Friday, November 23, 2007 8:00 P.M.

**Dione Taylor – A Little Respect**

With special guests

**David Clayton-Thomas**

**Sharon Riley and The Faith Chorale**

One of Canada's most intriguing R&B and Soul singers, Dione Taylor pays a little respect to Aretha Franklin, the "Queen Of Soul." Dione and a star-studded group of musicians will trace Aretha's life, from her early days in church, scarcely mentioned early jazz recordings and her rise to fame as a Rhythm 'n Blues superstar, following the history of Gospel, Jazz, R&B, Soul and The Blues.

Wednesday, December 12, 2007 8:00 P.M.

**Molly Johnson - Baby, it's Cold Outside**

With special guest

**Ben Heppner, tenor**

World-renowned jazz sensation Molly Johnson and her sextet present an evening of seasonal jazz favourites in new arrangements by Mike Downes and others. Also included are original songs composed by Molly Johnson. Joining her is the distinguished Canadian Wagnerian superstar, tenor Ben Heppner, who will be heard in Christmas classics, gospel numbers and of course a duet of the concert's theme song "Baby, It's Cold Outside."

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what's on at the tso?

Bach St. John Passion
November 1 & 3 at 8pm
Helmut Rilling, conductor
Laura Albino & Agnes Zsigovics, sopranos
Roxana Constantinescu, contralto
Lothar Odinius, tenor
Nathan Berg & Klaus Haeger, basses
University of Toronto Bach Festival Singers

Chopin Piano Concerto
November 10 at 7:30pm
November 11 at 3pm
Peter Oundjian, conductor
Rozalyn Chok, piano
Toronto Symphony Youth Orchestra
Elgar: "Nimrod" from Enigma Variations
Chopin: Piano Concerto No. 1
Mussorgsky arr. Ravel: Pictures at an Exhibition

Gershwin Gala
November 6 at 8pm
November 7 at 2 & 8pm
Jack Everly, conductor
Stewart Goodyear, piano
Judy McLane, soprano
Programme includes Rhapsody in Blue,
They Can't Take That Away From Me,
and Someone to Watch Over Me.

Oundjian & Ehnes
November 15 at 8pm
November 17 at 7:30pm
Peter Oundjian, conductor
James Ehnes, violin/viola
Programme includes:
Walton: Violin Concerto
Rachmaninov: Ballade for Viola and Orchestra
Elgar: Enigma Variations

Tchaikovsky: Symphony No. 4

Mozart Prague Symphony
November 28 at 8pm
November 29 at 2pm
Peter Oundjian, conductor
Alisa Weilerstein, cello
Andrew Burashko, piano
Mozart: Symphony No. 38 "Prague"
Martinů: Concerto for 2 String Orchestras,
Piano and Timpani
Dvořák: Cello Concerto

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Feature: Angèle Dubeau ml Buell

Discoveries: Thoroughly modern Monteverdi by Phil Ehrensaf

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er

World View by Karen Ages

Early Music by Frank Nakashima

Choral Scene by Allan Pulk
er

Band Stand by Jack MacQuarrie

Some Thing New by Jason van Eyk

Jazz Notes by Jim Galloway

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Angele Dubeau & La Pietà

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BBC Music Magazine

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Of many Messiahs, new Malletts; old Mad Kings, and more

Mad King
One of the particular pleasures of swimming in the WholeNote concert listings stream for as long as I have, is you start picking up resonances from concert seasons long hidden in the mists of time. Take Summer Opera Lyric Theatre’s Nov 23 presentation of Eight Songs for a Mad King by Peter Maxwell Davies, celebrating 100 years of the Department of Psychiatry (U of T). Who but a WholeNote listings junkie (and an insider at that!) would remember that very same piece featured in the very first issue of this publication as the very first production of a brand new opera company called Queen of Puddings.

Never willing to let any show see the light of day before its time, Q.o.P. co-directors Dairine Ni Mheadhra and John Hess will sometimes wait years for a show to ripen, before unleashing, apparently out of nowhere, a Beatrice Chancey or Midnight Court. So it’s fun to notice that in the selfsame month as Maxwell Davies’ mad old king is re-rearing his head, Queen of Puddings will be giving us a glimpse of not one but two new shows: Ana Sokolovic’s Six Voices for Sirens; and James Rolfe’s Fire. (Nov 7, Richard Bradshaw Amphitheatre Vocal Series)

Note, too, that it is the level of detail in the listings in question that makes this delightful bit of associative thinking possible. As reader Arthur Holland observes (see BackBeat, page 62) there’s a difference between a good listing and a bad one.

New Mallett
Thinking back to those early days of WholeNote (Pulse as it was then called) it’s easy to fall into the trap of seeing the city’s significant presenters as having evolved in the same time frame as our own magazine - Queen of Puddings, OffCentre Music Salons, even the Gryphon Trio all fit the bill. But it’s also true that some of the major players in today’s scene were already major players before we existed: Jeanne Lamon’s Tafelmusik; Bob Aitken’s New Music Concerts, Alex Pauk’s Esprit Orchestra, to name but three. It’s actually Alex Pauk and Espirit that have got me thinking along these lines, because I attended a week or so ago at the Jane Mallett Theatre as Pauk received the Molson Award, the Canada Council’s richest prize. At some moment during the breezy concert that encapsulated the award ceremony, I found myself looking round at the Jane Mallett thinking, “gee I had forgotten how much I like this place.” Then and only then did I remember that the whole building had just undergone a renovation. I’d call that a success - fixing things up so your audience feels right at home, only more so.

