the band were Sonny Criss, alto sax, Wardell Gray, tenor sax, Jerry Mondell, piano, Harry Babasin, cello, Bob Whitlock, bass, and Lawrence Marshall on drums. Dave is a veteran of the big band era, having played with Tony Pastor, Bob Crosby's Bobcats and Les Brown's "Band of Renown". He formed his own group, The Dave Pell Octet, and produced a number of recordings which are now collectors items. He moved to the security of studio work, and eventually became head of artists and repertory (A&R) for Liberty Records and United Artists in the 1960s. As a group, they represented an impressive body of knowledge and experience in the music industry.

The intention is to make the Chet Baker recording available to the Preservation program of The Grammy Foundation, but in the meantime, on a Saturday afternoon in Los Angeles, a roomful of lucky people enjoyed a fascinating hour of interesting discussion and had the opportunity to hear a little piece of jazz history.

If you want to know more about The Sweet & Hot Festival, check out www.sweethot.org.

As always, happy listening! And make sure that some of it is live!
Bad news first: it seems that after twenty years the Pilot Tavern on Cumberland will no longer be home to Sunday afternoon jazz. Featuring the best bands in the land, this was an impressive series thanks to the high calibre of musicianship, the sophisticated atmosphere, and the no cover, no tip jar policy. Thankfully, Saturday afternoons are still being booked.

While it lasts, the no-cover policy can still be found at various venues across town. Quotes at King and Bay features “Fridays at Five”. Folks start their weekend swingin’ with Canadian Jazz Quartet and an esteemed instrumentalist each week. Award-winning vegetarian restaurant Le Commensal sounds delicious every Friday and Saturday eve from 6:30-9:30, this month featuring some great singers including Elizabeth Shepherd, Beverly Taft and Sarah Jerrom. Ten Feet Tall on the Danforth offers a Sunday matinee from 3:30-6:30. Be sure to reserve Saturday October 20th for Julie Michels and her delightful “Latin Pop” band Parley featuring Barrett and Lalibertè, both splendid guitarists named Kevin. Statlers Piano Lounge on Church features live music nightly, including Michels & Barrett every Wednesday, and the charms of vocalists like George Evans and Heather Bambrick on weekends.

It’s always worth the hike to Chalkers Pub Billiard & Bistro on Marlee, which now serves hot live jazz with dinner every Friday, Saturday, and Sunday evening. Owner Steve Greco is doing a positively radical thing by presenting Canada’s best players all weekend long and vowing never to charge a cover. On Thursday nights this venue is also the adopted home to a jazz jam like no other: Girls Night Out, where thankfully “gentlemen are welcome too”. Since January 2005, vocalist and flautist Lisa Particelli’s open mic has given singers of all backgrounds the opportunity to perform backed by real jazz musicians. Pianist Peter Hill, bassist Ross Macintyre, and legendary drummer Norman Marshall Villeneuve accompany. Lisa Particelli’s Girls Night Out has created a strong sense of community among hundreds of vocalists, instrumentalists and jazz enthusiasts, for which we are all grateful. For more information visit the official website: www.girlsnightoutjazz.com.

For all the jazz club buzz, club listings start on page 44.

**Night of Music in Celebration of Norman Amadio**

Featuring: Tommy Ambrose
MC: Ted O’Reilly
Rick Wilkins, John Macleod, Rosemary Galloway and Don Vickery

Admission Free  Cash Bar
Dinner Reservations Guarantee seating

Sunday, October 5th at 6:00pm

Lula Lounge
1585 Dundas Street West (West of Dufferin) Toronto
To reserve call please contact Lula Lounge - 416-588-0307
Online - www.lula.ca
For more information: www.mpcmusic.com  416-248-4952

**REMENYI HOUSE OF MUSIC**

QUALITY & SERVICE SINCE 1890

STUDENT LEVEL TO RARE MASTERWORKS, BOWS, ACCESSORIES, RENTALS & SERVICE

With three generations of experience and an International reputation, we continually strive to fulfill the exacting requirements of players, teachers and progressing students alike.

Whether you are a student, professional artist or enthusiast, we can help you with all your musical requirements. Each of our instruments are carefully selected to ensure the finest quality, sound and performance at every level.

REMENYI.COM

STRINGS PIANOS PRINT MUSIC GUITARS

210 BLOOR ST. WEST, TORONTO • 416.961.3111
1455 16TH AVE. #6, RICHMOND HILL • 905.881.3400
On Opera
The Personal and the Political: Prokofiev's War and Peace on DVD
by Phil Ehrensaft

Reading through Tolstoy's War and Peace, running around 1500 pages in most translations, is a daunting enough task. Just keeping track of who's who is a major exercise building brain plasticity. Writing an opera based on War and Peace is beyond the imagination of most common mortals, outstanding composers included.

Not Sergey Prokofiev. As Hitler ordered the Nazi army to unleash its blitzkrieg invasion of the Soviet Union in June, 1941, Prokofiev decided that he would create an operatic tour de force from what came naturally to every Russian's mind: the last time a tyrant (Napoleon) had invaded Russia, using Tolstoy's iconic mingling of personal histories and accounts of the wily Field Marshall Kutuzov's strategic retreats that ultimately smashed the astonished invaders.

The narrative and characters of Tolstoy's war novels are indeed inherently operatic. The Verdi of Nabucco, Aida, and the Shakespearean operas would have been right at home with Tolstoy's interweave between individuals living in their little niches in the world, grand historical events, and the way individuals grow into and make these grand events.

Covering 1500 pages of home turf is a mighty challenge, but Prokofiev didn't flinch from the task. Not even persistent, dangerous interference and demands for revisions and additions from politically ultra-correct Soviet cultural committees deterred Prokofiev from his goal. One too many aesthetic infractions, in the eyes of a committee or commissar, and you moved right past Boardwalk and straight to jail—or, rather, the Gulag, which made jail look pretty good. So if an additional patriotic chorus was "suggested," it would likely be inserted.

In this case, the insertion in question was made by one of the great composers of choral music, a master who quite naturally shared the patriotic fervor against an exceptionally brutal Nazi invasion. Prokofiev might not think that a chorus fit best into the dramatic momentum, but if there had to be an insertion, it was going to be a rousing good one. We'll revisit this thread when we discuss the multiple versions of War and Peace.

The final version of the opera was completed in 1951, though Prokofiev would not live to see the premiere of the full version. He died on the same day as Stalin: March 5, 1953. After various concert and staged partial versions, the complete version of the opera (twelve scenes plus an epilogue—just short of four hours' performance time) was premiered at Moscow's Stanislavsky Opera Theatre on November 8, 1957.

The opera was divided into two parts: 1) The Peace: an overture precedes seven acts covering romance and erotic intrigues among noble characters during an idyllic interval between the first war with Napoleonic France and the Great Invasion; 2) The War: a choral epilogue to part one leads to five wartime acts, culminating in Russian victory and the death of a young officer in the arms of a young woman (who were the romantic focus of part one).
There are no fewer than fifty-nine scored vocal parts in this towering work of art, not to mention all those choristers and dancers!

Until the Soviet Union collapsed, War and Peace was not terribly well known outside of Russia. This was the seventh of Prokofiev’s eight operas, ranging from Maddelena (1911-13) through The Story of a Real Man (1947-48). Of them, only The Love for Three Oranges (1919) had significant currency among late twentieth century audiences and opera houses. In the latter case, a successful premiere in Chicago opened up the door for European performances, and thus audience acceptance of this fine work.

That changed from the 1990s onwards when major opera houses tackled Prokofiev’s massive masterpiece. The standout performances were: a highly successful Metropolitan Opera/Kirov joint venture; a more-than-major new production at the Opera de Paris marking both the new millennium and the international status of the company’s new quarters de la Bastille; and, most recently, a joint production between the English National Opera, the Canadian Opera Company, and the Minnesota Opera.

A consensus is emerging among both audiences and critics that War and Peace is not only one of the great Russian operas, but one of the great operas in the repertoire, period.

Readers who wish to prepare for and/or recall the revival of the ENO-COC production this month have a choice between two live performances on double-DVD sets: the Kirov, under the baton of Valery Gergiev, in the full 1957 version on a Kultur reissue of what was originally a 1991 Phillips VHS; or the brilliantly staged but modestly cut Opera de Paris (ODP) millennium tour de force, for TDK/Naxos, which also includes 80 generous and valuable minutes on all that does into staging an opera on this scale.

A study in contrasts between complementary creations is an apt phrase for the respective DVDs. Let’s take it in chronological order. Kultur opera titles tend towards the KISS approach: we get an important performance, often a licensed reissue, with few if any notes or supplemental “making of” video tracks. Both the video and the audio tracks tend towards competent transfers as opposed to systematic remastering. That yields a rich catalog of opera titles which sell for modest prices.

In the case of War and Peace, $27 plus tax gets us the foremost conductor of this work, Gergiev. We have the ability to decide for ourselves whether the massive war choruses and patriotic processes that are often cut from contemporary performances were forced propagandistic inclusions, or some of the best music in the opera. I tend to the latter view, for reasons that I explain below.

The singing and acting, as one would expect of the Kirov, range from very good indeed to outstanding. On the other hand, the excellent staging and costuming takes place against an industrial minimalist backdrop that is wearying.

The ODP takes us into different territory: the resources to assemble a crème de la crème...
It is not by accident, however, that I mentioned the stage director etc. before the conductor. The documentary is rather skimpy on the time allotted to the conductor Gary Bertini and the eminent musicologist Claude Samuel. Zambella is forthright about cutting out some of the musical war material that she considers “boring.” Later on, she talks about Prokofiev’s wartime patriotism making her rather uncomfortable, and how that was reflected in the final scene.

To a degree that is not common today, conductors and stage directors have seen fit to cut out sections of Prokofiev’s monumental work. That includes, as of late, Gergiev himself. There are five manuscript versions of War and Peace, plus ample debate about politically forced injections. The COC, in conjunction with this season's production, is organizing a conference at the University of Toronto on the whole topic.

The Zambella/Bertini cuts are not intended so much to save time as to alter the dramatic intent of the opera. Comparing the intact Kirov and the cut OpD versions, the latter is only fourteen minutes shorter. But these are fourteen crucial minutes.

First, the OpD version cuts the 5-minute overture that frames Prokofiev’s unique musical blend of classical and modernist lines, lyric genius, toccata lines driving motor rhythms, and grotesqueries. The nine lost war minutes are precisely those where Prokofiev lays bare the passions and horrors of battle, and, via a Napoleonic metaphor, the deep popular resistance to the Nazi advance. Hitler had counted on the brutalities of the Soviet regime to negate the popular will to resist his armies' march. Instead, the masses stood, fought, and died for Mother Russia. That’s a central part of Prokofiev’s narrative, and some of the most powerful music in this great opera.

It’s also a central part of the actual narrative of World War II.

War and Peace opens at the Canadian Opera Company on October 10. It is also the topic of an all day symposium, Monster Opera: Prokofiev’s War and Peace, October 18 at University of Toronto's Walter Hall. See Announcements, page 47 for details.

The Canadian Children's Opera Company

ANN COOPER GAY, ARTISTIC DIRECTOR
Proudly Presents

A Dickens of a Christmas

SCORE: ERROL GAY
LIBRETTO: MICHAEL PATRICK ALBANO

NOV 28 AT 7:30 ENWAVE THEATRE
NOV 29 AT 2:00 & 7:30 HARBOURFRONT CENTRE
NOV 30 AT 2:00 & 7:30 BOX OFFICE 416-973-4000

The Canadian Children's Opera Company is once again presenting A Dickens of a Christmas in a show that is fast becoming a holiday tradition. The fully-staged production will include all 200 choristers from the Children's Opera Company. Featuring Mark Pedrotti as Scrooge and Ryan Harper in the dual roles of Cratchit and Marley.
BandStand and Podiums

by Jack MacQuarrie

When speaking with members of bands and orchestras, I’ve always liked to ask how a person selected their instrument of choice. For those who choose piano, it’s often very predictable – the instrument was already in the house. At some stage, either the individual (or their parents) made the decision to use it, more because the family piano was there in the living room than because of some burning desire to master it. But not too many people bring a piano to band practice, so I don’t have to listen to that story very often, and in the case of the more portable instruments the rationale for the choice of one’s instrument can be much more fascinatingly obscure.

A favourite question for me to ask is did you choose the tuba or did the tuba choose you? (For the word tuba, insert the instrument of choice.) In an overwhelming number of cases, when that question is asked, the response is that the instrument chose them. A few examples will illustrate this point. When my son first showed some interest in music, he seemed to have a leaning towards the trumpet. However, at the beginning of his music instruction at school, he arrived home with a clarinet. When he learned that he would have to carry his instrument to and from school, he wanted the lightest weight possible. At selection time the flutes had all been taken, so the clarinet was the next lightest.

In another instance, when I asked that question of a very dedicated professional bassoonist, the reason for the selection could not have been more different. In that person’s first year of school music she had been given an oboe which she enjoyed. However, in her next year she was going to have to sit beside a boy whom she could not stand. So a switch was essential. Already familiar with the vagaries of dealing with a double reed, the bassoon was, more or less, a natural choice – one which ultimately led to a professional career.

What then does prompt a young beginning musician to select the tuba? Is it the commanding size of the instrument? the feeling of power, knowing that you are the solid foundation and anchor of your ensemble? It certainly isn’t a case of somehow getting stuck with the instrument. I’ve met too many dedicated tuba lovers to believe that. Whatever the reason, when a young person gets hooked on the tuba, it frequently becomes a serious love affair. Earlier this year, in the May BandStand column, we wrote of the accomplishments of a young University of Toronto tuba player who was the winner of the Hannaford Youth Band’s Annual Young Artists Solo Competition. That young student, who began his community music experience with the Uxbridge Community Concert Band a few years ago, was Eric Probst. This summer I had the pleasure of meeting and playing alongside another dedicated young tuba devotee in that same community band. Caitlin Jodoin, who just entered grade nine this September, has already been selected to play tuba in both her school’s junior and senior bands. During one rehearsal I asked her if she was taking private lessons. Her teacher is a young lady named Courtney Lambert whom I met some years ago when she was a grade ten student hooked on the tuba, much to the bewilderment of some family members. Now back in Toronto with a master’s degree in music, Courtney is coaching the next gener-
All of this leads to the matter of encouraging young people to continue with music after their school music days are over. We have received word that the Scarborough Society of Musicians, set up to do just that, had their first rehearsal and is already planning for their first concert. They rehearse Saturdays at 10:30 am in room C103 of Dr. Norman Bethune Collegiate Institute located at 200 Fundy Bay Blvd. near Warden and Steeles Avenues in Scarborough. For information on the band and its activities contact them at ssmd@continuingmusic.ca. They would love to hear from prospective members.

An initiative of a different sort is in the formative stages in Newmarket. The Newmarket Citizens’ Band is establishing a farm team in the form of the Newmarket Stepping Stone Band. The idea is to encourage people who may have played in high school many years ago to dust off their instruments and start playing again. Since starting back into a well-established band might be intimidating for many, the Stepping Stone Band will act as a transition group. Under the direction of Joe Mariconda, the plan is to rehearse Mondays at the Newmarket Community Centre, on Doug Duncan Blvd. (where the old hockey arena is located). The web page with information about the “farm” team is http://joemariconda.webs.com/index.htm. Joe can also be reached at joemariconda@gmail.com. The Newmarket Band’s website is www.newmarketcitizenband.ca.

And you can write to us at: bandstand@thewholenote.com

**Musical Life: A Choral Life Q&A**

**Featuring Robert Cooper**

What was your first ever choral experience?

As a child in Ottawa I sang in the annual School Board presentation called The 1,000-Voice Choir, held in the Ottawa Exhibition Arena. The energy, the excitement and the sound were thrilling and transporting.

What choirs have you sung with or led?

I have sung with so many - school, university, community - but some stand out more than others: Christ Church Cathedral in Ottawa under Godfrey Hewitt (Angel Hewitt's father), where we were always on call for state occasions ... even sang solo for the Queen; Ottawa Centennial Choir when first created by the legendary Nicholas Goldschmidt in its exciting and celebratory days of 1967; several summers with Robert Shaw and the transformative discovery of analyzing major choral scores that has stayed with me to this day; two years as a student in Germany with Helmuth Rilling and his Gachinger Kantorei/Bach College – again another invaluable singing and performing opportunity that has informed and shaped my musical life. I’ve conducted many choirs both on a regular basis and as guest conductor, including the National Youth Choir of Canada, the Ontario Youth Choir, the Toronto Mendelssohn Youth Choir (22 years), and numerous provincial Youth Choirs and Choral Festivals.

Currently?

I conduct the Orpheus Choir of Toronto, Chorus Niagara, Opera in Concert Chorus, and the University of Toronto Women’s Choir. This is my 6th season with the Orpheus Choir of Toronto. After leaving the Toronto Mendelssohn Youth Choir I wanted an adult ensemble in Toronto to balance my choral life. I felt I might have something to offer this important ensemble that has such pride of place in the Toronto choral community.

Where does choral music fit into other aspects of your life?

Choral music is my career, my life, and my passion, and provides me great personal joy, satisfaction, and discovery . I am always on the lookout for new choral works. I attend voice recitals, the COC and TS.

**Are there other musical activities you are pursuing?**

I’ll be guest conducting for Ottawa’s Thirteen Strings Chamber Orchestra in December (Haydn and Britten), Off Centre Music Salon in January (Italian Salon), Toronto Operetta Theatre in April (Iolanthe), and giving pre-concert talks for Soundstreams Canada.

I am excited about this next chapter in my career, having just completed 30 + years at CBC as Executive Producer for Opera and Choral Music and producing Choral Concert and Saturday Afternoon at the Opera.

What kind of concerts do you like to attend?

Good question! Attending other concerts is not always easy given my schedule, but I like to hear what my colleagues and other Toronto ensembles are up to.

What qualities make you admire a choral conductor?

The conductors who have shaped and informed me, and whom I respect the most, have inevitably been not only strong musicians and conductors but, more importantly, wonderful human beings: intellectually curious, spiritually thoughtful, philosophically engaging, willing to share, generous of spirit ... and modest.

Is there a concert coming up that is of special interest to you?

The Orpheus Choir of Toronto’s mantra is “Expect Something Different”. We strive to bring our audience creative and innova-
tive programming of new choral works. Our season opener is a concert that all choral enthusiasts will not want to miss! Sir David Willicocks, just shy of 89, and still as vigorous on the podium as ever, will conduct the Canadian premiere of a beautifully lyric work LUX PERPETUA: Peace and Unity, by his son, Jonathan Willicocks. We are also premiering, in Toronto, the powerful new choral work The Houses Stand Not Far Apart by composer John Estacio and librettist/playwright John Murrell. Both works focus on the Remembrance Day themes of peace and reconciliation in a conflicted world. That Sir David Willicocks is a recipient of the Military Cross for his WWII service adds even more import and poignancy to this concert event.

The Orpheus Choir of Toronto presents "The Houses Stand Not Far Apart: a concert of hope and reconciliation" on Saturday November 1 at Metropolitan United Church, 7:30pm, featuring soloists Allison Angelo (soprano), and Sean Watson (baritone), the 100 voice Chorus Niagara and the Taizer Players. Also featured will be the Sidgwick Scholars: the Orpheus Choir's scholarship program which supports emerging young professional vocal artists.

For more information e-mailed to members@thewholenote.com.

Welcome to the WholeNote Blue Pages Contest, where you can test your knowledge of Southern Ontario concert presenters for a chance to win exciting prizes. Here's how it works. Between pages B3 and B23 of the Blue Pages there are 11 photographs. Each photo relates to ONE of the groups in the range of profiles specified in the header of that photograph.

Fill in the blanks on this contest page and mail it in, or list your answers by clue number and e-mail your entry. Winners will be drawn from those who submit the most correct responses, for prizes that include upcoming concert tickets and CDs.

Clue 1 [B2 to B3]:
Clue 2 [B4 to B5]:
Clue 3 [B6 to B7]:
Clue 4 [B8 to B9]:
Clue 5 [B10 to B11]:
Clue 6 [B12 to B13]:
Clue 7 [B14 to B15]:
Clue 8 [B16 to B17]:
Clue 9 [B18 to B19]:
Clue 10 [B20 to B21]:
Clue 11 [B22 to B23]:

Name:
Phone Number (if no e-mail):
Email address:
Postal Code (first 3 digits):

Answer sheets may be mailed to WholeNote at the address on page 6, faxed to 416-603-4791 or e-mailed to members@thewholenote.com.
WHOLENOTE LISTINGS

SECTIONS 1-4: INTRODUCTION

WholeNote listings are arranged in
FOUR DISTINCT SECTIONS:
1) Toronto & GTA (Greater Toronto Area)
2) Beyond the GTA
3) Jazz in Clubs
4) Music-related events
(a.k.a. “Announcements ... EtCetera”)

This issue contains listings from October 1 to November 7 2008

SECTION 1: Toronto & GTA (pages 26-40) covers all of the City of Toronto plus the adjoining “905” area - more or less corresponding to the areas accessible from Toronto by phone without long distance charges. Section 1 includes communities as far west as Oakville, as far north as Aurora and as far east as Ajax.

In this issue Section 1 includes:
Aurora, Brant, Brampton, Burlington, Oakville, Richmond Hill, Thornhill, Toronto & GTA

SECTION 2: Beyond the GTA (pages 41-44) covers all areas of Ontario outside Toronto and GTA. The towns and cities vary from month to month.

In this issue Section 2 includes:

SECTION 3: Jazz in Clubs (pages 44-46) is organized alphabetically by club, and provides as much detail on what the clubs are offering as we had at the time of publication, which varies greatly from club to club. Phone numbers and website addresses are provided to facilitate access to more up-to-date information.

SECTION 4: Announcements, Lectures/Symposia, Master Classes...EtCetera (pages 46-47) is for music-related events and activities, other than performances, which in our judgment will be of interest to our readers.

A general word of caution: a phone number is provided with every WholeNote listing; in fact, we won’t publish a listing without one. Concerts are sometimes cancelled or postponed; artists or even venues change after the listings are published; or occasionally, corrected information is not sent to us in time. So please check before you go out to a concert.

HOW TO LIST
Listings in WholeNote Magazine in these four sections are a free service available, in our discretion, to eligible presenters. If you have an event, send us your information NO LATER than the 15th of the month prior to the issue or issues in which your listing is eligible to appear. Please note, the next issue covers the period from November 1 to December 7.

Listings can be sent by e-mail to listings@thewholenote.com or by fax to 416-693-4791 or by regular mail to the address on page 6. Phone 416-323-2232 x21 for further information.

LISTINGS: SECTION 1
CONCERTS: Toronto and GTA

Wednesday October 01


2:00 & 8:30: Dancap Productions. Jersey Boys. Gaudio & Crewe. Eric Bitterman (Tommy DeVito), Joseph Leo Bwarie (Frankie Valli), Steve Gouveia (Nick Massi), and others. Des McNuff, director; Sergie Tjukal, choreographer. Toronto Centre for the Arts, 5040 Yonge St. 416-872-1111. 85Q. Also Oct. 2-5, 7-12, 14-19, 21-26, 28-Nov. 2, 4-9.


8:00 & 2:00: Toronto Symphony Orchestra. Ute Lemper sings Kurt Weill. Ute Lemper, vocalist; Peter Stoll, clarinet; Peter Stoll, clarinet; Juha Tikkanen, piano. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-872-1212. Free.

Thursday October 02


3:00: Weston Silver Band. WSS in Concert. EMS: Concert place for Cernott, Lovatt-

Thirteenth annual series of LUNCHEON CHAMBER MUSIC at CHRIST CHURCH DEER PARK

Nine concerts in October & November

All concerts start at 12:30 pm

416-920-5211

October 2: Peter Stoll, clarinet; Juha Tikkanen, piano. Brahms Second Sonata and Berg

October 9: Michael Costello, piano. Music by Chopin

October 16: Trio Capriccio. Susan Spier, violin; Susan Naccache, cello; Mia Bach, piano. Dvořák Dumky Trio

October 23: Evgenia Epstein, violin; Angela Park, piano. Music by Shostakovich

October 30: Elyssa Lefurgey-Smith, violin; Justin Haynes, viol da gamba; Sara Churchill, harpsichord.

Admission by donation

1570 Yonge St. (at Heath), Toronto
Celebrating 80 years on Yonge Street
Organ and Choral Recital
The Choir of Yorkminster Park Baptist Church
Faure - Requiem
Works by Schubert and Wood
William Maddox, organ
Masterworks of the French Romantic

Friday, October 3 at 7:30 pm
Tickets $10
Yorkminster Park Baptist Church
1585 Yonge Street, Toronto
416-922-1167
**... 1: CONCERTS: Toronto and GTA**

- 8:00 - Markham Theatre for the Performing Arts. From the early years of jazz, gospel, soul, Motown, and more. Works by Nat "King" Cole, Chuck Berry, Artha Frimind, and others. 101 Town Centre Boulevard, Markham. 905-305-7468. 131-442.


- 8:00 - Mirvish Productions. Spafasoloat. See Oct. 1.

- 8:00 - Mirvish Productions. We Will Rock You. See Oct. 1.


- 8:30 - 11:00 pm: University of Toronto Faculty of Music. University of Toronto Symphony Orchestra. Theaflanders. 80 Queen's Park. 416-978-3744. Free.

- 9:00 - University of Toronto Faculty of Music. University of Toronto Symphony Orchestra. Theaflanders. 80 Queen's Park. 416-978-3744. 18; 105 (student).

**Saturday October 04**

- 1:00 - St. James' Cathedral. Midday Recital Series. Andrew Ager, organ. 65 Church St. 416-364-7865 x224. Free.

- 2:00 to 12:00 midnight: Canwest Cabaret Festival. Concert No. 3. Queen of Puddlings Music Theatre, Marym Toller, Brighthart Brothers, Waleed Abdulhamid, and others. Young Centre for the Performing Arts, Distillery District, 55 Mill St. 416-203-4149. 20.

- 2:00 & 8:00 - Dancap Productions. Jersey Boys. See Oct. 1.

- 2:00 & 8:00 - Mirvish Productions. Dirty Dancing. See Oct. 1.

- 2:00 & 8:00 - Mirvish Productions. We Will Rock You. See Oct. 1.


- 7:30 - University of Toronto Faculty of Music. University of Toronto Sympony Orchestra. Theaflanders. 80 Queen's Park. 416-978-3744. 18; 105 (student).

**Sunday October 05**

- 1:00 pm to 11:30 pm Canwest Cabaret Festival. Concert No. 4. Andrew Whittem, John Atten, Patricia O'Callaghan, Maryam Toller, and others. Young Centre for the Performing Arts, Distillery District, 55 Mill St. 416-203-4149. 20.

- 1:00: CAMMAC / McMichael Canadian Art Collection. McMichael Sunday Concert Series. Roberto Cechapini, double bass. 10385 Islington Ave., Kleinburg. 905-893-1121. 15; 10 (student).

- 2:00 - Canadian Opera Company. Don Giovanni. By Mozart. Beatle Bradley, baritone (Dante); Robert Pomak, bass (Leporello); Gordon Glowitz, tenor (Don Ottavio); Jennifer Linn, soprano (Donna Anna); Julie Mabley, soprano (Donna Elvira); and others; COC Orchestra and Chorus; Robin Guarino, director; William Lacey, conductor. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-393-8231. Free.

- 10:00 am to 12:00 noon: Toronto University of Music. Vocal Performance Class. Creating characterization from within and from the start. With Barbara Wolfe and Jon Oshadleton. Walter Hall, Edward Johnson Building, Queen's Park. 416-978-3744. Free.


- 3:00 - Mirvish Productions. We Will Rock You. See Oct. 1.

- 5:00 & 8:00 - Dancap Productions. Jersey Boys. See Oct. 1.

- 7:30 - Opera in Concert. Roberto Devereux. By Donizetti. Lara Ciekiewicz, soprano (Laura); Andrew Drink, tenor (Don Ottavio); Jessica Lloyd, mezzo-soprano (Elvira); and others; COC Orchestra and Chorus; Robin Guarino, director; William Lacey, conductor. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-393-8231. Free.


- 8:00 - Dancap Productions. Jersey Boys. See Oct. 1.


- 8:00 - Mirvish Productions. We Will Rock You. See Oct. 1.


- 8:00 - St. James' Cathedral. Twilight Recital Series. Andrew Ager, organ. 85 Church St. 416-394-7993 x224. Free.

**Monday October 06**


**Tuesday October 07**


- 8:00 - Concert No. 3. Andrew Ager, organ. 65 Church St. 416-364-7865. Free. Well-attended.


- 8:00 - Mirvish Productions. We Will Rock You. See Oct. 1.


- 8:00 - St. James' Cathedral. Twilight Recital Series. Andrew Ager, organ. 85 Church St. 416-394-7993 x224. Free.

**Wednesday October 08**


- 7:30: ????

**For Tickets call 416-964-6337**

Trinity-St. Paul's Centre, 427 Bloor St. West
ORGAN RECITAL

Widor - Symphonic I
Andrew Ager Organist

Friday October 10 7:30 pm

Free-will offering

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

Sunday Musical Matinees at the Gladstone Hotel

Les Portes de Paris
Jinjoo Cho, violin

October 12, 2008
$15 (Regular) · $10 (Students - Seniors)

Tickets will be on sale at the door.
Information and reservations: hhkennine@januesmusicales.ca

GLADSTONE HOTEL
1214 QUEEN STREET WEST
TORONTO

Where tomorrow's stars take their place today

WWW.JONTARIO.CA

October 1 - November 7 2008
SUNDAY OCTOBER 12

1:00 - 2:00 pm: Moorredale Concerts. Star of the TSO. Mozart: Horn Quintet (excerpt); Haydn: Divertimento in E flat; Schubert: String Trio. Neil Deland, horn; Etsuko Kimura, violin; Teng Li, viola; David Hetherington, cello. Walter Hall, Edward Johnson Building, 80 Queen's Park, 416-922-3714 ext. 103.

1:00 - 2:00 pm: Mirvish Productions. Dirty Dancing. See Oct. 1.

1:00 - 2:00 pm: Mirvish Productions. We Will Rock You. See Oct. 1.

2:00 pm: Moorredale Concerts. Star of the TSO. Mozart: Horn Quintet (excerpt); Haydn: Divertimento in E flat; Schubert: String Trio. Neil Deland, horn; Etsuko Kimura, violin; Teng Li, viola; David Hetherington, cello. Walter Hall, Edward Johnson Building, 80 Queen's Park, 416-922-3714 ext. 103.

1:00 - 2:00 pm: Dancap Productions. Jersey Boys. See Oct. 1.

1:00 - 2:00 pm: Dancap Productions. Dirty Dancing. See Oct. 1.

1:00 - 2:00 pm: Mirvish Productions. We Will Rock You. See Oct. 1.

SUNDAY NOVEMBER 9

1:00 - 2:00 pm: Canadian Opera Company. Stars of the TSO. Mozart: Horn Quintet; Haydn: Divertimento in E flat; Schubert: String Trio. Neil Deland, horn; Etsuko Kimura, violin; Teng Li, viola; David Hetherington, cello. Walter Hall, Edward Johnson Building, 80 Queen's Park, 416-922-3714 ext. 103.

2:00 pm - 3:00 pm: Dancap Productions. Jersey Boys. See Oct. 1.

2:00 pm - 3:00 pm: Dancap Productions. Dirty Dancing. See Oct. 1.

2:00 pm - 3:00 pm: Mirvish Productions. We Will Rock You. See Oct. 1.

2:00 pm - 3:00 pm: Dancap Productions. Jersey Boys. See Oct. 1.

SUNDAY NOVEMBER 9

4:45 - 5:15 pm: accompanying adult pays half price for your age (18-35).


7:00 pm: Toronto Symphony Orchestra. The Four Seasons. See Oct. 15. 7:15 pm: pre-concert talk.

Friday October 17


7:30 pm: Mirvish Productions. The Sound of Music. See Oct. 3.

7:30 pm: Girole-York Mills United Church. Sample. Works by Bach, Mozart, Beethoven, and others. Derrick Lewis, piano; Arlene Dolanski, clarinet & piano; Les James, baritone. 2630 Boylston Ave. $47-238-3291. 15; $10 (students; $15 & under).

7:30 pm: University of Toronto Faculty of Music. Faculty Artist Series – Munson's "N' Broadway. Philip Niman, clarinet, David Bard, piano; Matt Drudeck, cello; Walter Hall, Edward Johnson Building, 80 Queen's Park, 416-978-3744. $45-$15; accompanying adult pays half price for your age (18-35).

7:00 pm: Canadian Opera Company. War and Peace. See Oct. 10.

7:30 pm: Mirvish Productions. The Sound of Music. See Oct. 3.

8:00 pm: Dancap Productions. Jersey Boys. See Oct. 1.

8:00 pm: Mirvish Productions. Dirty Dancing. See Oct. 1.


1908
OCTOBER 1

- 8:00: Sinfonia Toronto. Thomson Hall, 60 Simcoe St. 416-872-4255.
- 8:00: Roy Thomson Hall & Massey Hall. Sinfonia Toronto. Thomson Hall, 60 Simcoe St. 416-872-4255.
- 8:00: Music Gallery.
- 8:00: Mirvish Productions._dirty_dancing_.
- 8:00: Mirvish Productions. We Will Rock You. See Oct. 1.
- 8:00: Royal Canadian College of Organists/University of Toronto. Organ Spec-tacular: Organ Refurbishment Dedication Con-cert. Todd Wilson, organ. Convocation Hall, 31 King's Circle, 416-878-8484.
- 8:00: Acoustic Harvest Folk Club. The Search for the Magic of Music. Great Hall, 84 South Service Rd, Mississauga. 905-278-6622.
- 8:00: Plymouth Christian Academy. Student Concert. 153 Alvin St, 416-368-2340.
- 7:30 & 8:30: Toronto Symphony Or-chestra. The Pirates of Penzance. Roy Thomson Hall, 60 Simcoe St. 416-872-4255.
- 8:00: York Symphony Orchestra. Masterworks: Works by Beethoven, Brahms, and others. 100 Fort York Blvd, 416-368-9800.
- 8:00: Mirvish Productions. Dirty Dancing. See Oct. 1.
- 8:00: Mirvish Productions. We Will Rock You. See Oct. 1.
- 8:00: Royal Canadian College of Organists/University of Toronto. Organ Spec-tacular: Organ Refurbishment Dedication Con-cert. Todd Wilson, organ. Convocation Hall, 31 King's Circle, 401-878-8484.

