Oundjian & Tetzlaff
November 12 at 8:00pm
November 15 at 7:30pm
Peter Oundjian, conductor | Christian Tetzlaff, violin
Britten: "Sea Interludes" from Peter Grimes
Mark-Anthony Turnage: Mambo, Blues and Tarantella
(North American Premiere)
Vaughan Williams: Symphony No. 5

Rachmaninoff Paganini Rhapsody
November 19 & 20 at 8:00pm
Andrey Boreyko, conductor | Stephen Hough, piano
Liadov: Baba Yaga
Liadov: The Enchanted Lake
Liadov: Kikimora
Rachmaninoff: Rhapsody on a Theme of Paganini
Brahms/Orch. Schoenberg: Piano Quartet No. 1

Brahms Violin Concerto
November 26 & 29 at 8:00pm
November 27 at 2:00pm
Sir Andrew Davis, conductor | Leonidas Kavakos, violin
Hindemith: News of the Day (Nov 26 & 29 only)
Brahms: Violin Concerto
Franck: Symphony in D Minor

The Planets & The Rite of Spring
December 3 at 6:30pm
December 4 at 8:00pm
December 6 at 7:30pm
Peter Oundjian, conductor | Women of the Elmer Iseler Singers
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06 EDITOR'S OPENER: The Walking Ovation? David Perlman
07 FEATURE: Shape Shifter: Mary McGeer's Talisker Colin Eatock
10 FEATURE: Toronto in November: The Paris Connection Allan Pulker

BEAT BY BEAT (The Live Music Scene)
13 World View Karen Ages
15 In with the New Richard Marsella
17 Early Music Frank Nakashima
18 Choral Scene ml buell
20 Jazz Notes Jim Galloway
20 In the Clubs: Autumn's Day Ori Dagan
21 Band Stands and Podiums Jack MacQuarrie
23 On Opera Christopher Hoile

MUSICAL LIFE (1)
24 Choral Life Q & A: Jurgen Petrenko ml buell

CALENDAR (Live Music Listings)
26-42 Section 1: Concerts: Toronto & GTA
43-46 Section 2: Concerts: Beyond the GTA
46-47 Section 3: Jazz in the Clubs (listings)
48 Section 4: Announcements, Lectures, Workshops, ... Etcetera

MUSICAL LIFE (2)
50 We are All Music's Children ml buell

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

ENCORE!
62 Engaging Toronto's Music Classrooms Matthew Tran-Adams

OTHER ELEMENTS
06 Contact Information and Deadlines
25 Index of Advertisers
49/52 WholeNote MarketPlace
51 Classified Ads

IN THIS ISSUE

The Paris Connection
Leslie Newman
Page 10

New Voice
Kiyoshi Nagata
Page 13

Jazz Notes
Molly Johnson
Page 20

Contest:
Music's Child
Page 50
The Walking Ovation?

Let us stray together, you and I, far into the realm of the fantastical by pretending that this little editorial, huffing and puffing along its merry way, actually has the power, just by naming an abuse, to eradicate it forever. Ready, ... set, ... ZAP! Just like that, all the practitioners of the single most infuriating breach in concert—and opera—going etiquette lie dead, slumped across seats or sprawled in the aisles of RTH and the Four Seasons Centre.

No, I am not referring to the dowagers who think that symphonies start loud and operas have overtures so they (the dowagers) can commence vigorously massaging the celluloid scalps of their blasted cough drops. Or start chatting without fear of being overheard.

Nor am I referring to the brutes who bellow “brava” from the back of the hall before even a second’s silence has splashed like a tear on the diva’s dying breath. Or to the handclappers who pounce on the edge of their seats like runners waiting for the starting gun, competing to be the first to applaud at the end of a piece, desperate to show that they know to the split second how and when a piece is going to end (and thereby depriving everyone in the hall of the gift of exhaling into silence after sitting with bated breath).

All of these will be punished in hell, so I don’t need to bother with taking them over my little bed of coals. I have my sights on a gang far worse. Your time has come. I have you in my sights. Tremble and be afraid, all you practitioners of the “walking ovation”. Your days, just like your seats (Orchestra, row BB, 138 and 139, for example) are numbered.

You know who you are! You blast to your feet at the final bell, right after the brutes bellowed “brava”, yapping your kudos, pretending to have been enthralled. But by the time the curtain rises for the call, or the recitalist returns to the stage, you’re halfway up the aisle, having trodden over all and any in your way, bearing as hasty a retreat as you can contrive. Pretending to ovate in order to perambulate. Hypocrisy rearing its ugly head (or heading its ugly rear) in, and out of, the hallowed hall.

I’m onto you, busters. Beware.

David Perlman, editor

OOOPS, We Goofed!

Last month we ran a contest in our October “Blue Pages”: identify the photos, and win a prize. But we forgot to mention a cut-off date. We’ve already awarded a couple of “early bird” prizes, one to Dawn Henderson of Etobicoke, the other to Andrew Prins of Mississauga, who were the first to correctly identify all eleven photos. Dawn gets a pair of tickets to the Canadian Opera Company’s production of Don Giovanni, and Andrew a pair of tickets to the Hannaford Street Silver Band. So here’s the cut-off date: get your answers in by November 10 (e-mail members@thewholenote.com, or fax 416-603-4791) and we’ll draw from entries with the most correct answers for a chance to win more prizes!
SHAPE SHIFTER
MARY MCGEER'S TALISKER

By Colin Eatock

In an interview over brunch in a Bloor Street café, it soon becomes apparent that Mary McGeer isn’t used to a lot of public attention. (She’s a violist by trade, and we all know how much attention violists get.) Yet it soon becomes apparent that she’s very proud of the musical organization she founded: the Talisker Players.

Perhaps it would be more accurate to speak of the two organizations she founded: the Talisker Players Choral Music Orchestra and Talisker Players Chamber Music. While they both share the name “Talisker” and employ some of the same musicians, structurally they are two completely different entities.

The orchestra came first, and is now in its fourteenth year. “It started,” McGeer recalls, “when I put together a pickup band for a choral conductor. Another choir heard about us, and so I put together another one. I used violinist Valerie Sylvester as concertmaster for both of those. And I remember Valerie and I were walking out of the hall and she said to me, ‘You know, if I could spend my life doing this repertoire, I would be perfectly happy.’ That’s when the idea was planted that this was something we could specialize in and get really good at. We began to think about it that way, and we gave it a name.”

“. . . if I could spend my life doing this repertoire, I would be perfectly happy.”

These days, the Talisker Players Choral Music Orchestra plays between twenty and thirty engagements per year, accompanying choirs with instrumental groups ranging from four to forty players. In town, they’ve performed with the Toronto Classical Singers, Orpheus Choir and the Tallis Choir, among many others. Further afield, they’ve been engaged by choirs in Peterborough, Midland, St. Catharines, Georgetown, Orangeville and Kitchener.

Better known to Toronto concert-goers, however, is the chamber-music series—which, as McGeer explains, wouldn’t have happened without the orchestra. “We started Talisker as a loosely configured ensemble that worked with choirs, and somewhere along the way someone said, ‘You know, there’s a lot of interesting music for voice and chamber ensemble—you should start a series.’ It was the beginning of the end of my life!”

That was nine years ago. And in a city where chamber-series come and go like commuters at Union Station, Talisker Players Chamber Music has succeeded in carving out an enviable place for itself: a three-concert series (with two performances of each programme, on consecutive nights) at Trinity-St. Paul’s Centre, that attracts a loyal audience.

In large part, this is due to the series’ unique programs, which are comprised of works composed for voice and small instrumental groups. The performance of this repertoire is the cornerstone of the series—but McGeer confesses that, at the outset, she didn’t know much about it. “We knew about a few pieces for solo voice and chamber ensemble that are famous,” she notes, “such as Vaughan Williams’ On Wenlock Edge, Britten’s Serenade for Tenor, Horn and Strings, and Barber’s Dover Beach. But we didn’t know what else was out there. We wondered if there was more, and started to do some research. We discovered an amazing repertoire that hardly ever gets done—because once you get beyond voice with piano, things get complicated. We did a couple of trial concerts: people came, and they liked what they heard.”

Thanks to the years she’d already spent running the Talisker Players Choral Music Orchestra, she was already well acquainted with Toronto’s freelance musicians. She assembled a core group of players who frequently appear on the series: violinists Valerie Sylvester and Rona Goldenbush, cellist Laura Jones, flautist Anne Thompson, clarinetist Peter Stoll, bassoonist Christian Sharpe, oboist Vicky Hathaway, hornist Neil Spaulding, percussionist John Brownell, and pianist Peter Long-
worth. McGeer plays viola and many other musicians have also performed. Of course, singers are also needed. But, according to McGeer, that's the least of her worries. "In Toronto that's not a problem," she states. "We've got some absolutely amazing singers. Not all of them want to do this kind of repertoire, but the people who do really love it — and don't get much opportunity to do it."

Some of the finest singers in Toronto have graced the series, including sopranos Krisztina Szabo, Teri Dunn and Jennie Such, mezzos Vilma Vitols and Norine Burgess, and tenor Colin Ainsworth.

Also integral to the Talisker Players chamber series is the idea of thematic programming: concerts are built around a unifying idea, such as Night Songs, A Medieval Tapestry, or Rumours of Peace, among many others. "It's just obvious," remarks McGeer. "With vocal music, you're dealing with text — and this led to finding a common link in the repertoire."

Sometimes specific poets have served as themes: programmes of various composers' settings of texts by William Blake or Rabindranath Tagore, for example. But more frequently, the theme is a central concept: Perfect Prowess was a lighthearted look at modern etiquette, and Spirit Dreaming was inspired by indigenous peoples from around the world.

To underscore the focus of Talisker's concerts, performances always include a narrator who reads texts related to the subject at hand. "For the first concert," says McGeer, "we asked the singers to do some readings. We very quickly discovered that singers are not trained readers — it's a whole different art. So we started to use actors instead." The narrator also has a second purpose: with so many changes to the stage set-up during concerts (often a new configuration is needed for every piece), he or she reads while the stage is quietly rearranged.

Although the theme acts as a unifying force on each program, the content can be remarkably diverse. Schubert, Beethoven, and Fauré have been heard on Talisker programmes — but so also have Harry Somers, John Burge, and Daniel Foley. In the last nine seasons, Talisker has commissioned fifteen new works from Canadian composers, all of which have been performed alongside works from other locales and eras. (English music seems to hold a special place in McGeer's heart: Britten, Bax, Vaughan Williams et al. have often been presented.)

"We started commissioning Canadian composers from day one," says McGeer, "when we had a gap in a programme, or if we had some poetry that seemed perfect, but I couldn't find a setting of it. Now it's just as likely that composers will come to us with ideas."

McGeer is quick to point out that Talisker Players Chamber Music isn't a contemporary music ensemble. "New works are presented in a context that's not about new music per se," she says, "and I think that's a very effective way to introduce new music to a general audience."

In the last few years, Talisker Players Chamber Music has started touring, playing at summer festivals in Elora and Ottawa, and at Festival Vancouver. As well, the group has been appointed artists-in-residence at the University of Toronto's Massey College. They can also be heard on a recently released CD (Naxos 8.559371), performing American composer Gloria Coates' Cantata da Requiem.

As well, McGeer mentions the group's outreach performances. "We present smaller versions of our concerts at Regent's Park. We do performances in shelters and drop-in centres for homeless people — places that are way below the radar of most arts groups. We're often stunned by the response we get, because there are so many people there who understand and respond to music."

Talisker's next concert (the first in the 2008-09 season) is The Lost Generation, on November 11 and 12, and will include the world premiere of Juliet Hess's The Poplars,
for voice and piano quartet. Looking to future seasons, McGeer hopes to expand the number of performances per year. To be sure, she’s not running out of ideas, commitment or repertoire.

"One of my favourite things about the series," she explains, "is tracking down music. The more research we do, the more music we uncover. It’s a treasure trove – almost all of it written since the late nineteenth century. We’ve had many adventures contacting libraries and publishers around the world. And we’ve done a lot of music that’s unpublished or out of print."

Colin Eatock is a Toronto-based composer and writer.

Pictured on our cover

Malisker Players:
Mary McGeer, viola;
Alexander Dobson, baritone;
Kathryn Sudgen, violin;
Sanya Eng, harp; Marion
Newman, mezzo-soprano;
and Mary Katherine Finch, cello.

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The two musicians I chose to talk to this month—Leslie Newman, a Toronto flute player, and Charles Ketcham, a pianist and conductor from San Francisco—are both giving Toronto recitals in late November: Newman on November 27, Ketcham on November 21. Both feature music by individuals not as well known for being composers as for other reasons, and who lived in Paris in the late nineteenth and early twentieth centuries.

Ketcham will perform some of the three hundred short piano pieces composed by two collaborators, George Ivanovich Gurdjieff and Thomas de Hartmann; Newman will perform works by Paul Taffanel (remembered today as the father of modern flute playing) and two of his contemporaries.

**Leslie Newman**

A. Who was Paul Taffanel and why do you want to do a recital in his honour?

I've had a lot to do with his music—played and recorded quite a lot of it. The recital is within six days of the 100th anniversary of the actual day of his death, so it feels like a wonderful time to bring him to the attention of people who don't know about him. Pretty well every modern day flute player can trace his lineage back to Taffanel, either through Marcel Moyse who was taught by Taffanel's student, Philippe Gaubert, or through Julius Baker, who was taught by another of Taffanel's students, Georges Barrère. In Toronto, for instance, Robert Aitken studied with Moyse and Susan Hoeppner studied with Baker.

It was a happy coincidence that such a developed musical sensibility as Taffanel became a flute player at such a crucial moment in the history of the flute. The instrument had just been completely remodelled by Theobald Boehm, and it was the far greater expressive potential of the Boehm flute that Taffanel developed and championed. In addition he rediscovered and revived the flute music of Bach, Handel and Mozart, and encouraged composers to write for the flute as a serious solo instrument. He reintegrated the flute into mainstream chamber music through the Society of Chamber Music for Wind Instruments, which he founded in 1879; and the great orchestral flute writing of Debussy and Ravel can be traced right back to him as well, such as Prelude to the Afternoon of a Faun.

**Could you say something about your own exposure to Taffanel?**

Before I went to study with Thomas Nyfenger at Yale, I had played some of the Paris Conservatoire Marceaux de Concours that many of us play as students, like the Faure Fantaisie and Gaubert's pieces. They're wonderful, very beautiful pieces, but I hadn't really given them much thought. At Yale, Nyfenger introduced me to a piece by the German composer, Anton Bernhard Fürstenau, called "The Illusion," quite a spectacular showpiece. It was just a fun piece, not particularly deep in any way, but it did get me interested in showpieces as a genre. Then I moved to England and auditioned for Radio Three. It so happened that the producer for whom I auditioned, Edward Blakeman, was a flute player himself and had a very deep interest in Taffanel, not only in Taffanel's life but also his compositions, digging up manuscripts of unpublished works by Taffanel in various French libraries. I ended up learning the Mignon and Freischütz Fantasies and three or four others.
leading to the project of recording these pieces, which I'm sure I would never have done if it hadn't been for meeting Edward Blakeman. Blakeman has gone on to publish a fantastic book about Paul Taffanel. He has also edited and published some of the pieces he discovered.

Please tell us about your November 27 programme.

About half the programme will be compositions by Taffanel. We're starting with the Suite for Flute and Piano by Charles Marie Widor, a colleague of Taffanel at the Conservatoire. Widor wrote this and dedicated it to him in the early 1880s. Taffanel performed it many times in the 80s and 90s before it was finally published in 1898. It is so interesting that the early reviews of it were glowing but always had some comment marvelling that such a large scale work was possible "even on the flute". The flute was still finding its place as a major instrument, about twenty minutes long, and just a wonderful piece! After that I'm going to do the Mignon and Freischütz Fantasies, which are pretty much regarded as the best of Taffanel's operatic fantasies. They really stand out from other works in this genre because they are a real pairing of the piano and the flute. To me they have a deep musical intention: they're not just virtuosic showpieces. When he wrote them he was playing in the Paris Opera Orchestra, which he went on to conduct. This too was quite extraordinary, as it was extremely unusual for a non string player to become a conductor.

We're also going to do the Méditation from Thaïs by Jules Massenet, who, as a senior student at the Conservatoire when Taffanel was a freshman, was his first harmony teacher. Later, after they had both gone on to become professors there, Taffanel conducted the premiere of Thaïs. According to Blakeman, he so admired the beauty of the Méditation that he transcribed it for the flute.

So I hope this recital will be an interesting and musically satisfying introduction to a great musician whose influence is still all around us.

Charles Ketcham

Who were Gurdjieff and de Hartmann? One has to start with Gurdjieff, who from my perspective is best revealed in the film, "Meetings with Remarkable Men," a man who had a very deep search for the meaning of life, why we are here, what is our purpose. This question was so intense for him that, with a few others who felt the same, tried to search for the origins of that knowledge, and through that search found real knowledge preserved in different parts of the world. He brought this to the west in 1913, when he settled in Moscow and then, about ten years later, in Paris. What has evolved since, of course, is a teaching and centres around the world, where people with similar questions continue the lineage of those who were closest to him. He died in Paris in 1949. His closest pupil, Jeanne de Salzmann, continued his work with the other people who were around him, forming groups in different parts of the world.

De Hartmann met Gurdjieff in Russia in 1916 and was one of his earliest pupils. At that time de Hartmann was already an extraordinarily gifted musician, very well trained, and poised to have a major career in Russia as a composer and as a pianist. The combination of the Bolshevik revolution in 1917 and his meeting with Gurdjieff, however, put him in a very different place in the history of music. Despite there being a significant body of music that he wrote both before and after he met Gurdjieff, he is still relatively unknown.

The music that I will be playing on November 21 is from a collection of 300 pieces that he and Gurdjieff composed together over the course of two years from 1923 to 1927. Remarkably, it really is the creation of two people with a common understanding.

How did they collaborate?

As one of the three editors of the published edition of this music, I had the opportunity to study de Hartmann's manuscripts, from which it was apparent that de Hartmann's part in the collaboration was much more than just taking down what was dictated by Gurdjieff. He had a very deep understanding about what Gurdjieff was trying to express. He was also an incredibly skilled musician and composer in his own right, and so was able to give a kind of polish to each piece. Gurdjieff would give the basic elements—the rhythm and the melody—and on the spot de Hartmann would take these down and then go on to add the harmony. To do this he had to bring his own understanding, both of music and of Gurdjieff's vision. What I found remarkable was that de Hartmann understood almost instantly what was needed. You see very little change between the rough draft and the final version. Also remarkable, in the early compositions the melody was taken down with a rhythm indicated and then it was developed in a second draft. In the later pieces all the elements were already there on the first page—melody, harmony and rhythm. As de Hartmann took down the melody he could already hear the harmonic progression.

This would suggest that some kind of evolution...
took place in de Hartmann. Absolutely. You feel that, and for me that is a remarkable aspect of this unique collaboration, unprecedented in the history of music.

Stylistically or even philosophically, whose music do you feel theirs is closest to?
I am now more inclined to speak of influences than of similarities. First, what I feel most is that both were raised in the Orthodox Church. The influence of Orthodox liturgical music is apparent in a great number of the pieces, but evoked rather than melodically borrowed. In some pieces the influence of Armenian folk music can be heard, not dissimilar to Komitas’ music. Sometimes you even hear things reminiscent of Satie’s music—its simplicity and absence of elaboration. There was a time when Gurdjieff took de Hartmann to hear the music of the dervishes, which was also an influence. The structure of the scales they used and the remoteness of the instruments to the piano, however, make that influence difficult to detect. Yet another influence was the fact that de Hartmann was Russian. You can hear this music as an amalgam from the crucible of Gurdjieff and de Hartmann’s understanding. It is also important to remember that this music is actually part of the teaching that Gurdjieff absorbed and brought to the West in a form designed specifically for a group of people who were interested in and were working with these ideas. It was only published in the 1990s, at the insistence of Jeanne de Salzmann, who felt that this music should be heard throughout the world.