VESNIVKA CHOIR presents

HOLODOMOR MEMORIAL CONCERT
DEDICATED TO THE 75TH ANNIVERSARY OF THE GREAT FAMINE GENOCIDE 1932-33 IN UKRAINE
featuring
Elmer Iseler Singers
Musics Bortnianskii
Toronto Ukrainian Male Chamber Choir and Gryphon Trio
under the patronage of the Consulate General of Ukraine

SATURDAY OCTOBER 18, 2008 @ 7pm
Runnymede United Church
432 Runnymede Rd. Toronto
416-763-2197 www.vesnivka.com
tickets:
Buduchnist Credit Union - 2280 Bloor St. W.
So-Use Credit Union - 2265 Bloor St. W.
Ukrainian Credit Union - 2397 Bloor St. W.
sponsored by Acuity FUNDS LTD
1: CONCERTS: Toronto and GTA

-3:00 - 3:30: Glencoe Community Choir in Concert. Markham Theatre, 171 Town Centre Blvd., Markham. 905-579-7000. $20, $15 (students).

Toronto Centre for the Arts, 5040 Yonge St. 416-872-1111. $35; $25 (ticket); $10 (18 & under). 2:15: Pre-concert talk.
-3:00 - 3:30: Soundstreams. Ophelia Drigerup
Choir: Schubert: Motets; Schuman: Psalm 23; Britten: Battle of Little Musgrave, and other works. Marie Fantoch, soprano; Robert Sund, conductor. Metropolitan United Church, 55 Queen St. E. 416-386-7723. $13; $25 (ticket); $15 (student).
-4:00 - 5:00: St. James' Cathedral. Twilight Recital Series. Gordon Marran, organ. 416-364-7865 x224. Free.

ON TARIO ARTS COUNCIL
Catherine Manoukian, violin
Dame Emma Kirkby. See Oct. 17. George

ALEXANDRE THARAUD
Tuesday October 21 at 8 pm

Music TORONTO

A Musical Banquet with Dame Emma Kirkby. See Oct. 17. George

2008-2009 Concert Season
Celebrating Creative Lives

Sunday, Oct. 19, 2008, 3pm
Pre-concert talk at 2:15 pm
Instrument Peeling Zoo
Erik Cooper-Gay, horn solo, narrator, soprano solo
Ann Cooper Gay conducts Ethel Smyth’s
Overture to “The Wreckers”
Britten’s Young Person’s Guide to the Orchestra
Larsson, Puccini, Vaughan Williams

Sunday, Dec. 7, 2008, 3pm
Pre-concert talk at 2:15 pm
Grace Hong, violin & Ines Pecellari, violin
Applebaum, Vaughan Williams, Puccini, Rimsky-Korsakov

Season Presenter:

-8:00: Les Anims. Works by Kodaly, Bartok, Kusmichko and others. Mary Kendi, piano. Gallery 345, 345 Sorauren Ave. 905-773-7712. $20; $15 (ticket); $10 (student).
-8:00: Mirvish Productions. Dirty Dancing. See Oct. 1.


-8:00: Poffenbarger & Associates. A Musical Banquet with Dame Emma Kirkby. See Oct. 17. George
Wednesday October 22

- 2:00 & 8:00: Mirvish Productions. We Will Rock You. See Oct. 1.
- 8:00: Dancap Productions. Jersey Boys. See Oct. 1.

Friday October 24

- 8:00: Mirvish Productions. We Will Rock You. See Oct. 1.

Saturday October 25

- 2:00: Roy Thomson Hall & Massey Hall. 95th Annual Massed Military Band Spectacular. Roy Thomson Hall. 60 Simcoe St. 416-872-4255. $25; $20/st; $15/st.
- 2:00 & 8:00: Dancap Productions. Jersey Boys. See Oct. 1.
- 2:00 & 8:00: Mirvish Productions. We Will Rock You. See Oct. 1.

- 4:00: Toronto Children’s Chorus. Magic in the Air. Programme includes works by Crawford and Henderson, Elise Bradley, conductor. Calvin Presbyterian Church, 26 Delisle Ave. 416-932-8966 x231. $25; $20/st.
1: CONCERTS: Toronto and GTA

System. David Michael Hickox, planet gang, quartz crystal bowls, vibraphone; guest: Eden Martin, artist. Glen Abbey United Church, 1450 Nottinghill Gate, Oakville. 905-444-5810. 10:30.


2:00: John McNab and the Ralph Fraser Trio. The Great American Songbook. Glenn Gould Studio, 250 Front St. W. 416-963-4822. $30; $23.50(st); $15($10 under 12).

—8:00: Mirvish Productions. Dirty Dancing. See Oct. 1; We Will Rock You. See Oct. 1.

—8:00: Pingo! Creating New Music for Young Musicians: A celebration in support of the Norman Burgess Fund (Canadian Music Centre). Gallery 345, 345 Snarr Ave Avenue. 416-561-6611 x. 207. $40; $30; $20 (20 & under); free (under 12).


2:00: The Aldeburgh Connection. Sunday Afternoon Series - The Enchanted Garden. Vocal music by Ravel. Nathalie Paulin, soprano; Alison McHardy, mezzo; Philip Car- michael, baritone; Stephen Ralls, Bruce Ulicka, pianos. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-978-3744. $50; $25(st); $12(under 12).

3:00: Corus Enamel/Essar Alliance Orchestra. Diabolli: Te Deum; and other works. Louis College, conductor. St. David's Church, 2010 Major Mackenzie Dr., Maple. 905-332-6585. $15.

...1: CONCERTS: Toronto and GTA continues after BLUE PAGES

...1: CONCERTS: Toronto and GTA continues after BLUE PAGES

TALLIS CHOIR
Directed By Peter Mahon
A Time of Remembrance
Howells: Requiem
Take Him, Earth For Cherishing
Vanhage: Williams; Mass in G Minor
Music of consolation and commemoration from the masters of the 20th century English choral revival.
SATURDAY, OCTOBER 25, 7:30 PM
St. Patrick's Church, 141 McCaul St.
(north of Dundas)
Tickets: $25, $20 seniors, $10 students, $80 ID
Info: 416-286-9798
ORDER ONLINE AT www.tallischoir.com
Tallis Choir CDs available online and on iTunes Music Store

THE MUSICIANS IN ORDINARY
FOR THE LUTES AND VOICES
OCT. 25-2008 8:00PM
GUARD MY COWS
Spanish and Mexican music of the 17th century
Jorge Torres, Baroque guitarist, joins us for a concert of music from Baroque Spain and Mexico. Hallie Fishel sings and plays cittern. John Edwards plays various plucked strings.
Heliconian Hall, 35 Hazelton Avenue, Toronto
For more information email musiqueordVsmympatica.ca or call 416.535.9956
WWW.MUSICIANSINORDINARY.CA

THE GATHERING HEIGHTS ELEMENTAL FORCE
Magie in the Air
Toronto Children's Chorus' Training Choirs debut concert of the year. Puff the Magic Dragon, Magic in the Air suite, hist whisk and much more. Featuring a live magician and "magic cookies" after the concert. Bring your babies and tots.
Sat Oct 25, 2008 - 4 PM
Calvin Presbyterian Church - 26 Delisle Avenue
Tickets: $25 adults, $20 students/seniors
To purchase tickets: info@torontochildrenschorus.com
(416) 932-8666 ext. 231 www.torontochildrenschorus.com

ontario arts council
CONSEIL DES ARTS DE L'ONTARIO
...1: CONCERTS: Toronto and GTA continued from PAGE 34

Sunday October 26, CONTINUED

-3:00: Music Gallery X Avant New Music Festival: Am/Toronto Orchestra. 17-piece improvised music “Arkestra”; Kyle Brenders, saxophones, St. George the Martyr Church, 197 John St. 416-204-1085. Free.

-3:00: Pax Christi Chorale. Fanfare of Canadian Hymns. Hymns by Canadian composers and poets, including Healey Willan. Pax Christi Chamber Choir, organ and brass ensemble; Stephanie Martin, conductor; guest host: Howard Dyck. Grace Church on the Hill, 300 Lonsdale Rd. 416-731-6034. Free-will offering.


-4:00: St. James’ Cathedral. Twilight Recital Series. John Tull, piano. 65 Church St. 416-364-7865 x224. Free.


Monday October 27


TORONTO CHAMBER CHOIR
2008/09 Concert season

MARK VUORINEN, Music Director

New Light on the Baroque

From Darkness into Light
Magnificat by Zelenka
Celebrating Handel
Nacht dir, Herr... by Bach
call 416-763-1695 www.torontochamberchoir.ca

Music at Glenview
2008-2009 Series
Sunday Evenings at 7:30pm

October 26: Brass Attack with “I Tromboni”
December 7: Christmas Carol Sing with Heather Chappell, Celtic Harp and Vince Peets, Guitar
February 15: Organ Sparks with Michael Capon, Organ
March 15: Choral Concert with Glenview Concert Choir
April 26: Hymnsing/Concert (at Eglinton St. George’s Church) with the Glenview and Eglinton St. George’s Choirs and the Salvation Army North Toronto Band

Freewill offering
Reception follows
Glenview Presbyterian Church
(3 blocks South of Lawrence Subway)
416-488-1156
www.glenviewchurch.ca

The HymnSociety
in the United States and Canada

Southern Ontario Chapter (SOCTIS)

Tenth Anniversary Hymn Festival

Great Hymns of Faith

including winner of Tenth Anniversary Hymn Competition

The Choir of Humbercrest Church with The Salvation Army Toronto Brass

Musical Direction: Melvin J. Hurst

Sunday afternoon, 26 October, 3:00, reception to follow
Humbercrest United Church, 16 Baby Point Road, Toronto,
(one block off Jane Street, two lights above Bloor)
Free-will offering.

For Further Information: www.sochs.org
...1: CONCERTS: Toronto and GTA

- 7:30: University of Toronto Faculty of Music. Chamber Music Series – St. Lawrence String Quartet. Walter Hall, Edward Johnson Building, 80 Queen's Park, 416-978-3744. $25; $15(st); half price; pay your age (18-35).
- 8:00: Jazz FM 91. Sound of Jazz: Music from Bob Dorough. Old Mill Inn, 21 Old Mill Rd., 416-596-0404 x226. $30; $20(st); free (students).

Tuesday October 28


Wednesday October 29

- 7:30: University of Toronto Faculty of Music. Student Composers Concert. Walter Hall, Edward Johnson Building, 80 Queen's Park, 416-978-3744. Free.
- 7:30: York University Department of Music. Faculty Concert Series: Trichy Sankaran, mrdangam. Indian classical music including Sankaran’s original works. Guest include members of Arocksivash. Tribute Communities Recital Hall, Accademia East, 4700 Keele St., 416-978-5888. $115 (st). Free.

Thursday October 30

- 8:00: Curtain Call Players. Cats. By Lloyd Webber. Fairview Library Theatre, 35 Fairview Mall Dr., 416-703-6181. $22. Also Oct 31, Nov. 1, 8, 7 and 8.
- 8:00: Dancap Productions. Jersey Boys. See Oct. 31.
- 8:00: Mirvish Productions. A Chorus Line. See Oct. 28.
- 8:00: Mirvish Productions. We Will Rock You. See Oct. 1.

Monday, October 27


Wednesday, October 28

- 7:30: Trinity Presbyterian Church. Thursday October 30, 7:30 pm Music and Meditations for the Vespers of All Saints and Souls Magnificent Versets by Marcel Dupré. The Choir of St. James Cathedral Andrew Ager Organist Free-will offering ST. JAMES CATHEDRAL 65 Church St. (King at Church) 416 364 7865
-7:00: CDC. War and Peace. J. David Jackson, conductor. See Oct 10.
-7:00: Opera by Request (Ildomeneo in concert). Mozart. Avery Kitman, soprano (Idamante); Rachel Jowett, mezzo (Idamante); Carrie Gray, soprano (Eletra); Zachary Windus, countertenor (Idamante). William Shockhuff, music director. College Street United Church, 452 College St. 416-455-2385. $20; $15 (sr/st).
-7:30: University of Toronto Faculty of Music, Opera Series - I Machinarna Squerato by Camerata. See Oct 30.
-8:00: Academy Concert Series. Mozart in Paris, 1778. Chamber works by Mozart. Rona Goldenshre, violin; Nicolai Tarasov, clarinet; Sharon Burlacoff, fortepiano. Eastminster United Church, 310 Danforth Ave. 416-927-9089. $17; $11 (sr/st).
-8:00: Brampton Symphony Orchestra.

---

Saturday November 01

-2:00 & 8:00: Curtain Call Players. Cats. See Oct 30.
-2:00 & 8:00: Dancap Productions. Jersey Boys. See Oct 1.
-2:00 & 8:00: Mirvish Productions. We Will Rock You. See Oct 1.
-2:00 & 8:00: Dancap Productions. Jersey Boys. See Oct 1.
-2:00 & 8:00: Mirvish Productions. We Will Rock You. See Oct 1.
-2:00 & 8:00: Mirvish Productions. A Chorus Line. See Oct 1.
-2:00 & 8:00: Mirvish Productions. Dirty Dancing. See Oct 1.
-2:00 & 8:00: Mirvish Productions. We Will Rock You. See Oct 1.

---

Mozart in Paris
Saturday, November 01 at 8 pm

Mozart's chamber music creations from his summer in Paris, 1778

Not to be missed!
Rona Goldenshre, violin
Nicolai Tarasov, clarinet
Sharon Burlacoff, fortepiano

Eastminster United Church, 310 Danforth Avenue.
Tickets: $17 (regular) $21 (student/senior)
416-927-9089 or go to: www.academyconcertseries.com

---

Glamorous Nights
A Tribute to IVOR NOVELLO

Gala Benefit Concert
featuring stars of Toronto Operetta Theatre
All tickets $35

November 1 - 8:00 pm
& November 2 - 2:00 pm

President's Reception
follows matinee show
Join TOY Friends, Board of Directors, and cast for wine and hors d'oeuvres to celebrate TOY's new season. $30

Toronto Operetta Theatre
101 St. Lawrence Centre for the Arts
416-366-7723
1-800-708-6754
www.stlc.com
www.torontooperetta.com
CONCERTS: Toronto and GTA

Symphonic Postcards – Symphonie. Janine Reguel, vocals; The Three Young Tenors; Brampton Neighbourhood Resource Centre Choir; BSO Chorus; Robert Raines, conductor. Rose Theatre, 1 Theatre Lane, Brampton. 905·874·2600. $40; $30; $20 (children under 12).


-8:00: Gallery, 197 John St. 416·961-9594. $33; treal; trombone; Ensemble contemporain de Montreal. George Weston Recital Hall, 5040 Yonge St. 416·862-1212. $20; $15 (students).

-8:00: Sunset. George Weston Recital Hall, Toronto Centre for the Arts, 27 Front St. E. 416·366·7723. $35.


NEW MUSIC CONCERTS

Presents ECM+
The Music Gallery November 1


-2:00: Dance mop Productions. Jersey Boys. See Oct 1.

-2:00: New Music Concerts. Generation 2008. Works by Shi, Good, Berger and Har. 416·621·9287. $20; $5.


-2:00: Encore Entertainment. Leader of the Pack. See Oct 23.

-8:00: Korean Canadian Symphony Orchestra. Chaussson: Péléme de l’amour et de la mer, op. 18; Haydn: Adagio on F axes; Brahms: Symphony no. 3 in F, op. 90. David Chung Ouy Lee, conductor; Richard Lee, conductor. George Weston Recital Hall, 5040 Yonge St. 416·972·1111. $40; $30; $20(st).

-8:00: New Music Concerts. Generation 2008. Works by Shi, Good, Berger and Har. 416·621·9287. $20; $5.

-8:00: Oakville Symphony Orchestra. VanGogh. See Oct 30.


-2:00: Harmony. George Weston Recital Hall, Toronto Centre for the Arts. 5040 Yonge St. 416·872·1111. $39·49.

-2:00: Solo. Udo Kasenmitz/Susan Layard. studdo SOUND/word/time/SCAPES. Last essay by Robert Creeley. Kasenmitz: Music for speaking and singing voices and piano. Udo Kasenmitz, Susan Layard, performers. Emmanuel College Chapel, 75 Queen’s Park. 416·364·7865 x224. Free.

-4:00: St. James’ Cathedral. Twilight Recital Series. Patricia Wright, organ. 65 Church St. 416·596·7855 x224. Free.

-5:00: Centre Community Centre. Northam’s in the City. Works by Fichb, Overk, 

A SPECIAL INVITATION to TORONTO SINFONIETTA’s extraordinary concerts in November 2008

Matthew Jodkowski, Artistic Director

Isabel Bader Theatre, 93 Charles St. W • Museum Subway

Tuesday, Nov. 11, 7:30 pm

REMEMBERING INDEPENDENCE
Freemand, Pomeranska, Paderekowski, and Chopin’s Piano Concerto No 1 performed by a rising star from Poland Piotr Banaski

Saturday, Nov. 22, 7:30 pm

GALA CONCERT

Evening of beloved solo concerts featuring winners of 3rd Toronto Sinfonietta Concerto Competition

Box Office: 416 410 4379, tickets $20-$45

www.torontosinfonietta.com

Bob Greenwood Memorial Concert

Fauré Requiem

Conducted by Dr. Arthur Wolk with the Jubilee Festival Orchestra, choir & soloists & guest choristers from the Toronto Choral Singers.

Sunday, Nov. 2, 2008

7:30 p.m.

Advance Tickets $25

Jubilee United Church, 40 Underhill Drive

416·447·8846

I light coat on the ECP north of Lawrence

A SPECIAL INVITATION to TORONTO SINFONIETTA's extraordinary concerts in November 2008

Matthew Jodkowski, Artistic Director

Isabel Bader Theatre, 93 Charles St. W • Museum Subway

Tuesday, Nov. 11, 7:30 pm

REMEMBERING INDEPENDENCE

Freemand, Pomeranska, Paderekowski, and Chopin’s Piano Concerto No 1 performed by a rising star from Poland Piotr Banaski

Saturday, Nov. 22, 7:30 pm

GALA CONCERT

Evening of beloved solo concerts featuring winners of 3rd Toronto Sinfonietta Concerto Competition

Box Office: 416 410 4379, tickets $20-$45

www.torontosinfonietta.com

Bob Greenwood Memorial Concert

Fauré Requiem

Conducted by Dr. Arthur Wolk with the Jubilee Festival Orchestra, choir & soloists & guest choristers from the Toronto Choral Singers.

Sunday, Nov. 2, 2008

7:30 p.m.

Advance Tickets $25

Jubilee United Church, 40 Underhill Drive

416·447·8846

I light coat on the ECP north of Lawrence

A SPECIAL INVITATION to TORONTO SINFONIETTA's extraordinary concerts in November 2008

Matthew Jodkowski, Artistic Director

Isabel Bader Theatre, 93 Charles St. W • Museum Subway

Tuesday, Nov. 11, 7:30 pm

REMEMBERING INDEPENDENCE

Freemand, Pomeranska, Paderekowski, and Chopin’s Piano Concerto No 1 performed by a rising star from Poland Piotr Banaski

Saturday, Nov. 22, 7:30 pm

GALA CONCERT

Evening of beloved solo concerts featuring winners of 3rd Toronto Sinfonietta Concerto Competition

Box Office: 416 410 4379, tickets $20-$45

www.torontosinfonietta.com

Bob Greenwood Memorial Concert

Fauré Requiem

Conducted by Dr. Arthur Wolk with the Jubilee Festival Orchestra, choir & soloists & guest choristers from the Toronto Choral Singers.

Sunday, Nov. 2, 2008

7:30 p.m.

Advance Tickets $25

Jubilee United Church, 40 Underhill Drive

416·447·8846

I light coat on the ECP north of Lawrence
Wednesday November 05


-2:00 & 8:00: Dancap Productions. Jersey Boys. See Oct. 1.

-2:00 & 8:00: Mirvish Productions. We Will Rock You. See Oct. 1.


OPERATION NO CANVAS presents

COLOURS & KEYS
A fusion of sound and colour
Maria Dolyncky & Irina Semenova, piano
Sun., Nov. 2, 2:00 pm
KUMF Gallery
www.mariadolyncky.com

PROGRAMME

Classical 96.3 FM

THE INTERNATIONAL TOURING PRODUCTIONS presents

**Gala Italia**
Monday, November 3 at 8 pm
Roy Thomson Hall, Toronto

**L’ORCHESTRA INTERNAZIONALE D’ITALIA**
Kerry Stratton, Conductor
Claudio Marcottelli, Guitarist
and Francesca Russo, Soprano**

Under the auspices of the Consul-General of Italy
On the occasion of the 13th edition of Italian Annual Wine Tasting Program
Celebrating Puccini’s 150th anniversary Plus Rossini, *Boccadoro,* *Podio,* Rodrigo
*Canadian premieres commissioned by RAJ Trade
*appearing by courtesy of Accademia Teatro alla Scala*

Tickets: $35; Seniors/Students $25
Tel: 416-872-4255 www.roythomsonhall.com
In person: 60 Simcoe Street
Info: 416-362-1422
Supported in part by
The International Resource Centre for Performing Artists
Italian Trade Commission
Italian Cultural Institute of Toronto
The Presidenza Marche Regional Council,
Cities of Ascoli Piceno, Fermo, Pesaro, Domodimonti Cantina
Classical 96.3 FM

MUSIC TO PRESERVE CIVILIZATION—AND OUR SOULS.
A deeply moving Remembrance Day tribute.

A man divine

Dona Nobis Pacem / VAUGHAN WILLIAMS
Ein Deutsches Requiem / JOHANNES BRAHMS

TICKETS: $35—$70 (ADULTS) VOXTIX $15
www.tmchoir.org 416-598-0422

& THE WHOLE NOTE COM

FRIDAY 7 NOVEMBER 2008 8:00 PM
PRE-CONCERT CHAT AT 7:15 PM
YORKMINSTER PARK BAPTIST CHURCH
1585 YONGE STREET
TICKETS: $35—$70 (ADULTS) VOXTIX $15
www.tmchoir.org 416-598-0422

TORONTO MENDELSSOHN CHOIR

NOEL EDISON CONDUCTOR
CINDY KOISTINEN SOPRANO
PETER BARRETT BARITONE

TICKETS: $20, Students/Seniors $15
Info/Reservations call (416) 455-2365 or visit operabyyrequest.ca

MUSIC TO PRESERVE CIVILIZATION—AND OUR SOULS.
A deeply moving Remembrance Day tribute.

A man divine

Dona Nobis Pacem / VAUGHAN WILLIAMS
Ein Deutsches Requiem / JOHANNES BRAHMS

TICKETS: $35—$70 (ADULTS) VOXTIX $15
www.tmchoir.org 416-598-0422

& THE WHOLE NOTE COM
...1: CONCERTS: Toronto and GTA

-7:30: University of Toronto Faculty of Music. Small Jazz Ensembles. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416 455-2365. $20; $15(sr/st).
-8:00: Mirvish Productions. Dirty Dancing. See Oct. 1.
-8:00: Mirvish Productions. A Chorus Line. See Oct. 28.
-8:00: Mirvish Productions. Dirty Dancing. See Oct. 1.
-8:00: Mirvish Productions. We Will Rock You. See Oct. 1.
-8:00: Harbourfront Centre. Canta de la Tierra. See Nov. 6.
-8:00: Mirvish Productions. A Chorus Line. See Oct. 28.
-8:00: Mirvish Productions. Dirty Dancing. See Oct. 1.
-8:00: Mirvish Productions. We Will Rock You. See Oct. 1.

Thursday November 06

-8:00: Curtain Call Players. Canta de la Tierra. See Nov. 6.
-8:00: Dancap Productions. Jersey Boys. See Oct. 1.

Friday November 07

-8:00: Harbourfront Centre. Canta de la Tierra. See Nov. 6.
-8:00: Mirvish Productions. A Chorus Line. See Oct. 28.
-8:00: Mirvish Productions. Dirty Dancing. See Oct. 1.
-8:00: Mirvish Productions. We Will Rock You. See Oct. 1.

LIVE IN CONCERT
Saturday November 8 8 PM

Stephanie Martin
&
George Meanwell

Enwave Theatre
231 Queens Quay West
Toronto, ON

Box Office: Harbourfrontcentre.com
416 973 4000
Tickets $28

Melodic Voices presents An Evening of Songs
A potpourri of classics from Bellini, Bizet, Mozart, Puccini, Tchaikovsky and many more

Maestro Vaguif Kerimov, tenor
Also featuring sopranos
Barbara Goldman, Christine Chan and Tatiana Kapelush, with Afa Kerimova, pianist

Saturday, November 15 at 7:30 pm
Heliconian Hall, 35 Hazelton Ave. at Yorkville
Tickets: $25 (416) 429-2386

Symphony Orchestra
Season Premiere:
November 8, 2008, 8:00 pm
Grace Church on-the-Hill
featuring
Peter Longworth, piano
NYCO Symphony Chorus

Wagner Die Meistersinger Prelude
Rimsky-Korsakov Scheherazade (excerpts)
Liszt Concerto No. 1 in E-
Mozart Magic Flute Overture
Beethoven Fantasia for piano, chorus and orchestra

Tickets can be purchased online or at the door.

Adults $20
Seniors/Students $15

Visit WWW.NYCO.CA for more info

The NYCO Symphony Chorus is a large, non-auditioned group, which performs with the NYCO Symphony Orchestra in their subscription concerts.
We are looking for all voice types. Rehearsals are held Monday evenings.

Visit CHORUS.NYCO.CA to join

OCTOBER 1 - NOVEMBER 7 2008
LISTINGS: SECTION 2
CONCERTS BEYOND THE GTA

N.B. For a list of communities in this section see LISTINGS INTRODUCTION, page 26

Wednesday October 01


- 3:00: Colours of Music. Not King Cole to Johnny Mathis. Rudy Meyers and Selena Gitters, vocalist; The Unforgettable All Stars; Joe Palawan, bandleader. Central United Church, 54 Ross St. E., Barrie. 705-725-1070. $35.


Thursday October 02


Friday October 03


- 12:30: Faculty Artists Series. Peter Shackleton, clarinet; Matthew Bubbling, piano. Centre in the Square, 101 King St. W., Waterloo. 519-886-1673. $30-75.


- 8:00: Queen’s University. (Whole in One). In Concert. See Oct. 1.


- 8:00: University of Western Ontario. Faculty Artists Series. Peter Shackleton, clarinet; Tina Yanchus, piano. Von Kuster Hall, Music Building, UWO, London. 519-661-4767. Free.

- 8:00: Shaw Festival. Wonderful Town. In Concert. By Bernstein. Festival Theatre, 10 Queen’s Park. 416-393-3761. $35-75. See Oct. 3 and 5.


- 9:00: University of Western Ontario. Faculty Artists Series. Peter Shackleton, clarinet; Tina Yanchus, piano. Von Kuster Hall, Music Building, UWO, London. 519-661-3767. Free.


......SECTION 2: Beyond the GTA......

ter, Trinity United Church, 31 Centre St., Bee-
tree. 905-726-3002. $18; $10(st).
—2:30:ﻢ伊朗 soirée by pianist Parisa Foroughi.
—7:30: Iranian classical music by pianist
Shahla Rezaei.

Mendelsohn: Quartet Op.44 No.2; KWCMS
and Willan. Elaine Bell, organ.
—12:15: St. Andrew’s Presbyterian
Church. Noonhour Concert: Fanfare En
semble. The Community Living Cen-
tre, 460 Oak St. Newmarket. 905-722-
4533. Free.
—7:30: Hamilton Philharmonic Orches-
tra/Great Romantics Festival. Feste,
Mendelssohn: Ruy Blas Op.95; Schumann:
Cello Concerto in A, Op.129; Tchaikovsky:
Symphony No.4 in F Op.60. First Forest, guest
conductor; Kai Yamagami, cello, Hamilton
Place, 1 Summers Lane, Hamilton. 905-526-
7758. $15; $10(s/r); $5(st).
—8:00: Stratford Festival. Cabaret. See
Oct. 1.

Saturday October 07
—10:00: Great Romantics Festival.
Lieder Racial. Lieder by Schumann and
Brahms; Cécile and Irina Chernov, soprano;
Valerie Tryon, piano, MacNab Presbyterian
Church, 116 MacNab St. S., Hamilton. 905-548-
3100. $15; $10(st).
—2:00: Stratford Festival. The Music Man.
See Oct. 1.

Wednesday October 08
—12:15: St. Andrew's Presbyterian
Church. Noonhour Concert: Fanfare En
semble. The Community Living Cen-
tre, 460 Oak St. Newmarket. 905-722-
4533. Free.
—7:30: Hamilton Philharmonic Orches-
tra/Great Romantics Festival. Feste,
Mendelssohn: Ruy Blas Op.95; Schumann:
Cello Concerto in A, Op.129; Tchaikovsky:
Symphony No.4 in F Op.60. First Forest, guest
conductor; Kai Yamagami, cello, Hamilton
Place, 1 Summers Lane, Hamilton. 905-526-
7758. $15; $10(s/r); $5(st).
—8:00: Stratford Festival. Cabaret. See
Oct. 1.
---3:00: Kitchener-Waterloo Chamber Symphony; UWO Singers; Sandra da Silva, soprano; Daniel Desnoyers, tenor; Brian Jackson, conductor. Centennial Place, 500 Glenridge Ave., St. Catharines. 905-687-4993. $35-$40; $16. Proceeds to the participating choirs' music funds; reception to follow. 7:15: pre-concert chat.


---8:00: Niagara Symphony Orchestra. A Tribute to Arthur Fiedler. Overture, dances and Broadway. Zoltan Kalman, clarinet; Daniel Desnoyers, tenor; Brian Jackson, conductor. Centennial Place, 500 Glenridge Ave., St. Catharines. 905-687-4993. $35.

---8:00: Huronia Symphony Orchestra. Mozart: Piano Concerto No. 21 in C; Daniel Desnoyers, piano. Newmarket Theatre, 505 Picton Road, Newmarket. 905-953-5122.


---3:00: Niagara Festival Singers. Mary Williams, conductor. St. John's Church, 300 Prince St., Elora. 519-846-0331, 1-800-747-7550. $35. 7:15: pre-concert chat.


---8:00: Huronia Symphony Orchestra. Mozart: Piano Concerto No. 21 in C; Daniel Desnoyers, piano. Newmarket Theatre, 505 Picton Road, Newmarket. 905-953-5122.


---8:00: Niagara Symphony Orchestra. A Tribute to Arthur Fiedler. Overture, dances and Broadway. Zoltan Kalman, clarinet; Daniel Desnoyers, tenor; Brian Jackson, conductor. Centennial Place, 500 Glenridge Ave., St. Catharines. 905-687-4993. $35.

---8:00: Huronia Symphony Orchestra. Mozart: Piano Concerto No. 21 in C; Daniel Desnoyers, piano. Newmarket Theatre, 505 Picton Road, Newmarket. 905-953-5122.
**LISTINGS: SECTION 3 JAZZ IN THE CLUBS**

compiled and edited by Ori Dagan

N.B. FOR SECTION 3 criteria, see page 26

**Wednesday October 29**


- 12:30: University of Guelph. Ensemble Series.


- 8:00: Opera Hamilton. The Magic Flute. By Mozart. Colin Ainsworth; tenor; Tamara; Shemman Massee; soprano (Pamina); Alex Dolson; baritone (Papageno); Audrey Elizabeth, soprano (Queen of the Night); Kevin Lang, bass (Sarastro); David Spores, conductor. Hamilton Place, 250 Lime St., Hamilton. 905-527-7612 x2238. 3D.15. Free. See Oct. 1.

**Friday October 31**

- 12:30: Queen's University. 2008 E-Grill Voice Competition Winner. Works by Cramer; Faulkener; Rinucini; and Monteverdi. The Upper Canada Choristers. Tweedsmuir Presbyterian Church, 6 John St., Dranganville. 519-942-3423. 3D.20.; 3D.15; 3D.10.

- 8:00: Opera Hamilton. The Magic Flute. By Mozart. Colin Ainsworth; tenor; Tamara; Shemman Massee; soprano (Pamina); Alex Dolson; baritone (Papageno); Audrey Elizabeth, soprano (Queen of the Night); Kevin Lang, bass (Sarastro); David Spores, conductor. Hamilton Place, 250 Lime St., Hamilton. 905-527-7612 x2238. 3D.15. Free. See Oct. 1.

**Saturday November 01**


**Sunday November 02**

- 2:00: Citizen's Forum in Victoria Hall. Classical Guitar from Bach to the Beatles. Steve Thachuk, guitar; Victoria Thachuk, flute. St. Mary's Catholic Church, 81 Lake St., St. Catharines. 905-688-5500 x3817. Free.

- 7:30: Stratford Festival. In Concert.

- 8:00: Visual and Performing Arts Centre. The Magic Flute. By Mozart. Colin Ainsworth; tenor; Tamara; Shemman Massee; soprano (Pamina); Alex Dolson; baritone (Papageno); Audrey Elizabeth, soprano (Queen of the Night); Kevin Lang, bass (Sarastro); David Spores, conductor. Hamilton Place, 250 Lime St., Hamilton. 905-527-7612 x2238. 3D.15. Free. See Oct. 1.

**Monday November 03**


**Tuesday November 04**

- 12:30: University of Western Ontario. Both Sides Now. By PJ Harvey. UWO. Free.

- 8:00: McMaster University. Celebrity Concert Series. London Quartet Cantabile. A cappella vocal ensemble performs jazz, madrigals, folks, Broadway, and other genres. Convocation Hall, University Hall, 1 Scholar's Rd., Hamilton. 905-525-9140 x2242B. 117. $121Q1. $45Q1.

**Wednesday November 05**


**Thursday November 06**

- 12:30: Brock University. Department of Music. See Nov. 6.

**Friday November 07**

- 12:00 noon: Brock University Department of Music. See Oct. 31.

**Saturday November 08**

- 2:00: Brock University Department of Music. See Oct. 31.

- 7:00: Brock University Department of Music. See Oct. 31.

- 8:00: Brock University Department of Music. See Oct. 31.

- 9:00: Brock University Department of Music. See Oct. 31.

**Sunday November 09**

- 8:00: Brock University Department of Music. See Oct. 31.

- 9:00: Brock University Department of Music. See Oct. 31.

**Monday November 10**

- 12:30: Brock University Department of Music. See Oct. 31.

- 8:00: Brock University Department of Music. See Oct. 31.

**Tuesday November 11**

- 12:30: Brock University Department of Music. See Oct. 31.

- 8:00: Brock University Department of Music. See Oct. 31.

**Wednesday November 12**

- 12:30: Brock University Department of Music. See Oct. 31.

- 8:00: Brock University Department of Music. See Oct. 31.

**Thursday November 13**

- 12:30: Brock University Department of Music. See Oct. 31.

- 8:00: Brock University Department of Music. See Oct. 31.

**Friday November 14**

- 12:30: Brock University Department of Music. See Oct. 31.

- 8:00: Brock University Department of Music. See Oct. 31.

**Saturday November 15**

- 12:30: Brock University Department of Music. See Oct. 31.

- 8:00: Brock University Department of Music. See Oct. 31.

**Sunday November 16**

- 12:30: Brock University Department of Music. See Oct. 31.

- 8:00: Brock University Department of Music. See Oct. 31.

**Monday November 17**

- 12:30: Brock University Department of Music. See Oct. 31.

- 8:00: Brock University Department of Music. See Oct. 31.

**Tuesday November 18**

- 12:30: Brock University Department of Music. See Oct. 31.

- 8:00: Brock University Department of Music. See Oct. 31.
Not exactly a jazz venue, this classy room is the ideal place to experience talking and resting music in Toronto, full schedule at www.hughstroom.ca. NO COVER.


Polar Ice Lounge see “Upstairs Bar” under Steal's Piano Lounge.

Quotes

227 King West Street 416-875-7657

NO COVER.


Polar Ice Lounge see “Upstairs Bar” under Steal's Piano Lounge.

Quotes

227 King West Street 416-875-7657

NO COVER.


Polar Ice Lounge see “Upstairs Bar” under Steal's Piano Lounge.

Quotes

227 King West Street 416-875-7657

NO COVER.


Polar Ice Lounge see “Upstairs Bar” under Steal's Piano Lounge.

Quotes

227 King West Street 416-875-7657

NO COVER.


Polar Ice Lounge see “Upstairs Bar” under Steal's Piano Lounge.

Quotes

227 King West Street 416-875-7657

NO COVER.


Polar Ice Lounge see “Upstairs Bar” under Steal's Piano Lounge.

Quotes

227 King West Street 416-875-7657

NO COVER.


Polar Ice Lounge see “Upstairs Bar” under Steal's Piano Lounge.

Quotes

227 King West Street 416-875-7657

NO COVER.


Polar Ice Lounge see “Upstairs Bar” under Steal's Piano Lounge.

Quotes

227 King West Street 416-875-7657

NO COVER.


Polar Ice Lounge see “Upstairs Bar” under Steal's Piano Lounge.

Quotes

227 King West Street 416-875-7657

NO COVER.


Polar Ice Lounge see “Upstairs Bar” under Steal's Piano Lounge.

Quotes

227 King West Street 416-875-7657

NO COVER.


Polar Ice Lounge see “Upstairs Bar” under Steal's Piano Lounge.

Quotes

227 King West Street 416-875-7657

NO COVER.


Polar Ice Lounge see “Upstairs Bar” under Steal's Piano Lounge.

Quotes

227 King West Street 416-875-7657

NO COVER.


Polar Ice Lounge see “Upstairs Bar” under Steal's Piano Lounge.

Quotes

227 King West Street 416-875-7657

NO COVER.


Polar Ice Lounge see “Upstairs Bar” under Steal's Piano Lounge.

Quotes

227 King West Street 416-875-7657

NO COVER.


Polar Ice Lounge see “Upstairs Bar” under Steal's Piano Lounge.

Quotes

227 King West Street 416-875-7657

NO COVER.


Polar Ice Lounge see “Upstairs Bar” under Steal's Piano Lounge.

Quotes

227 King West Street 416-875-7657

NO COVER.


Polar Ice Lounge see “Upstairs Bar” under Steal's Piano Lounge.

Quotes

227 King West Street 416-875-7657

NO COVER.


Polar Ice Lounge see “Upstairs Bar” under Steal's Piano Lounge.

Quotes

227 King West Street 416-875-7657

NO COVER.


Polar Ice Lounge see “Upstairs Bar” under Steal's Piano Lounge.

Quotes

227 King West Street 416-875-7657

NO COVER.


Polar Ice Lounge see “Upstairs Bar” under Steal's Piano Lounge.

Quotes

227 King West Street 416-875-7657

NO COVER.


Polar Ice Lounge see “Upstairs Bar” under Steal's Piano Lounge.

Quotes

227 King West Street 416-875-7657

NO COVER.


Polar Ice Lounge see “Upstairs Bar” under Steal's Piano Lounge.

Quotes

227 King West Street 416-875-7657

NO COVER.


Polar Ice Lounge see “Upstairs Bar” under Steal's Piano Lounge.

Quotes

227 King West Street 416-875-7657

NO COVER.


Polar Ice Lounge see “Upstairs Bar” under Steal's Piano Lounge.

Quotes

227 King West Street 416-875-7657

NO COVER.

ANNOUNCEMENTS


* To October 2 - October 5: Young Centre for Performing Arts, Cen tro Cabaret Festival. Highlighting the collaboration of artists and disciplines, and celebrating emerging artists. Each evening, the free-flowing audience will move from space to space with food and wine, socializing with each other & interacting with such featured artists as Waled Abdulhamid, David Buchbinder, Andrew Craig, Patricia D'Callaghan, Queen of Puddlings/Music Theatre and many others. Distillery Historic District, 55 Mill Street, Building 69. 416-666-6900. $20. Festival Passes also available.


* October 4 6:52pm to October 5 sunrise: Scotlabor/Music Gallery, Nut Blanche. Installation: Tasman Richardson's SPORTS/4AP captures the reawakening essence of truly Canada and then projects it back at you, combined with video music concrete. Also, a continuous screening of short films, featuring prominent Canadian artists and filmmakers such as performer and director Karen Hines, comedians Sean Cullen and Mark McKinney, sketch comedy troupe The Sketchersons, musicians John Southworth and Martin Tell, and opera stars Natalie Choquette and Mireille Beaugeres. 197 John. 416-204-1080. Free.

* October 4 8:32pm to October 5 sunrise: Scotlabor/Music Gallery, Nut Blanche. Installation: Tasman Richardson's SPORTS/4AP captures the reawakening essence of truly Canada and then projects it back at you, combined with video music concrete. Also, a continuous screening of short films, featuring prominent Canadian artists and filmmakers such as performer and director Karen Hines, comedians Sean Cullen and Mark McKinney, sketch comedy troupe The Sketchersons, musicians John Southworth and Martin Tell, and opera stars Natalie Choquette and Mireille Beaugeres. 197 John. 416-204-1080. Free.


* October 9 12:10: University of Toronto Faculty of Music. Music for Heart and Soul. Performances are on Thursday afternoons and Monday and Wednesday evenings in the DeGasperis Conservatory, cardiac wing. The series which has been presented for three years welcomes new performers to share their music with patients, families, staff and public. For further information please call: 416-344-4115.

LECTURES/SYMPOSIA

* October 7 1:30: Mozart Society. Mozart and His Friends. Audiovisual presentation by Professor Franz Sruce. First Unitarian Congregation, 175 St. Clair West. 416-201-3338. $20, members free.


* October 9 1:00: University of Toronto Faculty of Music. Talking Drum Symposium. Lecture/demonstration by Fred Kwasi Duroy and John Miller Chernoff. Walter Hall, 80 Queen's Park. 416-978-3744. Free.
OCTOBER


*October 21 2:00: York University Department of Music. Master class in classical voice led by baritone Brett Pelagato, with young artists from the studios of Catherine Reibin, Stephanie Begley, Norma Burrowes, Michael Donovan, Janet Obermeyer and Karen Rymal. Observers welcome. Tribute Communities Recital Hall, Accolade East, YU, 4700 Keele St. 416-736-2100 ext 22926. Free.


MASTER CLASSES

*October 1 7:00-9:00: University of Toronto Faculty of Music. Clarinet master class with James Campbell, Walter Hall, 80 Queen's Park. 416-978-3744. Free.

*October 2 3:30: York University Department of Music. Master class in classical voice led by Adriana Peczenik, soprano, with young singers from the studios of Catherine Reibin, Stephanie Begley, Norma Burrowes, Michael Donovan, Janet Obermeyer and Karen Rymal. Observers welcome. Tribute Communities Recital Hall, Accolade East, YU, 4700 Keele St. 416-736-2100 ext 22926. Free.


*October 18 9:30am-4:00: University of Toronto Faculty of Music. Clarinet master class with Shauna Rolston. Room 330, Edward Johnson Bldg, 80 Queen's Park. 416-736-2100 ext 22926. Free.


*October 21 2:00: York University Department of Music. Master class in classical voice led by baritone Brett Pelagato, with young artists from the studios of Catherine Reibin, Stephanie Begley, Norma Burrowes, Michael Donovan, Janet Obermeyer and Karen Rymal. Observers welcome. Tribute Communities Recital Hall, Accolade East, YU, 4700 Keele St. 416-736-2100 ext 22926. Free.


*November 1 12:00-4:30: Home Music Club of Toronto. Auditors are welcome to come and observe a chamber music master class with Shauna Rolston. Room 330, Edward Johnson Bldg, 80 Queen's Park. 416-850-0612. Free for auditors.

The Claude Watson Music Program (Earl Haig Secondary School) invites experienced music students to audition for 2009-2010.

Voice, piano, and all orchestral instruments.

Deadline is Friday, December 12, 2008.

For information, call (416) 595-3210 or go to www.earlhaig.ca/departments/claudie/auditions.html

The Associates of the Toronto Symphony Orchestra are accepting new members.

We invite you as our guest to one of our monthly informal House Concerts. Enjoy fine music, invigorating discussions, wine and light refreshments, and the opportunity to speak with ATSO members about the many benefits of membership and opportunities for service. If this interests you, please phone 416-944-2177.

OMFA Ontario Music Festivals Association

It's MUSIC FESTIVAL SEASON!

Music Festivals run throughout the fall, winter and spring across Ontario. These amateur festivals involve adjudicated classes in most instruments, plus dance, theatre arts and speech arts, for students of all ages and levels.

Festivals are fun for students, and each is unique, reflecting the culture of its community. Festivals are a doorway to the future, helping to create the next generation of performers, audiences and volunteers.

Member festivals have the opportunity to put students forward to Provincial and National competitions—and cash prizes are available!

To find an OMFA Festival near you, visit our website:

www.omfa.info

Enroll your students today!

David Varjabed

M.A., Music and Voice Pedagogy

Expert Vocal Instruction

Services:

• 25 years experience as a vocal teacher
• belcanto technique and remedial assistance to correct any kind of technical problem
• vocal instruction and coaching
• preparation for auditions or competitions (ARCT, Performers degree)
• building repertoire
• preparation for operatic roles

1-905-417-2802 or 416-219-0557

For information, call (416) 595-3210 or go to www.earlhaig.ca/departments/claudie/auditions.html

October 1 - November 7 2008 www.thewholenote.com
*November 2 2:00 -5:30: Singing Studio of Deborah Stainman. Master class in musical theatre/audition preparation. See October 19.
*November 4 & 5 1:00-3:30: University of Toronto Faculty of Music. Cello master class with Steven Isserlis. Location tba. 416-578-3744. Free.
*November 7 7:30: University of Toronto Faculty of Music. Voice master class with Sherrill Milnes. Walter Hall, 80 Queen’s Park. 416 678-3744. Free.

WORKSHOPS

*October 3 8:00: Pandit Divyang Vakil / Atlas Yoga. Indian Music and Yoga. Workshop given by Pandit Divyang Vakil and Loren Oppenheimer, tabla & V. V. Jyoti, kathak dance. Followed by 8:30 concert. (see beyond GTA listings). 123 Charles Street, Kitchener. 510-894-9877. $30 (workshop only).

October 3 7:15: Recorder Players’ Society. Recorder and/or Other early instrument players are invited to participate in small informal groups (uncoached) to play Renaissance and Baroque music. Church of the Transfiguration, 111 Manor Rd. East. 416-694-9266. $10 (members), $15 (non-members).


*October 4 5:30: Pandit Divyang Vakil, Indian Music and Yoga. Workshop given by Pandit Divyang Vakil and Loren Oppenheimer, tabla & V. V. Jyoti, kathak dance. Followed by 8:00 concert. (see beyond GTA listings). McLaughlin Room, John Deutsch University Centre, Queen’s University, Kingston. 613-549-5564. $25 (workshop only).

*October 9 7:30: Pandit Divyang Vakil / Loren Oppenheimer/Reflecting Harmony. Workshop, given by Pandit Divyang Vakil and Loren Oppenheimer, tabla & V. V. Jyoti, kathak dance. Followed by 8:00 concert. (see beyond GTA listings). Community Living Centre, 406 Oak St., Newmarket. 905-722-5449. $35 (workshop & concert).

*October 15 7:30: Toronto Shakespeare Singing from Sacred Harp. Beginners welcome. Music Room, Bloor Street United Church, 300 Bloor St. W. (at Huront). 416-922-7997 or pleasancesing@rogers.com


*October 24 7:15: Recorder Players’ Society. Recorder and/or Other early instrument players are invited to participate in a reading group that meets for the purpose of performance & exchange of songs. Audiences are welcome. Tranzac Club, 292 Brunswick Ave. 416-532-0090.

*October 27 7:30: Toronto Early Music Centre. Sacred Harp. Beginners welcome. Music Room, Bloor Street United Church, 300 Bloor St. W. (at Huront). 416-922-7997 or pleasancesing@rogers.com

*October 27 7:30: Toronto Early Music Centre. Vocal Circle. Recreational reading of early choral music. Ability to read music is desirable but not essential. For more information: 416-820-5025. $5 (non-members), members free.

*October 28 6:00: Toronto Folk Singers’ Club. An informal group that meets for the purpose of performance & exchange of songs. Audiences are welcome. Tranzac Club, 292 Brunswick Ave. 416-532-0090.

*November 2 7:00-4:00: World Music Toronto. Percussion Workshop. Led by Francy Kell Atoukous & Larry Graves. Trans Studio, 104 Bathurst St. 416-588-8513. www.worldmusic.ca

*November 2 1:00-4:00: Toronto Early Music Players Organization. Meet some composers and hear new music on the RCM 2008 syllabi and contemporary showcase. Music Gallery, 197 John. 416-556-0956.

*October 27 7:30: Toronto Early Music Centre. Vocal Circle. Recreational reading of early choral music. Ability to read music is desirable but not essential. For more information: 416-820-5025. $5 (non-members), members free.

*November 2 1:00-4:00: World Music Toronto. Percussion Workshop. Led by Francy Kell Atoukous & Larry Graves. Trans Studio, 104 Bathurst St. 416-588-8513. www.worldmusic.ca

*November 2 1:00-4:00: Toronto Early Music Players Organization. Meet some composers and hear new music on the RCM 2008 syllabi and contemporary showcase. Music Gallery, 197 John. 416-556-0956.

*November 2 1:00-4:00: World Music Toronto. Percussion Workshop. Led by Francy Kell Atoukous & Larry Graves. Trans Studio, 104 Bathurst St. 416-588-8513. www.worldmusic.ca

*November 2 1:00-4:00: Toronto Early Music Players Organization. Meet some composers and hear new music on the RCM 2008 syllabi and contemporary showcase. Music Gallery, 197 John. 416-556-0956.

October’s Child?
 already on the podium! And what a
great face for radio!
Photo: circa 1944, at grandma’s
house in Winkler Manitoba.

Think you know who OCTOBER’s
child is?

Send your best guess to

musicschildren@thewholenote.com

( Be sure to send us your mailing
address, in case your name
is drawn! Winners will be selected by random draw among
correct replies received by OCTOBER 15 2008.

!!Tickets & Recordings!!

CONGRATULATIONS TO OUR WINNERS

Andrew Ziegler wins a pair of tickets for the Hannaford 25th Silver Anniversary
cert concert Made in Canada ( Sunday, Oct 19, 3:00 pm at the St. Lawrence Centre),
followed by a reception. The concert’s special guests are autorickshaw with their
vocalist Suba Sankaran. Ian Redfearn wins Connections in Brass ( Opening Day
Recordings, 2005). The Band’s 10th CD, produced by Ray Tizzard, is proof
positive of their ongoing commitment to commissioning and performing new
repertoire. It contains works by Douglas Court, Patrick Cardy, J. Scott Irvine, Kelly
Marie Murphy, Donald Cookley, Jeffrey Ryan, Gabriel Major-Marothy and
Howard Cable.

Music’s Children gratefully acknowledges Robin Vallanceur, Anne
Kear and The Hannaford Street Silver Band. October’s column is
dedicated to band-room geeks of all ages, and their champion leaders
everywhere.

Kiwanis Music Festival
of Greater Toronto
February 17 - March 2, 2009

Through a combination of stage and
adjudication opportunities, we offer
participants extraordinary possibilities for
performing, learning, and sharing their
musical experience.

We offer competition at all levels for
individuals, community groups and schools
in Piano, Strings, Voice, Musical Theatre,
Guitar, Woodwinds, Brass, Chamber
Groups, Jazz, Bands, Choirs, Orchestras
and Speech Arts.

Over $50,000 in scholarships
will be awarded.

Enrol your students today!
Entry Deadline: November 10, 2008

www.kiwanismusictoronto.org

416-487-5885
INSTRUCTION

An ENTHUSIASTIC AND INSPIRING PIANO/VOICE TEACHER is accepting students. RCM, Broadway, Jazz, Classical styles. Beginning and Advanced students. Nancy Single M.Mus. 416-829-8085. nancy.single@hotmail.com

EYE EGYAN seeks advanced, committed piano students (ema@interlog.com or (418-884-8341)

FLUTE, PIANO, THEORY LESSONS. RCM exam preparation. Samantha Choong, Royal Academy of Music PGDip, LRAM, ARCT. 416-285-1302. samantha.studios@gmail.com www.soosomothistlelive.com


PIANO LESSONS: All ages, styles - beginner, classical, jazz, pop, RCM exam. Feel the joy of making music! Peter Ness, ARCT. 416-757-9747.

PRcIVE VOICE LESSONS — All ages, various styles. Beginner/intermediate levels for classical, pop, country. Sing for fun or prepare for an audition — Express yourself through song! Malene De Cloet MMus. 416-591-6665 or malcclntt.chat@hotmail.com.

WARM, EXPERIENCED AMERICAN PIANO TEACHER with sterling credentials, unfailing good humor, and bucket of patience. Royal Conservatory washday and adult learners especially welcome. Lovely Cabbagetown studio, with easy parking/TTU access. Testimonials: "Now there's a teacher!" R.D., age 12. "Deep pleasure. Sure beats studying with those Quebec muses!" S.A., age 59+. Peter Kristian Mue, 416-823-3080 or plmohse@planet.com. My students have never won any prizes, except for love of music. (And loyalty.)

INSTRUMENTS BOUGHT & SOLD

NEW MASON & HAMLIN grand pianos are the very best in the world. Only 300 per year handmade. To see and hear the entire collection (5'4" to 9'4") go to www.newmasonhamlin.com

MISCELLANEOUS

ARE YOU PLANNING A CONCERT or recital? Looking for a venue? Consider Bloor Street United. Lovely Cabbagetown studio, with background atmosphere for teas, receptions or other functions — greater Toronto area. For rates and info call 905-722-5618 or email us at mhpepe@interhop.net.


MUSIC FOR ALL OCCASIONS! Small ensembles. Dance Band, Big Band, Cocktail Hour, Dinner music, Concerts, Shows, Contemporary, Trad and Dixieland. St. Musical Productions 905-275-3773.

MUSICIANS WANTED

CHAIR DIRECTOR WANTED. Don Heights United Church, Toronto. 14-16 hrs/month, Sept-June. Competitive rate. Keyboard skills required. We prefer joy over perfection! For more information, or to apply please email the Music Search Committee Chair at musicsearch@dhunited.ca by Oct 21.

SEMI-PRO/PRO 20 PIECE JAZZ ORCHESTRA in Richmond Hill needs trombonists, saxophonists, trumpeters. Great music and good people. Call 416-225-1124 or email canadiantimelinc@gmail.com.

SUZUKI PIANO TEACHER for established school. Must have minimum Suzuki Book I accreditation to start and be qualified for advanced students. Email resume to mdn@northernpark-suzuki.com.

ACCOUNTING AND INCOME TAX SERVICES for small business and individuals, to save you time and money, customized to meet your needs. Norm Pulker, B. Math. CMA. 905-351-5998 or 905-389-2665.

THE PERFORMING EDGE Performance enhancement training in tension management, concentration, goal setting, imagery. Individualized to meet your performance situation. Kate F. Heyn, practicing clinician and performing arts psychologist. 416-591-0457. www.theperformingedge.com

PRIVATE INVESTMENT ADVICE

Investment skills. Advice skills. Best of all, listening skills.

Call Roel Obay, FCSI, CIM, FMA, Investment Advisor (416) 279-1471.

WATERHOUSE

Private Wealth Management

PRIVATE CLIENT SERVICES

www.waterhouse.ca

tdh@waterhouse.ca

TD Waterhouse Private Investment Advisory is a division of TD Waterhouse Canada Inc., a subsidiary of The Toronto-Dominion Bank. TD Waterhouse Canada Inc. Member CIP. TD Waterhouse is a trade-name of the Toronto-Dominion Bank, under licence.

MUSICALIANS AVAILABLE

BARD — EARLY MUSIC DUO playing recorder and virginal available to provide background atmosphere for teas, receptions or other functions — greater Toronto area. For rates

CD AND DVD Duplicating

- Short runs (5 - 500 or more)
- Colour or BW printed CD's + Poster
- Complete packaging
- Fast dependable service
- Top quality
- Cost effective
- Brochures
- Business Cards
- Digital Colour Printing
- Graphic Design
- Audio & Video transfers
- Mailing

WWW.THEWHOLENOTE.COM

MUSICAL LIFE:

Smartening Up iPod

The One Pound Audiophile System Revisited

by Phil Ehrensaft

Eons ago in digital terms (3 years), I wrote here about the now quaint Sony Walkman D-EJ100, an inadvertently audiophile-quality portable CD player to be found on mass-marker shelves. I say inadvertent because with an inexpensive machine this good, I wondered how Sony was going to sell upscale portable devices. That D-EJ100 still functions well as one of three components of what I call my “one pound budget audiophile system,” (the other two being a pair of good quality earbud headphones and a miniaturized hi-fi headphone amplifier.) “One-pound” does not however include, of course, the weight of the CDs one has to cart along, even after replacing jewel boxes with lighter and less bulky sleeves. And CDs are easily scratched, and subject to “CD rot” — surface oxidation that can occur even if CD’s are kept in pristine condition.

Enter the iPod and its less successful cousins — shirt-pocket computers for storing and playing hundreds to thousands of tunes in “lossy” compressed formats. Compression (MP3, WMA, or OGG) usually entails filtering out “unnecessary” elements which we’re told we really couldn’t hear — an approach which contradicts a half-century of technical efforts to get to the holy grail: recorded sound which gets closer and closer to what one hears live in a concert hall.

So audophile ears only began to perk up in the face of four combined developments: a) lossless compression formats (especially Apple Lossless, but also WMA lossless and open source FLAC) which trim sound files down to roughly half their original size without sacrificing any sonic information; b) the increasing capacity of miniaturized hard disks; c) Apple’s use of a quality Wolfson DAC (digital to analogue converter); and d) the increasing quality of iTunes software as a vehicle for managing digitalized music collections, as well as “ripping” CDs to Apple lossless format. When the fifth generation iPod arrived with its 80 gigabyte hard disk option, it meant a shirt pocket gadget could store the equivalent of 225 to 250 CDs in full-fidelity sound.

I made the switch just in time for my partner to attend a performing arts trade show in Korea where the exhibition hall had, most surprisingly, no electricity. I researched compact supplemental external batteries and came up with the NuPower Video Plus, which enabled her potential clients to listen to the iPod during a full working day. (All is not rosy however: with the introduction of the first iPod classic and its newer iteration, the Wolfson DAC chip was replaced by a chip that appears to be of lower quality and the new iPod is available in only one hard disk size, 120 Gb, which is 40 Gb less than in the first classic model. So if you have a fourth or fifth generation, hold on to it, or start hitting eBay and info call 905-722-5618 or email us at mhpape@interhop.net.

connect to a standard amplifier.

One can get very fancy (read pricy) with docks to serve this joint power/data transmission and sound output functions. I find that something like the SendStation PocketDock AV does the work just fine, and can be had for around $25 online or at a musicians' supply store. Again, one can spend a lot of money on fancy cables for linking to an amplifier. I use cables from companies like Hosa, which are aimed at musicians and are usually superior and cost much less than the flashy stuff from big box stores. I paid $5 for the Hosa output cable that I presently use.

If you have deep pockets, and also have the ears to detect the sound quality increments, then there's an even more ambitious step. Red Wine Audio will modify your iPod to bypass Apple's own circuitry between the Wolfson Dac and the port, replacing it with a markedly superior audio connection. Go to www.redwineaudio.com/iMod.html.

As for the amp and headphones to round out the set, I still recommend the ones I did in the May 2005 issue of WholeNote. The tiny PA2V2 headphone amplifier manufactured by Electric-Avenues.com in Toronto remains one of the better buys in audio: U.S. $60. And Grado's SR125 headphones remain the sweet spot in that company's line of award-winning products. One would have to pay at least twice as much to even try to get comparable sound from earbuds. They go for U.S. $150.

(When I need to travel really light, or I'm in places where I don't want to get whacked on the head by someone desirous of my Grados, I go back to Sony MDR-EX81LP earbuds: they have ear loops which keep the little beasts from popping out, cost less than $35, and deliver surprisingly good, though not quite audiophile, sound.)

Put the whole deal together, and you have an entry-level audiophile system that weighs a half-kilo and can be used either with the headphones or plugged into your regular hi-fi. It costs under $500 (assuming a 5th generation iPod off E-Bay) compared to $300 for a system with the Sony D-EJ100 CD player, but it can hold 225-250 albums in full fidelity. That's considerably more than a whole vacation's listening if one is paying attention to the music rather than using it as sonic wallpaper.
Elmer Iseler: Choral Visionary
by Walter Pitman
Dundurn Press
353 pages, photos; $40.00

Walter Pitman's biography of Elmer Iseler presents a charismatic conductor whose impact on choral music in this country has never been matched. It's not just that Iseler founded both the Festival Singers and the Elmer Iseler Singers, and lead the Toronto Mendelssohn Choir for thirty-three years. He transformed the choral repertoire by commissioning and premiering an extraordinary number of new works, he raised the already high standards for choral singing in this country, and trained a whole generation of choral conductors and singers.

As Pitman tells it, Iseler achieved even more—he captured "a vision of what his country was capable of doing." But visionaries rarely play by the rules, and are seldom easygoing. Pitman confronts Iseler's reputation for being difficult to deal with, describing his occasional bouts with mental and emotional illness. He describes a troubled, complex, and explosive man.

But Pitman is clearly out to right some wrongs. He frequently uses the word 'tragic' to describe how Iseler was treated by those who failed to appreciate what he was trying to achieve, especially when chronicling the 'sordid events' surrounding Iseler's shoddy treatment by the Mendelssohn Choir board while he was dying of brain cancer in 1998. As with his previous biographies of leading Canadian musicians, Pitman brings to this study an invigorating perspective as a teacher, arts administrator, journalist and politician. A long-time environmental activist, Pitman even suggests that the early deaths of Iseler and his three siblings could be due to growing up in a community polluted by dangerous emissions.

Pitman has organized his chapters so that individual topics like the Festival Singers are treated chronologically in a single thread. This brings cohesiveness to the individual storylines but does entail some jumping around.

Iseler's family, especially his wife Jessie, co-operated fully with Pitman, giving insight into Iseler's background and character. Pitman was given access to all Iseler's papers, which provided invaluable documentation and a terrific set of photos. A man whose passion and warmth inspired great loyalty and affection emerges from the numerous interviews.
You could be forgiven for concluding that the Vocal section is sparse this month because I scooped off the cream for myself. It does seem to have turned out that way, but it was not by design. Rather it was a function of the calendar, with all of the discs arriving in the final days of production and falling to me by default.

The first to arrive was Daniel Taylor - The Voice of Bach with the Choir and Orchestra of the Theatre of Early Music (RCA Red Seal 88697290312). According to the liner notes Daniel Taylor, whose previous recordings include twenty CDs for ATMA and numerous appearances as soloist on such projects as John Eliot Gardiner’s complete Bach cantata cycle for the SDG label, is now an exclusive recording artist for Sony BMG Masterworks. It is certainly a coup for the (still) young Canadian countertenor and one hopes that his new “super label” will take as good care of and as much pride in him as ATMA did during their decade-long relationship. Certainly they have begun on a good foot. Taylor is in immaculate voice (as ever) and is featured as both soloist and director of his Theatre of Early Music in this first recording for the industry giant. Short sinfonias separate arias from some of Bach’s most celebrated works - St. Matthew Passion, St. John Passion and Christmas Oratorio - along with duets (featuring soprano Agnes Zsigovics) and chorales from various cantatas. Elsewhere in these pages you will find Larry Beckwith’s comments about one difference between modern instrument and period instrument performance being the treatment of the continuo line. Rest assured that the bottom is well supported in this recording by cello, viol, double bass and organ, but never does it overpower the sweet and soaring vocal lines. In the higher instrumental parts the oboe playing of John Abberger (joined by Marco Cera in the duet from Cantata 23) is particularly worthy of note. Mostly contemplative in nature, these arias and duets showcase the purity of Taylor’s sound. “The voice of Bach” could just well have been called “The Voice of an Angel”.

The next disc to arrive is a remarkable release of early works by Olivier Messiaen featuring the outstanding Acadian singer Suzie Leblanc. Principally known for her crystalline renditions of baroque repertoire, this ATMA release, Chants de terre et de ciel (ACD2 2564), comes as a bit of a surprise. Featuring rarely heard works by the iconic French composer whose centenary is celebrated this year, this CD serves to bridge Messiaen’s early influences – with hints of Wagner and definite traces of Massenet and Debussy - and his more familiar mature style of the post-war years. But Leblanc’s purity of tone is very well suited to this repertoire. The disc includes two song cycles, one vocalise, a cantata for tenor, soprano, violin and piano - the only work in which Messiaen utilized a solo male voice (Lawrence Williford here) until the opera Saint-François d’Assise completed half a century later - and the more familiar Theme and Variations for violin and piano. Composed in 1930 the first song cycle, Trois Mélodies, pays tribute to Messiaen’s mother, poet Cécile Sauvage who had died of tuberculosis three years previously, with a setting of her Le Sourire book-ended by two poems by Messiaen himself. The second, Chants de terre et de ciel (Songs of Earth and Heaven), also on texts by the composer, is a celebration of the happy years of Messiaen’s life with his first wife Claire Debos and the birth of their son Pascal, before Debos’ illness and eventual descent into dementia. Debos was an accomplished violinist and the Thème et Variations (performed by Laura Andriani and Robert Kortgaard who is the pianist throughout this disc) was composed as a wedding present for Messiaen’s bride in 1932. The Vocalise for soprano and piano was composed three years later. The otherwise very informative liner notes (complete with texts and English translations) fail to explain why we are presented here with a violin version of the soprano line. That minor quibble aside, this exceptional release provides valuable insight into Messiaen’s early years while showing another side of one this country’s most beloved singers. It is a joy to hear.

The next to arrive was a new Société nouvelle d’enregistrement release (SNE-659-CD) featuring song cycles by Toronto-born composer Bruce Mather who has made his home in Montreal since 1966 when he began a professorship at McGill University. The title piece, Poèmes pour la main gauche (Poems for the left hand), is a setting of 11 poems from the last collection of Anne Hébert, published in 1996 just four years before her death. Coloratura soprano Yolande Parent, who premiered the work in 2005, is superb in this performance accompanied by Morrice’s comments about one difference between modern instrument and period instrument performance being the treatment of the continuo line. Rest assured that the bottom is well supported in this recording by cello, viol, double bass and organ, but never does it overpower the sweet and soaring vocal lines. In the higher instrumental parts the oboe playing of John Abberger (joined by Marco Cera in the duet from Cantata 23) is particularly worthy of note. Mostly contemplative in nature, these arias and duets showcase the purity of Taylor’s sound. “The voice of Bach” could just well have been called “The Voice of an Angel”.

The next disc to arrive is a remarkable release of early works by Olivier Messiaen featuring the outstanding Acadian singer Suzie Leblanc. Principally known for her crystalline renditions of baroque repertoire, this ATMA release, Chants de terre et de ciel (ACD2 2564), comes as a bit of a surprise. Featuring rarely heard works by the iconic French composer whose centenary is celebrated this year, this CD serves to bridge Messiaen’s early influences – with hints of Wagner and definite traces of Massenet and Debussy - and his more familiar mature style of the post-war years. But Leblanc’s purity of tone is very well suited to this repertoire. The disc includes two song cycles, one vocalise, a cantata for tenor, soprano, violin and piano - the only work in which Messiaen utilized a solo male voice (Lawrence Williford here) until the opera Saint-François d’Assise completed half a century later - and the more familiar Theme and Variations for violin and piano. Composed in 1930 the first song cycle, Trois Mélodies, pays tribute to Messiaen’s mother, poet Cécile Sauvage who had died of tuberculosis three years previously, with a setting of her Le Sourire book-ended by two poems by Messiaen himself. The second, Chants de terre et de ciel (Songs of Earth and Heaven), also on texts by the composer, is a celebration of the happy years of Messiaen’s life with his first wife Claire Debos and the birth of their son Pascal, before Debos’ illness and eventual descent into dementia. Debos was an accomplished violinist and the Thème et Variations (performed by Laura Andriani and Robert Kortgaard who is the pianist throughout this disc) was composed as a wedding present for Messiaen’s bride in 1932. The Vocalise for soprano and piano was composed three years later. The otherwise very informative liner notes (complete with texts and English translations) fail to explain why we are presented here with a violin version of the soprano line. That minor quibble aside, this exceptional release provides valuable insight into Messiaen’s early years while showing another side of one this country’s most beloved singers. It is a joy to hear.

The next to arrive was a new Société nouvelle d’enregistrement release (SNE-659-CD) featuring song cycles by Toronto-born composer Bruce Mather who has made his home in Montreal since 1966 when he began a professorship at McGill University. The title piece, Poèmes pour la main gauche (Poems for the left hand), is a setting of 11 poems from the last collection of Anne Hébert, published in 1996 just four years before her death. Coloratura soprano Yolande Parent, who premiered the work in 2005, is superb in this performance accompanied by André Mathieu

CONCERTO NO. 4:
Orchestral Works

Alain Lefèvre: Piano

George Hanson: Conductor

Tucson Symphony Orchestra

TSO gives magnificent concerto a fitting world première

Magnificent is not too strong a word to describe (Mathieu’s Piano Concerto), the centerpiece of the orchestra’s first-ever commercial CD, featuring renowned Canadian pianist Alain Lefèvre.


Worldwide release!