Do you see any connection between it and the way Bartók worked, notation and preserving traditional melodies from Eastern Europe?
Something Gurdjieff expressed was that there are truths or understandings about human nature preserved in folk dances and folk music. It was only published in the 1990s, at the insistence of Jeanne de Salzmann, who felt that this music should be heard throughout the world. Gurdjieff taught that our thoughts, feelings, and physical existence are all part of one whole, and this music...

Gurdjieff taught that our thoughts, feelings, and physical existence are all part of one whole, and this music...
World View

Old Instrument, New Voice
by Karen Ages

A theme of last month’s issue was anniversaries – and, among other things, 11 groups celebrating their 10th seasons were named. But one was left out: Nagata Shachu (formerly the Kiyoshi Nagata Ensemble) also celebrates 10 years this season, with a CD release concert at Ryerson Theatre on November 29. I spoke with founder and director of Toronto’s best known Taiko drumming ensemble, Kiyoshi Nagata.

Born in Toronto, Kiyoshi received his first training at the Japanese Canadian Cultural Centre, beginning in 1981 at the age of 12. Instruction was provided by a local Taiko group (Siwa Daiko), which he joined a year later.

KN: I played with them for 10 years, directing the group for the last 6; along with the drums we also learned other instruments such as bamboo flutes, and dancing; then I went to Japan, where I lived in Tokyo, working part time and studying with a local group, with the intention of joining the Kodo Drummers. I finally got an interview in 1992, was accepted as an apprentice, and was eventually accepted into the group in 1994, but declined the offer because of the rigorous lifestyle: living communally, waking up at 4:30 am, daily 10K run, practising all day, etc. It was very intense and a great experience, no regrets, but not the lifestyle for me.

Has any of that experience carried over into your current musical life? Musically I’ve been influenced by Kodo – their goal is to take the traditional instrument and say something new with it - we take this ancient instrument and find a new voice for it through original compositions and recordings. This is a big event for us as it’s our tenth anniversary and our 5th CD. (The CD is dedicated to the memory of one of Kiyoshi’s first instructors, Daihachi Oguchi, grand master drummer from Japan and founder of the original Toronto group Suwa Daiko, who recently passed away at the age of 84).

After returning from Japan, Kiyoshi felt he couldn’t go back to what he was doing before, given the training and experience he now had under his belt.

I started soloing around, working with other musicians, and formed a cross cultural percussion group called Humdrum with Ritesh Das on tabla, Patrick Parson from Ballet Creole, Zhou Wei, a Chinese bamboo flute player, and classical percussionist Jurij Konje; we did several shows in Toronto and parts of Ontario, but everyone had their own careers and we eventually disbanded; I was invited to start a group at the Toronto Buddhist Church in 1994, and also one in Burlington (they’re both still around, he coaches occasionally), and in 1998, started my own group. Because I was teaching the 2 local groups, and in 2000 started teaching at the Faculty of Music and 2 years later at the RCM, I had a large pool of people to draw from; so I chose the most talented students, and other times we’d be performing and people would ask for private lessons etc. We now have an ensemble of 7 dedicated members.

And what’s your rehearsal schedule like?

We have a studio out in Scarborough, in an industrial area where we can pretty much make as much, well, I don’t want to say “noise”... we can play our drums to our hearts’ content, at any time of the day; everyone gets paid for performances and a certain number of rehearsals; the group meets twice a week, for 3 hours each time, and throughout the rest of the week members are expected to come and practice on their own. Mostly, we’re so busy, we practise for the next show. If we’re not so busy, we do some stretching together, training exercises, and go through our repertoire of 60 pieces, all memorized.

Of the 60 pieces, how many are traditional and how many are composed by yourself or other members of the group?

Around 10 pieces are traditional. The other 50 are composed by me or other members; for me (in composing) I’d like to think that I have that connection to tradition. In order to create something new I have to have a good foundation and be deeply rooted in where it all comes from.

Has any of that experience carried over into your current musical life? Musically I’ve been influenced by Kodo – their goal is to take the traditional instrument and say something new with it - we take this ancient instrument and find a new voice for it through original compositions and recordings. This is a big event for us as it’s our tenth anniversary and our 5th CD. (The CD is dedicated to the memory of one of Kiyoshi’s first instructors, Daihachi Oguchi, grand master drummer from Japan and founder of the original Toronto group Suwa Daiko, who recently passed away at the age of 84).

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I started soloing around, working with other musicians, and formed a cross cultural percussion group called Humdrum with Ritesh Das on tabla, Patrick Parson from Ballet Creole, Zhou Wei, a Chinese bamboo flute player, and classical percussionist Jurij Konje; we did several shows in Toronto and parts of Ontario, but everyone had their own careers and we eventually disbanded; I was invited to start a group at the Toronto Buddhist Church in 1994, and also one in Burlington (they’re both still around, he coaches occasionally), and in 1998, started my own group. Because I was teaching the 2 local groups, and in 2000 started teaching at the Faculty of Music and 2 years later at the RCM, I had a large pool of people to draw from; so I chose the most talented students, and other times we’d be performing and people would ask for private lessons etc. We now have an ensemble of 7 dedicated members.

And what’s your rehearsal schedule like?

We have a studio out in Scarborough, in an industrial area where we can pretty much make as much, well, I don’t want to say “noise”... we can play our drums to our hearts’ content, at any time of the day; everyone gets paid for performances and a certain number of rehearsals; the group meets twice a week, for 3 hours each time, and throughout the rest of the week members are expected to come and practice on their own. Mostly, we’re so busy, we practise for the next show. If we’re not so busy, we do some stretching together, training exercises, and go through our repertoire of 60 pieces, all memorized.

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I don't want to pull something out of thin air; yet at the same time I can't help but be influenced by all the different kinds of music and cultures that exist around me in everyday life. But to be really true to the art form and what it's about you need to have a good understanding of what the traditional music is before you can take a step forward.

In addition to drums, Nagata Shachu incorporates other instruments, including shinobue (transverse flute), shakuhachi (end blown vertical flute), shamisen (3 stringed lute played with a large plectrum), and koto (a horizontal plucked zither).

We're one of the only groups to combine all of these instruments; others usually just do drums, maybe a bit of flute. There are other groups that do more fusion, with other artists, but I'm fortunate to have artists who play other traditional instruments; I'm still looking within the box, looking at what the possibilities are within the framework of tradition. Sometimes it's all too easy to say let's work with a guitar player or choir; I want to say let's look at what the possibilities are within the instruments that we play. One of the great compliments I get from Japanese people is, it sounds traditional but I know it's not.

In Japan, is drumming considered a Classical or Folk art?

More of a folk art. In post-war Japan people were looking to the west, to rock & roll etc; then a handful of pioneers in the sixties rejuvenated the art of drumming; instead of the drum accompanying dance or ritual or prayer, they formed these groups that performed on drums as a musical art in its own right. In the last 50 years it's gone from zero Taiko groups to well over 10,000 in Japan. I think Canada has about 20-30 groups, and the US about 200-300, and still growing.

Nagata Shachu acquired an agent a few years ago, and has been busy, touring parts of Canada, the US and Italy, averaging about 60 shows per year. And yes, they bring their own instruments, each drum valued at between $10,000 and $30,000! They're proud to be sponsored by four major drum manufacturers in Japan, some of them in business for over 400 years; "it means they believe in us, they're endorsing what we do".

Other highlights this month: the Artists of the Royal Conservatory present Music in Exile – Emigré Composers of the 1930's, November 7 at the new/old RCM location (273 Bloor Street West). The concert commemorates the 70th anniversary of Kristallnacht (when thousands of Jewish businesses, homes and synagogues were attacked throughout Germany in a single night just prior to the beginning of WW2), and features music of Jewish composers forced to flee the Third Reich, as well as German composers who resisted the Nazi regime. Small World Music presents Chinese pipa soloist Liu Fang, November 13 at Harbourfront’s Enwave Theatre. The Maryem Tollar Ensemble presents their CD release concert, Cairo to Toronto, November 16, also at the Enwave. Please see our daily listings for details on these and other events.

Karen Ages is a freelance oboist who has also been a member of several world music ensembles. She can be reached at worldmusic@thewholenote.com.

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NEWvember

Nov. 1 — Generation 2008 | SAT. @ 8 PM
L'Ensemble contemporain de Montréal
New Works by Fuhong Shi; Scott Good;
Michael Berger; Brian Harman
Music Gallery at Saint George the Martyr
416.204.1080

Nov. 15 — The Montreal Stockhausen Project | SAT. @ 7:30 PM
Lise Daoust, Genevieve Derouillé, Chloé Labbe, François Durod & Marie-Hélène Breault perform works for flutes, bassett horn, and electronics by Karlheinz Stockhausen
Enwave Theatre, Harbourfront Centre
416.973.4000

Nov. 30 — Guest Composers | SUN. @ 8 PM
Sydney Hodkinson, Hope Lee and David Eagle
Fujiko Inoue, violin; NMC Ensemble;
Accordes Quartet; Joseph Macerollo, accordion
Music Gallery at Saint George the Martyr
NMC Info 416.961.9594

New Music Concerts • www.NewMusicConcerts.com

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In with the New
November: In Like a Lion . . .
by Richard Marsella

After a quiet October, November comes in like a new music lion, reminiscent of the days when the Massey Hall New Music Festival made November the month for new music in the city of Toronto. Several major new music presenters are unveiling significant seasons.

The 2008-2009 Esprit Orchestra season gets under way with a concert on Sunday November 23rd at the Jane Mallett Theatre. If you’ve almost, but never quite taken the plunge and gone out to an Esprit concert, there’ll never be a better moment. It’s something to witness contemporary works on a symphonic scale performed by an orchestra with a total commitment to contemporary repertoire (rather than the apologetic go-through-the-motions-and-make-it-to-intermission approach sometimes brought to new music by players accustomed to more traditional repertoire.) And if ever there was a concert designed to bridge the gap between the traditional and the contemporary, this is it. With works by R. Murray Schafer, John Adams, Aaron Copland, and Valentin Silvestrov, Esprit, in their 27th season, are hitting the ground running.

“We’ve done the Adams twice before” says Esprit conductor Alex Pauk. “It’s a zappy piece, full of spark, always successful with our audiences. We’ve framed the whole concert as something that will appeal to a broad audience. Each piece is not only something worth doing in its own right but connects back to a different musical tradition. In the case of the Adams piece, the relationship is to minimalism, but infused with snap and humour. The Schafer is something we’ve probably done three times since its premiere 20 or more years ago. It was on the first recording we did for the CBC. It’s Schafer at his most hyper-romantic, evoking the castle of mud King Ludwig of Bavaria. Murray was in the region and something about it all just grabbed him. It’s wonderfully atmospheric in the way that Strauss’s Heldenleben and some of Wagner is. The Copland is interesting too. He’s probably the most familiar of the four composers to a general audience, but it is one of his least performed works, and one that Andrew Burashko, our soloist, particularly wanted to do. It’s in a jazz-inflected classical tradition better known to audiences via Gershwin and Bernstein. And the Silvestrov is a tour de force—a symphony for violin and orchestra, if you will, the full blossoming of Silvestrov’s highly individual voice. Think Shostakovich for a comparison in terms of transcendence of the constraints of the old Soviet Union. Or Mahler even, for its universal, resonating quality.”

Lawrence Cherney’s Soundstreams takes the “hit ‘em early, hit ‘em often” approach this month, demonstrating the organization’s range and versatility. I admire what Soundstreams have been doing over the last few years, as they successfully explore new ways of delivering ideas, and making connections in the new music community of Toronto, and Canada. Starting this month, and continuing throughout the season, Soundstreams will present Salon 21 at the Bata Shoe Museum. This informal process to connect curious people in the community to new music through readings and conversation, is a 21st century approach that will help bridge a gap in the new music community. November’s two salons explore unique topics in music: on November 5th, Venezuelan conductor Maria Guinand launches a discussion on social action through music, as she discusses choral projects that bring hope to Latin-American youth; and on November 16th, Glenn Buhr from Wilfrid Laurier University will provide a fascinating portrait of composer and mystic Arvo Pärt.

And that’s not all. On Friday November 7th, Soundstreams presents University Voices 2008: Youth, Music, Passion! at Metropolitan United Church, with Maria Guinand conducting Canada’s most talented University Choirs. One hundred and sixty of Canada’s best student voices will perform music of the Americas including: a world premiere by visiting Venezuelan composer Alberto Grau, and works by Osvaldo Golijov, Alberto Ginastera, R. Murray Schafer, José Evangelista, Claude Vivier, Eric Whitacre, Pinto Fonseca and more. And finally, on November 20th, don’t miss Soundstreams’ presentation of the Estonian Philharmonic Chamber Choir and the Tallinn Chamber Orchestra at the St. Anne’s Anglican Church. The EPC will perform the transcendent music of Estonian mystic Arvo Pärt including Orient & Occident and Da Pacem; excerpts of Paul Frehner’s ethereal The Seven Last Words of Christ; and the dazzling and radiant Beatus Vir of Antonio Vivaldi, a revolutionary sacred work of its time.

New Music Concerts has two compelling concerts coming up, two weeks apart. First, the organization pays tribute to the great German composer Karlheinz Stockhausen on November 15th at the Enwave Theatre. “When polluting our audience, the name of the composer most frequently mentioned is Karlheinz Stockhausen” said Robert Aitken, NMC’s artistic director. “For that reason we planned this concert with Lisa Daoust and four other Montreal musicians who have worked extensively with Stockhausen and whose performances have met with his satisfaction. Our original idea was to commemorate his 80th birthday, but with his passing at 79 on December 7, 2007 there is even more reason to present this concert with musicians who know exactly how his music should be performed.”.

NMC’s second offering, November 30th at the Music Gallery, offers Calgary-based composers Hope Lee and David Eagle who will launch their new CD, celebrating 25 years of marriage. On the Centrediscs label, the CD features Lee’s piece Fei Yang and Eagle’s piece Breath which will be performed at this concert by New Music Concerts’ core string players Accordes, and Joseph Maccelrollo on accordion. This concert will also feature works by composer Sydney Hodkin...
Upcoming Events

NOVEMBER HIGHLIGHTS

Steven Isserlis, cello
The Lorand Fenyves Resident Artist performs sonatas by Britten and Poulenc, Mendelssohn’s Variations concertantes, Schumann’s Allegro and Allegro, and Violin Sonata No. 3 arranged for cello. Connie Shih, piano.
11/3 - 7:30 pm. Walter Hall. $25 ($15*)
Master Classes: 11/4 & 6-1 pm. Walter Hall. Free

Alberto Grau
The Michael and Sonja Koerner Distinguished Visitor in Composition presents a lecture. 11/6 - 12:10 pm. Walter Hall. Free

Sherrill Milnes Master Classes
The John R. Stratton Visiting Artist hosts two voice master classes featuring Faculty of Music vocalists.
11/7 - 7:30 pm & 11/8 - 2:30 pm. Walter Hall. Free

Russian Nights
Soprano Lorna MacDonald and pianist Che Anne Loewen reprise the 1958 Moscow recitals by Lois Marshall in celebration of the 50th anniversary of the historic event.
11/14 - 7:30 pm. Walter Hall. $25 ($15*)

Wind Ensemble
11/22 - 7:30 pm. MacMillan Theatre. $14 ($10*)

Vocal Jazz Ensemble & 11 O’Clock Orchestra
11/27 - 7:30 pm. Walter Hall. $14 ($8*)

U of T Symphony Orchestra
Barenboim’s Violin Concerto, and Dvorak Symphony No. 9 (“From the New World”).
11/29 - 7:30 pm. MacMillan Theatre. $18 ($10*)

Wind Symphony
Folk music from around the world. Jeffrey Reynolds, conductor.
11/29 - 7:30 pm. MacMillan Theatre. $18 ($10*)

*Senior/student price in brackets

416.978.3744

BOX OFFICE
Walter Hall and MacMillan Theatre are located in the Edward Johnson Building, 80 Queen’s Park (Museum subway stop).

08/09

www.music.utoronto.ca

In with the New (Continued from page 15)

son, who now directs the prestigious Aspen Colorado Music Festival. “Winnipeg-born composer Sydney Hodkinson feels himself very much a Canadian in spite of having spent his professional career south of the border” says Aitken. Recently a number of musicians have suggested various works of his so we made the effort to seek out the pieces. They are indeed fascinating works, highly crafted and original — a marvelous contrast to the fine music of Lee and Eagle.”

Finally, be sure to catch the premiere performances of Andrew Staniland’s new piece for symphony orchestra entitled Voyageur. “Voyageur was commissioned for the TSO’s Northern Residency tour in 2007,” says Staniland, “as part of a program to also feature Beethoven’s venerable 5th, penned in the early 1800s in Austria — a time and place that was producing what we now call the classical canon, but also a point in time at which Canada was so young we had yet to traverse it by water. In Europe, composers were defining and exploring the symphonic form; in North America, voyageurs were searching for a water route over the Rocky Mountains to the Pacific Ocean—an interesting comparison. I was inspired by the adventurous, boisterous spirit that these early voyageurs must have had. Composers at their best embody this very spirit: exploring the new and unfamiliar, charting new courses of statement and expression.”

The new work will be performed October 30, November 1 and 2, by Alain Trudel and the Toronto Symphony Orchestra at Roy Thomson Hall.

And there is much more in the listings: Nov 1 at the Royal Ontario Museum, do not miss works by Michael Pepa and Philip McConnell, as part of Holocaust Education Week; Nov 20, 21, and 22, at the Winchester Street Theatre, Toronto Masque Theatre presents “Masques of War”, music by Monteverdi and Stravinsky – both compositional voyageurs in their time. It’s a great month to explore!

Masques of War:
Two provocative, entertaining and engaging works of conflict and struggle.

Masque Theatre
Masque Theatre
Masque Theatre
Masque Theatre
Masque Theatre
Masque Theatre
Masque Theatre

Claudio Monteverdi
Il Combattimento di Tancredi et Clorinda (1624)
with baritone Nathaniel Watson, soprano Teri Dunn and baritone Andrew Mahon and a period instrument ensemble conducted by Larry Beckwith

Igor Stravinsky
A Soldier’s Tale (1918)
with narrator Derek Boyes and an instrumental ensemble conducted by Eric Paetkau

Designed by Caroline Gulbault with choreography by Marie-Nathalie Lacoursiere and lighting design by Gabriel Copley

What shall it profit a man if he gain the whole world, and lose his own soul?

416-410-4561 www.torontomasquetheatre.ca
Early Music

When Old is New
by Frank Nakashima

Our desire for up-to-the-minute information and technology—like the BlackBerry, high-speed internet, instant noodles, text messaging—suggests that finding listeners for early music might be a daunting proposal. Not so for this city’s many outstanding crusaders of historical performance.

When I ask Opera Atelier’s choreographer, Jeannette Zingg, who has prepared sixteen dancers for their next production The Abduction from the Seraglio, how she manages to find both the authenticity and freshness in that which, to many, is old and unfamiliar, she informs me that her inspiration comes from Mozart’s music.