André Mathieu

Concerto No. 4:
Orchestral Works

Alain Lefèvre: Piano

George Hanson: Conductor

Tucson Symphony Orchestra

ananalektacom
VOCAL AND OPERA

Schumann - Dichterliebe & other Heine Settings
Gerald Finley; Julius Drake
Hyperion CDA67676

John Adams - Doctor Atomic
Netherlands Opera; Lawrence Renes;
Peter Sellars
Opus Arte OA0998

Baritone Gerald Finley is one of Canada's greatest singers, but appearances in his home country have been rare events since early in his career. Two superb new recordings featuring him are reminders and documents of what a compelling artist he is.

On Hyperion, Finley and his accompanist Julius Drake present an all-Schumann disc, comprising the song cycle Dichterliebe and other settings of the poet Heinrich Heine. For a lyric baritone, Finley has an unusually rich, resplendent voice - a truly beautiful instrument. But what distinguishes him is his intelligence as a singer. His interpretive insights come across so successfully because of his total technical control. Finley can sing with heroic grandeur or quiet reflection; he gnarls with a haunting but fully-voiced whisper at others. Listen to how in song VI of the Dichterliebe he modulates from the gothic grandeur of Cologne's cathedral to the tender depiction of the Madonna within. In the narrative songs, such as Belshazzar, he shapes the story with dramatic conviction. Drake is an expert pianist and a sympathetic accompanist. In short, these are as compelling and idiomatic performances of Schumann's songs as any on disc.

Finley stars as J. Robert Oppenheimer in this DVD of John Adams' opera Doctor Atomic, which focuses on the Manhattan project in the hours leading up to the first detonation of the atomic bomb. Reprising the role he sang at the opera's 2005 premiere in San Francisco for this performance from De Nederlandse Opera, Finley is a dynamic, convincing character on stage. Peter Sellars' libretto, drawing on historical documents, focuses not on a dramatic narrative but on the fears, anxieties and desires of figures involved in the project and Oppenheimer's wife Kitty (strikingly portrayed by Jessica Rivera). Many of the most compelling moments, such as Oppenheimer's intense, searing monologue at the end of the first act or Kitty's at the beginning of the second, reveal more about the characters than the historical events they play out. Adams' music, as beautiful as it often is, does not romanticize the story, but underscores the risks involved. These are not the sort of dangers signalled by clichéd bombastic orchestral gestures, but poetic, personal, and sometimes trivial moments of the characters' lives that the bomb risks eradicating. The production is stark and simple, dominated by the physical bomb itself. Bonuses include interviews and a narrated synopsis.

Seth Estrin

Verdi - Luisa Miller
Takova; Sabbatini; Salerno; Vinogradov; Kotchian; Ferri; Favorio; Martorana;
Teatro la Fenice, Venice; Maurizio Benini
Naxos 2.110225-26

Just like the mythical Phoenix bird that 'rose from the ashes', so did its namesake the Teatro la Fenice, burned down and rebuilt several times in its history, the last time in 1996, rise again rebuilt to its former splendour in 2003. The magnificent opera house on Venice's lagoons has witnessed many premieres of world renowned operas by immortal Italian masters. Now it is dedicated to revivals of lesser known Italian works promoting new, young, mostly Italian talents.

Luisa Miller is by no means an easy opera to produce, with six major singing roles demanding powerful voices and high interpretative skills, and this performance is a tremendous success. In the title role Darina Takova, a strong dramatic soprano in all registers, gives a formidable interpretation of the tortured heroine. The young Italian tenor, Giuseppe Sabbatini, is simply a force of nature with a voice that lifts the roof, embracing the role of Rodolfo with his entire being, probably the best I've heard since Plácido Domingo. The remaining four major roles are all outstanding, but sensational Armenian basso Aрутюн Kotchian deserves a special mention in the role of Wurm, a combination of charm and evil that makes our skin crawl every time he appears on stage.

Schiller's wonderfully structured, chilling and terrifying drama is captured expertly by Verdi's music and it's a shame that Luisa Miller was almost forgotten for over a century and never really accepted by audiences until its revival by James Levine at the Met 30 years ago. To follow suit, conductor Mauri...
This production is particularly noteworthy for Arnaud Bernard’s imaginative direction inspired by Bertolucci’s film “1900” with shadowy silhouetted figures formed by backlighting, fittingly creating the element of menace and doom in this tragic melodrama.

Janos Gardonyi

EARLY, CLASSICAL
AND BEYOND

Vivaldi - The Four Seasons
Joshua Bell; Academy of Saint Martin in the Fields
Sony Classical 88697-11013-2

This recording comes in a lovely package. The booklet has many pictures of the admittedly photogenic Joshua Bell - he's 40 now, but still looks half his age. Additionally, there are four single cards for each season with the sonnets upon which the four remarkable Vivaldi concertos were based on one side and dreamy seasonal pictures on the other.

The Four Seasons is one of the most recorded and recognizable works of the canon, certainly of the baroque era. For the great American violinist Joshua Bell, who is not known for his performances of baroque repertoire, the concertos present no particular technical challenges. Rather than throwing caution to the wind and really digging in though, there's a certain lack of abandon to Bell's playing. It's lyrical and virtuosic when it needs to be, and stunningly so in places. But overall, there's a distance and reserve to his performance that doesn't suit this passionate music. The orchestra is fantastic though, especially in the faster movements. They launch into the last movement of “Summer” with admirable recklessness and the outer movements of “Spring” depict the “sweet blossoming meadow” in a tangible way.

The Tartini “Devil's Trill” sonata is perfectly played, though again it almost sounds too easy for Bell. And here we need a more interesting harpsichord player and maybe another continuo player or two. At the very least a cello and lute would have added more colour to the performance. But that probably wouldn't have occurred to Bell, demonstrating what a huge divide still exists between the worlds and approaches of “baroque” and “modern” players.

Larry Beckwith

What If?
Acclarion
Acclarion Records ACC2000
(www.acclarion.com)

What if... everybody listened to the second release by Canadian accordion and clarinet duo Acclarion? What if... it was an enchanting musical experience for all? I think this husband and wife musical team of David and Rebecca Carovillano would receive all the respect and adoration they justly deserve.

Now for those who may shudder at the instrumental combination, please at least attempt to keep an open mind and give a listen to this accomplished duo. Both hold Master of Music degrees from the University of Toronto so their training has been first class. Rebecca on clarinets has a vibrant technique and milky tone while accordionist David bellow shakes his instrument to new heights of rhythmic acuity and melodic finesse. Both arranged the selections, which range from an elegant take on J.C. Bach’s Concerto in E flat major to the wobbly Flight of the Funky Bee, a comical take on the Rimsky-Korsakov chop challenge. As arrangers, their understanding of the instruments and their tight ensemble playing leads to interesting tunes, though I could have used more “bottom end” throughout, especially in their version of Mozart’s Marriage of Figaro Overture. David’s own compositions shine brightly in this excellent second release. The duo’s real strength is in the fast sections, with the slow sections perhaps needing slightly more time to settle.

The liner notes are witty and their “what if...” exposé reveals their take on our current artistic environment. No ifs, ands or buts here. Pop in the CD and enjoy.

Tiina Kilt

Shostakovich - The Two Cello Concertos
Dimitri Maslennikov; NDR Symphony Orchestra; Christoph Eschenbach
Phoenix Edition CD 128

Shostakovich had a fondness for the cello and he gave the world two great concertos which may very well have been inspired by his friend Mislay Rostropovich who was his dedicatee. Both works have gained such popularity that leading cellists include them in their repertoire and numerous fine recordings are available including Rostropovich, Natalia Gutman, Heinrich Schiff, and Mischa Maisky. Facing such formidable competition, the young Russian/French cellist Dimitri Maslennikov, assisted by Christoph Eschenbach, offers these concertos and makes a good case for yet another.

Maslennikov has absolute command of his instrument and delineates the contrasting moods expertly. These concertos have some of the darkest moods in the composer’s output as well as bright and vibrant passages. His interpretation is beautiful but not particularly original as it follows the pattern set by Rostropovich. Not once does he sound routine. His playing of the third movement of the first concerto, a dark, unaccompanied cadenza, is full of character and thoroughly musical.

Eschenbach does more than accompany, he supports. Both are of one mind, which may be Eschenbach’s, the thoroughly seasoned musician.

Bring a propulsive excitement to the muscular outer movements and a graceful suppleness to the bucolic Interlude. The fine line between elegance and mannerism is somewhat less successfully traversed in Rattle’s interpretation of the 1940 Symphony in C. All the rough edges and surprises of Stravinsky’s patchwork pastiche have been smoothed away, while the sheer weight of the famously massive Berlin string section makes for a less than incisive performance, eerily similar to Karajan’s 1970 account with this orchestra. The central work of the recording is the venerable Symphony of Psalms, composed for the Boston Symphony in 1930. Interestingly, Stravinsky intentionally left out the violins, violas and clarinets in his orchestration, thereby lightening the load of the chorus and wind soloists. Rattle performs the three movements without discernible breaks and risks an unusually broad, “ecstatic” tempo for the closing pages. The Rundfunkchor Berlin delivers a solid performance throughout, though their sound seems slightly recessed in this live 2007 recording.

Daniel Foley
Alfred Schnittke - Piano Concertos Nos.1-3
Ewa Kupiec; Maria Lettberg; Rundfunk-Sinfonieorchester Berlin; Frank Strobel Phoenix Edition 103

Ten years have now passed since the distinctive voice of composer Alfred Schnittke (1934-1998) was silenced. This new album on the German Phoenix Edition label provides a fascinating cross-section of his considerable achievements.

Schnittke’s fledgling Concerto for Piano and Orchestra was composed in 1960 at the age of 26. It is an admirable work cast in the conventional fast-slow-fast mode, clearly folkloric in its expression but otherwise quite individual within its Socialist-Realist tonal confines. It received its premiere in 1965 and has not been heard since until the then 26 year old Maslenikov but, we hope, there will be more to follow.

Bruce Surtees

Mark Armanini - Rain in the Forest
Latvian National Symphony Orchestra; John Zoltok
Centrediscs CMCCD 13108

Here we have a collection of three recent concertos by BC composer Mark Armanini who is actively forged what some are calling a Vancouver musical style, integrating both classical Western and Asian instruments and elements of their musical languages.

Notwithstanding Armanini’s multi-cultural approach, the music on this CD strongly evokes the aesthetics of the symphony orchestra of the first half of the 20th century. A few piquant touches of scoring however serve to reveal the true voices of the solo instruments and the skill of their virtuoso players. These revelatory moments include the glissandi and extended cadenzas for yangqin (Chinese hammered dulcimer) played by the virtuoso Canadian musician Vivian Xia in Rain in the Forest (2001).

In Dance of the Many Colours (2003), the unique timbre of the two Vietnamese dan bau, a demanding single string instrument, hold their own against the orchestral tuttis. The haunting dan bau solos ranging from cantabile portamenti to seeming electronic timbral transfigurations expertly rendered by the Vancouver-based Khac Chi Ensemble, truly perked up these jaded ears.

I was impressed not only with the composer’s sensitive presentation of these unusual instruments in an orchestral setting, but also his inclusion of a representative sample of the Khac Chi Ensemble’s rich Vietnamese instrumentarium. We hear in turn the bass dan bau, a bamboo flute, plus the koni which is an amazing double string fiddle using the player’s mouth as resonator, and lip and tongue movements to modulate its tonal colour. An idea for a concerto: one featuring the truly unique koni!

Andrew Timar

JAZZ AND IMPROVIZED

40 Years of Sackville
Various Artists
Sackville Records

“40 Years Of Sackville” is a 3CD compilation celebrating four decades of recordings which established this label as one of the most highly respected among jazz fans and musicians around the world. The guiding forces behind this labour of love were producer John Norris and artistic director Bill Smith who, some 10 years earlier, had founded Coda Magazine.

CD 1, “The Early Years”, has 11 tracks culled from 1968 to 1981, ranging from Struttin’ With Some Barbecueby Wild Bill Davison’s Jazz Giants to The Aloe And The Wild Roseby Abdullah Ibrahim. These were the years in which Sackville established its international reputation.

CD 2, “Some Of Canada’s Jazz Legends”, gives pride of place to our rich wellspring of home-grown talent and features a broad cross-section of musicians and styles.

CD 3, “Some Of My Favourite People”. Over the years, John Norris inevitably formed personal friendships with many of the artists he recorded, and some of them are to be found in this selection which rounds out a thoroughly enjoyable tribute to John Norris and Bill Smith. Their dedication to, and love of the music have made an invaluable contribution to jazz.

This CD is a limited edition at $25.00, postpaid, and is only available through Sackville Recordings, P.O. Box 1002, Station O, Toronto, Ontario, M4A 2N4, or through Art of Jazz, The Case Goods Warehouse, Building 74, Studio 202, The Distillery Historic District, 55 Mill Street, Toronto, Ontario M5A 3C4. 416-840-7663 (jazz@artofjazz.org)

The Sum of the Parts
Andy Ballantyne Large Ensemble
Independent A8007
(www.andyballantyne.com)

The jazz artist’s supreme challenge is respecting the tradition without sacrificing freshness. The debut recording by the Andy Ballantyne Large Ensemble (ABLE) succeeds, as the title suggests, thanks largely to the marvellous work by each player, but equally thanks to the thoughtful work by the composer/arranger/saxophonist/bandleader. Ballantyne selected his textures carefully: four saxophones, two trumpets and two trombones supported by a seriously sturdy rhythm section. Although the music is heavily steeped in the orchestral jazz tradition of yesteryear, a modern sensibility permeates without distracting. For instance, on the funky Spin, trumpeter Kevin Turcotte and saxophonist Kelly Jefferson each solo intensely over a drum-and-bass feel, the latter utilizing pedals for a genuinely special effect. Elsewhere, the Charles Mingus-inspired The Phone Don’t Ring Jack provides a droll growling solo by trombonist Rob Somerville which offers one of the album’s highlights. Amid the various original compositions, it’s always nice to hear a respectful take on a familiar standard. Duke Ellington’s In A Sentimental Mood

Daniel Foley
magentically arranged for the unique 11-piece ensemble, with a sweet soprano saxophone solo by Tara Davidsion. The album closes with a sensitive take on Joni Mitchell’s Both Sides Now, which features Ballantyne on tenor, supported for the most part only by the wondrous David Braid on piano.

Ori Dagan

Concert Note: The Andy Ballantyne Large Ensemble performs at The Rex Hotel Jazz & Blues Bar on Saturday October 4th at 9:30.

Thinking About Bix
Dick Hyman

There is no more versatile a musician than Dick Hyman. His playing transcends categorisation, but his real love is early jazz on which he is an authority. He is, without doubt, the ideal musician for this tribute to the music of Leon “Bix” Beiderbecke.

Recorded February 25-26, 2008 at Sky-sound, Marin County CA, it is a lovely and intimate sounding CD - like having Mr. Hyman playing in your home just for you. There is one original, the title song, all five pieces that Bix created for piano - probably a recording first - and eleven numbers recorded by him with his original solos re-created by Hyman. All the favourites are there - Singin' The Blues, Ostrich Walk, Jazz Me Blues, Since My Best Gal Turned Me Down and for good measure he also includes some transcriptions of the Frank Trumbauer choruses recorded with Bix and there is one four-hands performance of You Took Advantage Of Me with fellow stride enthusiast, Mike Lipskin.

But most of all there is the very personal musical mind of Dick Hyman at play here and the end result is over an hour’s worth of delightful music. Add this to your collection piano lovers.

Jim Galloway

Afterburn
Torben Waldorff; Donny McCaslin; Jon Wikan
ArtistShare AS0078 (www.waldorff.com)

Danish-born jazz guitarist Torben Waldorff's latest release, “Afterburn” is the highly anticipated follow-up to his well-received 2006 ArtistShare debut recording, “Brilliance: LIVE at the 55 Bar”. With six new compositions as well as contributions from Maria Schneider and John Wikan, this insightful jazz recording promises to be one of the most memorable of the year.

On “Afterburn”, we find Waldorff paired once again with the fine musicians from his first outing, including drummer Jon Wikan, bassist Matt Clohesy, in-demand New York City saxophonist, Donny McCaslin (lately of Maria Schneider's Jazz Orchestra) and keyboardist Sam Yahel - a long-time colleague of wunderkind tenorist Joshua Redman and key performer alongside guitarist Bill Frisell, and renowned funkmeister/trumpeter Maceo Parker.

Within the performance of the compositions on “Afterburn”, Waldorff has allowed for a significant amount of spontaneity and experimentation. Of particular note on the recording are the testosterone-laden opener DAZE, and the simply gorgeous Espresso Crescent - a tune in search of the right film. The writing and performance are so visceral on this track that it is a simple matter for the listener to conjure up images, sights and smells of the world’s most perfect Café. Another strong track is Choro Dancado - a lovely quintet arrangement of Maria Schneider's large ensemble piece, rendered here with Nordic melancholy that sensuously wraps around the Gil Evans-ish chord structures.

The evocative CD artwork of “Afterburn” is simply stunning and sets the mood with sepia-toned professional photographs of Torben's European variety artist grandmother, Lorle Waldorff.

Lesley Mitchell-Clarke

EXTRAORDINARY PLAY - GUELPH JAZZ FESTIVAL MUSICIANS
By Ken Waxman

Healthy in its adolescence, the Guelph Jazz Festival (GJF) has become Canada's premier festival for improvised music, including concerts, workshops and symposia. An appealing factor for listeners is that GJF concerts highlight only one of the versatile musicians' many activities. Recent CDs capture other aspects of some of the fine players featured last month at the 15th annual installment of the festival.

Take British bassist Barry Guy, who visited Guelph with violinist Maya Homburger and bass clarinetist Jeff Reilly. Except for Guy's string prestidigitation, that chamber-improv is nearly the opposite of the go-for-broke Energy Music on Tarafala Maya (MCD0801) with Barry Guy, Mats Gustafsson and Raymond Strid. Two high-octane Swedish players, saxophonist Gustafsson and percussionist Strid, complete the band. Spewing accentuated timbres, Gustafsson's cries and snorts demand muscular return from the bassist. On the title track Guy uses guitar-like arpeggios to match the saxophonist's echoing split tones, wrapping the friction of individual string pressure into a contrapuntal response. Strid's rim shots and rattling snares provide the rhythmical glue. Eventually Guy takes charge and his harsh twanging plus abrasive below-the-bridge sawing move the saxophonist's smears, flattening and flutter-tonguing into contrapuntal counterpoint. Chromatic bass thumps and conga-like pops from the percussionist push Gustafsson's extended glossoalata from discursive to convergent on legfall, Guy's ostinato underpinning and Strid's pats and pumps neutralize Gustafsson's horns and tongue slaps into a diminuendo conclusion. www.maya-recordings.com

Resolving the clash between rough and gentle voicing, staccato and legato pitches also characterizes Junk Box's Cloudy Then Sunny (Libra Records 203-019). Two members of the trio, Japanese pianist Satoko Fujii and trumpeter Natsuki Tamura played the GJF. A composer-arranger, Fujii explores new territory on this CD, using graphic notation to spur the improvisations. Junk Box's third member is American drummer John Hollenbeck, capable of rhythmic interaction ranging from ruffles and pumps from tam-tams and marimba to full military press rolls and bass drum thwacks. On One Equation, Tamura uses split tones and triplets to create a call-and-response section all by himself, as Fujii plays the tremolo melody in tandem. Opera by Rats emphasizes piano pedal action as the theme shifts from Bop to Stride, while the trumpet brays and Hollenbeck snaps cymbals and pops snare. This popping serves as a coda to Back and Forth, which also describes the trio's tonal connection. Tamura's timbre is French horn-like as he echoes Fujii's phrases, and the track concludes with cascading piano chords draping themselves over the others' note clusters. www2s.biglobe.ne.jp - Libra

There's a similar interchange among alto saxophonist John Zorn, trombonist George Lewis and guitarist Bill Frissell on News For Lulu (hatology 650). This 1987 release is different, yet somewhat similar to the three sets of Radical Jewish Culture horn presented at GJF this year. Rather than re-interpreting and de-conceptualizing Jewish melodies, "Lulu" does the same for Hard-Bop classics. Yet as devotional or freylach-like ditties...
were transformed with percussion, electronics and electric guitars by Zorn at GJF, this CD performs a similar conversion as raucous blowing vehicles become recital-ready. Both the guitarist and trombonist—who have performed at Guelph—are responsive enough to keep things moving, despite the lack of a rhythm section. Surprisingly, it’s often Lewis’ gutbucket braying which holds the pieces together from the bottom. *Venita’s Dance* has the trombonist comping as the guitarist loopslicks that turn to single-note filigree. Later Zorn steadily peeps and Lewis chromatically exposes the head. *Funk in Deep Freeze* isn’t funky, but instead finds Frisell distorting country-styledlicks, Lewis roughening his tone and Zorn’s alto texture slyly and airy. *Sonny’s Crbl* plays up gospel inflections with the two horns passing on the theme like relay runners. Zorn double times, Lewis plays rubato variations and Frisell picks out blues tonality until the introduction is recapped by the altoist. *Melody for C* with conclusive organ-like reverbs from Frisell, provides an opportunity for three-part harmony, with the trio’s improvisations divided into fuzzy multiphonics. www hathut.com

**Matana Roberts** also twists the jazz tradition, but less radically. The alto saxophonist, who brought her Coin Coin Continuum to the GJF, celebrates her own home town on *The Chicago Project* (Central Control CC1006PR). Other Chicagoans contribute: drummer Frank Rosaly, bassist Josh Abrams, guitarist Jeff Parker—who whose band Tortoise was also at Guelph this year—and veteran tenor saxophonist Fred Anderson. In 2002 Anderson played an incendiary GJF set with Kidd Jordan. Saxophonist Jordan (see WholeNote Vol. 13 #9, June 2008) played Guelph again this year. In the same league as the Jordan-Ander son meeting, Roberts’ capella-duet with Anderson features swirling staccato lines intersecting contrapuntally—finally reaching rapprochement. On *Nonora*, she and Parker prove that free improvisation can be low-key and supple, highlighting resonating guitarlicksand tasteful saxophone arpeggios. Tunes are tougher elsewhere. *Exchange*, built on a walking bass line and the drummer’s repeated flats showcases Parker’s distorted flanges and bottleneck-sharp runs that contrast with Roberts’ fruity tone and slide-slipping vibrato. *Thrills* is a POMO blues with the saxophonist rooster-crowing and double-tonguing, Parker snapping delayed echo and Rosaly smacking the backbeat.

www.centralcontrol.co.uk

Pianist Vijay Iyer produced “The Chicago Project” and he was at GJF 2008 with DJ Spooky. But it’s electric piano and synthesizer he brings to trumpeter Wadada Leo Smith’s *Golden Quartet CD Tabligh* (Cuneiform Rune 270). Drummer Shannon Jackson and bassist John Lindberg are equally “Golden.” Atmospherically referencing Fushan, but with simplistic beats leeching out, the disc’s color comes from Iyer’s Fender Rhodes pulsations. Strumming cadenzas backed with swaggering synthesizer drones, Iyer lets Jackson’s solid ruffs and Lindberg’s four-square rhythm anchor the compositions. On top of this ever-shifting bottom, Smith Arch-Glong lines and unhurried grace notes. Replicating a bugler’s tattoo on *Rusa Parks*, or a bellicose call-to-armson *DeJohnette*, the trumpet’s lines encompass high-pitched brassy trills and sputtering Bronx cheers. Extended essays in improvisation, Tabligh’s tunes bond fragmented brass slurs, cross-handled rim shots, kinetic piano cadences and string scratches into throbbing instant compositions. www.cuneiformrecords.com

Instant composition describes the music of Holland’s Instant Composers Pool (ICP), who were in residence at the GJF this year. But the creative ferment generated by the band is equally expressed when ICP band members work in smaller groupings. One is AMMU Quartet’s *AMMU Quartet* (PAO 5030). Rauco us drummer Han Bennink— with the band for 35 years—and unflappable violinist Mary Oliver—a 10-year ICP veteran—join forces with Munich-based cellist Johanna Varner and trombonist Christopher Varner. The Varners produce the sort of timbres Oliver and Ben nick can echo in the ICP trombonist Wolter Wierbos and cellist Tristan Honsinger. Not one to play presto when he can play staccatissimo, or pizzicato when fortissimo can be sounded, Bennink continually clinks, clanks, bangs, whacks and thwacks. So it’s instructive to hear his duets with the trombonist. Varner eulogizes speedy, emphasized brays, moving from verbalized syllables to tongue stops and alp-horn-like flutters. Amazingly this results in textures that fit hand-in-glove—or mute-in-bell—with the drummer’s bomb-dropping bangs and cymbal crashes. On their duet Oliver squeaks and spatters sul ponticello as the cellist responds with strums and shuffle bowing. This comfortable creativity amplifies when the four play together. On *Improvisation II*, the trombone’s contrapuntal buzzes and the violin’s spiccato runs chase one another as the cellist double-stops and Bennink jabs and rebounds. As the strings distill into double counterpoint, the trombonist puts aside distended subterranean timbres for dog-whistle shrieking. Other times the drummer’s kettle-drum-like resonance fac es legato coloration from the cello; alternately, wide, chromatic notes from the trombonist complement string-stropping from Oliver. Stop-time and polytonality characterize Ammù, although pitch clusters from the strings and horn can’t overcome Bennink’s frenetic time-keeping. www.pao.at

Guelph Jazz Festival audiences, exhilarated by what they heard live, can be equally impressed by these CDs.

**POT-POURRI**

**Embracing Voices**

Jane Bunnett

EMI 5-09992-34148-2

She’s one of Canada’s consummate jazz artists and most highly-sought-after musical exports for the all the right reasons. Grammy nominee and Juno winner Jane Bunnett is not only a splendid multi-instrumentalist and composer but also an eager collaborator who is always keen to explore new musical ideas. Produced by Bunnett’s long-time trumpeter and partner-in-crime Larry Cramer, this ambitious recording is an overwhelming winner thanks to the sum of its numerous parts. Appearing on every track is Grupo Vocal Desandana, an utterly miraculous choir of ten voices that mere words cannot do justice. Other key collaborators include rapidly rising Canadian singer and lyricist Kelly Evans, spoken word artist Telmary, the masterful David Virelles on piano and marimba and prized national treasure Don Thompson on vibes, piano, bass and marimba.

Arranged by Thompson, the one foray into familiarity is Molly Johnson’s scintillating reading of Jacques Brel’s “If You Go Away (Ne Me Quitte Pas).” Otherwise, the original material is far from pop music, arguably too good to be deemed as such. Sung in English and Creole, the varied program includes songs of protest (Wongolo), sorrow (Pa gen Dilò), and ecstasy (A Nu Danse), each of them enhanced by Bunnett’s intelligent arrangements and soaring solos. “Embracing Voices” not only embraces the art of singing but also the magnificence of the human spirit. At times dizzyingly beautiful, this recording is very highly recommended.

Orli Dagan
Never Just a Dream
Emma-Lee
Special Artists Records SADC001 (www.emma-lee.com)

EQ Melody Diachun
Cellar Live CL102007 (www.MelodyDiachun.com)

Continuing from last month’s reviews, two more young lionesses have come out with intriguing new offerings.

Emma-Lee is the talk of Toronto with her stunning debut “Never Just a Dream,” and rightly so - the girl’s got it all. Her gorgeous vocals, in part influenced - as are so many young singers these days - by Feist, strike you immediately. But her songwriting is the real star. Varying tempos, feels and styles ranging from pop, blues, jazz and alt-country are at play, and personal, introspective lyrics populate the fully-realized tunes. All 10 tracks are strong, but the ones I can’t seem to get out of my head are the beautiful, open-sustained “Never Just a Dream,” and right-talk of Toronto with her stunning debut

Melody Diachun’s controlled, sometimes breathy, vibrato of John Gilmore’s tenor saxophone slice through slurring brass and reed harmonies and toughens vocal chants which plead “UFO UFO/Take me where I wanna go”. A brassy obligato from Michael Ray’s trumpet sustains fanfares as female vocalists suggest “Knocking on the door of the Cosmos”, then add punctuation to rhythmic clapping.

With James Jackson’s bassoon providing the bottom on piano Ra can sound like Errol Garner one moment and Cecil Taylor the next. High-class Arkestra work. If these CDs have any drawbacks it’s that each times out at approximately 30 minutes and they could easily have been combined.

Ken Waxman

Concert Note: The Sun Ra Arkestra with Coleman Lemi&us & Compagnie provides the Gala kick-off to the X AVANT Festival on October 21 at Palais Royale.

We buy your classical LP collection
(clasical, such as Beethoven, Mozart, Stockhausen)
we travel anywhere for good collections

SECOND VINYL

SPECIALIZING IN
New & Used Records, CDs & DVDs
Classical, Jazz, Blues, Soundtracks, Audiophile & Collectibles
BUY • SELL • TRADE
10 Wellesley St. West (near Wellesley subway station)
Toronto, ON www.secondvinyl.com
TEL: (416) 977-3737 secondvinyl@hotmail.com

Where to find WholeNote:
Just enter your street number and postal code into our Distribution Point Locator and you’ll see a map of the pickup points closest to you.
Go to: www.thewholenote.com
It’s on the first page.
OLD WINE IN NEW BOTTLES
Fine old recordings re-released  By Bruce Surtees

From time to time but not often, one hears a performance of a warhorse that reactivates the excitement generated on one’s first hearing. I vividly recall the heady elation of experiencing Brahms’ First Symphony for the very first time. I experienced that again seeing and hearing that symphony played by Leonard Bernstein. The Israel Philharmonic conducted by Bernstein recorded during performances in the Great Concert Hall in Jerusalem on 1-3 August 1973. The Third Symphony follows. Bernstein ardently inspires and propels the musicians to a level of collective excellence beyond their individual limits. This is superlative Brahms, the first disc in a set issued to commemorate the ninthieth anniversary of Bernstein’s birth (EuroArts 2057068, 5 DVDs).

On the second disc the Orchestre National de France plays three ‘French’ compositions. From 1981, a truly monumental version of the César Franck Symphony in D minor followed by, from 1976, two works by Darius Milhaud: La Creation du monde, and the colourful amusement, Le Boeuf sur le toit. Once again a joyful time was had by all.

Disc three finds Bernstein in Vienna’s Musikverein, home of The Vienna Philharmonic who join Bernstein for some Mozart. From 1981, Bernstein conducts the 17th Piano Concerto from the keyboard, even though his piano playing was not up to the level of his other gifts. An exuberant and well sprung 39th Symphony follows that is quite wonderful and cannot disappoint.

The fourth disc contains the celebrated Beethoven Ninth Berlin performance of Christmas Day, 1989, just a few weeks after the fall of the Berlin Wall. The orchestra was an amalgam of musicians from the orchestras of Dresden, Leningrad, London, New York, and Paris. This mighty offering has a remarkable sense of occasion. Bernstein would not live to see the following Christmas but he returned to Vienna to conduct concerts there during late March and early April. A passionate vision of Bruckner’s Ninth, from those concerts, an unexpected swan-song, is a fitting last entry in this collection.

The two Brahms symphonies not found in the above set are on a single DVD (EuroArts 2072138) with the Boston Symphony, recorded in Tanglewood in August of 1972. Bernstein’s vision of Brahms is strikingly insightful and beautiful, generating exhilarating results. A 1973 filmed appreciation of Tanglewood and the Brahms symphonies narrated by Bernstein is included.

The Shostakovich First Symphony is seen in rehearsals and final performance as Bernstein works with the Schleswig-Holstein Music Festival Orchestra, essentially an advanced student ensemble (EuroArts 2072158). This is a lesson for the viewer also as we learn what the 19 year old Shostakovich was conveying here. From 1988, Bernstein assuredly captures our attention as he does the players’. With never a dull moment, this really is a must-have disc.

The legendary Busch Quartet more than lives up to its great reputation on a Dutton CD of two Beethoven quartets, the first Rasumovsky and the number 12, op.127, recorded by RCA in New York in 1942, and by EMI in London during 1936 (CDBP 9786). In these transfers the sound is transparent and clear, ideal for intimate chamber music. The performances have a drive and momentum in the fast movements and a breathtaking unfolding of Beethoven’s genius in the slower movements, speaking to the listener exquisitely. Here is chamber music at its true finest, the result of delivery that is spontaneous and not over-rehearsed.

British conductors have an affinity for the music of Sibelius as concert goers and record collectors attest. Basil Cameron (1884-1975) was admired by Sibelius both professionally and personally and the composer had promised him the British premier of his eagerly awaited “Eighth Symphony”. Dutton’s transfer of Cameron’s Decca recording of the Second Symphony with the London Philharmonic (CDBP 9788) reveals an exciting and arresting performance, justly acclaimed upon its release in 1948, and, in its way, the equal of the best in the catalogue today. Courteously recommended. Also recorded in Decca’s revolutionary frr (full frequency-range recording) process, the Fifth Symphony and the Alla Marcia from the Karelia Suite under Erich Leinsdorf complete this satisfying issue.

For a few decades in the middle of the 20th century, Enrico Mainardi was considered a leading solo cellist and chamber musician, particularly in Germany and Italy. In 1953 when Strauss conducted his landmark recording of Don Quixote he chose Mainardi. Numerous composers of the time dedicated concertos to him. Those by Hindemith, Pizzetti and Malipiero are included in a new DOREMI issue (DHR-7926-8, 3 CDs) along with the Don Quixote. Mainardi’s playing had a crisp, warm sonority well conveyed on these CDs which also include the two Brahms sonatas and others by Boccherini and Marcello, all accompanied by Carlo Zecchi, circa 1952. Mainardi’s often slow tempi and his phrasing are a little different from others and may require some adjustment on the part of the listener. Once tuned in, he proves to be a most charming and persuasive interpreter. Apparently he had an electrifying stage presence and the cover photo lends credence to this legend.

Curiously, Philips has not reissued their early 1950s recordings of the complete Beethoven Piano Concertos with Cor de Groot conducted by Willem van Otterloo. DOREMI has, with a bonus of two sonatas, nos. 17 and 18 (DHR-7937-9, 3 CDs). These really are exceptional performances by a pianist who does not Mozartize or Romanticise Beethoven so that our thoughts focus on the composer. A worthy new entry in a crowded field.
LISTEN HEAR TORONTO!

Libby Znaimer's Zoomer Report

Six times a day hear topics of special interest for Boomers with Zip on The New Classical 96.3 FM, & 103.1 FM and The New AM 740!

Monday to Friday, 11 PM to MIDNIGHT,
Toronto's Diva of Romance Returns!

Monday to Friday, 5 AM to 10 AM
Good Day GTA
with Mike Duncan & Jean Stilwell

Monday to Friday, 5:30 AM to 10 AM
It's The Happy Gang
with Eva D, Bill Gable & John Gallagher

Monday to Friday, 11 PM to 1 AM
Nocturne
with Marilyn Lightstone

Monday to Friday, 10 AM to 1 PM
Goldhawk Fights Back
with Dale Goldhawk

www.classical963fm.com  Bell ExpressVu Channel 963  Rogers Channel 931  www.am740.ca
It seems that the number one issue for both Canadian and American voters this year is the economy, but have you thought of the arts? Being a musician, artist or patron of the arts there is something you should keep in mind. According to the Conference Board of Canada, an independent not-for-profit research organization, arts and culture makes up $84.6 billion dollars or 7.4% of Canada’s total GDP (Gross Domestic Product). So, where do our leaders stand when it comes to that sector of our economy?

**Stephen Harper, Conservative**
- A pianist with a grade 9 RCM certificate. Plays with a rock band called Stephen and the Firewalls. Enjoys The Beatles and Blue Rodeo.
- Believes government should play a "fundamental role" in promoting and encouraging the arts but must not have producers and creators who are “entirely cut off from public need or demand.” Funding should go to arts that show a public need.
- Says that he has increased funding for the Ministry of Canadian Heritage by 8%.

**Stéphane Dion, Liberal**
- Not a musician, favourite artist is Jacques Brel.
- Believes that arts play a vital role in shaping our national identity. “We are committed to helping revitalize a vital sector of the Canadian economy that is under threat by Prime Minister Stephen Harper’s ideologically driven mismanagement.”
- Wants to reverse $45 million in cuts to the arts that Conservatives imposed and double the budget of the Canada Council for the Arts to $360 million annually.

**Jack Layton, NDP**
- A guitarist, vocalist and piano player
- Wants to introduce a system of tax averaging to provide “fair and equitable tax treatment to Canadian artists,” provide increased funding for Canada Council of the Arts, and ensure any new copyright legislation fairly addresses compensation for artists.

**Elizabeth May, Green**
- Admits she has “zero musical talent” but has many musician friends.
- Acknowledges in policy documents that the arts makes for “engaged communities, and it happens to be an area of sustainable economic activity.”
- Policies look at not only the GDP but the GPI (General Progress Indicator) which lets policy makers know how people are doing socially, as well as economically. Policies take into account the well-being of artists and their families because, “steady paid work is hard to secure . . . for any number of reasons.”
Introducing
CABLE-NELSON
designed and built by YAMAHA

Cable-Nelson pianos are perfectly suited for pianists who desire Yamaha quality at a more affordable price. They live up to the company's worldwide reputation for outstanding service, exceptional value and superior performance.

For further information, contact:

MUSIC GALLERY
WWW.MUSICGALLERY.CA

Your exclusive source for Yamaha Pianos in the Greater Toronto Area

BURLINGTON
1800 APPELBY LINE
BURLINGTON, ON L7L 6A1
905-639-4465

MISSISSAUGA
75 WATLINE AVE. UNIT 140
MISSISSAUGA, ON L4Z 3E5
905-361-5664

THORNHILL
100 STEELES AVE. WEST
THORNHILL, ON L4J 1A1
905-731-7725
Ehnes Plays Tchaikovsky
October 9 at 8:00pm
October 11 at 7:30pm
Sir Andrew Davis, conductor
James Ehnes, violin
Abigail Richardson: *The Sleeping Giant* (Oct 9 only)
Tchaikovsky: Violin Concerto
J.S. Bach/arr. Davis: Chorale Preludes
Stravinsky: Symphony in Three Movements

The Four Seasons
October 15 & 16 at 8:00pm
Giordano Bellincampi, conductor
Pekka Kuusisto, violin
Respighi: *Ancient Airs and Dances Suite* No. 3
Vivaldi: *The Four Seasons*
Respighi: *Pines of Rome*

Mendelssohn & Haydn
October 30 at 2:00pm
November 1 at 8:00pm
November 2 at 3:00pm*
Alain Trudel, conductor
Jacques Israelievitch, violin
Alain Trudel: *Rhea* (TSO commission)
Haydn: Symphony No. 50
Bruch: Violin Concerto No. 1
Andrew Staniland: *Voyageur* (Nov 1 & 2 only)
Mendelssohn: Symphony No. 5 “Reformation”

416.593.4828 | tso.ca | Roy Thomson Hall
* November 2 performance at George Weston Recital Hall.
For tickets, call Ticketmaster at 416.872.1111
Welcome to Wholenote’s "Blue Pages", our annual directory of concert presenters! We’ve been collecting profiles since July (178 in total, at the time of printing), written by the presenters themselves. This is your window on Toronto and Southern Ontario’s upcoming concert season, from amateur choirs to professional orchestras, from small chamber ensembles to opera companies! We hope you’ll enjoy perusing these pages to see what’s on offer this season, and we’ve added an additional incentive: you’ll notice that there’s a photo on each spread of the Blue Pages, pertaining to a particular concert presenter. Identify the photos, and win a prize! See contest details on page 25 of the main magazine. We wish you best of luck with the contest, and a happy concert-going season. Don’t forget to pick up a copy of the magazine each month, or visit our online at www.thewholenote.com for full details and updates on the activities of our Blue Pages presenters, as well as the many other concert presenters in our region who are not listed below.

Karen Ages

Academy Concert Series
The Academy Concert Series has presented innovative chamber music programmes of exceptional artistic quality since 1991. By using period instruments and authentic performance styles, we recreate an historical atmosphere so that we may treat our audiences to music that echoes the sound the great composers intended us to hear.

For our 2008/09 season we have selected musical gems from some of the most celebrated Masters. November 29 — Mozart’s chamber works (composed in Paris during the summer of 1778); February 7 — Handel’s Trio Sonatas (written when he was just eighteen); April 25 — A colourful, contemporary blend of sound that pays homage to Greek musical culture (one of the oldest in the world).

All performances will be held at 8 pm on Saturdays at Eastminster United Church (310 Danforth Avenue), where outstanding acoustics contribute to an exquisitely concert experience. Come and discover for yourself what’s so special about the Academy Concert Series!

Nicolai Dozmorov, artistic director
Academy Concert Series
416-927-9089
www.academyconcertseries.com

Alexandrian Singers & Players
The Alexander Singers and Players, started 22 years ago as a summer choir, directed by Angela Hovhanneshkian, has evolved to presenting highly acclaimed performances of such shows as Gilbert and Sullivan operettas, Die Fledermäuse, The Merry Widow, Sweeney Todd, Most Happy Fella, Fiddler on the Roof, and Guys and Dolls.

The group has a strong educational mandate and is active in supporting charitable causes. Members work toward a strong musical foundation, and an ensemble of experienced singers presents staged and costumed excerpts from operettas and Broadway musicals throughout the year.

On Saturday December 13 and Sunday December 14, 2008, the Alexander Singers will present a seasonal concert, performing Mozart’s Coronation Mass, folk songs, spirituals, opera excerpts, and an opportunity for all to sing along with Christmas carols, Hanukkah songs, and the Hallelujah Chorus!

In May 2009, The Alexander Singers and Players will present Beauty and the Beast a venue to be announced

Angela Hovhanneshkian, artistic director
info@alexandersingers.com
416-324-1259

The Aldeburgh Connection
Our 28th season, celebrating the art of song, opens on October 26 at 2:30 pm in Walter Hall with a concert of the songs of Schubert. Our popular Sunday series, with tea at 2 pm, continues with afternoons devoted to the centenary of the Arts & Letters Club (November 30), the bicentenary of Mendelssohn (February 1), settings of James Joyce, including a new work by James Rolls (March 15), and Trič čantant” (April 26). We will host fine Canadian singers including Nathalie Paulin, Monica Whabe, Gillian Keith, Alyssia Millar. Elisabeth Tarotuli, Colin Austrawa, Michael Colvin, Lawrence Wilford and Peter Borel, with artistic directors Stephen Rolls and Bruce Ubukata at the piano. Our Discovery Series presents dazzling young stars in Walter Hall at 7:30 pm on November 11 and February 10. A highlight of our season this year is Schubert’s Winterreise with Brett Polegato and Stephen Rolls in the Glenn Gould Studio at 8 pm on March 25.

416 735 7982 (tickets) Stephen Rolls, co-Artistic director 416 531 3339 416 531 0979 s.rolls@utoronto.ca www.aldeburghconnection.org

All Saints’ Kingsway Anglican Church
'ASK', located in the west end of Toronto, continues a faithful tradition of music and worship. ASK is very excited to introduce a 2nd choir to the music program. Currently there are choral opportunities at two services: 9:30 am for SA voices and 11:00 am for SATB mixed voices. New voices are always welcome.

The choirs provide music leadership at Sunday morning services, Evensongs and concerts. ASK also holds monthly "3rd at 4": Each 3rd Sunday of the month there is a special concert at 4 pm followed by beverage, dinner and social time. This year the ASK choirs will perform at the "Out of The Cold" concert with mixed neighbourhood choirs on Sunday November 30, "Magnificat" on an annual Christmas concert with mixed choir and guest instrumentalists (Sunday December 21), mixed choir performance in Scarborough at Mother’s 2nd Symphony with the Sacred Bluffs Symphony Orchestra on Saturday April 4, "Organ Dedication and Evensong" on Sunday April 19 with guest choir. This service will showcase the newly installed 3-manual Casavant organ of ASK.

Shawn Gerebs, director of music
music@allskingsway.ca
www.allskingsway.ca

All the King’s Voices
All The King’s Voices is a mixed-voice semi-professional choir that performs a wide variety of music from classical to contemporary.

Singers are given the opportunity to study and perform under the professional leadership and direction of the choir’s founder and conductor, David J. King, assisted by highly trained section leaders.

All The King’s Voices has performed at Roy Thomson Hall, Glenn Gould Studio, Toronto Centre for the Arts and Black Creek Pioneer Village, and were featured on CBC Radio, JAZZFM and CityTV. The choir has presented several great classical works with Moordale Orchestra and Tafelmusik Players and for Symphony Orchestra of Canada.

They have also appeared with such internationally acclaimed singers as soprano, Monica Brunggard, tenor, Ben Hagan, and jazz singer, Sidney Boy. Their 2008–09 season includes "Cathedral Carols", "Great Choruses from Oratorios" and a "15th Anniversary Gala Cabaret!"

All The King’s Voices also offers public workshops on vocal technique and sight-singing throughout the year.

David J. King, music director
416-225-2255
dk44@sympatico.ca
www.allthekingvoices.ca
**ANNEX SINGERS OF TORONTO**

"Choruses & Carols", featuring selections by Mendelssohn, Canadian opera star Isabel Bayrakdarian. The fledgling and seasoned performers alike, in solo and small choir has grown to a sixty-voice ensemble. Director Maria that delivers both classical and contemporary repertoire for its third decade, founding Amici members and fundraising to make these concerts possible. Educational programs for all treble choirs emphasize vocal technique, theory and music reading. The BCC is a company-in-residence at the Toronto Centre for the Arts where this season's concerts will be held on Saturday, December 6 and Saturday, May 9. The choir has released five CDs and has won several provincial and national choral awards, including the prestigious CBC Competition for Amateur Chorus (2004) and the TSO Festival Award for Best Choir at the Toronto Kiwanis Festival. Founder and artistic director Linda Beaupré is well-known throughout Toronto as a guest conductor and clinician and is a winner of the Leslie Bell award for conducting.

**Amici Chamber Ensemble**

Well into its third decade, founding Amici members Jochen Wildenstein and David Heterington welcome pianist Serouj Kradjian into the Amici family. Serouj’s formidable piano playing, combined with his ability to arrange and compose make him a most welcome addition. This season has two new elements—thirty minutes prior to each concert we will hold a Pre-Concert Chat in the hall, hosted by Keith Hornar, to offer our audience further insight into the music being performed. Also new this year we will be dividing our concert dates between Fridays and Sundays. We begin our 2008–09 season on Friday, October 18 at 8 pm (7:30 pm Chat).

Our special guests this season include: violinists Benjamin Bowman, Jonathan Crow and Mark Fewer; and pianist Serouj Kradjian who will perform with the ensemble, co-director and artistic director Lydia Adams, conductor/artistic director Judith Young, general manager Shown Grieve, accompanist Anne Koo, public relations 416-446-3186 Fax: 416-446-3187 amnchair@illrecipe.com www.amicichoir.com

**Amici Chamber Ensemble**

Well into its third decade, founding Amici members Jochen Wildenstein and David Heterington welcome pianist Serouj Kradjian into the Amici family. Serouj’s formidable piano playing, combined with his ability to arrange and compose make him a most welcome addition. This season has two new elements—thirty minutes prior to each concert we will hold a Pre-Concert Chat in the hall, hosted by Keith Hornar, to offer our audience further insight into the music being performed. Also new this year we will be dividing our concert dates between Fridays and Sundays. We begin our 2008–09 season on Friday, October 18 at 8 pm (7:30 pm Chat).

Our special guests this season include: violinists Benjamin Bowman, Jonathan Crow and Mark Fewer; and pianist Serouj Kradjian who will perform with the ensemble, co-director and artistic director Lydia Adams, conductor/artistic director Judith Young, general manager Shown Grieve, accompanist Anne Koo, public relations 416-446-3186 Fax: 416-446-3187 amnchair@illrecipe.com www.amicichoir.com

**Amici Chamber Ensemble**

Well into its third decade, founding Amici members Jochen Wildenstein and David Heterington welcome pianist Serouj Kradjian into the Amici family. Serouj’s formidable piano playing, combined with his ability to arrange and compose make him a most welcome addition. This season has two new elements—thirty minutes prior to each concert we will hold a Pre-Concert Chat in the hall, hosted by Keith Hornar, to offer our audience further insight into the music being performed. Also new this year we will be dividing our concert dates between Fridays and Sundays. We begin our 2008–09 season on Friday, October 18 at 8 pm (7:30 pm Chat).

Our special guests this season include: violinists Benjamin Bowman, Jonathan Crow and Mark Fewer; and pianist Serouj Kradjian who will perform with the ensemble, co-director and artistic director Lydia Adams, conductor/artistic director Judith Young, general manager Shown Grieve, accompanist Anne Koo, public relations 416-446-3186 Fax: 416-446-3187 amnchair@illrecipe.com www.amicichoir.com

**Amici Chamber Ensemble**

Well into its third decade, founding Amici members Jochen Wildenstein and David Heterington welcome pianist Serouj Kradjian into the Amici family. Serouj’s formidable piano playing, combined with his ability to arrange and compose make him a most welcome addition. This season has two new elements—thirty minutes prior to each concert we will hold a Pre-Concert Chat in the hall, hosted by Keith Hornar, to offer our audience further insight into the music being performed. Also new this year we will be dividing our concert dates between Fridays and Sundays. We begin our 2008–09 season on Friday, October 18 at 8 pm (7:30 pm Chat).

Our special guests this season include: violinists Benjamin Bowman, Jonathan Crow and Mark Fewer; and pianist Serouj Kradjian who will perform with the ensemble, co-director and artistic director Lydia Adams, conductor/artistic director Judith Young, general manager Shown Grieve, accompanist Anne Koo, public relations 416-446-3186 Fax: 416-446-3187 amnchair@illrecipe.com www.amicichoir.com

**Amici Chamber Ensemble**

Well into its third decade, founding Amici members Jochen Wildenstein and David Heterington welcome pianist Serouj Kradjian into the Amici family. Serouj’s formidable piano playing, combined with his ability to arrange and compose make him a most welcome addition. This season has two new elements—thirty minutes prior to each concert we will hold a Pre-Concert Chat in the hall, hosted by Keith Hornar, to offer our audience further insight into the music being performed. Also new this year we will be dividing our concert dates between Fridays and Sundays. We begin our 2008–09 season on Friday, October 18 at 8 pm (7:30 pm Chat).

Our special guests this season include: violinists Benjamin Bowman, Jonathan Crow and Mark Fewer; and pianist Serouj Kradjian who will perform with the ensemble, co-director and artistic director Lydia Adams, conductor/artistic director Judith Young, general manager Shown Grieve, accompanist Anne Koo, public relations 416-446-3186 Fax: 416-446-3187 amnchair@illrecipe.com www.amicichoir.com

**Amici Chamber Ensemble**

Well into its third decade, founding Amici members Jochen Wildenstein and David Heterington welcome pianist Serouj Kradjian into the Amici family. Serouj’s formidable piano playing, combined with his ability to arrange and compose make him a most welcome addition. This season has two new elements—thirty minutes prior to each concert we will hold a Pre-Concert Chat in the hall, hosted by Keith Hornar, to offer our audience further insight into the music being performed. Also new this year we will be dividing our concert dates between Fridays and Sundays. We begin our 2008–09 season on Friday, October 18 at 8 pm (7:30 pm Chat).

Our special guests this season include: violinists Benjamin Bowman, Jonathan Crow and Mark Fewer; and pianist Serouj Kradjian who will perform with the ensemble, co-director and artistic director Lydia Adams, conductor/artistic director Judith Young, general manager Shown Grieve, accompanist Anne Koo, public relations 416-446-3186 Fax: 416-446-3187 amnchair@illrecipe.com www.amicichoir.com

**Amici Chamber Ensemble**

Well into its third decade, founding Amici members Jochen Wildenstein and David Heterington welcome pianist Serouj Kradjian into the Amici family. Serouj’s formidable piano playing, combined with his ability to arrange and compose make him a most welcome addition. This season has two new elements—thirty minutes prior to each concert we will hold a Pre-Concert Chat in the hall, hosted by Keith Hornar, to offer our audience further insight into the music being performed. Also new this year we will be dividing our concert dates between Fridays and Sundays. We begin our 2008–09 season on Friday, October 18 at 8 pm (7:30 pm Chat).

Our special guests this season include: violinists Benjamin Bowman, Jonathan Crow and Mark Fewer; and pianist Serouj Kradjian who will perform with the ensemble, co-director and artistic director Lydia Adams, conductor/artistic director Judith Young, general manager Shown Grieve, accompanist Anne Koo, public relations 416-446-3186 Fax: 416-446-3187 amnchair@illrecipe.com www.amicichoir.com
which now exceeds 500,000 people. Under the direction of principal conductor and artistic director Robert Raine, the BSO has increased audience attendance every year for the past six years.

Opening night October 6 features Las Vegas star Steve Lippia—main attraction for Mayor Susan Fennell’s Symphony Soiree at the Rose Theatre, Brampton. On November 1, the BSO highlights diverse cultures in an encore presentation of The Musical Postcards...from abroad! which was premiered by the BSO Chamber Orchestra of Colony Theatre in Miami Beach last February. On December 13, we feature Handel’s Messiah highlights for the holiday season. In March broch of 2009, the BSO performs ‘Rhapsody Concert & All That Jazz’ in Miami Beach’s Lincoln Theatre.

Back home (March 28), BSO’s 2nd Earth Hour Concert features 3 major concerti. The season finale (May 2, 2009) for the BSO is the Mozart Requiem. Final encore concert is Last Night Of The Proms on Thursday evening before Victoria Day of 2009. The BSO invites community players to audition by emailing info@bramptonsymphony.com. 905-874-2800.

CAMMAC ONTARIO MUSIC CENTRE
Now entering its 32nd year, CAMMAC Ontario Music Centre (CMC) offers inspiring musical instruction that nourishes the love of music in everyone, from the young to the young at heart. Amateur musicians enjoy a warm, welcoming spirit and work with an outstanding, supportive faculty. During the first 2 weeks each August people from all walks of life come together in Leesfield, Ontario for the pure pleasure of making music. Adult participants find a mix of classical, jazz and world music.

Our artistic director, Juno-nominated jazz guitarist Michael Ochshorn, organizes a program which boasts many exciting courses, including technique and repertoire for instrumentalists and vocalists, large and small ensembles, choirs, chamber groups and jazz combos. Our children’s program offers a timeless summer camp feeling, with days full of music and play. Evening programs include dynamic performances by faculty and participants.

Participants are invited to explore new musical avenues while growing in the area of music for which they already have a passion. All are welcome (musician or experienced musician) to join us for one or two unforgettable weeks of music making.

Loch Bell, administrator 1-855-273-7697
emotion@cammac.on.ca
www.cammac.on.ca

CANADIAN CHILDREN’S OPERA COMPANY
The Canadian Children’s Opera Company is one of the world’s few children’s opera companies. The CCOC commissions, produces, tours and hosts new operas and choral music, with children as both the principal performers and main audience. The company also regularly collaborates with other leading arts organizations and prominent individual performers, conductors and directors. The Company contains six divisions, with over 200 children and youth of ages 5-19. Our newest division, OPERAtion Kids, is a major focus in the 2008-09 season. Other highlights of the 2008-09 season include: La bohème and A Midsummer Night’s Dream with the Canadian Opera Company, performances with the Toronto Symphony Orchestra, the Hennadorf Street Silver Band, and the world premiere of R. Murray Schafer’s The Children’s Crusade with Soundstreams Canada at the 2009 Lumino Festival.

If you are interested in auditioning for the Canadian Children’s Opera Company, call us or download an application form from our website.

Ann Cooper Gay, artistic director 416-366-0467
info@canadianchildrensopera.com
www.canadianchildrensopera.com

CANADIAN MUSIC CENTRE
Canada’s primary resource for scores, recordings and information about Canadian music composition, the Canadian Music Centre exists primarily to increase awareness, appreciation and performance of Canadian music by making the work of over 6500 Canadian composers accessible through an array of services, programs and projects.

At its core, CMC houses a unique, 20,000+ piece music collection, which continues to expand and digitize for preservation, dissemination and promotional purposes. In addition, CMC manages its own award-winning recording label, Centrediscs, and distributes over 1,100 CD and DVD titles featuring its Associates and other Canadian independent artists.

Other services include on-demand score sales and rentals and customized repertoire consultation. CMC also leads with several online and offline projects, including New Music in New Places and Influences of Many Music. CMC is accessible by our website as well as through its five regional centres (Vancouver, Calgary, Toronto, Montreal and Sackville). The website offers advanced features including an online library catalogue with extended search and loan/purchase request functions, score and audio samples, interactive educational tools, news, web-links and a concert calendar.

Elisabeth Bihl, executive director
onatrie@musiccentre.ca
www.musiccentre.ca

CAMERON BENNETT SYMPHONY ORCHESTRA
Cathedral Bluffs Symphony Orchestra (CBSO), one of Toronto’s premier community orchestras since 1985, will be celebrating its 23rd season in the state-of-the-art P.C. Ho Theatre in the Chinese Cultural Centre of Greater Toronto, 5183 Sheppard Avenue East.

CBSO will perform a 5-concert series that promises to enchant and inspire. Guest artists this season include renowned pianist Valerie Tryon and jazz saxophone great Jim Culleno.

The orchestra is noted for facilitating performance opportunities for young musicians and always welcomes new members.
Norman Ratcliffe, artistic director/ principal conductor
THE CATHEDRAL CHURCH OF ST. JAMES

The Cathedral of St. James has two choirs serving the musical requirements of its Sunday and special liturgies. The Parish Choir sings at the 9 am Eucharist and consists of four sections led by a group of volunteers. It rehearses on Thursday evenings during the year and at 8:15 am on Sundays, just prior to the service. Singers interested in volunteering their time are most welcome to contact Andrew Ager, music director. The Cathedral Choir is a fully professional, eighteen-voice ensemble which sings the 11 am Common Prayer Service and Evensong at 3:30 pm every Sunday. Auditions are held each year after Easter.

Andrew Ager, director of music and composer-in-residence
416-364-7865 x224
musicdirector@stjamescathedral.on.ca
www.stjamescathedral.on.ca

CELLAR SINGERS

Inspired by artistic director Albert Greer with accompanist Blair Bailey, the Cellar Singers share their passion and mastery of choral music with enthusiastic audiences throughout Simcoe County and the District of Muskoka. In their 40th season, the 60-member auditioned group rehearses weekly for two-and-a-half hours. They have performed nationally, toured internationally and produced two Christmas CDs (available at www.thecellarsingers.com). All choristers volunteer for organizational duties and fundraising. The 2008-09 season will feature performances in Bracebridge and at the Orillia Opera House in December and April. April will feature a celebration of their 40th season, the 60-member auditioned group each week.

Wayne Noble, administrator
765-327-8280
noble8280@rogers.com

THE CATHEDRAL CHURCH OF THE HOLY TRINITY

The Church of the Holy Trinity is one of the oldest churches in Toronto (1847) and boasts a magnificent acoustic space with a 86 Wholenote MEMBER PROFILES 2008-2009

The Wonderful Wizard of Oz (Nov 1, 4, 7, 9, 11, 13, 15, 16, 18, 20, 22, 25, 27)(in collaboration with Images Festival); and at the Bloor Cinema, in collaboration with Images Festival, on April 2.

The Netherlands. Continuum, the Ives Ensemble (NL), Toca Ensemble-Anne Thompson (flute), Max Christie (violin), Julian Brodie (cello), Laurent Philippe (guitar) and Ryan Scott (percussion)—is often augmented by voice, other instruments or electronics. The group has toured Canada and Europe and has been broadcast on radio and television. Continuum’s 2008-09 season features SHIFT, a festival of Canadian and Dutch arts to be presented November 18-22 in Amsterdam and then February 21-March 3 in Toronto. Curated by Continuum with the International Festival of Authors and Images Festival, SHIFT presents music, film, literature and visual arts from Canada and The Netherlands. Continuum, the Ives Ensemble (NL), Toca Ensemble-Anne Thompson (flute), Max Christie (violin), Julian Brodie (cello), Laurent Philippe (guitar) and Ryan Scott (percussion)—is often augmented by voice, other instruments or electronics. The group has toured Canada and Europe and has been broadcast on radio and television. Continuum’s 2008-09 season features SHIFT, a festival of Canadian and Dutch arts to be presented November 18-22 in Amsterdam and then February 21-March 3 in Toronto. Curated by Continuum with the International Festival of Authors and Images Festival, SHIFT presents music, film, literature and visual arts from Canada and The Netherlands. Continuum, the Ives Ensemble (NL), Toca Ensemble-Anne Thompson (flute), Max Christie (violin), Julian Brodie (cello), Laurent Philippe (guitar) and Ryan Scott (percussion)—is often augmented by voice, other instruments or electronics. The group has toured Canada and Europe and has been broadcast on radio and television. Continuum’s 2008-09 season features SHIFT, a festival of Canadian and Dutch arts to be presented November 18-22 in Amsterdam and then February 21-March 3 in Toronto. Curated by Continuum with the International Festival of Authors and Images Festival, SHIFT presents music, film, literature and visual arts from Canada and The Netherlands.

Joe Cascone, artistic director
info@continuummusic.org
www.continuummusic.org

CONTACT CONTEMPORARY MUSIC

CONTACT is one of Toronto’s most innovative new contemporary music organizations and is set to embark upon its 6th concert season. We are pleased to have Julie Palmer on board this season as our guest curator.

Our 2008-09 concert season opens on November 16 with Resonant Voices, featuring Phil’s music and John’s premieres, and a concert by the cheese Ensemble-Anne Thompson (flute), Max Christie (violin), Julian Brodie (cello), Laurent Philippe (guitar) and Ryan Scott (percussion)—is often augmented by voice, other instruments or electronics. The group has toured Canada and Europe and has been broadcast on radio and television. Continuum’s 2008-09 season features SHIFT, a festival of Canadian and Dutch arts to be presented November 18-22 in Amsterdam and then February 21-March 3 in Toronto. Curated by Continuum with the International Festival of Authors and Images Festival, SHIFT presents music, film, literature and visual arts from Canada and The Netherlands.

Joe Cascone, artistic director
info@continuummusic.org
www.continuummusic.org

CIVIL LIGHT OPERA COMPANY

Founded in 1979, our much-heralded musical theatre company is now in its 30th season, making its home at the Fairview Library Theatre in Toronto and offering unique, professional entertainment at affordable prices. Each season we offer four productions.

Our 2008 + shows range from the well-loved Broadway classics to revues and concert stagings to more obscure shows that prove to be extremely popular with our audience. Recent examples are our February 2008 Canadian premiere of Titanic: The Musical and 2004’s first-ever Canadian production of Rodgers and Hammerstein’s lost masterpiece Allegri, both of which played to sold-out houses and phenomenal reviews. A world-premiere original musical adaptation of The Wonderful Wizard of Oz—scored by James P. Doyle, book by Joe Cascone—was staged in 2003 and 2002, and proved to be an instant hit. 

This season, we offer The Fantasticks, the world’s longest-running musical from September 3 to 20, Seesaw (the musical) from December 3 to 21, Cole Porter’s Silk Stockings from February 18 to March 7, and A Class Act, a musical about the creation and creators of A Chorus Line. Join us as we continue our theatrical journey and make light of things.

Joe Cascone, artistic director
Subscription information/box office: 416-755-1717
www.civillightoperacompany.com

COUNTERPOINT CHORALE

"Dedicated to the community and to the performing arts."

Counterpoint Chorale (CC) is a 45-voice and rapidly growing choral movement based in the university campus corridor of downtown Toronto. Founded in 2001, by current artistic director, William Woloschuk, the choir is gaining wide-spread recognition for its passionate interpretation of classical and multi-lingual performances. The choir is accompanied by professional soloists and orchestra. CC is affiliated with Surrey Place Centre in a teaching and learning adult choir capacity partnership. As part of the CC experience by simply contacting us. Request that you attend two general rehearsals in September to validate your commitment to joining. Sections are scheduled on an alternating SA/TB basis: 6:15-7 pm (Tuesdays).
COUNTERPOINT COMMUNITY ORCHESTRA

Counterpoint Community Orchestra, formed in 1984 by gay and lesbian, and gay and lesbian positive musicians, comes together to provide fine music and create a deeper sense of community and diversity in downtown Toronto. People from all walks of life play with us; we now number over 40 members. You’re welcome anyone with a positive outlook towards gay, lesbian, bisexual, transgendered and two-spirited people of the community.

The 25th season celebrations begin December 6 (Including Night on Bald Mountain, Mussorgsky; Quiet City, Copland); March 7, 2009 (including Mendelssohn; Symphony no. 5; Finale, Mendelssohn); May 30, 2009 (Beethoven’s Symphony no. 9 with the BellArte Singers).

Rehearsals are held Mondays at 8 pm, downtown Toronto. December and March performances are at St. Luke’s United Church, Sherbourne Street at Carlton. The Beethoven will be performed at UT MacMillen Theatre.

We welcome you as a player, committee volunteer, or member of our board of directors. Player levels range from beginner to professional. We will help you grow musically. As a registered charity we invite you to support our many programmes.

416-925-9872, ext. 2066
terry@ccorchestra.org
www.ccorchestra.org

COUNTY TOWN SINGERS

County Town Singers is a community choir based in Whitby but drawing talented singers of all ages from the Durham Region. Under the direction of Barbara Oueltette, with Nathalie Kelsie, accompanist, we practice Wednesdays from 7-30-10 pm at the Seniors’ Centre on Brock St., Whitby. Auditions are held twice a year, the first two Wednesdays after Labour Day, and after New Year’s Day.

We are preparing for our 2008 Christmas concerts, entitled ‘Simply Christmas’ and featuring three songs: Messiah (soprano solo); Handel’s Messiah; (tenor solo); Les Noces. We invite you to support us with a donation.

416-538-5359
info@ccorchestra.org
www.ccorchestra.org

Crystal Journey

Based in Mount Hope, Ontario, David Hickey performs with 14 to 20 quartz crystal singing bowls. Each produces a pure note or tone, the purest there is. They are played in combination with 8 to 18 Paiste Planet gongs and chimes. Planet gongs are tuned to the natural harmonic series based on the orbital properties of the earth, moon, sun and planets. All of these gongs resonate in harmony with the celestial bodies and communicate a distinct aspect of the Music of the Spheres, which was first written about by Pythagoras in the 6th century BCE. Each planet gong contributes a vital pitch to the total harmonic resonance of our solar system.

Journey Through the Solar System: One concert tour that will take listeners on a musical and vibration journey through our solar system. The intent of the performance is to raise consciousness; create beautiful improvised, meditative and healing music; and allow listeners to hear the voice of each planet. For more information and tour dates please check the website.

david@crystaljourney.ca
www.crystaljourney.ca

Czech Community Centre

(NOC'TURNES IN THE CITY)

After seven years of successful seasons as NOCTURNES at Masseytown, this Czech community venture is moving downtown under the new name NOCTURNES in the City.

The concerts and lectures will take place, under different management, at St Wenceslas Church at 496 Gladstone Avenue (near the Dufferin subway station).

The trademark of these series is that we have been presenting only Czech and Slovak art forms living in Canada or elsewhere (including Czech Republic and Slovakia). The lectures have speakers with connection to Czech and Slovak music. This year, in the eighth season we are presenting four classical concerts.

The famous Pohorelica string quartet from Prague, Zemlinsky quartet (second-prize winner of Banff competition 2007), violinist Ivan Zenaty with pianist Katerine Zenata and Milon Brunner, flutist with pianist Morze Kaurincova, two classical jazz concerts by George Gracian and Drew Jurckes and two musical lectures (Smetana’s Mis Vlast by conductor Kerry Stratton and Dvorak’s New World by Prof. Ian Scott) will round up the series. All concerts take place in acoustically superb St Wenceslas Church at 5 pm on Sunday except for the Zemlinsky quartet which will take place on Thursday.

905-222-3082

Dacapo Chamber Choir

This year the Dacapo Chamber Choir celebrates its 10th anniversary season. This 20-voice ensemble is dedicated to exploring unaccompanied music, primarily of the 20th century and later, with an emphasis on Canadian repertoire.

The performance season consists of three annual concerts in Kitchener-Waterloo: in the fall around Remembrance Day, in late winter, and in late spring.

2008-2009 season will centre around the four elements: Earth (November 15, 2008), Water (March 7, 2009), and Fire & Air (May 9, 2009). They will also be performing at the Open Ears festival in Waterloo and will be recording their second CD, tentatively entitled ShadowLand.

For more information about the choir, its current season, or to purchase tickets online, please visit the website.

Leonard Emms, director
Sarro Martin, manager
519-725-7549
info@dacapochamberchoir.ca
www.dacapochamberchoir.ca

Darbazi

Founded in 1995, Darbazi is a Toronto-based ensemble that focuses exclusively on performing traditional music from the Caucasus Georgia.

With repertoire ranging from sacred chants to exuberant drinking songs, Darbazi seeks to broaden the awareness of Georgia’s ancient and beautiful polyphonic heritage and its generous culture. Over the years, the choir — presently made up of three women and seven men, two of whom are from Georgia — has strived for a deeper understanding of this unique music. Through cultural exchanges and travel, the members have had a chance to work with legendary Georgian singers and to experience the depth of Georgian hospitality.

Darbazi has performed in and around Ontario at Blue Skies Folk Festival, Toronto’s Fete de la Musique and First Night events, Montreal’s World Music Festival, Festival 500 in St. John’s, Newfoundland, and in New York City. Attending and singing at the Second and Third International Symposium on Georgian Polyphony in Tbilisi in October 2004 and 2006 were high points for Darbazi.