Mozart wrote dance music, or certainly music that suggests dance in his operas. Zingg is like an archeologist who has discovered bones and now wonders with excitement what kind of dinosaur she has found. She concedes that the storyline or drama often dictates what kind of dance might be used or that she might even use dance during the choruses.

"The choreography largely depends on which opera we’re talking about. Sometimes I will choreograph the choruses, something that Gluck developed, where the singers move offstage and then the dancers take their place onstage."

I am curious to know what kind of dance was used. Zingg acknowledges that dance had evolved beyond ‘baroque’ at this point in history. "Actually, yes, baroque dance in Mozart’s time was developing a little bit into the ballet as we know it today. But I use baroque and very early ballet steps to make dances that are always, hopefully, part of the action, driving the drama forward, expressing joy, or anguish, or whatever is happening at that time."

What about staging? Mozart’s references to Turkish music are a clue, as is the Commedia dell’Arte style of the 18th century, to the staging and costumes, not to mention architecture of the period. "Although [Vienna] still had diplomatic ties with the Turks, I don’t think they tried to make authentically-Turkish dances." Zingg states. "So I use baroque and pre-romantic ballet steps, but add some curves to the movement. You know the architecture has a lot of curves, and that is very much reflected in the sets, and of course, I’m trying to reflect that in the choreography as well."

I note that her inspiration for the dance seems to come from beyond the immediate vicinity of Vienna. At that time, she confirms, they were aware of many other cultures.

"There is one scene where we enter to herald the entrance of the Pasha, and we’re playing finger-cymbals, small hand cymbals and castanets, another nod to the Middle East. And we open with the men doing early ballet steps to make dances that are always, hopefully, part of the edges that dance had evolved beyond ‘baroque’ at this point in history.

Speaking of new, this month, a new choral ensemble dedicated to the performance of early choral music, Cantemus, makes its debut. Their entirely a cappella program consists of 16th century madrigals (English, French, German and Italian) and sacred choral music (November 29).

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.
Can’t Write: Too Music Music!!

by mj buell

There it was on the menu, below the omelette made of egg-whites, the fresh-fruit crepes, and the Eggs Benedict: “Can’t Talk...Eating!”.

I read on, slack-jawed, my coffee rapidly cooling, my appetite disappearing: “Steak & two eggs, baked beans, hash browns, two pancakes, with fresh fruit and maple syrup on the side.”

The young waitress topped up my coffee and noticed my baffled expression.

“Can I help with something?”

“Just coffee, for now thank-you. But...I have to know: do people actually order this?”

She laughed. “Well yes, they do, but almost always to share...and then everyone kind of picks their spots.”

What does this have to do with choral music? Two things, in fact. I look at what’s on the menu for November and December and it’s almost enough to make a person lose their appetite. Something for every taste, and it all looks really good, but just no way to do it justice. I picture myself hiding at home, in a darkened room, Listening to Emma Kirkby’s “Feather on the Breath of God” (Hildegard Von Bingen).

But what a waste! So much beautiful living music is happening: and so much creative human energy is pouring into this seasonal choral feast!

I’m going to pick my spots. Also, I’m going to find people to share with. I’ll offer a taste of what I heard in exchange for the same. “Tell me how you enjoyed...” provides a way of conjuring up some of the music I could not possibly have taken in.

For choral people I know who are in the thick of things, this translates into a (sometimes sorrowful) “Can’t listen...singing!”.

Their musical lives may involve more than one choir. Rehearsal and...
performance schedules at this
time of year sometimes leave
room in their lives for little else.
For them in particular I propose
that it's a good time of year to
remember that there is much
pleasure and satisfaction to be
had from knowing one is
surrounded by such generous
beauty, even if we cannot
partake of it all.
This being said, who could
possibly have time to read a
choral column any longer than
this one?
Can't read: listening!

WholeNote's listings
for November and
December include no
less than nineteen
Messiahs or excerpt
performances . . .
. . . and there are
more to come!

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,
bass Daniel Lichti and friends.

Friday, December 5, 2008 at 8:00 pm
Hors d'oeuvres & desserts at intermission • Wine bar available
Eglinton St. George's United Church
35 Lytton Boulevard, Toronto

TICKETS: $50.00 per person
To reserve tickets, call 416-481-1141, ext. 250
Proceeds shared by
Camphill Canada
Eglinton St. George's United Church

Toronto Classical Singers
HANDEL'S MESSIAH (highlights)
SUNDAY DECEMBER 7, 2008
4:00PM
Conductor Jurgen Petrenko
Accompanied by
The Talisker Players Orchestra

Tickets
Adult $25.00
Seniors & Students $20.00

On-Line: www.tocix.ca

Solos
Jennifer Tavener, soprano
Sandra Boyes, mezzo-soprano
Cory Knight, tenor
Michael Uloth, bass

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1570 Yonge Street (at Hoath St W)
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Add your voice to the
splendour of Handel's
masterpiece in an intimate
church setting.
Seating is by voice part and
non-singers are welcome.
Please bring a score if you
have one. A limited number
will be available for purchase.
Always wanted to sing solos
in Messiah? Singers who wish
to will be invited to join our
fabulous soloists for parts of
the arias.

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FRIDAY NOVEMBER 7 - DECEMBER 5 2008
WWW.THEWHOLENOTE.COM
October was an exciting month at Massey Hall featuring such big names as Wynton Marsalis and the Lincoln Center Jazz Orchestra and Molly Johnson. Mr. Marsalis can be a controversial figure on the scene with his neo-classical approach but he is a superb musician and the orchestra is, without a question, a wonderful musical organization. Molly took to the stage just before her European tour. She was performing from her newest album, "Messin' Around." Just in case you don't already know, Molly has a regular slot on CBC Radio 2, hosting the new weekend morning shows airing Saturdays from 6 am to 10 am, and Sundays from 6 am to 8 am. No more late night hangs on Friday or Saturday, Molly!

Massey Hall will continue to feature other great jazz artists in November such as Colin Hunter and Starlight Orchestra with guest artist Joe Sealy. Colin and the orchestra will be presenting music from their newest album "Timeless" which features classic songs sung by artists such as Frank Sinatra, Dean Martin, Nat King Cole, and Tony Bennett. Colin's career has an interesting spin, as he is the founding president, CEO and owner of the airline carrier Sunwing Airlines by day and a crooner by night. He will be performing at Massey Hall November 7 at 8 pm.

Looking ahead to December, it looks like big band season with JAZZ.FM91 at The Old Mill. On December 8, I'll be there with The 17 piece Wee Big Band, and on Tuesday and Wednesday, December 16 and 17 The Boss Brass will be there, in a history-making reunion concert.

Sometimes I cast around in my mind for a topic—sometimes past or upcoming events suggest a subject. No matter what, I always find myself taking detours as I do research into a theme. It's time-consuming, but always rewarding.

Well, on October 14, Canada went to the polls; funding for the arts, or lack of it, has been a hot topic. Patronage of the arts has been around since the ancient world, and without it we would be without many of our great artistic achievements. It was for centuries bestowed mainly by individuals with influence, power, and deep pockets, which was mostly royalty, nobility, or the church. By the 20th century the pattern had changed and patrons tended to be political parties, the state, private industry and foundations.

In the process of doing a bit of research into the business of patronage and funding for the arts, I found some revealing facts, one going back to the time of Queen Elizabeth I. She instructed Lord Burleigh, the Lord High Treasurer, to give one hundred pounds to the poet Edmund Spenser, best known for his epic poem "The Faerie Queen", written at a time when it meant just that. Apparently no great lover of the arts, Lord Burleigh's emotional response was, "What! All this for a song?"

The 18th century author, Samuel Johnson, defined a patron as "one who looks with unconcern on a man struggling for life in the water, and, when he has reached ground, encumbers him with help", while George Crabbe, the English poet and naturalist, writing in The Newspaper (a satire published in 1785) said, "Feed the musician and he's out of tune." A hundred years later, W.S Gilbert composed the following lines for The Mikado: "A wandering minstrel I—A thing of shreds and patches." Gustav Holst is quoted as saying, "Music making as a means of getting money is hell."

The reality is that without patronage and sponsorship, symphonic music, opera and ballet would not survive. Jazz has always been the church mouse when it comes to support for the arts. It is still regarded by too many people as not quite respectable, perhaps because of its ability to make us aware of our emotions. Wikipedia, the free-content internet encyclopedia, has the following entry: "Canadian culture is a term that encompasses the artistic, musical, literary, culinary, political, and social elements that are representative of Canada, not only to its own population, but to people all over the world." Some of this country's leaders would do well to understand the importance of that definition.

Throughout history, music has had a huge influence on the way people and communities interact. Likewise, music reflects the attitudes of people in a community. Examples of this sort of connection include the Baroque era in Europe, and in recent times, New Orleans, which is undeniably different from any other culture in the world. It has always inspired musicians and artists, who in turn influence cultures worldwide.

Research has shown that those with an interest in the arts say they would almost always or frequently buy a product sponsoring arts or cultural events. Even more revealing is that almost one-half (48%) of Americans with an interest in art and cultural events indicated that they hold a higher trust in companies that sponsor these events. It might also be the case that governments that don't show support for the arts will lose votes. Politicians beware!

Closing thought—A Gallup Poll—the rush of people going to cast their vote.

Happy listening.
I thought I'd start with the true story of an incident during a concert by a local community orchestra some years ago: a performance which laid an egg, but in a very different way. It was not a member of the orchestra who laid the egg. On the contrary, the egg was laid on the performer. A trombone player with, coincidentally, the same name as me, had his slide extended to sixth position in anticipation of the downbeat for the next movement of a Brahms symphony. Then it hit. A solid strike of an egg on the inner slide provided an unintended lubricant for the astonished musician. As it turned out, the conductor was not aware of the missile, and the performance went off without a hitch. After the performance, a noted contralto, and wife of the conductor, who had been in the audience, related how she had watched in disbelief, contemplating during the egg's arc where the missile might most disastrously strike.

It was an unusually warm evening for that time of year, you see, and the auditorium was a bit on the warm side. To provide a more comfortable temperature for the orchestra members, the stage crew decided to open the stage doors to let in cooler air. They had not anticipated what else they might let in.

If you think you can top that, let me know. I'll wager that there is a book's worth of similarly memorable moments out there. Point is the fall season is well under way and most orchestras and bands are preparing for their fall and winter concerts, and with all their careful planning behind them, they will now be well into rehearsals and looking forward to memorable performances. But what about the unforeseen, the unanticipated: the incident which could not possibly have been considered in the planning? There is always the possibility of something occurring to make the performance memorable, but for the wrong reasons.

All of which leads us, by a somewhat circuitous route, to the topic I wanted to get you thinking about—namely planning for contingencies. Granted, one can't guard against qualified critics happening to walk past an open stage door, but how can we minimize the impact of unwanted surprises? As a key component of the planning process, insurance comes to mind. Is your group's insurance adequate? Does it provide for adequate coverage? What is realistic coverage? To explore the topic we contacted some insurance brokers, hoping to bring you some definitive answers. Some of the forms of coverage we inquired about included: liability, personal injury, damage to or loss of instruments and music, and event cancellation.

I was involved. In these cases there was no financial loss, but if there was a form of insurance that one rarely hears mentioned. Is it important for your group? Would a cancellation result in a financial loss? How often are performances cancelled? Last year, in the two week period just before Christmas, heavy snow storms forced the cancellation of no fewer than three performances in which I was involved. In these cases there was no financial loss, but if there had been, we had no cancellation insurance. I have met brokers who specialize in such insurance, but some digging would be required to locate one.

As with my story of the egg toss, I hope this brief discussion of some of the whys and wherefores of insurance will prompt some interesting and useful observations. I'll be sure to pass them along.

**Coming Events - Please see the listings section for full details**

- Hannaford Street Silver Band (Nov. 16)
- The Northdale Concert Band (Nov. 17, Dec. 7, 14)
- The Etobicoke Community Concert Band (Dec. 19)

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Central Presbyterian Church
165 Charlton Ave. West,
Hamilton, ON

Tickets: $25
($20 Senior; $10 Student).

THE MUSICAL!

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BOX OFFICE: (416) 755-1717
www.CivicLightOperaCompany.com
The second last day of October marks a new beginning for a venerable opera company in Ontario, and in mid-November a Toronto company presents a new production of an old favourite. Although it is fall, not spring, it seems like a time for renewal—of both subscriptions and operatic life.

**OPERA HAMILTON**

In this column we have anxiously followed the difficulties encountered by Opera Ontario. Once the fourth largest producer of opera in Canada, the company had to cancel its 2007-08 season because of severe financial difficulties and an accumulated deficit of $1.6 million. Yet, due to the hard work of general director David Speers and the amazing generosity of Hamilton businesses that forgave the company its loans and of the 87% of subscribers who donated their tickets, the company was able to demonstrate that it had firm local support and could rebuild. I chatted with Mr. Speers on October 9 just as he returned from a board meeting and he was filled with enthusiasm. He announced that the deficit was "basically gone". In fact, because the company became eligible for grants from government foundations, it now has a $300,000 surplus.

The company has reverted to its original mandate and to its original name as Opera Hamilton. The best news is that OH is already $40,000 ahead of its goal for subscriptions with three more weeks to go before single tickets go on sale. The company has come together again with few changes and "is raring to go". Of the 43 artists Opera Hamilton had engaged for the cancelled season, only two, amazingly, had to be bought out.

The company plans to continue its tradition of showcasing young Canadian talent. The 2008-09 season will replicate the plans for last season with the omission of Massenet's "Werther". The season begins with performances on October 30 and November 1 of "The Magic Flute" with Colin Ainsworth as Tamino, Shannon Mercer as Pamina, Alex Dobson as Papageno, Kevin Langan as Sarastro, and American, Audrey Elizabeth Luna as the Queen of the Night. The production from Philadelphia Opera will be conducted by Speers and directed by Michael Cavanagh. January 29 and 31, 2009, sees the continuation of OH's ever-popular "Popera", this year featuring Kimberly Barber, Miriam Khalil, Marc Hervieux and Nathan Berg with the Hamilton Philharmonic under Daniel Lipton. Its second and final opera is "Madama Butterfly" in a production from Virginia Opera. Ai Lan Zhu stars as Cio-Cio San, Gordon Gietz is Pinkerton, Lauren Segal is Suzuki, Gaeten Lapierre is Sharpless and Gerald Isaac is Goro. Daniel Lipton conducts and Graham Cuzzubbo directs. A non-subscription event (to which subscribers have first access) is the Great Singers Recital, this year featuring soprano, Adrianne Pieczonka with guest artist, mezzo soprano Laura Tucker on November 16, 2008.

Next year OH will return to offering three operas per year, with the cancelled "Werther" as a likely choice. This year OH added a school tour of an abridged "Hansel and Gretel" that visited 40 schools. Next year that number will expand to 60. Another programme called Young People's Night at the Opera will see 600-1000 high school students attending rehearsals. Discounted tickets for people under age 23 will be made available—all with a view to cultivating new generations of opera-goers. To subscribe call Jana Rees at 905-527-7627 ext.221 or e-mail jrees@operaHamilton.ca. For more information visit www.operaHamilton.ca.

**OPERA ATELIER**

This year Toronto's Opera Atelier adds yet another new Mozart production to its repertoire, this time "Die Entführung aus dem Serail" ("The Abduction from the Seraglio") from 1782, the year following his "Idomeneo." Like "The Magic Flute" written nine years later, "Abduction" is a "Singspiel" in which spoken dialogue alternates with sung passages. "Abduction" is difficult to cast because three of the central roles were written for virtuoso performers. If one looks at the casting for "Abduction" on the Opera Atelier website (www.operaatelier.com), one will encounter the unusual fact of three singers making their company debuts in these difficult roles.

On October 8, I asked OA co-artistic director Marshall Pynkoski how he came to meet these three singers. Frédéric Antoun, who plays the hero Belmonte, is a lyric tenor from Montreal. Pynkoski met him almost three years ago and was so enthralled by the beauty of his voice and his command of technique that he offered him several up-coming roles. Antoun, however, had become so popular that Belmonte was the first role that fit into his schedule. Belmonte's beloved Konstanze is American coloratura Amanda Pabyan, famed for her Queen of the Night, a role she has sung at the Met. Pabyan came to Pynkoski's attention through Michael Maniaci (recently Idamante and Nero for OA). She is a singer who thrives on new challenges and the idea of a period production intrigued her. Pynkoski says "Abduction" will be a very physical production and that Pabyan fits right in because she is "absolutely fearless", perhaps because she favours boxing for her physical training. The most difficult role to cast was Osmín, the Turkish Pasha's overseer, since it requires a virtually bottomless bass voice. In contrast to his normal practice, Pynkoski cast Norwegian-American Gustav Andreasen without meeting him first, simply after hearing a live recording of him as Osmín, a role he has sung 36 times. Upon meeting him Pynkoski was delighted to find that the man with the "incredibly dark tone" who has sung Wagner's Hunding, Fafner and Hagen is also adept at physical comedy.

This last point is important because what Pynkoski wants to bring out in "Abduction" is its relation to the commedia dell'arte tradition. Completing the cast will be soprano Carla Huhtanen in the role of Blonde, Konstanze's British maid, tenor Lawrence Wiliford as Pedrillo, bass-baritone Curtis Sullivan in the speaking role of Pasha Selim and the dancers of the OA Ballet. "Abduction" runs at the Elgin Theatre November 8, 9, 11, 12, 14, and 15, 2008. The work will be sung in German with the spoken dialogue in English. David Fallis conducts the Tafelmusik Orchestra. To subscribe phone 416-703-3767 ext. 28 or e-mail subs@operaatelier.com.
INTRODUCTORY COURSE
All courses are held on Tuesdays 2.30 - 4.30 or 7.00 - 9.00
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and Russian operas

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Maria Callas – an operatic legend Feb. 24 - March 17, 2009
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OPERATION TOURS IN 2008 - 2009
with New Wave Travel. Itineraries are on website below.

Strauss Week in Berlin (5 operas) 7 nights, Feb. 9 - 16, 2009
Der Rosenkavalier, Ariadne auf Naxos, Die Aegyptische Helena, Selbte, Elektra

Berlin, Leipzig, Dresden (5 operas) 9 nights, April 16 - 25
La Traviata, Macbeth – La Rondine – Die Zauberflöte, La Cenerentola
* Post-Option: Prague, Apr. 25-28, Eugene Onegin, La Nozze di Figaro

Royal Opera and Ballet, Covent Garden 7 nights, May 5 -14
Lohengrin, Il Trovatore, L’Elisir d’Amore – Les Sylphides, Firebird

La Scala, Milan! Verona! Venice! 8 nights, June 24 - July 2
New Zealand: Aida - Turandot - Carmen – Götterdämmerung
* Pre-Option: Turin, 2 nights, June 22 - 24, Adriam Oldenburg

WEEKEND SEMINAR
Lohengrin - Angelic Knight in Shining Armour Jan. 24 - 25, 2009
At the Rosedale Golf Club 10 - 4 pm daily w. lunches $250

SUMMER WEEKEND COURSE
The Trojan War in Opera Mon. - Fri., July 13 -17, 2009
At Classical Pursuits 3 - 5 pm daily $250

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MUSICAL LIFE: A Choral Life Q&A
compiled and edited by mj buell

FEATURING
JURGEN PETRENKO

First experiences?
I always wanted to play the organ, but was less interested in the choir. I was finally allowed to start piano at five but switched to the organ at age ten, when my feet reached the pedals. I was intrigued by the organ and the many sounds it could produce...it's as close as you can get to being a one-person orchestra.