Shalva Matkobashvili, musical director
Nick Must Gillispie, contact
647-897-9895
njm@sympatico.ca
www.darbazi.com

East York Choir

The East York Choir, founded in 1984, is a mixed-voice, all-ensemble which performs on eclectic mix of choral works, often in collaboration with other artists and ensembles. Mozart’s Requiem, Offenbach’s Carmina Burana, Handel’s Messiah, and Vivaldi’s Gloria are among the larger works the choir has performed with orchestra or instrumental ensembles. Our season consists of two concerts, as well as performances at benefits and community events. Our artistic director is Jenny Crochet and our accompanist is Elizabeth Adcock.

EVC guest artists have included the Latin band, Casavet; jazz bassist, Rob Clutton; percussionists Larry Graves and Fulil Bodor; storyteller and dancer Adwoa Bodu; the Tullskier Players orchestra; as well as some of Canada’s finest Celtic performers, including Lorrie Reid, Sherlene Wallace and Anne Lederman.

On Saturday, December 13, 7:30 pm, at Eastminster United Church, our “Winter Night” concert will feature saxophonist, Daniel Rabin. Our choir’s 25th anniversary
spring concert will feature Lorette Reid, as well as several other renowned Celtic musicians.

We rehearse on Monday evenings, 7:30-9:30 pm at Emmanuel United Church (Chester subway).

Jenny Croker, artistic director/condutor 416-463-8225 www.essentialchoral.ca
www.essentialchoral.ca/contact

EGLINTON St. GEORGE’s United CHurch

The choir of EGLINTON St. George’s United Church is a mixed-voice ensemble of 50 members, with 8 professional singers. It nurtures a music program of high quality and excellent eclecticism.

Highlights of the current season include a Latin-American World Commission service, October 5; a New Orleans Jazz service for all Saints/Souls, November 2; a Gospel anniversary celebration, November 22; Bach’s Christmas Oratorio with the Bach Consort under Jean-Marc Zeltouni, December 5; Sing-Along Messiah, December 14; A Winter Solstice celebration, December 21; Christmas Eve candlelight choral services; Jazz Epiphanies, Sundays February 1 to 22; Bach’s St. John Passion, with the Bach Consort under Yannick Nézet-Séguin, March 29; Palm Sunday with dancers from the Pro Bouman School to music by Duruflé, April 5; Easter morning with the Trinidad Brass, April 12; Concert, Per Peenses and Remembrance, music of Duruflé and Karl Jenkins, May 8.

EGLINTON St. George’s choir is a hard-working, spirited group, always delighted to welcome new members.

Peter Merrick, director of music 416-481-1141, ext. 340 merrickmitchell@rogers.com www.essential.org

ELMER ISELER SINGERS

The illustrious 20-voice Elmer Iseler Singers founded by the late Elmer Iseler, is celebrating its 30th Anniversary and the 10th anniversary of Lydia Adams as artistic director and conductor.

The fully-professional choral ensemble has built an enviable reputation through concerts, broadcasts and recordings throughout Canada, the United States and internationally. Performing repertoire that spans 500 years with a special focus on Canadian composers.

Touring is a major component of the Elmer Iseler Singers’ activities. They were recently featured at the American Choral Directors Association National Convention in Miami, Florida.

Annual auditions are held each April/May. Our innovative ‘GET MUSIC!’ outreach initiative for secondary school students: community choirs and conductors provides workshops and audio/video recording mentorship culminating in shared performances between professional artists and all participants.

The biography, ELMER ISELER: Choral Visionary by Walter Pitman O.C., O.Ont. (Dundurn Press), was released on September 6, 2008. This biography about the most decorated musician in Canada is a story that belongs to thousands of singers and hundreds of conductors that have ever sung and worked with Elmer Iseler. Lydia Adams, conductor/artistic director jannie iseler, general manager janel johnson, administration manager info@elmerisersingers.com www.elmerisersingers.com

ELORA FESTIVAL & SINGERS

Nestled on the banks of the Grand River lies the beautiful village of Elora. One of the gems of this community is the Elora Festival. From July 10 to August 2, 2009, the festival will celebrate 30 years of offering concerts four weeks of beautiful music. Concerts have ranged from jazz to choral, from popular to chamber, and guest artists have included performers such as Kiri Te Kanawa. The ensemble-in-residence is the Elora Festival Singers. Founded by artistic director Noel Edison in 1986, the singers have established a reputation as one of the finest chamber choirs in Canada, contributing to the musical life not only of the community, but also on an international stage. With twelve releases on the NAXOS label, the Elora Festival Singers is known for its rich, warm sound and clarity of texture, its diverse styles, from early music to spirituals to contemporary, for its commitment to Canadian repertoire, and for its collaborations with other Canadian artists. Since 1997, the choir has been the professional core of the Toronto Mendelssohn Choir. Auditions are held each January.

519-846-0331 or 1-888-747-7550
www.elorafestival.com
info@elorafestival.com

ENSEMBLE TRYPTICH CHAMBER CHOIR

TRYPTICH, Canada's Passionate Advocate of the Vocal Arts, was formed in 1999. Entering its 10th anniversary season, TRYPTICH'S mission is to present concerts, festivals, music theatre and opera featuring the best of Canadian vocal talent and to provide educational and development opportunities for young and upcoming singers.

ENSEMBLE TRYPTICH Chamber Choir (ETCC), under the direction of Leonard Whiting, offers challenges and opportunities for all voices and is a diverse and eclectic repertoire ranging from early music to the new music of the 21st century, traditional to pops, avant-garde to Canadian composers and works. Last season featured G. F. Handel's Messa di Gloria with the Toronto Chorale in April, then a complete change of pace with "An O! Time Radio Hour" in May.

Leonard Whiting, artistic director 416 782 9077 etcc@tryptych.org

ESPRIT ORCHESTRA

The Esprit Orchestra is Canada's only full-sized orchestra devoted exclusively to performing, promoting and commissioning contemporary classical music. Founded by music director and Celebrated conductor Alex PPak, Esprit is now in its 26th season. With innovative programming, Esprit aims to stimulate, enlighten and engage music lovers of all ages. Esprit also gives audience members a rare opportunity to explore the best contemporary orchestral music and the newest Canadian talent.

Among Esprit’s activities are the Creative Sparks outreach project, toward a Living Art Education Programme, and national and international touring. Esprit has been the recipient of three Lieutenant Governor’s Arts Awards, the Joan A. Chalmers National Music Award, the Video Peene Award and the SOCAN Award (for Imaginative Orchestral Programming).

Esprit's 2009 New Wave Composers Festival takes place May I-3 primarily featuring concerts with works of young composers.

Alex PPak, music director/condutor Elene Kenevo, operations manager 416-815-7878 info@espritorchestra.com
www.espritorchestra.com

ETOBICOKE CENTENNIAL CHOR

The Etobicoke Centennial Choir (ECC) is a mixed-voice community choir founded in 1987 to celebrate Canada’s centennial year. As we enter our 42nd season, we celebrate new beginnings with our new music director, Henry Rentz. The ECC performs a three concert season, as well as participating in community and charitable events.

Our 2008-2009 concert season begins on December 12 and 13 with "A Canadian Christmas", featuring contemporary and classic Christmas music by Canada’s best loved composers and arrangers. "Requiem" (Sacred Masterworks) on March 21, 2009 will feature the ethereal "Requiem" by Gabriel Fauré, Leonard Bernstein’s energetic Chichester Psalms and Bach’s magnificent Hymnus from the Bly Volo and Mozart’s passionate Vesperae Solennes de Confessore. Our final concert on May 30, 2009, "Love Songs for Springtime" (Bruch to Broadway), will explore the many facets of love.

Rehearsals are held on Tuesdays from 7:15-9:45 pm at Allington United Church in Etobicoke. New members are always welcome. Interested singers are invited to attend a rehearsal. Membership is by audition.

Henry Rentz, music director Liz Fisher, president 416-253-0214 watts@eastmoor.com www.etobicokecentennialchoir.com

ETOBICOKE COMMUNITY CONCERT BAND

Spiritual performances and thrilling sound characterizes the Etobicoke Community Concert Band, now into its second decade of music-making. An annual four-part subscription series showcases a fantastic range of musical genres, innovative program themes and outstanding Canadian guest artists. Highlights of the current season include a "Radios Days" production capturing the charm and emotion of classic radio, a seasonal scale and big brass for a lively "Christmas Pipes" program, much pomp, circumstance and frenzied British flag waving at "Last Night of the Proms", and swinging jazz vocalist Heather Bambrick on deck for a sensational "Swing into Spring".

The Etobicoke Community Concert Band produces a crowd-pleasing series of informal open-air concerts every summer. We also lend great music to charitable and community causes, and provide numerous intimate performances through smaller ensembles such as the jazz combo, brass quintet, flute choir and acclaimed Etobicoke Swing Orchestra.

Denise Locke, president John Edward Liddé, music director 416-410-1570 info@eccb.ca; www.eccb.ca

ETOBICOKE PHILHARMONIC ORCHESTRA/
ETOBICOKE YOUTH STRINGS

Under the dynamic leadership of music director Roberto De Chiara, the Etobicoke Philharmonic Orchestra will present an exhilarating series of concerts crafted to entertain, inform and inspire. The 2008-09 subscription series, "Those Great Romantics", opens with highly emotional and theatrical works. Under the dynamic leadership of music director Roberto De Chiara, the Etobicoke Philharmonic Orchestra will present an exhilarating series of concerts crafted to entertain, inform and inspire. The 2008-09 subscription series, "Those Great Romantics", opens with highly emotional and theatrical works. Under the dynamic leadership of music director Roberto De Chiara, the Etobicoke Philharmonic Orchestra will present an exhilarating series of concerts crafted to entertain, inform and inspire. The 2008-09 subscription series, "Those Great Romantics", opens with highly emotional and theatrical works.
THE ETOBICOKE SUGUZI SCHOOL OF MUSIC
The Etobicoke Suzuki School of Music, founded in 1982, is a co-operative of teachers with music degrees and specialized Suzuki method training obtained in North America, Europe and Japan. Our program includes private lessons and group classes for violin and cello, music and movement, rhythmic reading, orchestra and a daylong workshop with guest teachers and a variety of activities. We also offer a Beads for Kids class for toddlers. Private lessons are held throughout Etobicoke, Bloor West Village and West Toronto. Group classes are Wednesday evenings in Etobicoke. ESSM holds school-wide group concerts in the fall and spring, and solo recitals in June, with many other performing opportunities throughout the year. ESSM believes every child can learn and enhance their quality of life through the study of music. Potential involvement is key to the Suzuki approach. The parent attends lessons with the child and acts as “home teacher” in practice sessions. This strong co-operative relationship between teacher, parent and child is established, and they can grow together through the mutual experience of learning to play an instrument.

Ann Balmer, administrator
416-239-4637
etobicoke.suzuki@sympatico.ca
www.etobicoke Suzuki music.ca

ETOBICOKE YOUTH STRINGS
The Etobicoke Youth String mission is to develop a training orchestra for young musicians in the community, inspire musical creativity for dedicated young string players, and encourage students to enjoy performance in a concert setting.

We aim to keep the young at art! The Etobicoke Youth String focuses on learning in a caring and sensitive atmosphere to foster young talent and to develop the musicians to their fullest potential. Students practice weekly in a string ensemble with other highly motivated players and perform in two concerts yearly to showcase their talents. New members are always welcome! Rehearsals are Wednesdays 7:30-9:30 pm at Earl Haig Secondary School (Yonge and Steeplechase area).

For more information please call or visit the website.

Elana Harte, operations manager
416-239-4637
www.forte - chorus .com
exultate@exultate.net

EXULATUE CHAMBER SINGERS
Over a 28-year history, the Exultate Chamber Singers have garnered praise from all quarters for sensitive, precise and seamless performances. The choir was established in 1981 by conductor John Tuttle, and is enriched not only by the excellent musicianship of its members but also by their varied academic and professional backgrounds. Together, they form a passionate, committed ensemble with a wide-ranging repertoire, which was awarded the Hayley Wilson Grand Prize, for a third time at the 2004 CBC Competition for Amateur Choruses.

Exultate’s fourth CD, All Around the Circle, features folk songs from across Canada and was launched at the first performance of Exultate’s 25th anniversary season in October 2005. Exultate presents a four-concert subscription series in Toronto and makes guest appearances in various Ontario communities. Auditions are held as required to fill vacancies in the fixed-membership group. For concert information please call or visit the website.

John Tuttle, conductor
Elena Harte, operations manager
416-571-9229
exultate@exultate.net
www.exultate.net

FESTIVAL WIND ORCHESTRA
Founded in 1996, the Festival Wind Orchestra rehearses weekly and performs concerts to further its musicianship and educate the public. Its 12th season includes classical and contemporary selections of varying difficulty, to challenge and inspire musicians from intermediate to advanced levels including: Sounds of Spring, Lara’s Vase (from Dr. Zhivago), Leela Celebration, Russian Christmas Music, White Christmas, Salute to American Jazz, and Symphonic Gershvin.

The ensemble seeks to maintain its high-quality performance level and help musicians hone their skills. This year the ensemble will expand their concert series within local retirement homes and perform public concerts in December 2008 and Spring of 2009.

Musical director Kenneth Gillett is a recognized flutist and conductor currently teaching music at Earl Haig Secondary School and leads the adult flute choir, Flautamania. His talent and dedication have created this high-calibre community wind orchestra. There’s a feeling of family in this ensemble, including a great social network.

New members are always welcome! Rehearsals are Tuesdays 7:30-9:30 pm at Earl Haig Secondary School (Yonge and Steeplechase area).

Heather Wright
Kenneth Gillett, musical director
416-809-4263
www.festivalwindorchestra.com

THE GEORGETOWN BACH CHORALE
The Georgetown Bach Chorale is an auditioned ensemble of 20 choristers and celebrates a decade of music-making. The chorale was formed by a group of local singers wishing to perform challenging choral music, beginning with Bach’s St. Matthew Passion. This year the chorale will perform the full work of the Etobicoke Youth Strings-a unique combination of choral, orchestral and solo works in a variety of settings. The group specializes in Baroque repertoire and is often accompanied by period instruments. Churches and galleries are the standard performing venues but the chorale offers several more intimate concerts throughout the year in a private home.

The chorale will present six concerts for this, its 10th anniversary season, highlights include Handel's Messiah and an Evening of Early Music with selections by Byrd, Allegri and Pergolesi. The season finale performance will be the St. Matthew Passion. Guest artists featured in church concerts this year are Conrad Cear, violin, Phoebe Song, violin, and Mary-Katharine Pirkle, cello.

Tickets: downtown Georgetown Foodstuffs 905-877-6569
The Frackland Lion 905-873-1213 or 667-877-8557
www.georgtownbachchorale.com

GLENn GOULd STUDIO
With its intimate atmosphere and superb acoustics, Glenn Gould Studio is home to many of Toronto’s favourite concert series and performance groups, including Amici, the Latin Concert Association, Off Centre Music, and Vio Schubert. As well, many more jazz, world music, pop and classical concerts make up our concert season.

This year we are pleased to announce our partnership with Roy Thieman Hall and Massey Hall. RTH-MH will be presenting a variety of concerts in GGS, including the concert season for the Nathaniel Dett Chorale, virtuoso

WholeNote MEMBER PROFILES 2008-2009
classical pianist Gabriël Montero, jazz pianist Charlie Haidy and his quartet, pianist Christopher O’Neill, and Michael Kuenzhammer. We are also beginning a new concert series called Live at the Grand, featuring Apostate of Hustle with Tingay, and a few more surprises to be announced later. Be sure to check our monthly listings and updates on our website, www.grandriverchorus.com.

RTH-MH is also our new ticketing agent. Please contact their box office for ticket information. (416) 476-9210 or www.roythomson.com.

GLENVIEW PRESBYTERIAN CHURCH

Glenview’s music program plays an important part of worship every week. The adult choir features 30 members, including four soloists. Accompanying the choir is Glenview’s powerful pipe organ, built by Casavant Freres of Quebec. A children’s choir gives younger members a chance to raise their voice in song.

Glenview is also an increasingly popular venue for musical events. The music program also features a Sunday evening concert series this year. It kicks off with a performance by L’Orchestre, October 25, 2008, and a series of concerts that continues with a Celtic-style Advent/Christmas concert, December 7, 2008; a showcase of Glenview’s talented musicians, February 15, 2009; an expanded choral concert, March 15, 2009, and a Rynn sing concert, April 26, 2009.

Michael Capon, organist/director of music

#408-1155
gorv@rogers.com
www.glenviewchurch.ca

GLIONNA MANSELL CORPORATION

Glionna Mansell Corporation is a music marketing agency, concert producer and an exclusive Ontario dealer of Allen digital organs. With over 80,000 installations worldwide, Allen organs have become the most respected and a sound that equals

www.grandriverchorus.com

GRAND RIVER CHORUS

On April 5, 2009, the Grand River Chorus will celebrate its 10th anniversary with a performance of Handel’s Messiah. Saul. “With our choir performing in top form, and a talented array of soloists from across Canada, this powerful work will hold you spellbound,” says artistic director, Richard Cunningham. “It is certainly a fitting highlight for our tenth season.”

Our season of celebrations opens on November 2 with a concert featuring requiems by Fauré and Duruflé. On December 7 we will perform at WLU as guests of the Kitchener-Waterloo Chamber Orchestra. One week later, our second concert of the season features Handel’s Messiah in Brantford. In June 2009, our season concludes on a lighter note with We Sailing the Ocean Blue.

Our seventh voice choir is now widely recognized as a lasting artistic force in our community. The Grand River Chorus seeks every opportunity to raise the profile of choral music and often partners in performance with other arts organizations. We rehearse Monday evenings and welcome new singers.

Richard Cunningham, artistic director

519-891-9708
grandriverchorus@regovers.com

http://www.grandriverchorus.com

THE GRYPHON TRIO

The Gryphon Trio has been delighting audiences around the globe for over 15 years. Their celebrated recordings include works by Haydn, Mozart, Beethoven, Mendelssohn, Dvorak, Lalo, Shostakovich, and Schubert. With a strong commitment to expanding the piano trio repertoire, the Trio has commissioned and premiered 50 works. Their 2004 recording, Canadian Frontiers, features the works of leading Canadian composers and was awarded a Juno.

As Canada’s pre-eminent ensemble, the Trio continues to be actively involved in teaching and nurturing future generations of both classical musicians and educators. All three members of the ensemble teach at the University of Toronto’s Faculty of Music. Strongly dedicated to pushing the boundaries of chamber music, their most ambitious undertaking has been the groundbreaking multimedia production of Christine Horvath’s Constantine which was presented by the Royal Opera House in their Linbury Studio in March 2007. In 2008, the Gryphon Trio served their first term as artistic programming directors of the Ottawa International Chamber Music Festival.

Sophie Veyre, administrative coordinator

416-352-5762
svreye@gryphtrio.com

www.gryphtrio.com

HAMILTON CHILDREN’S CHOIR

For over 30 years, the Hamilton Children’s Choir, winners of the 2008 CBC Radio Choral Competition—Children’s category & the Canadian Award, has gathered children and youth together in song, enriching their lives and the lives of those touched by their magnificent music.

Under world-renowned Zintiro Pule’s direction and a gifted artistic team, the HCC offers a variety of choral programs to more than 150 young people ages 5-24 years that provides the unique opportunity to learn and grow through the study of choral music.

Vocal skills and abilities are developed through the use of choir component, rehearsals, workshops, performances, and tours (local, national, and international). By participating in these activities, choristers are able to experience the joy of singing, teamwork, musical understanding, and artistic expression.

Tricia Le Clair, Choir Administrator
905-527-1618
www.hamiltonchildrenschoir.com

HANNAFORD STREET SILVER BAND

The Hannaford Street Silver Band is Canada’s award-winning professional brass band and resident company of Toronto’s St. Lawrence Centre for the Arts. The Band’s mission is to honour the tradition of the brass band, while at the same time place it in a contemporary context with a unique Canadian point of view. The HSSB has redefined what a brass band is capable of doing by facilitating innovative creative projects and collaborating with the very best of Canada’s and the world’s diverse cultures and outstanding artists. The HSSB’s 2008-2009 exciting season opens on October 19, proudly marking its 25th Silver Anniversary with a concert entitled "Made in Canada: a 25th Anniversary Celebration" conducted by Curtis Mutzall and featuring the world premieres of Syna for Band by 17-year-old Canadian composer Marcus Venables. Special guest soloists will fuse with the HSSB in unique performances of world music sounds.

Curtis Mutzall, artistic director

Raymond Tizzard, executive director

David Archer, company manager

Anita McAuley, Hannaford Youth Education program director

Anne Kent, public relations

416-425-2874. Fax: 416-425-8536

sbo@bub.com

Box Office: 416-366-7723 or 1-800-708-9754

www.sitc.ca

HARBOURFRONT CENTRE

For more than 30 years, Harbourfront Centre has been on the cutting edge of all that’s current and creative. We continue to bring together the best in both Canadian culture and the rich mosaic of cultures from around the world. A non-profit charitable organization, we attract more than 12 million visits annually to our ten acres of revitalized waterfront land in the heart of Toronto.

Harbourfront Centre presents over 4,000 events each year and works with more than 450 community groups. A leader in world music presentation, Harbourfront Centre has offered audiences their first taste of various kinds of music. Our summer festival season, in particular, features music from different cultures within weekend festivals. We also program the City of Toronto’s nearby Toronto Music Garden with classical music concerts outdoors all summer long, in a setting inspired by Bach. Harbourfront Centre’s exciting dance series NextSteps celebrates its third year with an incredible range of programming, including a sold-out performance that brings together an astonishing breadth of dance companies in Toronto. Our many venues are also popular rental facilities for musical acts.

416-973-4000
info@harbourfrontcentre.com
www.harbourfrontcentre.com

HIGH PARK CHOIRS

Under artistic director Zintiro Pule, the children of the High Park Choruses learn to work together to create a beautiful, shimmering sound. We offer four divisions: Early Bird Choir (ages 5-7), Training Choir (ages 7-10), Children’s Choir (ages 9-16), Senior Choir (ages 12-19), and a Senior Chamber Choir which is selected from the Senior Choir.

www.harbourfrontcentre.com

High Park Choruses

www.harbourfrontcentre.com

88 WholeNote MEMBER PROFILES 2008-2009
I FURIOSI Baroque Ensemble

I FURIOSI Baroque Ensemble is one of the world’s most innovative Baroque ensembles, comprised of four of Canada’s leading early music specialists: soprano Gabrielle McLaughlin, violinst Alasdair Neary and Julia Wedman, and cellist-gambist Piotr Dack. These four daring musicians bring their skill and expertise to this edgy new voice in the early music world.

I FURIOSI’s Toronto concert series has been revitalizing the face of early music in Canada, inspired by the practice of the Baroque era while inviting the “bizarre and unnatural” aesthetic both cherished and despised in its time. Intelligent and inspired programming, in addition to a captivating performance style, has garnered this group a reputation as a revolutionary force in the Canadian and international early music scene.

In addition to their Toronto concert series, this TENTH ANNIVERSARY SEASON of 2008—2009 will see I FURIOSI engage in prestigious festivals in the US and abroad, as well as welcome world-class soloists as guests. This year also sees the release of I FURIOSI’s sophomore album, on the Dorian SonoLuminus label, entitled CRAZY.

416-530-4816
www.ifuriosi.com
www.facebook.com/ifuriosi

THE JOHN LAING SINGERS

The John Laing Singers, a Hamilton-based chamber choir renowned for vocal beauty and interpretive excellence, perform throughout Ontario and Quebec and have represented Canada at international choral festivals in France and Switzerland. They have also presented concerts in sister-city Sarasota, Florida on Hamilton Day 1997 and 2006. Their first CD, My Love Dwelt in a Northern Land, was produced in October 1998. In 2007, their 25th anniversary season, they released Merrily Sing We!, celebrating the beauty of Christmas and the gift of music. See the website for the 2008—2009 concert series.

Jennifer Wray, contact person
905-668-7006
jwray@orangecarol.com
905-628-5238
1-877-628-5238
info@johnlaingsingers.com
www.johnlaingsingers.com

WHOLE NOTE MEMBER PROFILES 2008-2009 B9
**THE JUBILATE SINGERS**

The Jubilate Singers is an auditioned mixed-voice chamber choir of approximately 35 singers in Toronto. They give high quality performances of chamber music from all periods and different genres, often multi-lingual. Our director is Lizeth Bernan. We rehearse Tuesday evenings from 7:30 to 9:45 at St. Laurent Anglican Church, 25 Wireless Avenue, one block north of the Lawrence subway station. The choir performs three concerts a year (four this year), as well as making community appearances.

This year’s concerts include appearances with the Toronto Philharmonia Chorus and Orchestra and with the Stratton as music director and Vincent Chang as chorus master. We will sing Beethoven’s *Symphony No. 9* on Thursday November 13, and Vaughan Williams’ *Fantasia on Christmas Carols*, and carol arrangements by Warbeck and Wilfrid on December 4. On February 26 we will perform a Spanish music and dance concert with classical dancers including Esmeralda Enrici. June 8 we will present an all-Jazz concert.

We welcome new members.

Carol Chin, president, 416-303-3019
Nora Murray, membership coordinator 416-482-4309
nora.l.murray@gmail.com
www.jubilatesingers.com

---

**KAREN SCHUESSLER SINGERS**

Funded in 1993 by noted London musician and conductor Karen Ann Schuessler to explore the wealth of choral music, the Karen Schuessler Singers is one of London’s premier concert choirs, well known for widely varied, accessible programmes designed to appeal to all ages and musical tastes. The choir performs choral repertoire ranging from the classics and Gospel to Broadway and from Medieval to the 21st century. The Karen Schuessler Singers has been noted for its concerts addressing the issues of our world and the human condition. Themes have included slavery, the environment, multicultural understanding, intentional spiritual journeys as well as simple “feel good” concerts such as “Strawberry Fields”, “Pirates of Penzance” and Broadway.

The Karen Schuessler Singers is proud to perform with some of London and Canada’s finest established soloists and instrumentalists while providing opportunities for many up-and-coming talents as guest artists. Rehearsals are Tuesdays 7:30–9:30 pm. Auditions are by appointment only, but must take place prior to the concert season.

Karen Schuessler 519-473-1909 contact@kssingers.isp.ca www.kssingers.isp.ca

---

**KITCHENER-WATERLOO Chamber ORCHESTRA**

The Kitchener-Waterloo Chamber Orchestra is in its 24th season under founding music director Graham Coler. A unique combination of professional players, talented amateurs and students from the Faculty of Music, Wilfrid Laurier University, the orchestra presents a six-concert series featuring many lesser known works mainly from the 18th century. Subsidies this season include violinist Jennifer Kazandz and violist John Poulsen (Nathan, *Sinfonia Concertante on September 27*), the much anticipated return of Edmonton pianist Sarah Se (Beethoven: *Emperor Concerto* on Sunday afternoon, November 8), soprano Cheryl Campbell (Call-Hamilton concert on February 7) and our principal cellist Allan Steilings (Boellmann and Popper on May 2). Our Christmas concert on Sunday, December 7 will feature the Grand River Chorus with conductor Richard Cunningham in an all-Hendel and mostly Mozart concert. Our annual Student Concerts Competition takes place on November 22 with the winners performing in our Showcase concert on April 4, 2009. Some of the less familiar composers we will be presenting this season are Arnold, Bertioli, Busi, Dussel, Maryn, Rennie, Richter and Silcher.

Graham Coler, music director 519-744-3828 kwcchoral@bank.on.ca www.kwcchoral.ca

---

**THE KIWANIS MUSIC FESTIVAL**

The Kiwanis Music Festival of Greater Toronto, one of 245 such organizations in Canada, is an integral part of the GTA arts community, encouraging young performers in classical and contemporary music, dance and speech arts. Over 32,000 amateur musicians and speech artists participate in more than 1,000 competitive classes. Solo and ensemble performances range in age from 4–50+ years in areas including piano, vocal, musical theatre, strings, chamber, speech, woodwind, brass, percussion, classical guitar, bands, choirs, orchestras and many dance forms. Over $50,000 in scholarship support was awarded in 2008.

Through a combination of stage and adjudication opportunities, we foster participants extraordinary possibilities for learning, sharing this musical experience with an unrivalled group of talented artists and educators. Likewise, the general public will have the opportunity to be enriched as each of our venues fills with the sounds wonderful live music.

For more information on the Kiwanis Music Festival, please visit our website at www.kiwanimusicfestival.com.

---

**LIVING ARTS CENTRE**

The Living Arts Centre is an architecturally-stunning 225,000 square foot multi-purpose facility, which opened in 1997. The Centre is located in the heart of Mississauga and is home to one of the GTA’s most exciting venues for both performing and visual arts. Intimate entertainment is provided in all three magnificent performance theatres, featuring stage and audience, and an intimate, informal atmosphere makes for a great concert experience. Single tickets are available as well as subscriptions.

Natalya Dyrson, head of student services 416-520-1980 ext 269
ndyrson@kofflerarts.org www.kofflerarts.org

---

**KOFFLER CENTRE OF THE ARTS**

A world of ideas, discovery, passion, inspiration, creativity, and fun. The Koffler Centre of the Arts mission is to create a more civil and global society by fostering mutual understanding through the exploration of arts and culture. The Centre offers lessons in piano, violin (including Suzuki), cello, guitar, voice, flute, clarinet, saxophone, trumpet and trombone as well as music classes for toddlers. The Centre is home to the Koffler Chamber Orchestra directed by former TSO concertmaster Jacques Imelichivich; and Riso’s Pieces Adult Concert Band. New this year, the Koffler offers workshops “Parenting a Budding Young Musician” for parents of registered students and “Get Your Groove Back”, a fun and informal way for community-at-large to start anew with an instrument you have always wanted to learn how to play. The Koffler Centre of the Arts produces a number of concerts ranging from the Chamber Orchestra concerts, our annual David Broza show and new exciting work by up and coming artists. Check our website for more details.

Natalya Dyrson, head of student services 416-520-1980 ext 269
ndyrson@kofflerarts.org www.kofflerarts.org

---

**JUBILATE SINGERS**

We offer opportunities, create musical productions and be a voice in the development, support and promotion of musical and artistic talent within the musical community.

* A division of JSL Enterprises

593-301-6295
info@jslmusic.com
www.jslmusic.com

---

**KITCHENER-WATERLOO Chamber MUSIC SOCIETY**

K-W Chamber Music Society is one of Canada’s busiest presenters of chamber music concerts, with over 50 concerts per year ranging from solo to sizeable ensembles. Programs range from medieval to contemporary; most hold both classics and recent music.

Artists from local to world standards have been featured: quartets such as the Penderecki and Lahyate from Canada, Pruzan, Shumic, Zmekowski, Pakhalina from Prague; Aviv from Israel; Gryphon and ABEGG trinity; pianists Janina Fialkowicz, Robert Silverman, Eric Himy; Till Pallen; violinists Masah Hiro, Joshua Bell, Mosse Pogossian; cellists Steven Isserlis, Tsuyoshi Tsutsumi, Seo Boe, and more.

Active since 1974, since 1980 most of our concerts have taken place at 57 Young Street West, Waterloo, a private home where our KWCMS Music Room holds about 65 people. A superb Steinway piano, good acoustics, a supportive audience, and an intimate, informal atmosphere make for a great concert experience. Single tickets are available as well as subscriptions.

kwcms@yahoo.ca
KW-CWMS.com

---

**KITCHENER-WATERLOO Chamber ORCHESTRA**

The Kitchener-Waterloo Chamber Orchestra is in its 24th season under founding music director Graham Coler. A unique combination of professional players, talented amateurs and students from the Faculty of Music, Wilfrid Laurier University, the orchestra presents a six-concert series featuring many lesser known works mainly from the 18th century. Subsidies this season include violinist Jennifer Kazandz and violist John Poulsen (Nathan, *Sinfonia Concertante on September 27*), the much anticipated return of Edmonton pianist Sarah Se (Beethoven: *Emperor Concerto* on Sunday afternoon, November 8), soprano Cheryl Campbell (Call-Hamilton concert on February 7) and our principal cellist Allan Steilings (Boellmann and Popper on May 2). Our Christmas concert on Sunday, December 7 will feature the Grand River Chorus with conductor Richard Cunningham in an all-Hendel and mostly Mozart concert. Our annual Student Concerts Competition takes place on November 22 with the winners performing in our Showcase concert on April 4, 2009. Some of the less familiar composers we will be presenting this season are Arnold, Bertioli, Busi, Dussel, Maryn, Rennie, Richter and Silcher.

Graham Coler, music director 519-744-3828 kwcchoral@bank.on.ca www.kwcchoral.ca

---

**THE KING EDWARD CHOIR**

King Edward Choir is an 80-voice SSAATTBB choir, founded 55 years ago, with singers from Burrie and the surrounding area. The choir sings a three-concert season, often with professional orchestral accompaniment. Repertoire includes major classical works as well as new music. The choir has performed several Canadian premiers. The choir is an amateur choir of mostly trained musicians. The choir rehearses Monday evenings from 7:00-9:30 pm in Barrie. Jim Leonard is the choir conductor, organist and resident composer.

Barbara McCoo, Conductor 705-726-3885 barb.mccooss@gmail.com www.kingedwardchoir.org

---

**JSL Musical Productions excels in bringing performers and performance opportunities together!**

Rosalie Brauer, principal artist and administrative officer, continues to seek and provide musical opportunities, create musical productions and be a voice in the development, support and promotion of musical and artistic talent within the musical community.
Lundy's Lane United Church — Niagara Falls Music Ministries

Lundy's Lane United Church (Methodist—1794) is one of the oldest and most historic churches in Canada. The church sits on the site of one of the battlegrounds from the War of 1812. Laura Secord is buried beside the church.

The old organ was replaced in 2002 with a Casavant 3-manual, 70-rank instrument. Well-known organists such as Frederick Swan, Ken Cowan, Oliver Lotry and Andrew Henderson have performed thrilling recitals on this instrument. The concert committee has hosted many outstanding choirs from all over Canada, United States and Europe within the last 10 years.

The sanctuary, which has excellent acoustics, is also air conditioned. The church is a supporter of the annual Niagara Music Festival held each summer and The Kiwiris Piano Competitions. The music ministries of Lundy's Lane United consist of the Memorial Chime Choir, Kids' Praise, Peace Singers and the Sanctuary Adult Choir. The music office is affiliated with the Honourary Company of Organists, UCCG, Toronto Centre ECCO, and Buffalo Chapter AGO.

Rena Stretton, director of music/organist office@bellnet.ca
lundysecordchurch.com
905-358-5822

Markham Concert Band

Honoured at many competitions, including the Ontario Band Association Festival and the National Band Festival, the 30-year-old Markham Concert Band is one of Canada's largest community bands. Our four show concert series this season begins October 19 with "Fun in the Fall," featuring the popular "Video Games Live!" and a delightful medley of Danny Elfman's movie themes, including Edward Scissorhands.

The series continues November 30 with "A Seasonal Celebration" including "The Nutcracker," and other holiday favourites. (Santa may even make an appearance!)

Moving into 2005, our "Family Concert" is on March 1 with music from "The Lion King" and an array of variations on the classic "Yinkee Doodle Dandy."

To finish our concert series, May 3 we present our "Derren and Villains." Highlighting the show will be Deaj's "Lord of the Rings," and works of the illustrious movie composer John Williams.

Be sure to join us in what promises to be another wonderful year at the Markham Theatre. All shows start at 3:00pm. Contact the box office at 905-356-3000 for season and individual tickets.

Peter Olesniansky, vice president
416-444-4746
ettenseyner@sympatico.ca

Massey Hall and Roy Thomson Hall

At Roy Thomson Hall, the International Vocal Recitals features Cecilia Bartoli, Renée Fleming, Kathleen Battle, and Nicole Cabell. Virtuoso Performances highlights Lang Lang, Isabel Bayrakdarian, and The Silk Road Ensemble with Yo-Yo Ma. The American Entertainer with Yo-Yo Ma. Other performers include Liz Minnelli, and Nicole Cabell. Virtuoso Performances highlights Lang Lang, Isabel Bayrakdarian, and The Silk Road Ensemble with Yo-Yo Ma.

Miles Nadal Jewish Community Centre

The MNjcc is a vibrant community centre on Floor and Spadina. We have music, theatre, film, art, ensembles, and classes. With a community choir, Women's Chorus, Klezmer Ensemble, Suzuki music classes, drumming circles, and lectures, we have a large and diverse music department. The MNjcc is also home to the Al Green Theatre, a state-of-the-art facility presenting dance, film, music, theatre and more. This year we feature our 88 Keys Fundraiser on October 27 to raise money for our Cultural Arts Programming and the purchase of our own Grand Piano as well as much more! We also offer many other programs in cultural arts, Jewish life, fitness, preschool and youth and have a fully equipped fitness centre and pool! Our members start at nursery school and stay to our senior's clubs! We welcome members and participants of all faiths and cultures as a centre for community, touring and service to the community.

Auditions are held April to June by appointment. Details of all the choir's activities are available at our website.

Thomas Bell, music director
Kathy Brisley, choir manager 905-874-8704 info@mississaugachildrenchoir.com www.mississaugachildrenchoir.com

Mississauga Choral Society

Mississauga Choral Society is an outstanding concert chorus of 60 + professional and auditioned singers dedicated to excellence in choral music for over 30 years. Community audiences experience concerts of major classical masterworks, artistically themed programs, often with commissioned pieces, plus innovative programs of repertoire including jazz, pops, and more.

MCS is dedicated to artistic collaboration with exceptional Canadian solo artists, professional orchestras and distinguished choral ensembles.

Season performances start in November with a CD Launch Concert of our first recording followed by the beloved Christmas concert Messiah, in two community venues, and A Very Merry Pops of Yuletide, our guest artist of the Toronto Symphony Orchestra. In March 2009 we present our second Mississauga community concert — Haydn's Creation oratorio.

A sure season highlight is the Bank of Montreal sponsored Jazz Concert in May featuring guest composer and jazz artist David Mott premiers his commission sax octet Creation at Mississauga Living Arts Centre.

Four sensational shows of the TSO perform unusual chamber works October 12, the superb young all-female band In Canada, quartet plays Bartok's Five Pieces, No. 1 and more November 9; Germany's extraordinary violinist and pianist, Kieko Leeing, joins Anton Kuerti March 22; and Montreal International Competition winner, Canadian pianist Richard Raymond is featured April 5 with young cellist David Eggart, winner of the Antonio Meneghini Competition.

Session highlight: the first joint performance in Toronto of pianists Anton Kuerti and conductor Mark Wigglesworth at The Barlow and Celeste Canadian Philharmonic in two Mendelssohn concerts, Bartok’s Sketches and Beethoven’s 8th.

Music & Truffles, the interactive children’s version of these concerts (11:30) features the same artists, dates and repertoire except January 11, when Toronto’s vivacious Yuletide String Quartet presents The Snow Queen.

Subscriptions are still available for the remaining five concerts ($55/$75) and Music & Truffles ($40) presentations.
Music at St. Clement's Series

An exceptional concert series has been planned for 2008/09 for all lovers of fine music and live performance. The Organist in Recital Series begins on Tuesday, October 28, at 8 p.m. The first recital is by Father Charles Dall'Asta. The series will conclude with a recital by Robert Hauser on February 17, 2009.

Music Gallery

The Music Gallery is a centre for presenting and promoting innovation and experimentation in all forms of music and for encouraging cross-pollination between audiences, genres and disciplines.

Music on the Donway

"Music on the Donway" is an exciting concert series that features the Artie Moorhead Group, a vocal ensemble with horns and percussion. "Let's Go to the Show" on April 25, celebrates the golden age of Broadway featuring Cuban pianist Hilario Duran and a full Latin jazz group. "When Icicles Hang" on November 12, features pianist Jon Kimura Parker. "Space is the Place" on February 3, features the Brentano String Quartet. "When Icicles Hang" on November 12, features pianist Jon Kimura Parker. "Space is the Place" on February 3, features the Brentano String Quartet.

Music Toronto

Music TORONTO presents the world's finest chamber music and piano recitals at the Jane Mallet Theatre of the St. Lawrence Centre for the Arts. This year's 37th season of great music.

Mozart Society

The Mozart Society is entering its 26th season. This highly successful venture was established by Peter Sundet. The president is now Professor John Endresen. Members usually meet once every two months (Wednesdays at 7:30) at First Unitarian Congregation, 175 St.Clair Avenue West. Membership consists of about 200 people who are connected by love of Mozart and his music. The upcoming season begins with Beethoven's birthday on January 1. The annual Doors Open Toronto concerts will conclude the season on the annual party in May 2008.

Music at Metropolitan

Music at Metropolitan presents a variety of concerts at Metropolitan United Church, featuring Metropolitan's choir, soloists, and guest artists.

MPC Music

In 1989 Ron Manfield wrote and produced a concert of music presented at Harbourfront in Toronto—1989—A Man, A Concert and His Music. An album was released of this 34-piece orchestra and MPC Music became the arm of publishing and distribution.

MPC Music

In 1989 Ron Manfield wrote and produced a concert of music presented at Harbourfront in Toronto—1989—A Man, A Concert and His Music. An album was released of this 34-piece orchestra and MPC Music became the arm of publishing and distribution.

MPC Music

In 1989 Ron Manfield wrote and produced a concert of music presented at Harbourfront in Toronto—1989—A Man, A Concert and His Music. An album was released of this 34-piece orchestra and MPC Music became the arm of publishing and distribution.

MPC Music

In 1989 Ron Manfield wrote and produced a concert of music presented at Harbourfront in Toronto—1989—A Man, A Concert and His Music. An album was released of this 34-piece orchestra and MPC Music became the arm of publishing and distribution.

MPC Music

In 1989 Ron Manfield wrote and produced a concert of music presented at Harbourfront in Toronto—1989—A Man, A Concert and His Music. An album was released of this 34-piece orchestra and MPC Music became the arm of publishing and distribution.

MPC Music

In 1989 Ron Manfield wrote and produced a concert of music presented at Harbourfront in Toronto—1989—A Man, A Concert and His Music. An album was released of this 34-piece orchestra and MPC Music became the arm of publishing and distribution.
sounds of Trinidadian callaloo. All concerts 8:00 pm, tickets at Roy Thomson Hall box office: 416-872-4255.

Becianer Blyden-Tayoh, artistic director
Michelle Lynne Goodfellow, artistic administrator
info@nantimusic.com
www.nantimusic.com

NEW ADVENTURES IN SOUND ART

New Adventures in Sound Art (NAISA) produces performances and installations spanning the entire spectrum of electroacoustic and experimental sound art. Included in its Toronto annual productions are the SOUNDPlyh festival, the Deep Wireless festival and Sound Travels. As well as performances and installations, NAISA includes SOUNDwalks, lectures and/or artist talks that teach a new perception of sound and offer the opportunity to educate artists and audiences locally and abroad. New to 2008 is the NAISA Youth initiative which teaches youth the craft of making art with sound.

SOUNDPlyh, in the fall of each year, is a meeting point for experimentation pushing the boundaries and encouraging new fusions of image, sound and text. (September 30—October 26, 2008).

Deep Wireless is an annual month-long celebration of radio art in May that includes performances, a CD and a conference.

Sound Travels is a Toronto Island summer event (June -October) that takes the concert out of the hall and places it within the natural beauty of Toronto Island with outdoor and indoor performances, installations and SOUNDPlyhs. 416-516-7413

naisa@naisa.ca

www.naisa.ca

NEW MUSIC CONCERTS

NMC’s 38th season opens with a festival of three concerts in November: November 1, Generation 2008, music by emerging Canadian composers performed by Montreal’s renowned ECM +; under founding director Yannick Lacroix; November 15, The Montreal Stockhausen Project, an homage to the revolutionary German composer who passed away last year, performed by musicians who worked closely with Stockhausen during his lifetime; November 30 sees the return of US-based Canadian composer Sydney Hodkinson in concert with Ablutions Hope Lee and David Eagle featuring Aances, Joseph Morelle and the New Music Concerts Ensemble with violin soloist Fujito Inoja. Due Diorema (violinist Minohbu Xu and pianist Winston Chih) present a program of recent Canadian and American works on January 17. On March 29, American electroacoustic pioneer Roger Reynolds works with rarely heard folk-song settings by Beethoven; Robert Atkinson, artistic director
David Olds, general manager
416-981-9584
nmc@interlog.com

www.nmcconcerts.com

THE NORTH YORK CONCERT ORCHESTRA

The North York Concert Orchestra (NYCO) Society is dedicated to the performance of classical music in a broad range of mediums, encouraging participation and development among our membership and appreciation and enrichment for a broad public. The NYCO Symphony Orchestra and a Symphony Chorus, under the baton of David Browse, music director and conductor, offer an affordable four-concert subscription series and an annual family concert at Grace Church on-the-Hill.

In addition to our subscription performances, NYCO performs in a broad audience through impactful outreach and community programs throughout the city. The NYCO Orchestra performs in community centers and long-term care facilities, while the NYCO Chamber Players perform an educational concert series in schools across Toronto.

The inaugural year of the NYCO Music Festival, running April 17-20, 2009, is open to all age categories and includes a Concerto category, scholarships and solo appearances with the NYCO Symphony Orchestra.

NYCO offers audiences of all ages exposure to classical music, and musicians of all ages exciting performance opportunities. We believe music is for everyone.

Robert Atkinson, artistic director
Jennifer O'Connor, general manager
info@nyco.on.ca

www.nyco.on.ca

NORTH YORK CONCERT BAND

The North York Concert Band is a community-based music organization of approximately 45 musicians from all walks of life, including students, teachers, lawyers, retirees and general community members who are all enthusiastic performers. Under the musical direction of John Liddle, the band rehearses weekly on Thursday evenings in North York (Sheppard and Dufferin area). In addition to our annual spring gala concert, the band performs a wide variety of concerts for the general public—in seniors residences, hospitals, children’s centres and veteran’s facilities, as well as at indoor venues and community festivals, both within and without the boundaries of Toronto.

NYCO performs a wide variety of music, from show tunes and marches to jazz and contemporary music; the group has commissioned works from several Canadian composers and arrangers, among them Eddie Gorf, Gary Martin and Johnny Cowl. The band is currently looking for clarinet and trombone players.

Peter Chestley, membership
peter.chestley@rogers.com

www.northyorkconcertband.ca

OAKVILLE CHILDREN’S CHOIR

Under the musical leadership of Sarah Morrison, music director, and Janet Stockach, associate music director, the Oakville Children’s Choir provides world-class choral, musical and performance training to young people in Halton. The OCC is a comprehensive music education program for auditioned choristers aged 7–17 years. This year, the OCC celebrates its 15th anniversary season with a remarkable concert series that explores themes relevant to children and youth of today, and contemporary Canadian music identity and community. The Council for Canadian Music invites you to be a part of that community this season.


Jesse Stewart, artistic director
Jennifer O’Conner, general manager
519-896-3662
info@numus.on.ca

www.numus.on.ca

NUMUS CONCERTS

The 2008-09 NUMUS season promises to stimulate, complicate, expand, enrich, and enable new understandings of new music, while continuing to foster a locally-grounded career and self-expression and gain knowledge attending concerts throughout the city.

Our new space, The Britton Room, is now available for rental to hold small concerts or masterclasses. It is equipped with a 6-foot grand, an upright piano, and seats 30-40.

The Institute runs the Jasinski concert series, in the recital hall of the Britton House Retirement Centre, 720 Mt. Pleasant Rd. just south of Eglington Avenue. Several concerts, starting Sundays in November, will include chamber music, jazz, and solo piano. Listings will be available in WholeNote. Tickets are $15 and $10 at the door.

Mary Kenedi, director
416-489-2588
info@stimusic.com

www.stimusic.com

Clue # 6 — See Contest page 25.
which welcomes special guest artists from our community and beyond at our concerts. Upcoming concerts include "Sung and Poured" on December 6, 2008, 7:30 pm and "Community Sung—a long Carol Concert" on December 13, 4:00 pm, with guest organist André Streblen. On February 28, 2009, at 4:30 pm, "It's a Grand Night for Singing" features special guest Ethel Peck from "We Will Rock You". Then on May 23, 2009, at 7:30 pm, OCC presents "A Choral Celebration: Celebrating 15 Years of Song!".

Sarah Morrison, music director
Janet Stachow, associate music director
Elison Knowen, executive director
905-337-7104
www.orchestatoronto.ca

OFF CENTRE MUSIC SALON
Founded fourteen years ago, Off Centre Music Salon offers a holistic, musical and aesthetic experience—a chance to play and hear vocal, choral and solo musical repertoire in an atmosphere evocative of a 19th-century European salon.

The Perkis-Zarankin husband and wife team complement each season with four-hour piano performances, and the erudite Stuart Hamilton—CBC quizmaster, founder of Oper in Concert—hosts all five of our intimate and spontaneous concerts.

As always, combining traditional repertoire with nearly performed musical, poetic, literary and visual masterpieces, Off Centre offers audiences a "14th Edition World Tour" beginning in our favourite city with our inaugural Toronto Salons (September 28, 2008), then off to Schubert's Vienna (November 23, 2008), Bossini's Paris with the rarely performed Petite Messe Solennelle (January 25, 2009), a quick trip to Rome via Hungary for some musical gold (March 3, 2009) and finally, arriving in our most Romantic programme of the season with one foot in Spain and the other in Germany (May 3, 2009). All concerts take place on Sundays at 2 pm at Glenn Gould Studio. Subscriptions: $220 (adults); $150 (seniors/ students).

Inna Perkis, Boris Zarankin, founders and artistic directors
416-466-1878, COSS Box Office
416-205-5555
ticket@offcentremusic.com
www.offcentremusic.com

OPERA ATELIER
OperA ATELIER holds a unique place in the North American theatre community, producing opera, ballet and dance from the 17th and 18th centuries. These productions draw upon the aesthetics and ideals of the period, featuring operas and roles that are considered essential, or at least desirable, to a singer's career. No one is paid to perform with OBR; instead, the performers share in the box office revenue. All performers have the opportunity to create a personal income, over and above the costs of performing. Opera ATELIER presents a series of five Sunday afternoon concerts at the St. Lawrence Centre for the Arts. Vanya Street north of Sheppard Avenue.

The theme for this season, Celebrating Creative Lives, centres around one of the most critical elements of music—vocal music by composers associated in some historical way with the years 2008 to 2009. All five concerts feature familiar and less familiar works by well-known and somewhat less well-known composers.

Two of the programs are specially targeted at young people with "In the Instrument Petting Zoo," Brittney's Young Person's Guide to the Orchestra narrated by Erin Cooper (October 15, 2009) and Gary Corr's How the Orchestra Grew (February 22/09).

The final May concert features our artist-in-residence, Catherine Manoukian, playing Elgar's Violin Concerto. Mrs. Manoukian will also give three free pre-concert talks in October, December and February.

Judy Mann, executive director
416-457-7142
operato@on.alta.on.ca
www.operato.ca

OPERA YORK
Our 12th season has more to offer us because we are the resident professional opera company at the new Richmond Hill Centre for the Arts. We offer two classic operas in full production with the Opera York Chorus and Orchestra plus a Christmas Opera York Chorus concert. Artistic director Geoffrey Butler and Schotini Vozac with stage director Melissa Bencic create magnificent performances at the new Richmond Hill Centre for the Arts and the Maclaren Theatre for the Performing Arts.

November 8, 14:00 pm, "Bizzet's Carmen" featuring Adriana Albu as Carmen; December 2008: an Opera Christmas with the Opera York Chorus; March 5, 7 and 9, 2009: "Puccini's Thre Drama featuring Mirco Tolu in Tosca.

Opera York continues to provide affordable and accessible operatic concerts for seniors and educational programming through our Opera for Schools/Opera for less programs for students. The education program continues to include a curriculum-based Teacher/Student Learning Guide and a visit to the theatre for a live, interactive operatic concert.

905-763-7853
info@operayork.com
www.operayork.com

ORCHESTRA TORONTO
Orchestra Toronto, one of Canada's premier community volunteer symphony orchestras, offers affordable family entertainment, music education and a full repertoire in all its programs. Led by music director Erin Cooper, the orchestra presents a series of five Sunday afternoon concerts at the conveniently located and easily accessible Toronto Centre for the Arts, Yonge Street north of Sheppard Avenue.

The theme for this season, Celebrating Creative Lives, centres around one of the most critical elements of music—vocal music by composers associated in some historical way with the years 2008 to 2009. All five concerts feature familiar and less familiar works by well-known and somewhat less well-known composers.

Two of the programs are specially targeted at young people with "In the Instrument Petting Zoo," Brittney's Young Person's Guide to the Orchestra narrated by Erin Cooper (October 15, 2009) and Gary Corr's How the Orchestra Grew (February 22/09).

The final May concert features our artist-in-residence, Catherine Manoukian, playing Elgar's Violin Concerto. Mrs. Manoukian will also give three free pre-concert talks in October, December and February.

Judy Mann, executive director
416-457-7142
operato@on.alta.on.ca
www.operato.ca

ORCHESTRAS MISSISSAUGA
Orchestras Mississauga invites its audiences to a season of symphonic brilliance. All performances are Saturday evenings in the acoustically state-of-the-art Hammerson Hall in Mississauga's Living Arts Centre. We offer two classic operas in full production with the Opera York Chorus and Orchestra plus a Christmas Opera York Chorus concert. Artistic director Geoffrey Butler and Schotini Vozac with stage director Melissa Bencic create magnificent performances at the new Richmond Hill Centre for the Arts and the Maclaren Theatre for the Performing Arts.

November 8, 14:00 pm, "Bizzet's Carmen" featuring Adriana Albu as Carmen; December 2008: an Opera Christmas with the Opera York Chorus; March 5, 7 and 9, 2009: "Puccini's Thre Drama featuring Mirco Tolu in Tosca.

Opera York continues to provide affordable and accessible operatic concerts for seniors and educational programming through our Opera for Schools/Opera for less programs for students. The education program continues to include a curriculum-based Teacher/Student Learning Guide and a visit to the theatre for a live, interactive operatic concert.

905-763-7853
info@operayork.com
www.operayork.com

B14 WholeNote MEMBER PROFILES 2008-2009

John Buxton, music director and conductor
Office: 905-615-4401, Box Office: 905-305-6100
mail@mississaugasymphony.com
www.mississaugasymphony.com

Organix Concerts
Organix Concerts is an annual music festival presenting a series of concerts and educational events throughout the month of May. While individual concerts may feature trumpet, strings, percussion or a choir, the common thread that binds the festival together is always the number one feature: the pipe organ. "King of Instruments!" The format of Organix, particularly in the Wednesday series, gives the public an opportunity to hear intriguing programs not normally available to Canadian audiences.

Organix 09 (May 1-30) will open at Holy Trinity Church with an inaugural solo concert from Dunn Gilliam Weir on the newly installed organ Cantavant organ, formerly at Deer Park United Church. The remaining concerts and events will include several weekend and weekday concerts and will continue from last year in presenting on historic organ concert. The highly anticipated finale is always a big event not to be missed. Organix is a music festival unlike any other. 416-241-9785

www.organixconcerts.ca

Orania Women's Choir
ORIANA Women's Choir, one of the first and finest female choirs in Canada, was formed in 1972 and has earned much recognition. In 2008-09, the Choir will present three subscription concerts in its Out of This World concert series, release its fifth commercial compact disc, Be Thou My Vision, and perform as guest artists in the Barrie Concert Series.

ORIANA has been awarded Best Performance of a Canadian Work—Adult Choir Category—in a CBC national choral competition. The Canada Choral Conductors named Rose Trebilco, a 30th anniversary commission by Eleanor Delly. "2004 Outstanding Choral Work", and a "2007-2008 Choral Event" was awarded the programme Children's Voices Too! ORIANA also participated at Festival 500 Sharing the Voices at St. John's, NL in 2005.

The choir has four commercial CDs—"When Music Sounds" (2000), "Child with the Sturdy Crayon" (2004), "Comfort and Joy" (2005), and "Cinnamon and Cedar" (2007).

Its 37th season concert: November 15, 2008 (Carol of the Continent), March 7, 2009 (Love Thy Neighbour), and May 9, 2009 (Our Kingdom)

Tammy Gunn, management office
416-539-1650
info@orianachoir.com
www.orianachoir.com

Orpheus Choir of Toronto
Founded in 1964, this 60-voice SATB choir is now in its 44th year of bringing fine choral music and innovative programming to Toronto audiences. Our aim is to present music in a range of styles from strictly classical to jazz and beyond, and from a cappella to full orchestral accompaniment. Our motto is 'Expect something different!'

Our 2008-09 season—A Season of Pure Passion—features the Toronto premiere of The Houses Still Not Past April, which is the latest collaboration from rising Canadian composer/librettist team John Estacio and John Murrell; Sir David Willcocks guest conducting son Jonathan's Lux Perpetuo; Gordon Pape's setting of A Child's Christmas in Wales. British composer Ivan Moody's Passion and Resurrection, and a final concert that will showcase favourites selected by choir and audience members.

The choir rehearses an Tuesday evenings at Yorkminster Park Baptist Church, 1585 Yonge Street. Rehearsals are open and we are always pleased to audition new singers.

Through its Sidgwick Scholarship Programme, the choir continues to provide opportunities for young aspiring professional singers to gain experience as soloists and section leaders.

Robert Cooper, artistic director
Edward Moroney, accompanist
Helen Coon, administrator
416-530-4424
orpheuschoir@sym pathetic.ca
www.orpheuschoirtoronto.com

Oshawa Durham Symphony Orchestra
Currently in its 52nd season, the Oshawa Durham Symphony Orchestra has established itself as one of the most highly respected professional regional orchestras in Canada. It is under the musical direction of one of Canada's most brilliant conductors, Marco Parisotto.

The 2008-09 subscription series features a stellar array of soloists including internationally acclaimed opera singers Hasmik Popian and Joe Luis Dovel and Grammy nominee violinist Philippe Quint.

Maestro Parisotto will conduct major symphonic works including Richard Strauss' Don Quixote; Mahler's 4th Symphony; Beethoven's 7th Symphony; Brahms' 3rd Symphony and a special evening dedicated to the 150th anniversary of Verdi's Aida.

For more information on the concerts, dates, ticket sales and subscriptions, visit ODOSO's website.

Marco Parisotto, music director
Monica Anguiano, executive director
905-573-6711
contact@odso.ca
www.odso.ca

Pax Christi Chorale
Pax Christi Chorale, Toronto's Mennonite Choir, was founded in 1989, inspired by the success of an all-male choir assembled for the Toronto celebrations of the 1996 Millennium of the Mennonites in Canada.

Under the direction of Stephanie Martin, since 1997, the 80 members include both Mennonites and singers from various faith traditions and cultures. Ms. Martin has brought the choir to a new artistic level, leading performances of masterworks with full orchestra and showcasing established and emerging soloists. The choir launched a choral scholarship program in 2005 and the Pax Christi Chamber Choir for its 30th anniversary season in 2005.

The concert season begins with Fanfare of Canadian Hymms, with guest host Howard Dyck. The choir will give two performances each of Haydn's Creation in December and Bach's B Minor Mass in April 2009. All concerts take place at Grace Church on-the-Hill. Auditions take place annually.

Laura Adlers, general manager
laura.adlers@paxchristichorale.org
Stuart Sudden, auditions
s_sudden@hotmail.com
www.paxchristichorale.org

Pentheilna Singers
Pentheilna Singers is a dynamic women's choir committed to excellence in performing a diverse, musically-sophisticated repertoire in several languages, spanning the Renaissance to the 21st century.

Founded in 1997 the group is named Pentheilna after the ancient Egyptian priestess-musicians. The Pentheilna Singers' mission is to provide singers and audiences opportunities for musical and personal growth through concerts, festivals and collaborations; to demonstrate the diversity of choral music; and to cross ethnic and cultural boundaries. The choir strives to stimulate and challenge both itself and its audience and to promote contemporary choral music by talented Canadian composers.

Major concerts in 2008-09 include: "Love Song" at McMaster University (February 8, 2009) and "Pentheila: Live at Lake" at Lake Lounge (June 14, 2009).

Pentheilna Singers rehearse Wednesdays at 7:30 pm at Rosedale Presbyterian Church (129 Mt. Pleasant Road)

Alice Minich, artistic director
416-573-SING (7464)
pentheilnasingers@yahoo.ca
www.penthelna.com

Perimeter Institute
Perimeter Institute for Theoretical Physics is a research centre of the highest international standing based in Waterloo, Ontario. Complementing its twin mandates of research and educational outreach, Perimeter Institute presents Event Horizons, an ambitious agenda of top quality musical and cultural events.

Performances, talks and exhibitions capitalize on the intimacy of the Mike Lazaridis Theatre of Ideas, the innovative possibilities of the four-story atrium, and the casual atmosphere of the roof-top Black Hole Bistro.

Past and upcoming guest artists include the Kronos Quartet; pianist, Emmanuel Ax; artist, Jim Dine; photographer, Edward Burtynsky; Bono on a Can All-Stars; violinist James Ehnes; musician, Brian Eno; the
Queen of Puddings Music Theatre
Toronto's Queen of Puddings Music Theatre burst onto the arts scene in 1995 with its forward-thinking, absorbing, fantastical approach to classical opera. Created by John Hass and Darlene Ni Mhurchu, it was born of their desire to blend their extensive creative vision and knowledge with operas performed by physical singing theatres aesthetic to produce original Canadian chamber opera.

From its auspicious beginning, Queen of Puddings has produced provocative, dramatic presentations of the highest quality that have moved audiences beyond their expectations and challenged the parameters of opera.

Spectacular company successes include Beatrix Chantry, the opera that launched the career of Canadian soprano Measha Brueggergosman and The Nightingale Court that premiered at the BSO's Luhrs Center for the Performing Arts in Sussex, England. They went on tour to the prestigious Linbury Theatre, Royal Opera House, Covent Garden, London.

Our most recent production is Love Songs, a spectacular tour-de-force for solo female singer by composer Ana Sokolovic, which tours Montreal and Europe in Spring 2009.

Our next opera is Iphidama, a chamber opera inspired by Portuguese Fado, music by James Bols and libretto by Paul Bentley (world premiere February 2009).

Our 2008-09 season features Rimsky-Korsakoff's Scheherazade, Mahler's Symphony No. 2 and many hold leadership positions in a variety of cultural communities.

The Glenn Gould School is recognized as Canada's leader in performance-based music training and is one of the greatest music schools at the post-secondary and post-bachelor level.

Glen Gould School students, faculty, and special guests perform in a variety of settings and venues, including orchestra, chamber groups, opera ensemble, and solo recitals. In addition, the school offers over 100 master classes every year, always free and open to the public, with such artists as Leonard Feliter, Martin Beaver, and John O'Connor.

The 2008-09 Royal Conservatory Orchestra concert season features Rimsky-Koraksov's Scheherazade, Nielsen's Clarinet Concerto, Mahler's First Symphony and more, with conductors Uri Mayer, Peter Dandjous, and Harv Talun.

Graduates of The GSS are acclaimed on the world stage and many hold leadership positions in a variety of cultural organizations across Canada.

James Angenogoros, dean
David Vasin, associate dean
Tyler Dunham, performance manager
Ann Fitoy, student services manager

416-408-2824
glenangouldschool@rcmusic.ca
www.rcmusic.ca

Riverdale Youth Singers
Now celebrating its first decade, RYS has evolved into a unique and mature organization. We provide an accessible, high-quality musical education that is rooted in community and embraces a folk-popular approach to music-making. Collaborations with contemporary artists from diverse cultural traditions and styles broaden the realm of possibility for choral music, creating innovative sounds and exciting performance experiences.

With our dynamic new artistic director we have embarked on an inventive season of programming featuring everything from traditional folk artists to modern electronics. We audition young people aged 6-15 year round.

www.riverdaleyouthsingers.org

Royal Canadian College of Organists - Toronto Centre
Founded in 1988 as the Canadian College of Organists, the RCO is Canada's oldest musicians' association. Today, the RCO is a nationwide international community of professionals, amateur organists, church musicians, and choral conductors, sharing interest in organ and church music.

Examinations are held annually and RCO festivals offer opportunities to hear and meet world-class recitalists and clinicians. The college has a place for all regardless of background, skill-level or religious affiliation.

The Toronto Centre maintains an active program. October events feature Dr. Todd Wilson of Indiana University performing a recital on the newly-rebuilt Covent Garden Organ at Convocation Hall, University of Toronto on Sunday, October 19 at 2 pm, and a Holloway organ concert featuring avant-garde music by student organists from the University of Toronto Faculty of Music and other well-known organists. It will be performed at Metropolitan United Church on Friday, October 31 at 10 pm.

The Centre has published Organs in Toronto—a wonderful book of pictures and descriptions of pipe organs in Toronto. Check the website for the 2008-09 program and membership information.

Hazel Gallivance, president 905 881 7288
Gordon Mruell, membership secretary 416 768 5324
www.globalserve.net / -chubb/rcco

RCM Glenn Gould School
The Glenn Gould School is recognized as Canada's leader in performance-based music training and as one of the greatest music schools at the post-secondary and post-bachelor level.

The 2008-09 Royal Conservatory Orchestra concert season features Rimsky-Korsakov's Scheherazade, Nielsen's Clarinet Concerto, Mahler's First Symphony and more, with conductors Uri Mayer, Peter Dandjous, and Harv Talun.

Graduates of The GSS are acclaimed on the world stage and many hold leadership positions in a variety of cultural organizations across Canada.

James Angenogoros, dean
David Vasin, associate dean
Tyler Dunham, performance manager
Ann Fitoy, student services manager

416-292-3407
info@pianoplus.ca
416-766-2229
www.pianoplus.ca
Silverthorn Symphonic Winds was founded in 2006 to provide musicians with advanced skills, from within the community, the opportunity to rehearse and perform in a challenging and supportive ensemble. The group presents music and readings for Advent and Christmas — medieval “Nine Lessons and Carols” — on Friday, December 20. The ensemble presents music and readings for Advent and Christmas — medieval “Nine Lessons and Carols” — on Friday, December 20. The focus is on time and eternity, and how medieval poets and composers explore and express these concepts. The ensemble presents music and readings for Advent and Christmas — medieval “Nine Lessons and Carols” — on Friday, December 20. The ensemble presents music and readings for Advent and Christmas — medieval “Nine Lessons and Carols” — on Friday, December 20. The ensemble presents music and readings for Advent and Christmas — medieval “Nine Lessons and Carols” — on Friday, December 20. The focus is on time and eternity, and how medieval poets and composers explore and express these concepts. The ensemble presents music and readings for Advent and Christmas — medieval “Nine Lessons and Carols” — on Friday, December 20. The ensemble presents music and readings for Advent and Christmas — medieval “Nine Lessons and Carols” — on Friday, December 20. The focus is on time and eternity, and how medieval poets and composers explore and express these concepts. The ensemble presents music and readings for Advent and Christmas — medieval “Nine Lessons and Carols” — on Friday, December 20. The ensemble presents music and readings for Advent and Christmas — medieval “Nine Lessons and Carols” — on Friday, December 20. The focus is on time and eternity, and how medieval poets and composers explore and express these concepts. The ensemble presents music and readings for Advent and Christmas — medieval “Nine Lessons and Carols” — on Friday, December 20. The ensemble presents music and readings for Advent and Christmas — medieval “Nine Lessons and Carols” — on Friday, December 20. The focus is on time and eternity, and how medieval poets and composers explore and express these concepts. The ensemble presents music and readings for Advent and Christmas — medieval “Nine Lessons and Carols” — on Friday, December 20. The ensemble presents music and readings for Advent and Christmas — medieval “Nine Lessons and Carols” — on Friday, December 20. The focus is on time and eternity, and how medieval poets and composers explore and express these concepts. The ensemble presents music and readings for Advent and Christmas — medieval “Nine Lessons and Carols” — on Friday, December 20. The focus is on time and eternity, and how medieval poets and composers explore and express these concepts. The ensemble presents music and readings for Advent and Christmas — medieval “Nine Lessons and Carols” — on Friday, December 20. The focus is on time and eternity, and how medieval poets and composers explore and express these concepts. The ensemble presents music and readings for Advent and Christmas — medieval “Nine Lessons and Carols” — on Friday, December 20. The focus is on time and eternity, and how medieval poets and composers explore and express these concepts. The ensemble presents music and readings for Advent and Christmas — medieval “Nine Lessons and Carols” — on Friday, December 20. The focus is on time and eternity, and how medieval poets and composers explore and express these concepts. The ensemble presents music and readings for Advent and Christmas — medieval “Nine Lessons and Carols” — on Friday, December 20. The focus is on time and eternity, and how medieval poets and composers explore and express these concepts. The ensemble presents music and readings for Advent and Christmas — medieval “Nine Lessons and Carols” — on Friday, December 20. The focus is on time and eternity, and how medieval poets and composers explore and express these concepts. The ensemble presents music and readings for Advent and Christmas — medieval “Nine Lessons and Carols” — on Friday, December 20. The focus is on time and eternity, and how medieval poets and composers explore and express these concepts. The ensemble presents music and readings for Advent and Christmas — medieval “Nine Lessons and Carols” — on Friday, December 20. The focus is on time and eternity, and how medieval poets and composers explore and express these concepts.
Sinfonia Toronto
Sinfonia Toronto performs seven Masterpiece Series concerts at Grace Church on-the-Hill (300 Lonsdale Road). The orchestra travels to other Ontario centres, broadcasts on CBC and holds and performs a number of community outreach concerts.