At age 16 I sang with the choir of St. Simon’s Anglican Church in Toronto to learn the repertoire; half a year later I became the assistant organist. Conducting came along with my first organist job: St. Luke’s United on Sherbourne Street in Toronto. Suddenly I had a choir and a professional quartet to conduct. I was 18. I made many mistakes, but quickly learned what works in theory and what works in the real world.

After St. Simon’s, I sang with the Faculty of Music Concert Choir for two years. Both taught me that singing is not one of my strengths.

What are your strengths?
Playing the organ can be lonely. I love being with people and bring a lot of enthusiasm to my choirs. After all, what can be better than working together to create music? It is such a thrill to explore a masterpiece, and I never cease to marvel at the profound truths inherent in great art.

Currently?
I am in my 17th season as conductor of the Toronto Classical Singers, a 100-voice choir that performs large-scale oratorios with orchestra. I am very excited to be the new conductor of the Renaissance Singers, a chamber choir based in the Kitchener area, where I'm enjoying working on more intimate repertoire. I teach a course in oratorio performance for graduate voice majors at the Glenn Gould Institute.

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Rachel Mercer, cello
with Jin-Shan Dai, violin & Eric Nowlin, viola
Bach, Kodaly and Dohnanyi, Nov 16th at 2 pm
School of the RCM, and I serve as the titular organist at St. John's Anglican Church in Elora, which has a professional choir of 24 singers under the direction of Noel Edison. I am also the General Manager of the Elora Festival and Singers.

I enjoyed my time at the CBC very much, but I always felt I was a musician who happened to be working in radio, rather than a broadcaster who happened to be a musician. I am very glad to be able to devote more time to actually making music.

What do you admire in a conductor? I admire conductors who serve the music. Ego-driven performances get tired very quickly...

I remember being at Roy Thomson Hall for a performance by the English Concert led by Trevor Pinnock. This was the early 1980s: concerts tended to be much more formal than today. The maestros were mostly formidable and unapproachable. Mr. Pinnock walked in, bowed, and sat down at the harpsichord. He gave a huge smile to his musicians, and off they went, playing orchestral music with chamber intensity and precision that was very rare. It was a team effort, and they were obviously having a good time. I try to bring that sort of spirit wherever I go.

Looking ahead? Two concerts which I am particularly looking forward to: In March the Renaissance Singers will be presenting music from the Renaissance contrasted with music from the “new choral renaissance” by Part, Lauridsen, and Tavener... it will be a wonderfully reflective concert. In May the Toronto Classical Singers will perform the Brahms Requiem, a work I’ve been wanting to conduct for many years.

Jurgen Petrenko will conduct the Renaissance Singers (Nov. 29, Kitchener) in Rejoice: Vivaldi, Bach, Handel (Messiah excerpts); and the Toronto Classical Singers (Dec. 7, Toronto) in Messiah Highights: with soprano Jennifer Tavener, mezzo Sandra Boyes, tenor Cory Knight, bass Michael Ulloth, and the Talisker Players Orchestra.
WHOLENOTE LISTINGS

SECTION 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 November 1 to December 7 2008

SECTION 1: Toronto & GTA (pages 26-42) 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:

- Ajay, Brampton, Markham, Mississauga, Oakville, Richmond Hill, Thornhill, Toronto & GTA

SECTION 2: Beyond the GTA (pages 43-46) 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 46-47) 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 (page 48) 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, our next issue is a double one, covering the two-month period from December 1/08 to February 7/09.

Listings can be sent by e-mail to listings@thewholenote.com or by fax to 416-603-4791 or by regular mail to the address on page 6. Phone 416-323-2232 x21 for further information.

LISTINGS: SECTION 1

CONCERTS: Toronto and GTA

Saturday November 01


2:00 & 8:00: Curtain Call Players. Cats. Walterdale Fairview Library Theatre, 39 Fairview Mall Dr. 416-703-8181. $22. Also Nov. 2, 6, 7, 8 and 9.


SECTION 4: Announcements, Lectures/Symposia, Master Classes...EtCetera

CONCERTS: Toronto


- 8:00: Burlington Symphony Orchestra. Symphony Fantasies. Conductor: Robert Reimann. $20-$25. Also Nov. 2.

- 8:00: Brampton Symphony Orchestra. Symphony Fantasies. Conductor: Robert Reimann. $20-$25. Also Nov. 2.

- 8:00: Caledon Symphony Orchestra. Symphony Fantasies. Conductor: Robert Reimann. $20-$25. Also Nov. 2.

- 8:00: Elgin Symphony Orchestra. Symphony Fantasies. Conductor: Robert Reimann. $20-$25. Also Nov. 2.

- 8:00: Etobicoke Symphony Orchestra. Symphony Fantasies. Conductor: Robert Reimann. $20-$25. Also Nov. 2.

- 8:00: Hamilton Symphony Orchestra. Symphony Fantasies. Conductor: Robert Reimann. $20-$25. Also Nov. 2.

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8:00: Toronto Operetta Theatre. Glamorous Nights. A Tribute to Ivor Novello. Programme includes: Waltz of My Heart; I Can Give You the Starlight; We'll Gather Lilacs; Keep the Home Fires Burning; and others. 7:30: University of Toronto Faculty of Music. Contemporary Music Ensemble. Gary Kuluska, director. Walter Hall, Edward Johnson Building, 100 Queen's Park, 416 978-3744. Free.


8:00: Music Gallery. Bird on a Wire. See Nov. 1.

5:00: Toronto Symphony Orchestra. Mendelssohn Symphony No. 5. See Nov. 1.

Wednesday November 05

9:30 am & 1:00: Brampton Festival Youth Choir. Day Concert. See Nov. 4.


... 1: CONCERTS: Toronto and GTA


- 8:00: Curtain Call Players. Cats. See Nov. 1.
- 8:00: Dancap Productions. Jersey Boys. See Nov. 1.

- 8:00: Mirvish Productions. A Chorus Line. See Nov. 1.

- 8:00: Mirvish Productions. Dirty Dancing. See Nov. 1.


- 10:00am to 9:30pm: York University Department of Music. World Music Festival. Caribbean Ensemble. Cindy Koistinen, director; Linda Coggin, director; African American Piano, Catherine Wilson, director; Chinese Orchestra, Kim Chau-Morris, director; Korean Drum Ensemble, Charles Hong, director; Japanese Ensemble, Linda Coggin, director; Guitar Ensemble, Roger Sampson, director; World Music Chorus, Judith Cohen, director; Ballett Music Ensemble, Irina Markoff, director; Martin Family Lounge. 219 Adelaide East Building, YU, 4700 Keele St. 416-736-2100. $22. Free.


- 7:30: Opera by Request. Don Giovanni in concert. Mozart. Andrew Toon, baritone (Don Giovanni); Natasha Demnally, soprano (Donna Anna); Ada Balon, soprano (Zerlina); Neil Aronoff, baritone (Leporello); Taras Chmel, tenor (Don Ottavio); William Shockholf, conductor. St. John's Presbyterian Church, 415 Broadview Ave. 416-455-2305. $20; $15 (st). Free.

- 8:00: Curtain Call Players. Cats. See Nov. 1.

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

- 8:00: Harbourfront Centre. Cantos de la Tierra. See Nov. 6.

- 8:00: Mirvish Productions. A Chorus Line. See Nov. 1.

- 8:00: Mirvish Productions. Dirty Dancing. See Nov. 1.

- 8:00: Metropolitan United Church. Dona Nobis Pacem: Brahms. Einst Deutschen Requiem. Cindy Koistinen, soprano; Peter Barrett, baritone; Toronto Mendelssohn Choir Festival Orchestra; Noel Edson, conductor. 1505 Yonge St. 416-568-0432. $35-$70. 7:15: pre-concert chat.


- 8:00: Windmill Theatre. The Fab Five. Great Hall, Unitarian Congregation in Mississauga, 54 South Service Rd. 905-338-5702. 4:25.

- 2:00: Curtain Call Players. Cats. See Nov. 1.

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

November 6: Rachel Mercer, cello; Angela Park, piano. Debussy Cello Sonata and other music.


November 20: John Jull, piano. Works by Mozart, Schumann, and Brahms.

November 27: Allan Pulker, flute; Andrew Ager, piano. Widor Suite and Kuhlau Duo concertante.

Admission by donation.

1570 Yonge St. (at Heath), Toronto.
- 2:00 & 8:00: Dancap Productions. Jersey Boys. See Nov. 1.
- 2:00 & 8:00: Mirvish Productions. A Christmas Carol. See Nov. 1.
- 2:00 & 8:00: Mirvish Productions. Dirty Dancing. See Nov. 1.
- 2:00 & 8:00: Mirvish Productions. We Will Rock You. See Nov. 1.
- 2:00 & 8:00: Show One Productions. Tango Fire. Winter Garden Theatre, 189 Yonge St. 416-872-5555. $30-$120.
- 2:00 & 8:00: Women in Dance. See Nov. 1.

- 7:30: Toronto Symphony Orchestra.
- 8:00: Acoustic Harvest Folk Club.
- 2:00 & 8:00: Mirvish Productions.
- 1:00: Mooredale Concerts.
- 7:30: Amadeus Choir. St. John’s Norway Church.
- 8:00: Harbourfront Centre.

November 7, 2008 WWW.THEWHOLENOTE.COM 29

- 7:30: Opera Atelier. The Abduction from the Seraglio. Mozart. Frédéric Antoun, tenor (Belmonte); Lawrence Wildin, tenor (Pedrillo); Amanda Pehyian, soprano (Konstanze); Carla Hultman, soprano (Blanche); Gustav Andreasen, bass (Ottavio); Curtis Sullivan, baritone (Pasha Selim); Tafelmusik Baroque Orchestra; Marshall Pynkoski, director; David Fallis, conductor. Elgin Theatre, 189 Yonge St. 416-872-5555. $30-$125; $20 (st). Also Nov. 9, 11, 12, 14, 15.
- 8:00: Acoustic Harvest Folk Club. Dave Webber and Ann Fagant (UK). Birchcliff Bluffs Church, 33 East Rd. 416-284-2235. $15-$25.
- 8:00: Harbourfront Centre. Stephanie Martin and George Memolu in concert. Enwave Theatre, 235 Queen’s Quay W. 416-973-4000. $28.
- 8:00: North York Concert Orchestra. Season Opener. Wagner: Prelude to Die Meistersinger; Rimsky-Korsakov: Scheherazade (excerpts); Liist: Piano Concerto No. 1. In B flat; Mozart: Magic Flute Overture; Beethoven Fantasia for piano, chorus and orchestra. Peter Longworth; pianos; David Bowers, conductor. Grace Church on the Hill, 300 Lansdale Rd. 416-628-8195. $20; $15 (st).

- 2:00: Gala Ensemble. Concerto Concerto. Toronto Symphony Orchestra. Earle Birnkrant, music director; Leslie Fagan, soprano; Peter MacDonald, piano. Canadian Opera Company Theatre, 189 Yonge St. 416-872-5555. $30-$60.


- 7:30: Opera Atelier. The Abduction from the Seraglio. Mozart. Frédéric Antoun, tenor (Belmonte); Lawrence Wildin, tenor (Pedrillo); Amanda Pehyian, soprano (Konstanze); Carla Hultman, soprano (Blanche); Gustav Andreasen, bass (Ottavio); Curtis Sullivan, baritone (Pasha Selim); Tafelmusik Baroque Orchestra; Marshall Pynkoski, director; David Fallis, conductor. Elgin Theatre, 189 Yonge St. 416-872-5555. $30-$125; $20 (st). Also Nov. 9, 11, 12, 14, 15.
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Cathedral Bluffs Symphony Orchestra

Norman Reintamm, conductor

Claudia Chan plays Ravel Piano Concerto in G
also Mozart Symphony No. 41
Sunday, November 9, 2:00 p.m.
P.C. Ho Theatre
5183 Sheppard Ave. E

continuum contemporary music

[Foreshadow]
Tuesday, November 11, 8 pm
The Music Gallery
197 John Street

Continuum performs the night before leaving for its European tour and shift in Amsterdam

Works by
Peter Adriaansz (NL)
Martin Arnold (CA)
Linda Bouchard (CA)
Nicole Lизée (CA)
Ian Vine (UK)

Continuum with Gregory Oh conducting
$15 adults/$15 seniors & arts workers/$5 students
416.924.4945
www.continuummusic.org

TALISKER PLAYERS CHAMBER MUSIC

November 11 & 12, 2008, 8 pm
Trinity St. Paul’s Centre
Tickets: $30 / $20 / $10
Box Office: 416-504-7529
www.taliskerplayers.ca
Music Toronto

Marc-André Hamelin
Tuesday November 11 at 8 pm

- 8:00: Music Toronto. Marc-André Hamelin. Haydn: Sonata in F; Sonata in B flat; Weber: Sonate in a State of Jazz; Chopin: Barcarolle Op.60; Ballade No.3 in A Op.47; Hamelin: Etude No.8 “Etude in E minor”.

- 8:00: Opera Lirica Italiana. Tosca. Puccini. Anna Albu, mezzo (Carmen); Keith Klassen, tenor (Don José); Andrew Teas, baritone (Escamillo); Giovanna Carini, soprano (Micaëlla); Geoffrey Butler, artistic director; Melissa Bencic, stage director. Markham Theatre for Performing Arts, 171 Town Centre Blvd., Markham. 905-763-7653. 935-445. Also Nov. 14.

- 8:00: Small World Music. Liam Fong, pipa; Enyave Theatre, 231 Queen’s Quay W. 416-873-4000. 330.

- 8:00: Toronto Philharmonia. Hope and Glory. Healey: Tribulation and the morning trumpet; Martinez: Memorial to Lidecke; Beethoven: Symphony No. 9. Toronto Philharmonia Orchestra and Chorus; Karry Stratton, conductor. George Weston Recital Hall, Toronto Centre for the Arts, 5040 Yonge St. 416-922-1111. 120-159; 126-155 students; 125-349 (seniors).

THE Aldeburgh CONNECTION

Celebrating the Art of Song
Artistic Directors: Stephen Ralls and Bruce Ubbatka

Discovery Series

Aviva Wilks soprano
Frank Mutyia tenor
Jeremy Ludwig baritone

with Bruce Ubbatka, piano

Tuesday, November 11, 7:30 pm
Walter Hall, University of Toronto
Tickets: $18 (Seniors/Students $12)

Generously supported by RBC

Tickets: 416.978.3744 www.aldeburghconnection.org

Winter REVELS with Ensemble POLARIS

Marco Cera - Kirk Elliott
Margaret Gay - Ben Grossman
Katherine Hill - Alison Melville
Colin Savage - Deb Sinha

Thursday November 13 - 8 pm - $20 ($12)
Church of St. George the Martyr/Music Gallery
Info: 416-588-4301
Scherer; Dvorak: Serenade; Nurhan Arman, conductor; guests: Mary-Elizabeth Brown, violin. Grace Church on-the-Hill, 300 Lonsdale Rd. 416-499-0403. $40; $32(st); $12(st) & 16-29 years.
- 8:00: Small World Music/Mishindi. Paradisegard Mast. Persian music. Homayon & the Mastan Group, Roy Thomson Hall, 00 Simcoe St. 416-872-4255. $30-$120.

Saturday November 15
- 1:00: Canadian Opera Company. Take Me Out to the Opera: The Barbeau of Seville, Rossini. Members of the Canadian Opera Company Ensemble Studio. Joey and Toby Tanenbaum Opera Centre, 227 Front St. E. 416-363-8231. $15; $10(st).
- 2:00 & 8:00: Dancap Productions. Jersey Boys. See Nov. 1.
- 2:00 & 8:00: Mirvish Productions. A Chairs Line. See Nov. 1.
- 2:00 & 8:00: Mirvish Productions. Dirty Dancing. See Nov. 1.
- 2:00 & 8:00: Mirvish Productions. We Will Rock You. See Nov. 1.
- 3:00: Toronto Children's Chorus. The Magic of Song. Works by Haydn, Mendelssohn, Poulenc, Debussy, Debussy, Elgar, Bradley, artistic director; guests: Hamilton Children's Choir. Maitrepolitun United Church, 56 Queen St. E. 416-332-6566. $40; $25(st).
- 7:30: Bloor Street United Church. Soul influence. The Nathaniel Dett Chorale, 300 Bloor St. W. 416-512-0959. $25(advance); $30(dee); Benefit concert for Stephen Lewis Foundation.
- 7:30: Opera Atelier. The Abduction from the Seraglio. See Nov. 8.
- 7:30: Toronto Symphony Orchestra. Dunedin & Tetzlaff. See Nov. 12 (no Britten). 6:45 pre-concert chat.
- 7:30: York University Department of Music. Park U Concert and Chamber Choir. Durufle: Requiem and Ouatre Motets sur des themes gregoriens. 74 young singers directed by Lisette Canton; Patricia Wright, choirs and instrumentalists. Ethel Briggs, music director. 25 Elgin St. Thornhill. 604-899-2131. Free will offering.
- 8:00: Me Out to the Opera: The Barber of Seville. Toby Tanenbaum Opera Centre, 227 Front St. E. 416-363-8231. $15; $10(st).
DECEMBER

• 1:30: Mirvish Productions. The Sound of Music. See Nov. 1.
• 2:00: Dancap Productions. Jersey Boys. See Nov. 1.
• 2:00: Etobicoke Musical Productions. Showcase in Brass. Programme includes Vizzutti: Rising Sun; Clarke: Carnival of Venice; and other works. All Vizzutti, trumpet; Curtis Metcalfe, conductor; guests: members of Hanauford Youth Programme. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723, $38; $33(st); $26(st).
• 3:00: Windermere String Quartet. Yachon: Quartet in G minor Op. 5 No. 3; Arriaga: Quartet No. 3 in E flat; Mozart: String Sextet in A major K.486. Various venues.
• 3:00: York University Department of Music. Jazz Festival: York U Jazz Orchestra. Enwave Theatre, Harbourfront Centre, 235 Queen’s Quay W. 416-973-4000, $12; $10(st/underemployed/artists).

WINDERMERE STRING QUARTET
on period instruments

Vachon, Arriaga Mozar
Sunday, Nov. 16, 3:00

Mon Dec 1

Tues Nov 18

Mon Nov 17

Toronto Children's Chorus
electric heights

The Magic of Song
Elise Bradley, Artistic Director

Toronto Children's Chorus debut concert of the year, featuring Haydn, Mendelssohn, Poulenc, Hatfield and much more. With special guests, the Hamilton Children's Choir and Zimbra
Poloz, Artistic Director. Two renowned children's choirs join in song.

Sat Nov 15, 2008 - 3 PM
Metropolitan United Church - 56 Queen Street East
Tickets: $30 adults, $25 students/seniors
To purchase tickets: info@torontochildrenschorus.com
(416) 932-8666 ext. 231 www.torontochildrenschorus.com

Monday November 17

KOFFLER CHAMBER ORCHESTRA
Jacques Israelievitch, Music Director

2008-09 Season Premiere
From the Old World to the New World:
Music of England and America

Passionate music from English and American composers featuring
Henri-Paul  Sicic piano and Jamie Kruspe on solo violin

November 16, 7 PM
The Music Room at Hart House, University of Toronto

Tickets: $20 ($10 students) / $50 Season Pass

For information and tickets
c. 416.636.1880 x 222 | e: info@kofflerarts.org | w: kofflerarts.org

Come early. Stay late. (and bring your mother)
**Tuesday November 18**


- **12:30:** York University Department of Music. Music at Midday: New Music by Young Composers. Original compositions by young composers from the studio of David Mott. Tribute Communities Recital Hall, Accolade East Building, 4700 Keele St. 416-736-2100 x22926. Free.


- **1:00:** St. James Cathedral. Music at Midday. Christopher Davies, organ, 65 Church St. 416-872-1111. $20; $10 {students}. Open discussion follows concert.


- **2:00:** Royal Conservatory of Music. Paganini/Rachmaninoff. Liadov: Kikimora; The Enchanted Lake; Baba Yaga; Kikimora. Satyavan: The Enchanted Lake; Baba Yaga. 65 Queen St. E. 416-978-3744. Free.

- **2:00:** University of Toronto Faculty of Music. Jazz Ensembles. Brian Gore, Cecilia Zabala, Gotz Reitz. Toronto Centre for the Arts, 5040 Yonge St. 416-364-7865 x224. $35-$50.

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

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

- **3:00:** University of Toronto Faculty of Music. Jazz Ensembles. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-678-3744. Free.


**Wednesday November 19**


- **1:00:** Midday Chamber Music. Viola and Brahms. John Julian, piano. 1570 Yonge St. 416-961-8116. Free.

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

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

- **3:00:** University of Toronto Faculty of Music. Jazz Ensembles. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-678-3744. Free.


**Thursday November 20**

- **12:00 noon:** Royal Conservatory of Music. Great Artists Series: Adiyu Varma, sarod. Traditional music from India. Mazzoleni Hall, 273 Bloor St. W. 416-486-2804 x231. $20; $10 (students).

- **1:30:** University of Toronto Faculty of Music. Jazz Ensembles. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-978-3744. Free.

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

- **3:00:** University of Toronto Faculty of Music. Jazz Ensembles. Brian Gore, Cecilia Zabala, Gotz Reitz. Toronto Centre for the Arts, 5040 Yonge St. 416-364-7865 x224. $35-$50.


- **8:00:** Dancap Productions. Jersey Boys. See Nov. 1.

- **8:00:** Mirvish Productions. Dirty Dancing. See Nov. 1.

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

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

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

**Friday November 21st**

8 pm at Glenn Gould Studio

CBC Building, 250 Front St W

$25/$15 students, available at the door

Open discussion follows concert

For more information:

www.gurdjieff-foundation-toronto.org or call 416-485-7908

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**Music at Metropolitan and Toronto Centre RCCO “Organ Horizons” present**

**Dr. Maxine Thévenot, Canadian organist, in recital**

Friday, November 21, 7:30 pm

Admission: $20/$15 RCCO members

Metropolitan United Church, etc.

Metropolitan United Church

56 Queen Street East at Church Street, Toronto

416-363-0331 ext. 26 www.munited.org
In CONCERT

CD Release Concert for “Audience Favourites” (Opening Day Records)

Performing to sold-out houses throughout North America and Europe for over 20 years, Ensemble Vivant is pianist/artistic director

Catherine Wilson, violinist Erica Beston, and cellist Sharon Prater.

Fri. November 21, 8:00 pm

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

Tickets - $42, $48

St.LC Box Office - 416-366-7723 ~ Toll Free 1-800-708-6754

www.ensemblevivant.com
**Sunday November 23**

- 2:00: Clarkson Music Theatre. See Nov. 21.
- 2:00: Dancap Productions. See Nov. 1.
- 2:00: Etoile Musical Productions. See Nov. 1.
- 2:00: Off Centre Music Salon. See Nov. 1.
- 2:00: Off Centre Music Salon. See Nov. 1.
- 2:00: Scarborough Civic Centre. See Nov. 1.
- 11:00: Sappho. See Nov. 1.
- 11:00: York University Department of Music. *A Musical Christmas*. See Nov. 1.
Friday November 28

- 7:00: Mirvish Productions. We Will Rock You. See Nov. 1.
- 8:00: Music Gallery. Tart Percussion Quartet. Programme includes Kangolus: Theatrical no. 4; Vlacilavk: St Vitus Dance. 197 John St. 416-204-1080. $15; $10(st).
- 8:00: Randolph Academy. The Apple Tree. See Nov. 25.
- 9:00: The Sixth Sphere. Convegence and Departure. Contemporary music by British composers: Birtwistle, MacMillan, Sawyer and Tippett. Adam Sherkin, piano; Caitlin Brooks-Jacobs, oboe; Ivan Ivonovich, viola. College Street United Church, 454 College St. 416-789-4103. $10.

Saturday November 29


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VILLAGE MESSIAH

Village Voices, directed by Joan Andrews and accompanied by Barry Peters presents part one and highlights from Handel's Messiah with orchestra and soloists. Followed by carols and our traditional audience sing-along.

Friday November 28th. 7:30 pm.
St. Andrews Presbyterian Church
143 Main St. North Markham
Tickets: $20 Seniors $15.
At the door or call 905.294.8687.
Children 12 and under free.

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Have you wanted to sing in a full-scale performance of Messiah but needed a "refresher"? Have you ever wanted to "try" a choir experience before joining? Then we have a special offer just for you!

COUNTERPOINT CHORALE

William Woloschuk, Artistic Director invites you to join them for their annual presentation of:

sing-along Messiah

ONE FINAL REHEARSAL TO THE PUBLIC:
Tuesday November 18, 7:30 - 9:15 pm
St. Vladimir Institute, 620 Spadina Ave., Toronto

CONCERT:
Friday November 28, 2008
7:30 pm
Metropolitan United Church
56 Queen Street East, Toronto

This is a wonderful opportunity to participate with Counterpoint Chorale, professional soloists and orchestra.

For information go to www.counterpointchorale.com or call 416-253-4674
...1: CONCERTS: Toronto and GTA

- 2:00: University of Toronto Faculty of Music. Electroacoustic Music. Recent works by student, faculty, and guest composers. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-978-3744. Free.
- 2:00 & 7:00: Ross Petty Productions. Cinderella. See Nov 28.
- 2:00 & 7:30: Canadian Children's Opera Company. A Dickens of a Christmas. See Nov 28.
- 2:00 & 8:00: Clarkson Music Theatre. Sweeney Todd, the Demon Barber of Fleet Street. See Nov. 21.
- 2:00 & 8:00: Ontario Productions. Jersey Boys. See Nov. 1.
- 2:00 & 8:00: Mirvish Productions. A Chorus Line. See Nov. 1.
- 2:00 & 8:00: Mirvish Productions. Dirty Dancing. See Nov. 1.
- 2:00 & 8:00: Mirvish Productions. We Will Rock You. See Nov. 1.
- 2:30 & 7:30: Saint Paul's United Church. Celtic Christmas Celebration. Celtic music for choir, bagpipes, flute, harp. Merched Dewi Welsh Choir; Graham School of Irish Dancers; Variante, harp & flute duo; James Thomson, piper; Jacqueline Smith School of Highland Dancers; and The Tartan Terrors. 1 Colonel Samuel Smith Park Drive. 416-259-6541. $25 (by reservation only).

VIVA!
YOUTH SINGERS OF TORONTO
Friday November 28, 7pm
Gala Fundraiser for their July 2009 tour to England and Wales

A variety show hosted by Mary Lou Fallis
Trinity-St Paul's Centre
427 Bloor St W., Toronto
Tickets: $25
416 788 8482

Japanese taiko and music group
NAGATA SHACHU
Saturday 8pm
NOVEMBER 29, 2008
RYERSON THEATRE 43 Gerrard St. East
Ticket: $25-$30, $20 St/Sr
www.nagatashachu.com

TICKETS $25 at door • ADVANCE from Chorus members
ON LINE: www.forte-chorus.com • BY PHONE: 416-763-3783
Ask about our $5 discount coupons

www.nagatashachu.com

FORTE
The Toronto Men's Chorus
Edward Connell, Music Director
with Bruno Cormier, Baritone
A CONCERT FOR WORLD AIDS DAY 2008
Midnight Clear
Saturday, November 29
Metropolitan United Church • 8 PM
50 QUEEN STREET EAST AT CHURCH STREET

TICKETS $25 at door • ADVANCE from Chorus members
ON LINE: www.forte-chorus.com • BY PHONE: 416-763-3783
Ask about our $5 discount coupons
- 8:00: Randolph Academy. The Apple Tree. See Nov. 25. $25-$30; $20(sr/st).
- 8:00: Saint Blaise. Byrd to Britten. Richard Whittall, countertenor; James Tuttle, tenor; Andrew Mahon, baritone. Trinity College Chapel, 6 Hoskin Ave. 416-356-6179. $25; $15; $5.
- 8:00: Toronto Symphony Orchestra. Brahms Violin Concerto. See Nov. 26.


Oakham House Choir of Ryerson University presents
Mendelssohn's Symphony No. 2 "Hymn of Praise" A Symphonic Cantata
Matthew Jaskiewicz, Director, Toronto Sinfonietta
Soloists Eunsil Choi, Chantelle Grant
Saturday, Nov. 29, 2008, 7:30 pm, Bloor Street United Church
Tickets: $20 in advance; $25 at the door; $15 students For tickets or information, please call 416-214-0183 x13

- 2:00 & 7:30: Canadian Children's Opera Company. A Dickens of a Christmas. See Nov 28.
- 2:00: Mirvish Productions. Dirty Dancing. See Nov. 1.
- 2:00: Mirvish Productions. We Will Rock You. See Nov. 1.
- 2:00: Ross Petty Productions. Cinderella. See Nov 29.
...: CONCERTS: Toronto and GTA

Afternoon Series - Panariss on Elm Street. A tribute to the Arts and Letters Club of Toronto. Monica Whicher, soprano; Lauren Segal, mezzo; Colin Ainsworth, tenor; Giles Tomkins, baritone; Stephen Ralls, Bruce Ubukata, pianos. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-978-3744. $20. 4:00 p.m.

- 3:00: Markham Concert Band. A Seasonal Celebration. Holiday favourites. Doug Manning, music director, Markham Theatre, 171 Town Centre Blvd., Markham. 905-305-7460. $20.50; $15 (child).

- 3:00: Oakville Chamber Orchestra. Silver Anniversay Concert. See Nov. 28. St. Simon's Anglican Church, 1450 Litchfield Rd., Oakville.

- 3:00: Opera by Request. Humperdinck's Hansel and Gretel. Concert version with piano accompaniment. Gillian Grossman, soprano (Gretel); Andrea Rebello, soprano (Hansel); Loralie Kirkpatrick, mezzo (witch); Andrew Teas, baritone (father); Margaret Knight, soprano (mother); Ada Bacon, soprano (Dew Fairy and Sandman); Children's Chorus, Marion Samuel-Stevens, conductor; William Shoobefield, piano and music director. Halsa House, 6650 Harumito St., Mississauga. 905 277-8795. $22; $17 (student). $7 (child). 4:00 p.m.

- 3:00: Penthelia Singers. Christmas with Penthelia. Carol of the Bells, Wassailin', Carol sing-along. Mary Legge, organ; Judith deHaney, soprano; Michael Downie, baritone, Sean Clark, tenor; with orchestra; Marvin F, conductor. Kingston Road United Church, 975 Kingston Rd. 416-778-0949. $20. 7:30 p.m.

- 3:00: Toronto Beach Chorale. A Choir for Christmas. Bach: Cantata 140 "Weihnacht!"; also works by Rutter and seasonal favourites. Guests: Janet Obermayer, soprano; Michael Dowkene, bass; Sean Clark, tenor; with orchestra; Balanced Life Carol, Wassailin', Carol sing-along. Walter Hall, Edward Johnson Buildings, 80 Queen's Park. 416-978-3744. $20. 7:30 p.m.

- 3:00: Toronto Beach Chorale. A Choir for Christmas. Toronto Beach Chorale presents: "The Sound of Music". The Sound of Music. See Nov. 1. 3:00 p.m.

- 3:00: Toronto Symphony Orchestra. The Planets. See Nov. 29. Markham Theatre, 101 Town Centre Blvd. 905-305-7469.

- 3:00: World Music Concerts Ensemble. Music Gallery, 179 John St. 416-961-8544. $33. $20 (arts worker); 4:10 p.m. 7:15 p.m. pre-concert chat.

Tuesday December 02


- 1:00: St. James Cathedral. Music at Midday. Bruce Kirkpatrick Hill, organ, 65 Church St. 416-364-7865 x224.

- 2:00: Dancap Productions. Jersey Boys. See Nov. 1.


- 7:30: University of Toronto Faculty of Music. Instrumental Ensembles. Guitar Orchestra, Jeffrey McFadden, director. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-978-3744.

Wednesday December 03

- 12:00 noon: Ross Petty Productions. Cinderella. See Nov. 29.


An Enchanted Evening

Love Songs from Screen & Stage

Sépideh Eshlahjou, Soprano
Brett Chapman, Tenor

Danny McErlain, Piano
Whitney Smith Jazz Quartet
Art by Mojan Taheri

November 30, 7:30 pm
Heliconian Hall
35 Hazelton Ave. in Yorkville

Tickets: $20
416-480-0967

Sydney Hodgkinson
Refugee

Hope Lee
David Eagle

November 30
The Music Gallery

NEW MUSIC CONCERTS
WWW.NEWMUSICCONCERTS.COM

Celebrating the Art of Song

Artistic Directors:
Stephen Ralls and Bruce Ubukata

Parnassus on Elm Street
Toronto's Arts & Letters Club

Monica Whicher, soprano
Lauren Segal, mezzo
Colin Ainsworth, tenor
Giles Tomkins, baritone
Stephen Ralls and Bruce Ubukata, piano

Sunday, November 30, 2:30 pm
Walter Hall, University of Toronto
Tickets: $50 (Students $25)
Afternoon tea at intermission.

Tickets: 416.735.7982 www.aldeburghconnection.org

The Choir & Solists of
BLOOR STREET UNITED CHURCH

STRIKE the HARP
and JOIN the CHORUS

Christmas Music for Choir, Harp & Orchestra

BRITTEN

SAINTE-SES

Carols arr.
PASSMORE

$29 /
$19 st. or.
unwaged

Sunday, November 30, 7:30 pm
300 Bloor Street W. at Huron

THE
Aldeburgh
CONNECTION

Parannassus on Elm Street
Toronto's Arts & Letters Club

Monica Whicher, soprano
Lauren Segal, mezzo
Colin Ainsworth, tenor
Giles Tomkins, baritone
Stephen Ralls and Bruce Ubukata, piano

Sunday, November 30, 2:30 pm
Walter Hall, University of Toronto
Tickets: $50 (Students $12)
Afternoon tea at intermission.

Tickets: 416.735.7982 www.aldeburghconnection.org

ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE LONTARIO
- 2:00 & 8:00: Dancap Productions. Jersey Boys. See Nov. 1.
- 2:00 & 8:00: Mirvish Productions. Dirty Dancing. See Nov. 1.
- 2:00 & 8:00: Mirvish Productions. We Will Rock You. See Nov. 1.
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- 2:00 & 8:00: Mirvish Productions. Mirvish Productions. We Will Rock You. See Nov. 1.

Sunday December 07

1:00: HarbourKIDS Music with Biti/Jeunesses Musicales Ontario. Festival Hall, 1 Bay St. See Dec. 3.

2:00: University of Toronto Faculty of Music; Puccini: Christmas Eve at Café Momus; Rimsky-Korsakov: Song of India; Bizet: Carmen; Gershwin: Rhapsody in Blue. Hart House, 7 Hart House Circle. See Nov. 28.

3:00: Amici.

5:00: Christmas Concert. Celebration Choir & Vocal Mosaic with special guest, Peter Stuckless, tenor.

7:30: Brampton Festival Singers. Christmas Favourites Concert. Rose Theatre, 1 Theatre Lane, Brampton. 905-878-2800.

7:30: Civic Light Opera Company. Scrooge - the Musical.

8:00: Scarborough Philharmonic. Christmas Eve; Anderson: Sleigh Ride. Errol Downie, cello. Glenn Gould Studio, 250 Front St. W. 416-872-4255. 445; 440(st); 150(st); 2:15; pre-concert talk.
LISTINGS: SECTION 2
CONCERTS BEYOND THE GTA

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

Saturday November 01
- 2:30 & 7:00: Theatre Orangeville. Magic Moments. Barbershop favourites. The Upper Canada Chordsmen, Tweedsmuir Presbyterian Church, 6 John St., Orangeville. 519-842-3423. $20 (matinee); $25 (evening).
- 3:00: University of Western Ontario. Faculty of Music 40th Anniversary Concert. Symphonic Band, Wind Ensemble and Alumni Band. Althouse College, UWO, London. 519-661-2043. $15; $10 (sr/st).
- 8:00: Opra Hamilton. The Magic Flute. Mozart. Colin Ainsworth, tenor (Tamino); Alex Dobson, baritone (Papageno); Audrey Elizabeth Luna, soprano (Queen of the Night); Kevin Langan, bass (Sarastro); David Speers, conductor. Hamilton Place, 1 Sumners Lane, Hamilton. 905-527-7227 x221/226, 936-495.

Sunday November 02
- 3:00: Kingston Symphony Orchestra. Sweet Strings. Sherman: new work (premiere); Barber: Violin Concerto; Mendelssohn: Symphony No.3. Sharlene Wal­lace, harp; Giselle Daubac, violin; Glen Fast, conductor. Grand Theatre, 218 Princess St., Kingston. 613-530-2050. $33-$44; $15-$25.

Monday November 03
- 8:00: Kitchener-Waterloo Chamber Music Society. Jacques Thibaud String Trio with Anton Kuerti, Piano. Mozart: Piano Quartet in g, K.478; Schubert: String Trio, D477; Beethoven: Sonata No.6 in F; Piazzolla: In F Out Op.16. KWCMS Music Room, 57 Young St. W., Waterloo. 519-886-1673. $30; $20 (sr); $20 (st).

Tuesday November 04
- 12:00 noon: Brock University Department of Music. Music of Worship. Patricia Dyck, flute; Erika Reiman, piano. Sean O'Sullivan Theatre, 50 Glanridge Ave., St. Catharines. 905-888-5500 x3017.
- 12:00 noon: McMaster University. Guest Recital Series. Michal Fournier, violin. Redpath Music Room, 57 Young St. W., Waterloo. 519-886-1673. $20; $15 (sr); $10 (st).

Wednesday November 05
- 12:00 noon: Midday Music With Shigera. Jane Black, soprano; Kathy Kool, piano. Hi-Way Pentecostal Church, 50 Anne St. N., Barrie. 705-726-1118. $5 (free).
- 12:00 noon: University of Waterloo. Noon Hour Concert. Music by Feure. Made in Canada Quartet (Judy Kang, violin; Sharon Wei, viola; Rachel Mercer, cello; Angela Park, piano). Davis Centre Atrium, 140 Westmount Rd. N., Waterloo. 519-885-0220 x42226. Free.

Thursday November 06

Friday November 07
- 10:30: University of Western Ontario. 3:30: Port Hope United Church, 34 South Street, Port Hope. 905-343-5682. $15; $10 (sr/st).
- 7:30: Hamilton Music Collective. Hamilton New York: Portrait of Sound. Darcy Hepner Jazz Orchestra; Sophia Perlman, guest vocalist. Hamilton Place, Studio Theatre, 1 Summers Lane, Hamilton. 905-545-1287. $75.
- 8:00: Kitchener-Waterloo Chamber Music Society. Eve Egoyan, piano. Evangelista: Madrigals; Taconi: Madrigals; Schisma: Sonata No.10. 905-545-1287. $36-$45; $15-$25.
- 8:00: University of Western Ontario. Guest Recital Series. French Music for the Piano. Michele Ferrara, piano. 1 Summers Lane, Hamilton. 905-525-8140 x42246. $12; $10 (sr); $5 (st).