Sinfonia Toronto’s strings perform standing in the tradition of great chamber orchestras, blending each musician’s soloistic energy into a brilliant ensemble under music director Nurhan Arman. A roster of winds and percussion joins the strings for programs drawn from the chamber orchestra repertoire. This fall the orchestra will release a new CD on Marquis Classics and in March 2009 will feature violinist Janine Jansen. In November the orchestra will tour Germany’s Rhine state performing five concerts in five cities. Its performances will be recorded by Hessischer Rundfunk for state wide broadcast.

Sinfonia Toronto is a vibrant organization supporting congregational worship in Toronto. It has occupied its current location since 1907. It is a National Historic Site because it contains the only religious art of members of the Group of Seven. The Casavant Freres organ has just been expanded and refurbished. Renowned for its music and acoustics, St. Anne’s is the venue for many special musical events by our own choir (e.g., September 28 at 2 pm “100 Years of Music”) and other groups. Our dynamic new musical director, Daniel Newman, plans to launch a junior choir this year.

In the 300-seat parish hall auditorium at 651 Dufferin Street, the Music and Drama Society will feature Gilbert & Sullivan’s The Pirates of Penzance this season. Artistic director Laura Schatz and music director Mauro Gregory will present this 1877 annual SGS production from January 23 to February 1. Parking arrangements and TTC access to Dufferin and Dundas are excellent.

Diana Schatz 416-922-4415
dianaschatz@sympatico.ca
www.stannes.on.ca

ST. MICHAEL’S CHOIR SCHOOL
The treasury of Roman Catholic sacred music can be encountered every week at St. Michael’s Cathedral, Toronto, where a fine choral tradition has been maintained since 1937 when St. Michael’s Choir School was founded. Three treble and SATB boys’ choirs sing at the Sunday Masses and for all the solemn liturgies of the Christmas and Easter seasons, as well as important architectonic and civic events.

The Choir School provides an enriched learning environment for boys in grades 3 to 12, with daily choir rehearsals, and individual instruction in piano, organ, voice, strings, and guitar. Both elementary and secondary academic programs have obtained first place in recent Fraser Institute provincial rankings. Entrance auditions for the school occur January through April.

In addition to their Sunday choir duties, St. Michael’s Choir School presents four concerts annually, including the traditional Christmas concert at Massey Hall. The choristers are also invited to perform as featured guests throughout the year.

For more information on all of these exciting events, or for admission requirements, please visit our website.

Dr. Jerzy Chiniacki, artistic director and conductor
Ms. Corin Delay, conductor, junior choir
Ms. Tami Dunn, conductor, elementary choir
Rev. John-Mark Misio, director
416-393-5518
johnmark.misio@tidsb.org
www.smcs.on.ca

SYRINX SUNDAY SALONS
Syrinx Concerts Toronto was created in 1986 and in 2005, Syrinx Sunday Salons was established. Our focus is to encourage and promote Canadian artists by introducing one Canadian composer each year. The past six seasons have featured the works of Brian Orlando, Gilchrist, Walter Buczynski, Oskar Morawetz, Steven Gallman, Jean Coulthard and Anton Kuerti.

This year we will celebrate André Prévost by integrating one of his substantial choral works and his more familiar repertoire into each concert. André Prévost, born in Hawkesbury, Ontario (1934), spent his formative years in his Canadian and international compositions. His work Terra des Hommes is based on a poem by Michele Labonte and marked the inauguration of Expo 67.

Our five concert series will include performances by Musica Gemini, Montreal, Winona Zelenak, Quebec Arthur Leblanc, Peter Langworthy, Melanie Candy, Christian Pavnak, Alain Aubut, and Richard Beulaymon. Subscription: $85.00, single tickets: $20.00, students: $15.00

www.syrinxconcerts.ca
TAFELMUSIK BAROQUE ORCHESTRA & CHAMBER CHOIR
Experience the music of great composers from the 17th and 18th centuries performed by Tafelmusik, Canada’s nine-time Juno Award-winning Baroque orchestra and chamber choir. Highlights in Tafelmusik’s 2008-09 30th anniversary season include a festive anniversary concert of Handel’s Water Music (February 19-22). In Praise of St. Cecilia, choral music by Handel and Zelenka (March 12-15), and Haydn’s The Creation at Massey Hall, guest conducted by Bruno Weil (May 23-31). Also, not to be missed are Bach’s St. Matthew Passion with Les Voix Baroques (April 2-4), and Bach’s Brandenburg Concertos (May 5-9).

Complete the holiday season with Handel’s Messiah at Trinity-St. Paul’s Centre (December 17-20), and Sing-Along Messiah at Massey Hall (December 21).

Tafelmusik continues the 3-concert series at George Weston Recital Hall. Danica Emma Kirchly (October 21), Bach’s St. Matthew Passion (April 7), and Bach’s Brandenburg Concertos (May 12).

For those ages 30 and under, the Face the Musik programme offers affordable tickets to Tafelmusik’s hottest programmes. For subscription and single ticket inquiries please call 416-964-9562, administrative office info@tafelmusik.org www.tafelmusik.org

TAPESTRY NEW OPERA WORKS
Tapestry is dedicated to the creation, development and performance of new opera through its unique and highly collaborative work process. Under the leadership of founding and managing artistic director Wayne Strongman, Tapestry engages artists and audiences on subjects relevant to contemporary society.

Tapestry’s 2008-09 world premiere subscription season includes "Opera Briefs", "Opera to Go" and "The Shadow.

The Tapestry journey begins September 26-28, 2008 with "Opera Briefs", the eighth installment of our annual subscription programme—a string of rough-cut gems just mined from the Computer-Listenable Laboratory. In March 2009, engage with provocative, often hilarious life-sized operas in "Opera to Go" in a revitalized interactive format. In May 2009, enter a world of duplicity with Omar Daniel and Alex Poch-Goldin’s "The Shadow. A humble peasant assumes the identity of a wealthy suitor to win a woman’s love. Determined to maintain the ruse at all costs, he is haunted by the Shadow as he spirals deeper into debt.

For subscription and single ticket inquiries please call or visit our website.

Wayne Strongman, managing artistic director 416-537-8066

theatreworldnewopera.com

THE THEATRE OF EARLY MUSIC
The Theatre of Early Music (TEM) is comprised of instrumentists and singers sharing a passion for early music. TEM is an ensemble of young musicians whose distinctive style, under Daniel Taylor’s leadership, results in readings of magnificently but often neglected works. Daniel Taylor conducts the 18-voice professional choir and 18 instrumentalists of the Theatre of Early Music in concerts.

The TEM has just signed an exclusive recording contract with SONY CLASSICAL/BMG MASTERWORKS. Their first disc The Voice of Bacchus is available worldwide on October 1, 2008. Other recordings include Couperin’s Légende with countertenor Robin Blaze, followed by the Renaissance disc featuring actor Ralph Fiennes and duets with countertenors James Bowman and Daniel Taylor.

The 2008-09 season includes tours to the UK, Germany, South America as well as concerts in Canada: Handel Duets, Vivaldi and Pergolesi are featured in a tour across Canada with soprano, Danica Emma Kirchly. The choir will be featured in works of Talens, Purcell, Byrd and Allegri. The TEM works in partnership with the Dance Company Coleman, Lisieux and Company, with choreographer Mary McGeer, artistic director/manager 416-925-8494 x227

martysmyth@temc.net

www.marymcgeer.com

Sinfonia Toronto to Timothy Eaton

Clue #9 - See Contest page 25.

James Kudelka and with actors Martha Henry and Ralph Funnns.

Temadmin@hotmail.com

www.theatreofearlymusic.com

514-982-2535

TIMOTHY EATON MEMORIAL CHURCH
Our Sanctuary Choir sings at the 11 am services, as well as 21 concerts and special events, singing mostly traditional sacred classical music. Our Chamber Choir is auditioned, performing modern music of all styles at our 9:15 contemporary service, accompanied by a professional jazz ensemble. The TEM Choir School (50 members and growing) sings every Sunday performing traditional and contemporary sacred music. If you are interested in more information on this happy growing music community, please contact our director.

Saturday, December 6, 2008, at 4 pm, the TEMC Choirs and the Salvation Army North York Temple Band present "A Christmas Spectacular!"). Spirited renditions of festive music guarantee a joyful start to the season.

Friday, February 13, 2009, 7pm we present "Songs of Love and Passion" featuring the fantastic choir of the TEMC choir. They perform music specially fashioned for Valentine’s Day. Come hear some of the best singing in the country!

Sunday, May 3, 2009, 4pm. "Sing Out!" is our annual choir-school concert which features both the children and youth choirs.

Tickets $20-$15 (student/senior) available at the door or by calling the box office.

Marty Smyth, director of music 416-925-8494 x227

martysmyth@temc.net

Box office 416-925-5977

temc.net

Whololite MEMBER PROFILES 2008-2009
Toronto Chamber Choir

The Toronto Chamber Choir, well known for authentic interpretations of Baroque and Renaissance music, is entering its 41st season with a brand new music director. Mark Vaderzinn comes to us from Yale University and UofT with a wealth of musical talent and working relationships.

A 40-voice SATB ensemble, TCC holds traditions in the aging. We also have a special educational partnership with Recess希望自己 Secondary School of the Arts.

This season the choir presents two evening and two afternoon concerts. We will be featuring Handel’s 250th anniversary, discovering Eastern European composers such as Sokolov, and Handel, and—always—singing wonderful Bach Cantatas.

The choir has two CDs available, Welcome Ye Lord Sir Christmas and The Voice of My Beloved. All concerts are held at Christ Church Deer Park, 1570 Yonge St.

Mark Vaderzinn, music director
Mary Ely Mool, president
416-763-1635
info@torontochamberchoir.ca;
www.torontochamberchoir.ca

Toronto Children's Chorus

Providing life-enhancing experiences through the study and performance of the choral art, the Toronto Children’s Chorus is recognized as one of the world’s leading children’s choirs for children.

Founded in 1978 by Joan Ashworth Burley, the Toronto Children’s Chorus is celebrating its 31st concert season under artistic director Elise Bradley. The chorus has made a unique contribution to the models of children’s, one that has been replicated worldwide. With a format of five training choirs and one Main Choir (ages 5 - 16), the Toronto Children’s Chorus offers a comprehensive music education of the highest caliber that includes sight-singing, ear-training and theory.

The Toronto Children’s Chorus has performed at renowned venues such as Carnegie Hall, the Kennedy Center, and Royal Albert Hall with internationally celebrated conductors including Sir Simon Rattle, Malcolm Martineau, and Sir David Willcocks. These young choral ambassadors have represented Canada on their regular tours around the world. The Chorus explores a vast repertoire that embraces diverse cultural traditions and musical genres and is committed to commissioning national composers by commissioning and performing Canadian works.

416-832-8666
www.torontochildrenchorus.com

Toronto Choral Society

The Toronto Choral Society was founded in 1845 as a positive environment where singers could develop their musical ability, expand their choral repertoire and perform concerts for the community. Today our 130-voice choir continues that tradition, learning classical choral works as well as music of many cultures. We present at least two ticketed concerts a year and sing at benefits and community events. Our Christmas concert on December 17 will feature Celtic music and Britten’s Geature Bulletin. "TSC at the Proms" on May 23 will feature The Music Makers of Elgston.

TCS also includes two smaller choirs, Street Haven Women’s Choir, drawn from clients at Street Haven at the Crossroads, rehearses weekly at the shelter and sings at a Christmas concert and community events. North East Ensemble performs by invitation on special occasions and help to fund Street Haven Choir.

This year TCS celebrates its 15th season with artistic director Geoffrey Butler and accompanist William O’Meara. Rehearsals are Wednesdays at 7:30 pm at Eastminster Church, 310 Danforth Avenue, Toronto. New members are welcomed during September and January.

Geoffrey Butler, artistic director
Marjorie Perkins, president
Ema Smith, secretary
416-410-3509
www.torontochoralsociety.org
info@torontochoralsociety.org

Toronto Classical Singers

The Toronto Classical Singers is one of Toronto’s most vibrant choirs with over a hundred dedicated choristers. Our 2008-09 season presents John Glick, founder, conductor and artistic director of the TCS for the past 17 years has brought his dynamic leadership and vast musical knowledge of choral and orchestral works. He challenges the choir each year to perform the finest of classical choral repertoire.

Toronto Classical Singers present three concerts per season featuring professional guest soloists and accompanied by the Talisker Players Orchestra. The 2008-09 concert season includes: Handel’s Messiah on December 7, 2008; Rossini’s Petite Messe Solennelle February 22, 2009, and Brahms’ Requiem May 3, 2009.

If you love high choral/orchestral works, the TCS is for you! Rehearsals are Monday nights from September to May, 7:30-9:30 pm at Christ Church Deer Park, 1570 Yonge St (at Ninth Street West, 2 blocks north of St. Clair). All concerts are Sundays at 4pm (Wheelchair accessible).

To arrange an audition, season tickets, sponsorship opportunities or further information about the choir please call or go to the website.
www.torontoclassicalingers.org
Tickets: www.totix.ca
416-443-1498
info@torontoclassicalingers.org

Toronto Consort

One of Canada’s premier period music ensembles, The Toronto Consort breathes life into the music of the middle ages, Renaissance and early Baroque. Founded in 1972, the Consort presents an annual subscription series at Trinity St Paul’s Centre in downtown Toronto. The Consort has toured extensively, recorded nine cds, and recorded music for film and television, including the CBC Television series The Tudors.


David Fallis, artistic director/general manager
Admin: 416-964-1045; Box office: 416-964-6337
www.torontoconsort.org

Toronto Early Music Centre

This non-profit organization promotes the appreciation of historically informed performances of early music in the community through sponsorship of concerts and activities such as lectures, workshops, exhibitions and masterclasses with visiting and local artists.

Benefits of membership include: discounts to certain early music events in the city, a subscription to the quarterly Toronto Early Music News, which contains a calendar of upcoming events, reviews, profiles, essays, etc.; borrowing privileges from the TEMC library of books and recordings; participation in music study (e.g. viols de gambe or vocal music circle); admission to the Musically Speaking presentations of early music performed on original or replica instruments; and the Early Music Fair, and access to an email information list of historical performance in Toronto.

The six Musically Speaking events take place on Sundays at 2:30, once a month, from January to June. The 25th annual Early Music Fair, an all-day event celebrating the delights of historical musical performance, will take place in September 2008 at Montgomery’s Inn.

Annual Membership: $25 individual, $35 family, $15 student/senior.

Frank T. Nakashima, artistic director
416-920-5025
temc@interlog.com
www.interlog.com/temc

Toronto Heliconian Club

The Toronto Heliconian Club was founded in 1909 to give women in the arts and letters an opportunity to meet socially and intellectually. It continues to hold its original purpose while responding to the changes of contemporary life.

To mark its centennial, the Toronto Heliconian Club will present a series of five 8:00 pm concerts from January through October, 2009 featuring visual artists, musicians, composers, and writers drawn from the club’s membership to explore the artistic and performing arts community across Canada.

“Celebrating Ponds” (Thursday, January 22), “Art Speaks with Music and Words” (Friday, February 27), “Delightful Duets” (Friday, April 30), “A Time Capsule” (Friday, June 5), and “It’s About Time” featuring performances of Mary Gardiner (Friday, October 23).

Heliconian Hall, the club’s visual and acoustic gem dating from 1878, is available to rent for recitals and corporate events at reasonable rates. In celebration of the club’s 100th year, the concert hall’s seven feet Steinway “B” has been completely rebuilt and a brand new state-of-the art stage and house lighting has been installed.

John Greer, building manager: rentals@heliconianclub.org
Barbara Fris, concert series: concerts@heliconianclub.org
416-922-3618
info@heliconianclub.org
www.heliconianclub.org

Toronto Jewish Folk Choir

Started in 1925 by immigrant needle-trade workers, this SATB choir performs beloved Yiddish folksongs, Jewish-themed excerpts from the classics, contemporary music in Yiddish, Hebrew, Judeo-Spanish (Ladino), Russian, and English, and music from other cultures. The TJC aims to preserve and maintain our secular Jewish heritage and experience. We also strive to enhance contemporary Jewish culture through the commissioning of new works by Jewish-Canadian composers.

The choir will hold its 83rd annual Spring Concert in late May or early June, 2009. We plan to celebrate the work of the late distinguished Toronto composer, Sudi Irving Gluck. We will perform selections from his four Yiddish Songs, that we commissioned, written for chorus and viola soloist, Yiddish Suites 1 and 2 written for choir and cello soloist; and his striking Lo Yisa Goy.

Our main work will be a staged version of the Yiddish folk opera, Albatros lider, arranged by Max Hallman, which features beloved folk melodies of Jewish life in Czakl Hassiec. We will also perform Sid Habinovitch’s Its Meishe and Yiddish Folk Songs, Canadian folk songs, and John Weinsteiger’s To the Lands Over Yonder, based on Inuit melodies.

Alexander Veprinsky, music director
Lisa Zemelman, accompanist
The Toronto Latvian Concert Association

The Toronto Latvian Concert Association is one of the oldest classical music subscription series in the city. Celebrating its 39th anniversary season in 2008–09, the TLCA has organized more than 100 concerts featuring some of the finest Latvian artists from around the world. Thanks to a loyal subscriber base, the TLCA has been able to invite performers from across Canada, the USA, Mexico, Chile, England, Germany, Switzerland, Australia and Latvia.

The 2008–09 season begins on November 8 with a concert by The New York Latvian Concert Choir. On March 15, 2009, Kazikle Armonds Silins makes his Canadian solo recital debut with pianist Elizabeth Kanis. We will celebrate the 90th anniversary of the birth of TMC founder, Sir John Lott, on April 19, 2009. This concert will feature performances of his works by some of his former students and colleagues, including William Alde, Joaquín Valdepeñas, David Hetherington, Robert Atkin, Arthur Onishi, Arturs Neiheims and Karen Burke, conductor.

Tomas Mendelssohn Choir

The Toronto Mendelssohn Choir is Canada’s world-renowned large vocal ensemble. With over 150 voices, the TMC is uniquely able to perform symphonic choral works the way they were intended.

TMC audiences enjoy masterpieces drawn from five centuries, including world premieres. The TMC is also appearing in the Greater Toronto Area.

Toronto Masque Theatre

Toronto Masque Theatre’s mission is to bring the centuries-old art form of the masque alive for contemporary audiences. TMT presents multimedia performances combining elements of theatre, music, and dance from the Renaissance to today. Highlights of past productions include:

- Masques of Orpheus, major works by Marc-Antoine Charpentier and James Rolle, broadcast on CBC Radio 2; commissions of five new works by Abigail Richardson, Omar Daniel, James Rolle and Dean Burry; The Fairy Queen, Italian Queen, Slave and Amazons and Dido: accomplished productions of Purcell’s major music theatre works; and Masques of Love, a Valentine’s Day celebration at the Gladstone Hotel, with blues guitars, lute, a madrigal group, and cabaret singer.

Audiences and critics have praised TMT for the high standards of its shows and the warm and inclusive performing atmosphere. Its 5th anniversary season includes Masques of War, works by Monteverdi and Stravinsky; November 20–23, 2008 at Winspear Centre, and King Arthur—the culmination of TMT’s five-year Parcull Cycle, April 22–24, 2009 at the Tum cruzan Opera Centre, with Teri Dunn, Daniel Taylor, Benjamin Butterfield and Giles Tomkins.

Larry Beckwith, artistic director
Derek Boyes and Maria-Nathalie Lacoursiere, artistic associates
416-410-4581
admin@torontomasquecentre.ca
www.torontomasquecentre.ca

Toronto Opera Repertoire

Celebrating its 42nd anniversary with its 2009 season, Toronto Opera Repertoire has delighted the community with affordable productions of opera classics, and given students, choristers and aspiring singers the opportunity to learn new roles, sing in the chorus, and understand the complexities and challenges of opera performance.

Run in conjunction with the Toronto District School Board’s Continuing Education Program, this community opera company presents two fully staged, professionally costumed operas each year at the Bishopdale Centre Theatre, 777 Blake St., West. For its February, 2009 season, TOR will present Rossini’s Cinderella and Bizet’s Carmen. TOR invites aspiring soloists to audition and enthusiastic choristers to join the non-auditioned chorus.

Gerald Hinsen, chairman
416-696-8572
chair@toronto-opera.com
www.toronto-opera.com

Toronto Philharmonia

The Toronto Philharmonia (the former North York Symphony) now in its 37th season offers an eight-concert series of quality, affordable classical music, very accessible to northern Toronto and York Region audiences. As orchestra-in-residence in the acoustically perfect George Weston Recital Hall, Toronto Centre for the Arts, the full-professional orchestra is led by charismatic Maestro Kary Kedroff.

Highlights of the 2008–09 programme: Celebrate music at the George Weston Recital Hall at the Toronto Centre for the Arts as the vibrant orchestra brings you a tribute to Czech culture and history through a full performance of Smetana’s Ma Vlast, September 18; celebrate new talent with an orchestral debut on October 15; ring out the New Year with Beethoven’s Symphony No. 9.
TORONTO SYMPHONY ORCHESTRA

The Toronto Symphony Orchestra, presents its concert season in the Walmer Road; Bloor Street United Church; and Trinity-St. Summer Singers-no audition, meets June and July. Featuring an impressive lineup of guest artists and experienced singers; ABC's Oundjian, the TSO is delighted to perform over 100 concerts our website.

TORONTO WELSH MALE VOICE CHOIR

The Toronto Welsh Male Voice Choir's 50 plus members continue to develop the unique sound of four-part Welsh voice harmony, performing with the passion and reverence for music that has made Welsh choirs famous for over a hundred years. Under the direction of William Walshe; artistic director and principal conductor, and assisted by accompanist Julie Lavelle, the choir anticipates an exciting season with many performances including Carnegie Hall in September. This year we introduce our "Signature Series": "A Child's Christmas in Wales" with Christopher Thomas as Narrator joined by the Metropolitan Silver Band; and our annual St. David's Day Concert celebrating Wales, the "Land of Song." Choristers enjoyed a delightful, social evening of singing with Bryn Terfel, the choir's Honorary Patron, during his recent visit to Toronto. New members are welcome at any time. Membership requires an annual evaluation with a commitment to practices and concerts. Knowledge of the Welsh language and sight reading are not a requirement. Come with a desire to sing, enjoy the "Afterglows" and receive a warm Welsh welcome. Practice: Wednesday, 7:30-10 pm (September to June), 33 Melrose Avenue, (Yonge/Lawrence). 416-410-2554 info@trwmc.com www.trwmc.com

THE TRILLIUM BRASS QUINTET

Formed in 1996, TBQ has performed throughout Ontario including recital appearances at the Lindsay Concert Foundation Series, the inaugural Brass in the Grass Festival, the Kincardine Summer Music Festival and the Toronto International Chamber Music Festival. The quintet has collaborated with, among others, the Exultate Chamber Singers, the Pickering Concert Choir, and the Centennial Colloquium Women's Chamber Choir. TBQ also recently performed as featured guests with the Sault Ste. Marie Symphony. TBQ maintains a strong commitment to education with a busy schedule of educational concerts through Prologue to the Performing Arts.

TRUeworthy International Projects

TIP is a non-profit organization devoted to developing the skills and professional training of Canadian classical music students, performers, mature amateur musicians and music teachers by providing them opportunities to develop and present their talents nationally and internationally.

We are proud of our highly acclaimed international Monster Concerts (piano orchestras) featuring our talented performers, which TIP presents free to the public exposing classical music to thousands here and abroad. TIP in collaboration with the Uott's Faculty of Music has completed its first educational conference and summer music institute in Rome, Italy to great success. The conference and institute has its home in the "Eternal City" of Rome each summer and offers performance programs, master classes and lectures for musicians by Canadian and Italian teachers, including Uott credit courses for eligible students. Classes are held at Universita Papal di Rome and public performances will be presented next summer at Palazzo Englefield, Conservatorio di Santa Cecilia, Habel Atlante Surr and other significant locations.

Debuts for next year's program are July 18-31, 2009.

Boydanna Toyich, president and CEO 416-922-0755 boydanna@toyichinternationalprojects.ca

www.toyichinternationalprojects.ca

THE TRILLIUM BRASS QUINTET

B22 Wholenote MEMBER PROFILES 2008-2009
UNIVERSITY OF WESTERN ONTARIO
DON WRIGHT FACULTY OF MUSIC
The Don Wright Faculty of Music is celebrating its 40th anniversary as one of Canada’s top music programs. Our professors and alumni are recognized internationally as performers, researchers and teachers. Distinguished alumni include singers Adrianna Puczowska and Michael Schade, music director, Ben Carriere; McKinnon, Bartho Williams Sweeney, vocal coach, Elaine Obert and; composer/pianist Stephen Meconi.

The Faculty is small enough to foster close working relationships, yet large enough to support symphony and chamber orchestras, symphonic bands, wind and jazz ensembles. Five award-winning chairs and a fully staged opera.

About 800 performances are given each year by faculty, students, alumni and guest artists. This year’s highlights include three orch atch concerts featuring student soloists, a gala of opera selections, a musical, and an opera. The popular Friday 12:30 series will feature guests, such as the Penderecki Quartet, Laura Pululil, Eiko Parach, Canadian Guitar Quartet, True North Brass, Andrew Dewing and David Occipinti. A gala performance with students and alumni will be held in Toronto. Student compositions, new electroacoustic works and masterclasses are all open to the public.

Dr. Robert Wood, dean
Dr. Victoria Meredith, associate dean
519-681-2043
www.music.uwo.ca

CLUE #11 — See Contest page 25.

Toronto Sinfonietta to Vesnivka Choir

Vesnivka Choir
Founding director Hryhor Kvitka Kondratsiuk established Vesnivka Choir in 1965. This award-winning 40-member women’s ensemble has delighted audiences around the world with its rich repertoire of Ukrainian Liturgical, classical, contemporary and traditional folk music. Vesnivka begins its concert season on October 18, 2008 with Holodomor: Memorial Concert commemorating the 75th anniversary of the famine-genocide in Ukraine, which will include the premiere of a new work written by Toronto-based composer Zandry Leworsky. Included are guest artists Elmar Iseler Singers, Gryphon Trio and Musicus. Vesnivka and the Toronto Ukrainian Male Chamber Choir bring in the New Year with their ever-popular annual Ukrainian Christmas concert on January 11, 2009. On April 5, 2003, Vesnivka will present Spring Concert, a program of romantic songs in the genre of Ukrainian kirigus and wellington of the 19th and 20th, including works by Canadian Ukrainian composer I. Veselovskyy. Vesnivka will join Kyiv Chamber Choir, EIS and St.

UNIVERSITY SETTLEMENT
MUSIC & ARTS SCHOOL
The University Settlement Music and Arts School has been providing quality, affordable music lessons and group classes for over 45 years in downtown Toronto. We believe that the arts are a right, not a privilege, and we offer music and arts programs to everyone, regardless of age, ethnicity, perceived talent, disability, or ability to pay. Individual lessons are available on a wide variety of musical instruments, in voice and theory. Group activities include Children’s Choir, Drama for Kids, Community Choir, Theory Classes and Dance (jazz, tap and ballet). Our faculty consists of highly qualified professionals.

Lesson fees are modest, and we offer subsidies to low-income families who qualify. Scholarships, practice facilities and instrument rentals are also available to our students. Regular student recitals offer excellent performance opportunities to our students in a family environment. We also present faculty concerts, special events with special guests and workshops.

For specific information, call the office. Office hours are: Monday 9:30 am – 4:30 pm, Tuesday to Friday 9:30 am – 5:30 pm, and Saturday 11:30 am – 3:30 pm (hours are occasionally subject to change)
Anne Yardley, director, Music and Arts School
Michelle Simons, program assistant
416-598-3444 x243 or x244
anne.yardley@usrc.ca
www.usrc.ca

WHOLENOTE MEMBER PROFILES 2008-2009
the choral music with an emphasis on string. Salzburg brings together the finest Canadian musicians with those from the international scene, often combining the musical and visual arts together in a single performance. Our concerts are held at the Glenn Gould Studio at 250 Front Street West, Toronto. Salzburg’s 2008-2009 concert season begins on September 25/26, 2008 with pianist Gilad Raz and bassoonist Michael Sweeney joining Via Salzburg Chamber Orchestra. December 18/19, 2008 internist Lucas Harris joins Via Salzburg Chamber Orchestra for a concert featuring beautiful string music from across three centuries. On February 26/27, 2009 James Crubel joins Via Salzburg Chamber Orchestra with his oboe and clarinet. March 12/13, 2009 the Sellev String Quartet joins cellist Rachel Mercer along with the smooth and graceful movements of Tai Chi.

Sharon Hudson, Executive Director

info@vansalzburg.com

www.vansalzburg.com

VICTORIA SCHOLARS

The nascent of the Victoria Scholars, Tomás Luis de Victoria, was an outstanding composer of the Renaissance period whose music is renowned for both its spirituality and emotional expressiveness. The essence of the Scholars’ music is an emphasis on the clarity and balance of sound so characteristic of Renaissance music, which the ensemble presents through the unique personality of each voice. Their repertoire encompasses medieval, folk, baroque, works from the Baroque, Classical and Romantic eras, contemporary and newly-commissioned works.

Past winners of the National Council on the Arts Canada-wide Prize in the CBC National Competition for Amateur Choirs, the Victoria Scholars have performed with many of Canada’s exceptional vocal soloists, including Michael Schade, Russell Braun, Richard Margison, Monica Occhietti, and Gordon Boucher. Their recorded works have been broadcast nationally on CBC Radio. Auditions are held every September and January.

The 2008-09 concert series includes, “I Sing the Birth” (December 21); “Renaissance Masterpieces” (March 9); “Scholars’ Choral” (June 7).

Jery Chichocki, music director

info@victoriascholars.ca

www.victoriascholars.ca

Village Voices

Village Voices was formed in 1989 in Uxbridge. The choir provides fellowship for its members and produces a high standard of achievement in all types of choral music, including classical, sacred and secular.

This season, Village Voices, directed by Joan Andrews, celebrates 20 years of song. The Christmas concert will feature Handel’s Messiah as well as traditional music. For the spring concert alumni members will join the choir to present some choir favourites and will feature our accompanist on the organ. This season’s concert dates are November 29, 2008 and May 23, 2009.

The choir continues to expand its repertoire and raise its artistic level through vocal workshops and inclusion in its program of professional guest soloists and instrumentalists. The choir performs at various venues in the Markham community as well as in the surrounding area and continues to honour its mandate to the community by entertaining at local retirement and group homes.

Village Voices is a non-auditioned non-profit adult mixed voice community choir that rehearses on Wednesdays nights in Unionville.

Joan Andrews, conductor/artistic director

Barry Peters, accompanist

Membership information: Mary Clarke

905-472-5435

info@villagevoices.ca

www.villagevoices.ca

VISUAL AND PERFORMING ARTS

NEWMARKET

Visual and Performing Arts Newmarket was organized 22 years ago with the aim of bringing together arts lovers and campaigning for a performing arts facility. In 1987, VPAN was able to take advantage of a new state-of-the-art theatre in Newmarket and created Three Time The Show, a three-concert series of classical music on Sunday afternoons. Many outstanding artists have appeared on stage, including John Arpin, Maureen Forrester, Antonio Cappello, Pascal Amoyel, Andrew York, Alan Hacker, Jacques Ivens and Dimitriou, Lotte Engberg, Norine Burgess, and Norine Burgess, and Quirino Geleto. Eight years ago VPAN added a popular fourth concert, Young Artists’ Showcase.

This 12th season, VPAN proudly presents Stephen Lademim (piano) November 2, 2008, Rivka Golani (viola), December 1, 2008; and Bellows and Brass (trumpet, piano, accordion, trombone) April 5, 2009. All concerts take place Sundays at 2:00 pm. at the Newmarket Theatre. Subscription tickets are $50 (adults), $45 (seniors) and $24 (students). Single tickets can be purchased by calling the box office or online at www.newmarkettheatre.ca.

Judy Craig

905-895-9713

Box Office 905-953-5122

art.judycraig@rogers.com

www.vpan.ca

VIVA! YOUTH SINGERS OF TORONTO

Leading innovators in choral education, VIVA! Youth Singers of Toronto is a vibrant choral organization for children and youth aged 4-25. This year marks VIVA!’s eighth season as an Annex-based non-profit group of choirs whose mission is to provide children and youth with artistically excellent musical opportunities in a supportive, inclusive environment. Founded by Carol Woodward Ratzeloff and co-directed by Brad Rateloff, VIVA’s diverse programming features fun, age-appropriate choral training through weekly instruction in vocal technique, regular private vocal instruction, and comprehensive theory. Our unique mentoring programs provide opportunities for young singers to learn from university and high school students.

VIVA! is the official Children’s Chorus of the National Ballet of Canada’s annual Nutcracker. VIVA! choir’s are at Trinity St. Paul’s Centre on January 18, 2009 - A Simple Song - celebrating the finest Jewish composers and on May 23, 2005 - Canada: Music of Our Founding Nations.

416-778-9492

www.vivayouthingers.com

WOMEN’S MUSICAL CLUB OF TORONTO

Through its Music in the Afternoon concerts series, the 110-year-old Women’s Musical Club of Toronto presents chamber music concerts featuring musicians on the threshold of international recognition, and also established artists and ensembles. Concerts are held Thursday afternoons at 1:30 pm at Walter Hall, Edward Johnson Building, 60 Queen’s Park. The WMCT is pleased to announce that its 111th season is sold out.

The Music at Midday and Jazz on Noon series also sell out quickly, featuring guest artists. Other concerts are weekday evenings and occasionally on weekends. Performances are in the Tribute Communities Recital Hall or the informal club-like setting of the Martin Family Lounge in the Accolade East Building at York.

Barry Elmes, chair

Mark Chambers, associate chair

Michael Cogliano, graduate program director

Jody Krieg, events and promotions coordinator

wmct@wmct.on.ca

www.wmct.on.ca

THANKS: We especially want to thank our WholeNote Members for making these Blue Pages possible, and a staunch WholeNote team for making them a reality: membership and profiles coordinator Karen Aages, project editors Catherine Mutt and Matthew Tran-Adams, the production team of Peter Holmes and Vesna Holmes, and editorial intern Nick Torell.

Allan Pulker, publisher

David Perlmutter, editor

Note: All inquiries relating to Blue Pages membership (print and online) should be directed to Karen Aages at 416-323-2232 ext. 26 or members@thewholenote.com