Saturday November 08
- 12:00 noon: Hamilton Music Collective. Beautiful Music for the Piano. Michele Ferrara, piano. 1 Summers Lane, Hamilton. 905-525-8140 x42246. $12; $10 (sr); $5 (st).
- 8:00: Barrie Concerts. Orchestra Internazionale di Eutopia. Rodrigo: Concierto de Aranjuez; Beethoven: Symphony No.7. Claude Marcelt, violin. Stratford. 519-836-3125; 519-836-3127. $60; $50 (sr/st); $25 (children).

Tickets at Twelfth Night Music Store in Waterloo, Kelly Green's Flowers in Galt, Etcetera. Unique Gifts in Preston or at the door.
**Section 2: Beyond the GTA**


- 3:30: Kitchener-Waterloo Chamber Orchestra. 4th of July. Music by J.C.F. Bach, Barber, Rossini and Beethoven (Piano Concerto No. 5). Sarah Ha, piano; Graham Coles, conductor. Maureen Forrester Recital Hall, Wilfrid Laurier University, 75 University Ave. W., Waterloo. 519-885-2356. $20; $15 (students), free (children).


- 7:30: ShoW One Productions. Tangle Fire. Hamilton Place, 1 Summer Lane, Hamilton. 905-527-7666. $20; $10 (students), free (children).


**Sunday, November 11**

- 5:30: Queen's University School of Music. James Hill, ukulele. 120 Harriessen Lane, Kingston. 613-533-2066. $10 (students), free (children).

**Wednesday, November 12**


**November 13**


**November 16**

- 8:00: Kitchener-Waterloo Symphony Orchestra. Papa Knows Best! Central Presbyterian Church, 7 Queen's Sq., Cambridge. $12 (adults), $10 (students).

- 8:00: Sanderson Centre for the Performing Arts. Sultans of String. 89 Dalhousie St. Brantford. 519-759-8900. $32 (adults), $22 (students).

**November 18**

- 3:00: Opera Hamilton. Great Singers Revisited. Works by Puccini, Mozart, Bellini, Brahms, Schumann, and others. Adriana Pieczenik, soprano; Stephen Ralls, piano; guest: Laura Tucker, mezzo. Centenary United Church, 24 Main St. W., Hamilton. 905-527-7667. $22 (adults), $10 (students).

- 8:00: University of Western Ontario Symphony Orchestra. Papa Knows Best! Central Presbyterian Church, 7 Queen's Sq., Cambridge. $12 (adults), $10 (students).

**November 19**


- 12:15: St. Andrew's Presbyterian Church. Noonhour Concerts. Rehearsals and Milsom Scholarship Winners Concert. St. John's Church, Corner of Smith and Henderson streets. 519-863-0331/888-974-7560. $40; $10 (students), free (children).

**November 20**


- 8:00: Queen's University School of Music. Messiah. Moshe Schwartz, conductor. Althouse College, 1137 West Rd., London. 519-661-2111. $10. Also Nov. 21 and 22.

**November 21**

- 12:30: Queen's University School of Music. 2009 Kingston Symphony Scholarship and Milson Scholarship Winners Concert. 120 Harriessen Lane, Kingston. 613-533-2066. Free.

- 12:30: University of Western Ontario Symphony Orchestra. Papa Knows Best! Central Presbyterian Church, 7 Queen's Sq., Cambridge. $12 (adults), $10 (students).

- 8:00: Sanderson Centre for the Performing Arts. Sultans of String. 89 Dalhousie St. Brantford. 519-759-8900. $32 (adults), $22 (students).

- 3:00: Opera Hamilton. Great Singers Revisited. Works by Puccini, Mozart, Bellini, Brahms, Schumann, and others. Adriana Pieczenik, soprano; Stephen Ralls, piano; guest: Laura Tucker, mezzo. Centenary United Church, 24 Main St. W., Hamilton. 905-527-7667. $22 (adults), $10 (students).

- 8:00: University of Western Ontario Symphony Orchestra. Papa Knows Best! Central Presbyterian Church, 7 Queen's Sq., Cambridge. $12 (adults), $10 (students).


- 12:15: St. Andrew's Presbyterian Church. Noonhour Concerts. Rehearsals and Milsom Scholarship Winners Concert. St. John's Church, Corner of Smith and Henderson streets. 519-863-0331/888-974-7560. $40; $10 (students), free (children).
Tuesday November 25


9:30 - Queen's University School of Music. Queen's Symphony Orchestra. Kingston, 613-533-2066. 91; 45(3r).

Wednesday November 26

12:00 noon - University of Waterloo. Noon Hour Concert: 26 Mud Songs. Music of Playford and Purcell. Stephanie Kramer, soprano; Greensleeves (Marilyn Fang, viola da gamba; Shannon Purves-Smith, violin; recorder). Davis Centre Atrium, 140 Westmount Rd., Waterloo. 519-885-0220. $22.


Saturday November 29

9:00 am to 4:30 - Kitchener-Waterloo Chamber Orchestra. Student Concerto Competition. Graham Colv, music director. Maureen Forrester Recital Hall, Wilfrid Laurier University; St. Mary’s University Ave. Waterloo. 519-744-3283. 10.

9:30 - Burlington Civic Chorale. Ode to Joy. St. Peter's Episcopal Church, 33 Queenston St., St. Catharines. 905-687-4933. 35-40; 915; 1:45 pre-concert talk.

Sunday November 23


2:00 - Georgian Bay Symphony. Blas de Brass. Hamnford Youth Band; Darryl Eston, conductor; Anita McAlister, horn; Georgia Symphony. St. Thomas United Church, Knox United Church, 409 4th Ave. E., Owen Sound. 519-372-0212. 17, $15 (sr/st).


3:00 - Queen's University School of Music. Queen’s Community Choir. Sing Along Messiah. Erin Bardua, soprano; Vicki West. St. Peter's, mezzo; James Tuttle, tenor; Alexander Dobson, bass; Talisker Players; Jamie Parker, music director. Davis Centre Carol Sing.. Convocation Hall, University Hall, 1 University Ave., Kingston. 613-533-2069. 10; 45(3r).

4:30 - University of Western Ontario. Ensemble Series - Turn of the Last Century. Prokofiev: Piano Concerto No.1; Rimsky-Korsakov: Capriccio Espagnol; Bartok: Concerto for Orchestra. Sensenbrenner Symphony Orchestra; Alan Dennison, piano; James McKay, conductor. Alumna Hall, UWO, London. 519-677-8778. 15; $10(st).

Monday November 24

7:30 - Queen’s University School of Music. Queen’s Jazz Ensemble; Samba Ensemble. Grant Hall, 43 University Ave., Kingston. 613-533-2066. 910; 45(3r).

Tuesday November 25


9:30 - Queen's University School of Music. Queen’s Symphony Orchestra. Virginia Lew, piano; Gordon Craig, music director. Grant Hall, 43 University Ave. Kingston. 613-533-2066. 10; $15(2r).


12:00 noon - University of Waterloo. Ensemble Concert: It Can’t be Christmas Yet. See Nov 29. Three Willeus United Church, 57 Willow Rd., Guelph. 519-885-0220. $22; 112(rst).

Monday December 01


Tuesday December 02


12:00 noon - University of Waterloo. Ensemble Concert: It Can’t be Christmas Yet. See Nov 29. Three Willeus United Church, 57 Willow Rd., Guelph. 519-885-0220. $22; 112(rst).

Wednesday December 03

12:00 noon - Midday Music With Shippers. Marilyn Rienor, piano; Jay Bainborough, vocalist, Hi-Way Pentecostal Church, 50 Anne St. N. Barrie. 705-726-1181; 81; freest.

12:00 noon - University of Waterloo. Davis Centre Carol Sing. Traditional music for the season, sung Band. Davis Centre Atrium, 140 Westmount Rd. N., Waterloo. 519-885-0220. $22; 112(rst).

**LISTINGS: SECTION 3\n**

**JAZZ IN THE CLUBS**

compiled and edited by Orl Dagan

**Corktown, The**
175 Young St. Hamilton 905-572-9242
www.thecorktownpub.ca

**Every Mon**
Molaw College Student Jazz Jam Night

**Every Wed**
Jazz @ The Corktown hosted by Darcy Hegner

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**Every Thu Uncle Dale & Friends Open Mic.**

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**Every Wed Og Denago Sings 6:00-10:00**
Every Sun Og Denago Sings 9:30-10

**Nov 14**
Tynes: 60's & 70's R&B, Swing & Funk.

**Nov 21**
Evel F. blues Band.

**Dominion on Queen**
500 Queen St. East 416-388-6893
www.dominiononqueen.com

**Nov 1**
The Royal Crowns, Nov 2.

**Nov 10**
McGarry Blues Band.

**Nov 12**
Lady Kane.

**Nov 14**
Sean Bellaviti Jazz Band.

**Nov 15**
Sasha Smith's "Swing House" with vocalist Jen Sugar.

**Nov 17**
Every Wed @ The Corktown hosted by Darcy Hegner

**Drake Hotel, The**
1150 Queen Street West 416-531-5042
www.thedrakehotel.ca

**Every Fri Jenni Burke 8pm 15 cover**

**Eton House**
710 Danforth Ave. 416-469-0161
First Sunday of Every Month Hazel Hotel.

**Gate 403**
403 Roncesvalles 416-588-2390
www.gate403.com

**NO COVER, Pay What You Can**

**Nov 1**
Bill Heffernan & Friends, Melissa Boysen & Kevin Laibert.

**Nov 2**
Bill Heffernan & Friends, Ricardo Laredo.

**Nov 3**
Cam MacCarroll, Sean Pinchon Blues.

**Nov 5**
Corktown Blues.

**Nov 6**
Cam MacCarroll, Sean Pinchon Blues.

**Nov 7**
John McDermott with Orchestra.

**Nov 8**
Kitchener-Waterloo Symphony Orchestra.

**Nov 9**
Jazz Band.

**Nov 12**
Chad Lurosow.

**Nov 13**
Kitchener-Waterloo Symphony Orchestra.

**Nov 14**
Nycy O'Connor & featured vocalist.

**Nov 15**
Dave's Gourmet Pizza.

**Nov 16**
The Tynes: 60's & 70's R&B, Soul

**Nov 19**
The Nick Marchione Band.

**Nov 20**
Melanie B."The Big Band Night."

**Nov 21**
Corktown Blues.

**Nov 22**
Tommy Moore, J.J. Moorman.

**Nov 23**
Lindy Wolf Blues Band.

**Nov 24**
Bill Heffernan & Friends.

**Nov 25**
Sarah Jaffar Jazz Trio.

**Nov 26**
Uncle Herb Dale.

**Nov 27**
Amy Medvick & Friends.

**Nov 28**
Dave's Gourmet Pizza.

**Nov 29**
Joel Hartt.

**Nov 30**
The Next Generation R&B, Soul, Jazz Band.

**Dec 1**
Steve and The Tynes.

**Dec 2**
Kitchener-Waterloo Symphony Orchestra.

**Dec 3**
Steve and The Tynes.

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**Jan 31**
Steve and The Tynes.
LISTINGS: SECTION 4
ANNOUNCEMENTS, LECTURES/SYMPOSIA, MASTERCLASSES, WORKSHOPS, ETCETERA

ANNOUNCEMENTS

*November 18 7:30: University of Toronto Faculty of Music. Lecture by Alberto Grun. Walter Hall, 80 Queen’s Park. 416-978-3744. Free.

MASTER CLASSES

*November 2 1:00-3:30: Home Music Club of Toronto. Auditors are welcome to come and observe a chamber music master class with Sheena Akhtan. Room 330, Edward Johnson Bldg., 80 Queen's Park. 416-959-0612. Free for the public.
*November 2 2:00-5:30: Singing Studio of Deborah Staiman. Master class in musical theatre/audition preparation, using textual analysis and other interpretative tools for the "sung monologue". Yonge & Eglinton area - please call for exact location. 416-483-9532. Free for the public.
*November 4 & 5 1:00-3:30: University of Toronto Faculty of Music. Cello master class with Steven Isserlis. Walter Hall, 80 Queen’s Park. 416-978-3744. Free.
*November 7 2:30: University of Toronto Faculty of Music. Voice master class with Sherrill Milnes. Walter Hall, 80 Queen’s Park. 416-978-3744. Free.
*November 12 1:00: University of Toronto Faculty of Music. Songs with Carol McDermott. Walter Hall, 80 Queen’s Park. 416-978-3744. Free.
*November 12 1:00: CAMMAC, Toronto Region. Singers and instrumentalists are invited to participate in a reading of Mendelssohn’s Symphony #2 (Sdoll). Under the leadership of David Brower. Elliott Hall, Christ Church Deer Park, 1570 Yonge Street. 416-421-0779. $10 (non-members), members/students free.

LECTURES/SYMPOSIA

*November 2 2:00: Toronto Opera Club. Present and Past - a trend in today's CDs to be dedicated to a famous singer. Audio presentation by Eric Donville. CDs to be won. Room 330, Edward Johnson Bldg., 80 Queen's Park. 416-978-3940. $10 (includes refreshments).
*November 11 12:00: University of Toronto Faculty of Music. Lecture by Alberto Grun. Walter Hall, 80 Queen’s Park. 416-978-3744. Free.
*November 13 12:00: University of Toronto Faculty of Music. Lecture by Alberto Grun. Walter Hall, 80 Queen’s Park. 416-978-3744. Free.
*November 15 12:00: University of Toronto Faculty of Music. Lecture by Alberto Grun. Walter Hall, 80 Queen’s Park. 416-978-3744. Free.

WORKSHOPS

*November 1 9:30am-12:00 noon: Claim Your Voice Studios. Vocal Workshop. Soul Art Studio, 221 Bay St. North, Hamilton. Space limited so registration required: 905-544-1302 or email claiyournvoice@gmail.com
*November 3 12:00-3:00: Memorial University. Percussion Workshop. Led by Kaye Aitken. Memorial Southend, Corner of Water & Main Sts. 709-729-3874. $20.
*November 2 2:00: CAMMAC, Toronto Region. Singers and instrumentalists are invited to participate in a reading of Mendelssohn’s Symphony #2 (Sdoll). Under the leadership of David Brower. Elliott Hall, Christ Church Deer Park, 1570 Yonge Street. 416-421-0779. $10 (non-members), members/students free.

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November 1 - December 7 2008

Where the Music Begins This Holiday Season.

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November 1 - December 7 2008
Baroque music. Church of the Transfiguration, 111 Manor Rd. Ext. 416-694-9266. $10 (members), $12 (non-members).

*November 15 10:30am - 1:00: Toronto Mendelssohn Choir. Singing Saturday. Choruses from Bach Cantatas. David Falls, guest conductor. Yorkminster Park Baptist Church, Cameron Hall, 1585 Yonge St. Pre-register: 416-682-0422 x24. $10 (includes refreshments).

*November 19 7:30: Toronto Shapenote Singing from Sacred Harp. Beginners welcome. Music Room, 500 Bloor W. (at Huron). 416-922-7997 or pleasancecrawford@rogers.com

*November 24 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: 416-929-5025. $5 (non-members).

*November 25 8:00: Toronto Folk Singers’ Club. An informal group that meets for the purpose of performance & exchange of songs. Audiences are welcome. Transcend Club, 292 Brunswick Ave. 416-532-0900.

*November 20 2:00: CAMMAC, Toronto Region. Singers and instrumentalists are invited to participate in a reading of Christmas choruses by Bach & Handel, under the leadership of David Falls. Elliott Hall, Christ Church Deer Park, 1570 Yonge Street; 416-421-0779. $10 (non-members), members/students free.

*December 5 7:15: Recorder Players’ Society. Recorder and/or other early instrument players are invited to participate in groups (large group format), to play Renaissance and Baroque music. Coached by Colin Savage. Church of the Transfiguration, 111 Manor Rd. Ext. 416-694-9266. $15 (members), $20 (non-members).

*December 7 1:30-4:00: Toronto Early Music Players. Seasonal Frolics. A festive party of singing and playing of seasonal music, and feasting on home-baked goodies. Led by Linda dishwasher and Chris McClymont. Bring a home-baked goodie, year early instruments & stand; music available at the door. Lansing United Church, 49 Bogert Ave. 705-653-5480, 416-537-3733; 720.

WholeNote Alert:

Please remember that the next issue of WholeNote is a double one, covering events from December 1, 2008 to February 7, 2009.

Friday, November 14 is the deadline for Event listings and Display Ad Reservations.

Ad materials are due no later than Tuesday, November 18.

Book your colour ads early for the festive season. Space may be limited on the colour pages.

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WholeNote  www.thewholenote.com
WE ARE ALL MUSIC'S CHILDREN
by mj Buell

NOVEMBER's Child ...

This little girl's childhood home rang with her happy singing. She would later sing her way from Constantinople to "little Mosque on the Prairie" and back again. Her grown-up Toronto home is also a world of music!

Think you know who NOVEMBER's child is?
Send your best guess to: musicschildren@thewholenote.com (be sure to send us your mailing address, just in case your name is drawn!)

Winners will be selected by random draw among correct replies received by November 15 2008.

!!Tickets & Recordings!!

CONGRATULATIONS TO OUR WINNERS

As lucky guests of the Grand Philharmonic Choir:

Myrna Foley wins a pair of tickets to Journey Through Fire (Grand Philharmonic Choir and Youth Choir): Schafer Threnody, Jenkins The Armed Man, A Mass for Peace (Jan. 31); Richard Earls wins a pair of tickets to hear Bach's St. Matthew Passion with the Kitchener-Waterloo Symphony and soloists Rufus Müller, Nathalie Paulin, Daniel Taylor, Lawrence Wiliford, and Nathan Berg. (April 10); and Loreen Ens wins a pair of tickets to hear Lehr's The Merry Widow, (May 9).
(Centre in the Square, Kitchener).

Janet Stachow and Emily Burnham each win a pair of tickets to hear Ruth Fazal's Terezin Oratorio (February 28, 2009, Hamilton) presented by The Bach Elgar Choir, with The Hamilton Children's Choir and the Talisker Players Orchestra

Music's Children gratefully acknowledges Robin Vaillancourt, David Duff, Debra Seeby, Nadia Hassan, David Wall, The Grand Philharmonic Choir and The Bach Elgar Choir.

NOVEMBER's Child ... was conductor Howard Dyck, recognized across Canada as the former voice and programme host of Choral Concert and Saturday Afternoon at the Opera on CBC Radio.

Artistic Director and Conductor of Kitchener-Waterloo's Grand Philharmonic Choir (now in its 87th season), and the Hamilton's Bach Elgar Choir (now in its 104th season), Howard Dyck is also the founding Artistic Director and Conductor of Consort Caritatis, a unique Canadian arts organization that donates the proceeds from its projects to generate funds for humanitarian causes.

Under Howard Dyck's direction, Grand Philharmonic Choir and Consort Caritatis have been broadcast nationally on CBC Radio and Television as well as on Vision TV and throughout the People's Republic of China. His conducting career has taken him to "seventeen countries on three continents", where he has conducted an extraordinary range of renowned national and international orchestras.

In addition to his training in Canada and the United States, Howard pursued advanced studies in Germany: Choral, Orchestral and Opera Conducting at the Hochschule für Musik Detmold under Prof. Martin Stephani and the Internationale Bachakademie under Prof. Helmuth Rilling.
Honoured both in Canada and internationally for contributions to musical culture, Howard holds honorary Doctor of Laws degrees from the University of Waterloo and Wilfrid Laurier University, and is an Honorary Professor of Music at the 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.

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Entry Deadline: November 10, 2008
www.kiwanismusictoronto.org
416-487-5885
OCTOBER'S CHILD (continued)

Yunnan Arts Institute (Kunming, China). A recipient of the Distinguish-
ished Service Award from both the Association of Canadian Choral
Conductors and Choirs Ontario, Howard Dyck is a member of the
Order of Canada, and a recipient of the Queen's Golden Jubilee Medal.

Other musicians in your family?

My mother had no musical edu-
cation (she was a victim of the Great
Depression), but she loved to sing and
was intensely interested in mu-
sic until her death in September of
this year.

At the time…?

Music was almost exclusively tied
up with the life of the church. We
attended a Mennonite church in
Winkler, Manitoba where 4 part
singing was as natural as breathing.

The only reason my parents wanted me
to take music lessons was to pre-
pare me for accompanying the
chapel and congregational singing in
the church. But music was also a
very
significant part of the high school
curriculum. We had an excellent school
orchestra (I played the violin, badly
to be sure), and there were many
choirs. I also sang in a barbershop
quartet during my high school years.

First experiences of making
music, alone and with others?

Playing the piano was my first soli-
tary musical experience, then the vi-
olin. Singing in the church choir was
my first group experience.

When did you start conducting?

I started conducting small ensembles
in high school, although it wasn’t un-
til my first year of teaching in a pri-
ivate high school in B.C. that I beg-

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Barbara J. Dike is a member of the
Great Prairie Populist, was my hero!

During my high school years, al-
terested in politics (I still am), so I
thought quite a lot about studying to
be a lawyer and eventually getting
into politics. John Diefenbaker, the
great prairie populist, was my hero!

If you could travel back through
time, is there anything you would
like to tell the young person in that
childhood photo?

Howard, practice those scales! And
don’t be discouraged by the fact that
all of the other competitors in the
annual music festival are girls, and
they’re younger, and most certainly
cuter!

CONTINUES ON PAGE 52

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OCTOBER’S CHILD (continued)
Howard Dyck Conducts...
Vaughan Williams *Dona Nobis Pacem* and Durufle *Requiem* Bach
Elgar Choir (Nov. 15, Hamilton); Handel’s *Messiah* - Grand Philharmonic Chamber Singers, with
*Nota Bene Period Orchestra* (Dec 6, Waterloo, and Dec 7, Cambridge); Handel’s *Messiah* with The
Bach Elgar Choir and *Nota Bene Period Orchestra* (Dec 13, Hamilton).

In addition, he will conduct all of the wonderful concerts mentioned as Music’s Children contest prizes
*Consort Caritatis* will make their 11th international tour, this year to Brazil and Argentina, in July 2009.

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EDITOR'S CORNER

Celebrating 20 years since the first release by her Ensemble Vivante – "Palm Court Pleasures" – pianist Catherine Wilson continues to bring her own brand of salon/chamber music to our city and to the world. On her most recent offering – Audience Favourites (Opening Day ODR 9348) - the other members of the core trio are violinist Erica Beston and cellist Sharon Prater, with notable contributions from guest artists David Young (bass) and Philip Seguin (trumpet) and string players Norman Hathaway and Jonathan Craig. The repertoire ranges from familiar light classics and opera tidbits to original compositions by Rick Wilkins, with stops along the way at arrangements of music by Piazzola, Gershwin and Charlie Chaplin. As the title suggests there are no surprises here, simply a solid compilation of bonbons which have proved to be audience pleasers. A highlight for me is the finale from Debussy’s all too rarely heard Trio in G minor.

Concert note: Catherine Wilson and Ensemble Vivante perform on November 21 at Jane Mallett Theatre.

Another eclectic local ensemble that explored the boundaries between classical chamber music and just plain entertainment is Quartetto Gelato and that is where I first encountered cellist and guitarist George Meanwell. As it turns out, I was picking up on George’s career mid-stream, having missed the fact that he was previously an integral part of the 70s folk phenomenon Short Turn. It is these roots to which he has returned, first with the album “Another Street” in 2003, and this year’s release Late (MIM2127 www.midnightislandmusic.ca) with his colleagues The Loss Leaders. With fifteen original songs, which range from traditional singer-songwriter ballads to bluesy and hard-rocking numbers, “Late” gives us wry and bitter-sweet insights into “a life thus far”. There are notable contributions from band members Rick Whitleaw (guitar), Ray Parker (keyboards), Chad Irshick (bass) and Dave MacDougall (drums), not to mention Gelato alumni Joseph Macerollo (accordion) and guest vocalist Stephanie Martin.

Concert note: George Meanwell and Stephanie Martin perform at Harbourfront’s El-wave Theatre on November 8.

The next CD has received nominations in 5 categories at the Newfoundland Music Awards, the winners of which will be announced in ceremonies on November 9. Guitarist Duane Andrews’ Raindrops (DA003 www.duaneandrews.ca) is a very strong follow-up to “Crocus” which I reviewed in this column back in September 2006. As with the previous release, the dominant influence here is the music of Django Reinhardt. Much of the music is so (intentionally) reminiscent of that Gypsy master’s that I confess I was surprised to find among the mix an original Reinhardt, Blue Drag, which I failed to recognize, assuming it to be another “clone”. But there is much more to this album than a simple (and sophisticated) tribute to Django, with music ranging from traditional (and composed) down-home East Coast offerings to several fine original compositions and an exceptional cover of Charles Mingus’ Fables of Faubus which manages to capture the spirit of that large ensemble classic with just an acoustic lead guitar (Andrews), rhythm guitar (Steve Hussey), bass (Dave Rowe), vibes (Bill Brennan) and trumpet (Patrick Boyle). Hats off to Mr. Andrews, and best of luck with those awards!

The final disc has been trying to rise to the top of the pile for about three months now, since I attended its launch at the Tranzac Club last summer. Much as I try to ignore it, the music keeps re-surfacing. The problem is I just can’t figure out what to say about it. I must confess this introduction to Friendly Rich and the Lollipop People was one of the

NOVEMBER 1 - DECEMBER 7 2008
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53
most bizarre experiences of my long concert
going career. Imagine if you will, a “pop” band
 consisting of banjo, harpsichord, vibraphone,
drum kit, acoustic bass, bassoon, accordion,
bass clarinet, trumpet, harp and trombone, with
graciously eccentric vocals vaguely reminiscent
of Captain Beefheart. Add to the mix a watermel­
on-ripe for smashing and an attitude fit to tie one
on. Friendly Rich, aka Richard Marsella whose
“In with the New” column can be found else­
where in these pages, arranges all the music,
and pens most of the “songs”. Rife with
social comment, Dinosaur Power (PPCD05
www.friendlyrich.com) defies description.
Suffice it to say that Rich is a story teller, and
his stories are as strange as they come. It
doesn’t help, or maybe it does, that the lyrics
are not included with the disc. It means that if
you want to “get it” you really have to pay
attention. And even then it doesn’t always
help. I admit to obtaining “cheat sheets” from
the composer — which he promises to upload
 onto his website if I publish this review — but
I’m still at a loss in a number of places. The
Ballad of Ken Carter being a case in point. If
I had not Googled Ken Carter and watched a
YouTube video (with a voice-over which I’m
sure was by Gordon Pinsent) I would not have
had the slightest idea of what this song was
about — a 1970s daredevil “Brighter than
Knievel or Earl The Squirrel” — whose
intention is to leap off the St. Lawrence River in a
rocket-powered car was sabotaged by rain
and his financial backers. Likewise Fatwa —
“I put a fatwa on ya baby, It was what she said in
the Hebrew, Fatwa on ya baby, And then she
poured some tea for two...” What the??? —
and Goodbye Blue Monday — “I knew a guy
who tried to light his wife on fire, When the
fizz arrived, they called his wife a liar, ‘I’ll
live off the land... I’ll cut off my hand, And
plant it in the sand... water if you can. And a
tree of me will grow up to the sky, And give
the lent and a true Mahlerian in every way. The
engineering is astounding, faithfully and
transparently reproducing the textures so
necessary for the full impact of Mahler’s
complex score.

Bruce Surtees

Mahler - Lieder
Thomas Quasthoff; Håkan Hagegård;
Köln RSO; Gary Bertini
Phoenix Edition 105

It is safe to say, that together with
those of Schubert, the songs of Mahler
are the most often performed, most
beloved and most frequently recorded
among the lieder repertoire. In fact,
many classical music lovers have grown up
with “their” reference recordings of The
Songs of the Wayfarer, Kindertotenlieder and
Des Knaben Wunderhorn. It is then that much
more of an unexpected pleasure to listen to a
previously unknown performance only to
discover that it shatters all preconceptions
and instantly vaults itself into a top position on
the list of favourites. If you think my praise
excessive, then you must listen to this disc.

Taken from an early 1990’s radio广播
the disc opens with Thomas Quasthoff.
An artist with a growing North-American
profile, Quasthoff deserves to be celebrated
as a Mahler artist of the century. His voice,
measured, strong and lyrical, touches all the
right buttons in a performance that seems
effortless, understated, deeply thought-out
and heart-wrenching all at the same time.
This is my new “reference” recording!
Håkan Hagegård, a Swedish artist with a
career spanning 40 years, is equally at home
with the repertoire, even though his voice
presents less complexity and depth than that

of his younger colleague. The album is also a tribute to the late Gary Bertini, a conductor whose illustrious teachers included Nadia Boulanger, Arthur Honegger and Olivier Messiaen. He approaches Mahler’s sacrosanct tempi with the courage of an iconoclast and delivers some of the most sensitive readings of the scores to date. 

Robert Tomas

EARLY MUSIC AND PERIOD PERFORMANCE

Lawes - Harp Consorts
Maxine Ellander; Les Voix Humaines
ATMA ACD2 2372

What a completely delightful recording this is. I’m already a sucker for music from 17th-century England, but this CD makes my Desert Island list for sure. Likely the only extant early ensemble music to feature the harp, these unique pieces “for the Harp, Bass Violl, Violin and Theorbo” attest to the genius of William Lawes (1602-45), one of 17th-century England’s brightest musical lights, and they receive an inspiring performance here. The repertoire includes a fantasy, six sets of stylized dance pieces, three pavens with pre-composed divisions, and a stand-alone air. The CD ends with a duo for harp and theorbo, some icing on the proverbial cake.

From the sweeter effort G major Pavèn and divisions which open the program to the final consort set of dance movements, the balance of melodic expressiveness, contrapuntal expertise and rhythmic vigour of Lawes’ writing is expertly and affectionately handled. Maxine Ellander’s triple harp playing is imaginative and beautiful, whether supporting the ensemble harmonically or acting in a more soloistic capacity, and the theorbo playing of Stephen Stubbs is exemplary. (Thanks go to him as well for the excellent and thought-provoking booklet notes.)

Margaret Little and Susie Napper take expert acting in a more soloistic capacity, and the Handel scholar Duncan Chisholm is quoted to that point: “Handel’s most beautiful melodies were written by Gasparini.”

So, what is to be gained from this compilation that could not have been achieved through more traditional methods? Well, for one it delivers a complete opera-like experience. The tale of two lovers, Elmina and Almirante, augmented by battle scenes (courtesy of Purcell) and other operatic accoutrements, possesses a dramatic structure and continuity that a simple collection of duets could not provide. It also offers an intriguing light in which to examine the “true” Baroque opera, as they were frequently just as fragmented and combinative in nature.

The strength of this recording lies of course with the musicians. The soloists deliver a truly lovely blend of voices and convincing characterizations and Capella Lepoldina, assembled and conducted by Zwicker, replicates the sound of the courtly orchestras of the emperor Leopold I. Together they transport you to a Venetian court in an era gone by, where the latest opera by Messrs Bach, Purcell, Fux and Handel is presented. Enjoy!

Robert Tomas

CLASSICAL AND BEYOND

Bach Metamorphosis
Orchestre symphonique de Québec; Yoav Talmi
ATMA ACD2 2570

Bruckner 9
Orchestre Metropolitain du Grand Mon¬
treal; Yannick Nézet-Séguin
ATMA SACD2 2514

Charles Dutoit and the OSM started a snow¬
ball rolling back in 1980, one that continues to expand. We now benefit from the many excel¬lent CD’s from Quebec. While Decca Records was there initially, ATMA is now the major player. And presently two noteworthy CD’s have come our way.

Yoav Talmi and Yannick Nézet-Séguin are going from strength to strength with major international careers, and we should consider ourselves lucky to have giants such as these in Canada, however briefly.

Nézet-Séguin’s new Bruckner 9th with l’Orchestre Metropolitain du Grand Montreal is one for the keeping. Readers may recall my 2004 recommendation of Georg Tintner’s 9th from Naxos, and this new one exceeds even that, on several levels. The symphony calls for a sweeping breadth and a grand sense of vision, and receives both in abundance by these deft hands. The climaxes, particularly in the final Adagio movement, are nothing short of spectacular. The sound is helped by the interior of Église-Sainte-nom¬
de-Jésus in Montreal. With recent successes in Rotterdam, let us hope that we can still continue to enjoy this conductor on our side of the “pond”. A first-rate effort.

Yoav Talmi, meanwhile, has polished the Quebec Symphony’s sound like never before, and their new Bach transcriptions disc shows off this mettle. Listen to Stokowski’s trans¬cition of BWV 565 with fresh ears, as Disney’s ‘people never experienced it. Walton’s The Wise Virgin suite is welcome, particularly as Wordsworth’s 2003 recording is hard to find. Holst’s Fugue a la gigue is usually heard in its original wind band ver¬sion. Elgar’s Victorian arrangement of BWV 537 sounds totally correct in this arrangement. Talmi himself arranged the Italian Concerto, with a solo harpsichord (Alexander Wei¬mann). Webern’s transcription of the six¬voice fugue will charm you and Respighi’s notable version of the Passacaglia and Fugue, done for Toscanini, is a fitting close. Highly recommended.

John S. Gray

Mozart - Early Piano Concertos
David Greilsammer; Suedama Ensemble
Naive V5149

The French label Naive is known for the promotion of up and coming young artists and high production values and this new re¬lease of early Mo¬zart piano concer¬tos (originally is¬sued two years ago by Vanguard Classics) is no exception.

Born in Jerusalem in 1977, pianist David Greilsammer studied in Florence and Paris before concluding his training at the Juilliard
School. He made his New York debut in 2004, and since then, has appeared in major concert halls throughout the world. The New York based Suedama Ensemble, formed for purposes of this recording, is comprised of 25 young musicians all brought together by concertmaster Arnaud Sussmann.

That these concertos - K.175, K.238 and K.246 the "Lutzen" - should be played by a youthful ensemble seems particularly appropriate, for they were the first original piano concertos Mozart ever produced, written when he was 17 and 20 respectively. The buoyant and optimistic mood of the music is perfectly matched by the spirited performance - this is definitely Mozart with a smile on his face! At the same time, it's clear that a great deal of thought went into the interpretation - the phrasing is carefully conceived, and the dynamics perfectly balanced.

For those who dismiss Baroque and Classical period music performed on modern instruments, this recording is proof that a modern chamber group can serve the purpose well, and that Mozart played on a Hamburg Steinway can sound as convincing as on a pianoforte. Highly recommended.

Richard Haskel

MODERN AND CONTEMPORARY

Bartok - Divertimento; Music for Strings, Percussion and Celeste; Romanian Folk Dances
Les Violons du Roy; Jean-Marie Zeitouni
ATMA ACD2 2576

Like a giant boa constrictor crawling out of its lair in the primordial dawn so begins Bartok's Music for Strings, Percussion and Celeste... in app with an incredibly long sustained crescendo fugato, twisting and turning with more and more voices added until the climax in the middle of the movement, then quickly receding into the darkness. This unusual and extremely difficult fugue is a real test for the orchestra, the conductor and recording technology but in a good performance, like this one, the effect is literally shattering.

Les Violons du Roy, a remarkable group of Quebec string players only 15 in number, was formed in 1984 to play the Baroque repertoire, and since then acquired a good reputation in Canada, the US and Europe with their virtuosity and dedication. More recently, under Jean-Marie Zeitouni they branched out into the 19th century and modern repertoire as well.

The most ambitious piece on this disc is the aforementioned Music..., a work of genius from Bartok's middle period when he was most influenced by the West and experimenting with new forms and ideas. It is a bold, brutal work but formidably inventive and imaginative especially in its handling of the orchestra. I give great credit to this little group which plays with great conviction, virtuosity and sounds like a much bigger orchestra. The Divertimento also comes off very well and the Romanian Dances in the conductor's orchestration sound atmospheric, incisively rhythmic and full of verve. Exclusively recorded, this CD should not take back seat to any other recording of these pieces.

Janos Gardonyi

Gubaidulina - In Tempus Praesens:
Bach - Violin Concertos
Anne-Sophie Mutter; London Symphony Orchestra; Valery Gergiev
Deutsche Grammophon 4777450

This is the first recording of Gubaidulina's second large-scale work for violin and orchestra, In tempus praesens, and it is stunning. The writing for violin is idiomatic and precise and the conversations set up between the soloist and various combinations of orchestral instruments and sections are fascinating. While short on practical details about the piece - we're told merely that it's in five sections - the essay in the CD booklet gives insight into Gubaidulina's inspiration: the figure of Sophia (the first name of both composer and soloist/dedicatee), "the personification of wisdom who has laid the foundation for all creativity... the fountainhead of art and of the artist's engagement with the lighter and darker sides of human existence." This heady inspiration has produced a finely-crafted 32-minute one-movement work that is jam-packed with drama, excitement, intensity and great beauty, described (perhaps a tad bombastically) by both the composer and the soloist as a "triumph over fate."

Gubaidulina should thank her lucky stars she has such champions of her music as Anne-Sophie Mutter and Valery Gergiev. Their performance, along with the fine players of the London Symphony Orchestra, is captivating and committed. Mutter's playing is free and expressive and a strong reminder of why she is one of the great violinists of our age.

By contrast the Bach performances are perfunctory at best, but the Gubaidulina concerto is more than worth the price of this recording.

Larry Beckwith

So You Want To Write A Fugue?
A Celebration of Glenn Gould
Various artists
Centrediscs CMCCD 13208

T. Patrick Carrabré - Firebrand
Gryphon Trio
Winnipeg Chamber Music Society
Centrediscs CMCCD 13408

WWW.THEWHOLENOTE.COM  NOVEMBER 1 - DECEMBER 7 2008
A little over a year ago a cross-section of eleven Canadian composers were commissioned by CBC producer Neil Croy to create short piano works (nominally in the form of a prelude and fugue) incorporating the handful of “musical” letters in Gould’s name: G-E-G-D. These in turn were performed by ten Toronto-based pianists in Glenn Gould Studio for a September 25, 2007 recital observance of what would have been Glenn Gould’s 75th birthday. The choice of composers for this project reveal few surprises as they are for the most part familiar names who have benefited from CBC exposure in the past. Let us hope that their contributions (performers included!) do not prove to be their own swan songs, now that the CBC has so drastically cut back on its commitment to art music.

Given the paucity of the musical motive the composers were assigned — a mere three pitches outlining the nucleus of a pentatonic scale — it is surprising that the results reveal such variety, at least in the prelude sections of the works. I for one have always found the canon-like fugue an academic anachronism of scant relevance to the contemporary composer and confess experiencing considerable boredom following the predictable sequence of events in this domino genre. I was won over however by Gary Kulesha’s thoroughly convincing Fugue and Prelude, and pleasantly amused by the cheeky goofiness of Chan Ka Nin’s take on the form. The disc is further spiced up by the lead-soloist chordless setting, each player subverted their assignment, notably André Ristic’s kinetic Prelude and Fugue and the intriguing Nostalgia for Airs Unheard by the expatriate Kati Agócs.

Among those few still holding the fort for new music at the CBC is Winnipeg composer T. Patrick Carrabre, one of the hosts of the hodgepodge late-night radio broadcast known as The Signal. His album “Firebrand” features expert performances of two piano trios by the redoubtable Gryphon Trio along with the quintet A Hammer for Your Thoughts performed by the Winnipeg Chamber Music Society. For the most part Carrabré writes in an accessible style, often featuring repeating listener in without sacrificing a moderately arousal of elements. The disc is further spiced up by the lead-soloist chordless setting, each player subverted their assignment, notably André Ristic’s kinetic Prelude and Fugue and the intriguing Nostalgia for Airs Unheard by the expatriate Kati Agócs.

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Two tracks from Hope Lee’s Voices in Time cycle provide a unique aural glimpse in the development of a composer. Voices in Time (1992-1994) is the fifth work in the cycle. This 1994 broadcast recording of the New Music Concerts Ensemble, soundslike and live electronics, is a fine performance of an excellent compositional idea. This idea comes to fruition in the superb Fei Yang (2000), an emotional and virtuoso powerhouse piece performed with unbelievable passion by Accordes and accordionist Joseph Macerollo. This is ensemble writing and playing at its best. Though at times challenging aurally, it is the beauty in texture and rhythm which makes Renew’d at ev’ry glance a tour de force showcase of two of Canada’s most distinctive composers.

Concert Note: New Music Concerts’ November 30 performance at the Music Gallery includes David Eagle’s Breath and Hope Lee’s Fei Yang with Accordes and Macerollo.

JAZZ AND IMPROVISED

Gridjam
Lina Allemanno Four
Luna Records LM 2008-3 (www.myspace.com/linaallemanno4)

Now here’s a wholly captivating, unconventional recording that manages to push boundaries in an inviting way. This mini-minimalist chordless setting, each player contributes enormously to the project’s success. The Lina Allemanno Four consists of the leader on trumpet, Brodie West on alto saxophone, Andrew Downing on double bass and Nick Fraser on drums. Allemanno is an admirable, daring player. Armed with a richness of tone, she isn’t afraid to squeal, squeak or growl according to the given moment; West wails similarly, often with fiery pizzazz. The two complement each other so well that at times it is hard to tell them apart. Fraser’s tasteful brushwork is also outstanding throughout the album.

All of the music is original, mostly penned by Allemanno, and is it ever far out! Dissonant, twisted and angular, these are tunes Thelonious Sphere Monk would definitely have dug. Nick Fraser composed Also—a solo trumpet feature—and Andrew Downing the concluding Recall. Haunting as every composition is, one almost forgets all about them once the free improvisation sections start. Gridjam, Cameo and Recall all contain moments of awe-inspiring interplay. Ironically, this innovative recording was created live-off-the-floor the old-fashioned way, without using headphones or even a bass amp. This accounts for Downing sounding a little low in the mix, but also for the genuine sense of freedom in the air. Fascinating and full of the unexpected, this recording should win the Lina Allemanno Four scores of new fans.

Ori Dagan

The Sound of Songs
Steve Koven Trio
Bungalow Records SK 007 2 (www.stevekoven.com)

Toronto is a city rich with great jazz pianists. Passionate and playful, Steve Koven is one who never fails to please an audience. Supported by Rob Clutton on bass and Anthony Michelli on drums, his trio has been swingin’ hard since ’93. Back then the group was focused on interpreting standards, but on this, their seventh release, Koven has composed 100% of the material. Definitely file this one under jazz, but there are several other influences here, from traditional to classical, reggae to folk. Logically crafted, these songs range from good to excellent: The Universe Loves Lily, Little Dance and Honey-Do are particularly memorable slices of good taste. Although this trio arguably specializes in tunes that beckon fingers to snap, the closing ballad Faith’s Dream proves they can be absolutely poignant if they so wish. Also clear to hear is that this group has toured the world together; the ensemble playing is picture perfect.

Koven’s accessible delivery is animated and intense, only enhanced by Clutton’s appeasing grooves and Michelli’s perpetual solidly. The disc is further spiced up by the lead-
er's occasional use of a Hammond B3 organ and cameos by soulful saxophonist Kenny Kirkwood and a string quartet on the title track. It cannot be overstated enough that experiencing the Steve Koven Trio live is highly recommended. They have more energy to give in person than can ever be contained in a mere compact disc.

Ori Dagan

Concert Note: The Steve Koven Trio plays Ten Feet Tall, 1381 Danforth Ave., on Sunday November 23rd at 3:30.

EXTENDED PLAY – CANADIANS IN THE MIX
By Ken Waxman

Expatriates or homebodies, Canadian improvisers interact with many first-class players from and in any country. The results are imposing, even if there’s nothing intrinsically Canadian about the music. Take the Jeth Bisho/Harris Eisenstadt/Jason Roebke CD, Tiebreaker (Not Two MW 789-2 www.nottwo.com). The crowd at this Krakow, Poland date probably thought they were applauding three Americans. Yet while astute trombonist Bishop and solid bassist Roebke are both Chicago-based, versatile drummer Eisenstadt is a Toronto native now in New York. Bishop’s gutsy slurs and growls lock in place so precociously that the drummer’s cymbal ratamacues subtly counter Carrier’s bluster.

Featuring a similarly other-directed saxophonist and a solid bassist, Within (Leo CD LR 512 www.leorecords.com) provides a variation on this theme. Alto saxophonist François Carrier and drummer Michel Lambert are Montrealais, but bassist Jean-Jacques Avenel is French. Like Tiebreaker, Within captures a first-time alliance that sounds as if the players have worked together for years. The three parts of the 60-minute improvisation depend on mind-melding. Avenel’s spicato thumps help stretch the thematic line to its furthest without shattering, whenever Carrier’s spectrofluctuation and reed-biting threaten to do so. In the tune’s mid-section however, the saxophonist’s slithery, human-sounding cries make common cause with each musician in turn. His contrapuntal interlude with Avenel features ground bass sweeps and col legno sawing used as connecting tissue to bond with Carrier’s curt squeaks and flutter tonguing. A similar strategy is apparent on the Lambert-Carrier duets. The drummer’s opposite sticking and rattamucues subtly counter Carrier’s blustering pressure that metaphorically follows every note with an exclamation point.

POT POURRI

In Last Night’s Party Clothes
The Roaring Girl Cabaret Independent (www.myspace.com/theroaringgirlcabaret)

The term roaring girl was originally adapted as the female equivalent to a roaring boy, used to identify a man who caroused publicly, brawled, and committed petty crimes. Such a character was immortalized in a Jacobean comedy, The Roaring Girl by Thomas Middleton and Thomas Dekker around 1610. The spirit of such a cunning wench has found her modern counterpart in this CD titled “In Last
DECEMBER 7 2008

San Francisco-based Gore 13 years ago, that each year brings together four top-notch guitarists to produce an album suitable to the varied tastes of an audience as fun-loving, intelligent and savvy as their earlier counterparts. Quirky, clever and compelling accompaniments combined with the ability to tell a story without excess of text, by means of innuendo and implied undertones, makes for a most agreeable cabaret experience. There is a trio of songs placed one after the other that provide a lot of fun: Champagne with its saucy vocals and glockenspiel bubbles, reminiscent of Marilyn Monroe; I Scare You with its eerie violin harmonics and Conducting Affairs provide a triptych on the theme of forbidden fruit. Covers are done equally well, from Kate Bush's anti-war song Army Dreamers to a nice little café version of Bizet's Habanera complete with electric guitar solo, to the redemptive Sweet By and By with lovely bluegrass harmonies and excellent dobro work. Put on your red dress—this CD is a party unto itself.

Dianne Wells

International Guitar Night III

Andy Sheppard; Dale Kavanagh; Cecilia Zabala; Brian Gore

Pacific Music PM14722

(www.internationalguitarnight.com)

With the recent federal government cuts to arts funding, there's been a lot of discussion lately about the role of the arts in a commercial society. The question of whether art should be self-sustaining or rely on grants is complex, and for many artists and musicians, being entrepreneurial and commercially successful are antithetical to creativity. So it's heartening when a musician like Brian Gore can put together, if not a wildly commercial success, at least a viable musical venture that doesn't compromise artistic integrity. "International Guitar Night" is a project started by San Francisco-based Gore 13 years ago, that each year brings together four top-notch guitarists and composers from differing cultures and disciplines to collaborate, tour and record. International Guitar Night III is a live recording of a concert in British Columbia from February 2008, which beautifully captures the nuances and diversity of the group. Variety is tough to achieve with an essentially monoinstrumental group — although there is some pretty singing courtesy of Argentinean Cecilia Zabala — the styles of the guitarists are distinct enough to keep the interest up. And despite the differences they find plenty of common ground and blend brilliantly.

Dale Kavanagh is a dynamic classical guitarist from Germany via Nova Scotia, Zabala plays nylon-string with a South American lilt, Gore is a finger-style steel-string guitarist from Germany via Nova Scotia, and Torontoan Andy Sheppard is also a masterful finger-style player influenced by South African rhythms. The group will be touring extensively in Canada this fall and will be in Southern Ontario mid-November. Catch them if you can.

Cathy Riches

Concert note: International Guitar Night will perform Nov 19 at The Studio, Hamilton Place, Nov 20 Isabel Bader Theatre, Toronto; Nov 21 Show Place, Peterborough.

O'Leary Street

James Galway; Tiempo Libre

RCA Red Seal 88697-32164-2

"O'Leary Street" pairs flutist Sir James Galway with Cuban band Tiempo Libre, and is probably Galway's most daring venture into a musical genre outside the classical. His playing, as ever, is brilliant: the discipline, precision, sparkling articulation, evenness of sound, and perfectly executed syncopations leave no doubt that Sir James is the greatest. However, in the context of a tight band that really swings, Galway simply doesn't.

The CD begins with Claude Bolling's Suite for Flute and Jazz Piano, a mix of oil and water, written so that the flutist can always remain on safe classical terrain while the jazz quartet does its thing in between. Galway's flawless precision is effortlessly matched by pianist Jorge Gomez. But in the interludes without the flute Gomez just takes off; the technique that enabled him to shadow Galway suddenly untethered, he soars! You hear this time and time again throughout the CD: he and the other band members can get out of the way and support the soloist, but when it's their turn, they play as if there's no tomorrow.

In Gomez's compositions Galway fares much better. Gomez has given him ample opportunity to reveal his mastery, as in the cadenza in Espeigle. In Tica Tica percussionists Leandro Gonzalez and Hilario Bell shine in their supporting roles with Sir James, as does bass guitarist Tebelio Fonte matching the flute note for note in the intricacies of Bach's Badinerie, arranged by Gomez.

It's a mixed review, top marks for the parts but only fair to middling for the whole. The worlds of classical and Afro-Cuban music mix but never mesh.

Allan Palker

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It's on the first page.
David Oistrakh emerged from Soviet Russia in the mid 1950s and was immediately signed by EMI to become the company's most illustrious 'house' violinst. The entire fruits of this relationship are now available on 17 CDs in a super-bargain package, The Complete EMI Recordings (5099921471223), to commemorate the 100th anniversary of his birth.

Among the works in this monumental collection are two versions of the Beethoven concerto, two Triple Concertos, two Brahms concertos and two Doubles, both Prokofiev concertos, the entire Mozart works for violin and orchestra, together with repertoire and off-repertoire from the concertos of Bruch, Khatchaturian, Lalo, and Shostakovitch to Taneyev's Suite de Concert. There is a wealth of sonatas, chamber music and short encore pieces. Many recordings in this set are available on CD for the first time. Sound quality and production are state-of-the-art. Honestly, deciding what to hear next is akin to the dilemma of a kid in a candy store.

The post-war, aging Alfred Cortot was preceded by a formidable pre-war reputation as a solo pianist in the Romantic repertoire and as a member of the legendary trio with Thibaud and Casals. Pristine transfers of the 1953 EMI recordings of the Chopin's Second Piano Sonata along with Schumann's Kinderszenen and Carnaval (NAXOS 8.1111327) reveal that although his technical dexterity was not up to the pre-war level his interpretive insights remained true. Errors and omissions excepted.

One of the most admired and respected cellists of the 20th century, Pierre Fournier, was in his prime in the period of the 1950s and early 1960s. He is heard on a Medici Arts CD (MM028-2) in the Elgar and Dvorak Concertos in live performances with the Cologne Radio Symphony. Hans Rosbaud conducts the Elgar (1955) and George Szell the Dvorak (1962). Fournier's recordings of both for DG are available but these live renditions are clearly better representations of this superb cellist and musician. Great sound.

He may not have acquired the fame or cult following of Heifetz or Oistrakh but Joseph Fuchs undoubtedly deserved to be in the top league of 20th century violin masters. Active as a soloist and chamber musician, frequently with his equally respected violinist sister, Lillian Fuchs, Joseph enjoyed an illustrious career and left numerous recordings as evidence of his special artistry and sweet, irresistible sonority. In 1952 with pianist Arthur Balsam he recorded the 10 Beethoven Sonatas for Decca that were issued in a limited "Autograph Edition" of 2500 copies. Naxos has issued their second CD of stunning transfers containing 5, 6, and 7 (8.1111252) which follows Volume 1 containing Sonatas 1 through 4 (8.1111251). These long overdue reissues are important additions to the catalogue, especially in such vital sound.

Mariss Jansons is the conductor of the Concertgebouw Orchestra in addition to guest conducting with the world's great ensembles. Among Jansons' early appointments was as associate conductor of the Leningrad Philharmonic in 1973. He recorded the three Rachmaninov Symphonies from 1992 to 1998 with that orchestra, by then renamed the St Petersburg Philharmonic, together with the Symphonic Dances, op.45, Isle of the Dead op.29, Scherzo in D minor and the famous Vocalise. When first issued each symphony was a top choice among critics. Now all these thrilling, dynamic performances, opulently recorded, are available on a three CD set, modestly priced as a single disc (EMI 509995 008852).

A reminder that the DVD of the Symphonie Fantastique with Jansons and the Berlin Philharmonic, live from the Saint Irene Church in Istanbul, is without a doubt the most electrifying performance around, both sonically and visually too (EuroArts 2051229). Recorded on their 2001 European Tour, the DVD includes Haydn's 94th, Mozart's 2nd Flute Concerto (Emmanuel Pahud) and a tour of Istanbul. A real gem!

In 1985, film maker Tony Palmer celebrated the 300th anniversary of Handel's birth with a brilliant film God Rot Tunbridge Wells using an entertainment written by John Osborne. 2009 marks the 250th anniversary of the death of Mr. Georg Frederic Handel, hence the issue of that film on DVD on Tony Palmer's own label (TPDVD114) newly remastered to 16:9 aspect ratio and in excellent sound. This is not a film biography like Song to Remember or Song without End laced with impossible scenes, both apocryphal and anachronistic. Here Handel declares to all who will listen or care to hear (i.e. us) an illustrated soliloquy of unvarnished remembrances, brilliantly delivered by Trevor Howard as the aged Handel. We glimpse Handel as a prodigy, a young composer and performer, on through his triumphs and failure, to bankruptcy and poverty. This is really an entertaining and captivating production, appropriately illustrated by vocal performances by Elizabeth Harwood, James Bowman, Emma Kirkby, Anthony Rolfe-Johnson, John Shirley-Quirk and also Simon Preston, organ, and pianist Andrei Gavrilov. The English Chamber Orchestra is conducted by Sir Charles Mackerras. I enjoyed this immensely and recommend it.

As a footnote, there is a rather pleasant British film, "The Great Mr. Handel" (1942) starring Wilfred Lawson who is not too dissimilar in appearance to Trevor Howard (unfortunately not available on DVD on this side of the Pacific). Also, Trevor Howard plays Wagner to the hilt in Visconti's 1973 film "Ludwig", an extravagant, four hour biography of Ludwig II just released on a 2 DVDs by KOCH LORBER (741952308799).
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Engaging Toronto’s Music Classrooms

by Matthew Tran-Adams

The diversity of students in Toronto’s classrooms could be compared to a microcosm of the world. It is both challenging and exciting to teach in the public school system and to find ways to make music education meaningful to my classes. As a high school music teacher, I’ve had the joy of welcoming students into my classroom from just about everywhere on the globe. Some come with a wealth of knowledge about music, either through formal training or pure listening and enjoyment from their home countries. Others come with little knowledge of music and are surprised to find it a part of their regular studies. In some rare cases, I have had parents who don’t want their children studying music because it does not fit with their religious beliefs. At the same time, I often have students who grew up in Canada and have been through the elementary educational system. Some come with vast amounts of music education, while some have no musical training or knowledge.

So, how does a music teacher in this environment strive to accommodate this plethora of diversities? How do you get a group of teenagers at completely different performance levels to produce some sort of music that they can be proud of? What can you say to this group so that they are all on the same page in terms of understanding a wide variety of musical styles and genres? Well, I can’t claim to have all the answers but I firmly believe that in these types of circumstances the teacher can learn as much from the students as the students can learn from the teacher. The teacher doesn’t always have all the answers but has to act as a facilitator and encourage the students to share their own knowledge of the subject matter to allow for an engaged classroom.

This requires that the teacher build a safe classroom, where students are supportive and feel open to sharing, opportunities can arise in which students bring in music that they enjoy. They can speak about how they incorporate music in their daily lives, whether that be dancing and drumming in a village in Africa, rapping along with a Cantopop CD in Hong Kong, or thrashing and head banging to death metal in their bedrooms a block from the school. At this stage I’ve even felt compelled to take it a step further and start arranging music for the students to perform. I’ve had my string orchestras study Bob Marley and play reggae, taught the history of Bollywood and arranged classics such as Chura Liya Hai Tumne. I have taught Tibetan students (many of whom are refugees) to play their national anthem (which is banned in China) on band instruments and even celebrated the Chinese New Year by playing traditional folk songs on the Trinidadian steel pan.

After engaging students in music that they are more familiar with, it is sometimes difficult to teach what I jokingly refer to as “the dead white guys,” also known as the western classical composers. I’ve learned that it becomes easier when you put this into the context: talking about historical styles of music from Europe and then trying to make the composers come alive as “real people”.

Author and cellist, Steven Isserlis, who will visit Toronto this month, has written two very witty books that have the ability to enlighten and engage young people in the music of composers such as Bach, Beethoven, and even Stravinsky. Isserlis’ two books, Why Beethoven Threw the Stew and Why Handel Waggled his Wig contain a conversational style and in-depth knowledge of the composers’ personal lives which creates an interactive conversation that students can easily relate to. Whether Isserlis is giving pronunciation help: “Bach... pronounced half way between a sheep’s ‘baa’ and a dog’s ‘bark’—with the ‘ch’ sounding as if you were trying to clear your throat” or telling interesting stories of how Beethoven would get so annoyed at students he actually bit one in the shoulder, he has a creative way of bringing these characters to life. The books are an excellent resource for students learning about western classical music, students in private lessons who want to learn about the inspiration of these composers, or music teachers who want to engage students with interesting stories that brings these “guys” to life.

Isserlis performs Monday, November 3 at 7:30pm, gives cello master classes on Tuesday, November 4 at 1 pm and Wednesday, November 5 at 1 pm all at Walter Hall at the University of Toronto. Isserlis’ books are available from the publisher Faber and Faber.
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