Many Messiahs
It’s too early to tell whether the seasonal flood of productions of Handel’s Messiah has abated this year, but I’m guessing it has, somewhat. I count only eight between now and December 7, which is where this month’s listings end. Right now, as I say, my money would be on last year once all the December listings are in.

... And more
Speaking of December’s listings reminds me to remind you -- next issue is a DOUBLE ISSUE (December/January combined). So January listings will need to be in by November 15 -- a whole lot earlier than usual - in order to avoid disappointment.

David Perlman, editor
Anton Kuerti: Toronto

David Perlman: Were we to take a purely Toronto-centric approach to things (heaven forbid), then the “beginning” of the Anton Kuerti story would be the moment when, unheralded and unknown, you stepped into the breach at the last minute to replace Dame Myra Hess with the Toronto Symphony Orchestra in 1961. Does that event even stand out as a particular landmark any more, either in terms of your relationship with this city, or the twists and turns of your musical life?

Anton Kuerti: Yes indeed! I had just been in Toronto to play with the CBC Orchestra, conducted by Ettore Mazzoleni, Brahms D minor Concerto, I believe, and returned to Cleveland where I was living; I had hardly been home for more than a few hours when I was called by the TSO to see if I could come right back to play Beethoven’s Concerto #4. I had not played it for several years, but I agreed, and practised non-stop to get it back into my head and fingers. I am sure this concert was a key catalyst in my getting offered the position at the U. of T. [Pianist in residence, then an associate prof.]

Your upcoming recital with the Women’s Musical Club of Toronto (Nov 15 with Teng Li) is one reason I wanted to do this story now. It’s your fourth WMCT recital, the others being ’63, ’65 and ’69. Out of curiosity I looked up the first one [in Hanna and Fred Feuerriegel’s “History of Concerts and Performances of the WMCT”]. It was another cancellation with Anton Kuerti to the rescue. In this case it was Peter Serkin, son of your own teacher. In any case, I didn’t know if it’s ridiculous to ask if you remember what you played, so I looked it up. It was Brahms: Intermezzi (op 119/1, 2, 3, 4); Beethoven: Sonata #6 (op 102); Hindemith: Sonata #3 (Bb); and Schumann: Carnaval (Op 9). Does anything strike you about it?

I would not have remembered the repertoire of that concert without your help! And I am astonished to see that the Beethoven Op. 10 No. 2 Sonata was on the program, as it will be again in the up-coming concert; pure coincidence! I do not think I would start a recital now with Brahms Op. 119, and I have not played the Hindemith for years, though I do like it very much and think that Hindemith is being unjustly neglected.

Can you trace changes in yourself musically by revisiting your relationship with a piece? Take Schumann’s Carnaval, which was also on that program. If you listen to the 1979 Analekta recording you made of it, would interest or what prevail?

It has actually been very long since I performed the Carnaval, although I could contemplate reviving it. I hardly ever listen to my own recordings, except if I hear them by chance on the radio. That happened to me about own recording. The Carnaval I did hear on radio a few years ago, and it was depressing if the earlier ones were better! Of course the piano, the venue, the recording equipment all play their roles, and in any case a recording is always a snapshot from a particular day.

Women’s Musical Club’s concerts are, of course, in Walter Hall now, where Mooredale Concerts has been these many years. I am hoping you will talk about Mooredale Concerts in this time of intense transition.

Mooredale Concerts was entirely the brainchild and the passion of my beloved Kristine Bogyo, and though I sometimes gave advice it was not always taken, and I only participated occasionally. It will change now, as she played in most of the concerts herself. As Erika Raum, among others, said, “Kristine always played soulfully” and the finest musicians were always happy to come back again and again. She went through the repertoire very comprehensively, including rare pieces like the Bruckner Quintet. There was ample rehearsal time, she did not believe in throwing things together overnight as happens at many festivals. One of the most outstanding performances was of the extremely difficult Kodaly Duo, with Erika Raum, which we may eventually release on a CD.

Mooredale used mainly local musicians, and gave opportunities to countless young artists, such stars as Russell Braun, Measha Brueggergosman, Isabel Bayrakdarian, Stewart Goodyear, long before they became famous. This will continue, as will the modest admission prices. I am only disappointed that the newspapers give us so little coverage; over the hundred or so concerts Mooredale has presented over the years, I don’t think we have had more than 3 or 4 reviews in the major dailies, though we have always presented very special repertoire and wonderful artists. At the next concert Nov. 24 and 25 the Tokai Quartet gives the first Toronto performance of the great Quartet in E minor by Carl Czerny, which is in my opinion a true masterpiece, plus a wonderful quartet for clarinet and strings. . It would seem that something like this would deserve some attention, but then I guess the informal atmosphere and the low prices have made critics sc ornfully dismiss the series as a “Ma and Pa” venture, as Tamara Bernstein so crudely put it once.

The Syrinx Chamber series takes as a thematic through-line the work of one Canadian composer – in previous years, Srdl Irving Glick, Oskar Morawetz, Walter Buczynski. This year it’s you!

I have composed off and on throughout my life; as a teenager I studied with Henry Cowell, among others. I have never actively promoted my compositions, and do not perform them often. I feel that performers ought to try to compose, if only to enhance their appreciation of the genius of the great masters. It seems unnatural to spend one’s life with music and not be tempted to create one’s own. . My music is harmonically fairly dissonant, on the whole, but melodically it is vaguely diatonic.

I find much music of the past 60 years far too complex. Chamber music’s natural habitat is the unaccompanied performer. Can you imagine amateurs getting together to read through string quartets by Schoenberg or Elliott Carter (the Juilliard Quartet needed more than 50 rehearsals to prepare his third quartet)? I think even some of my own compositions are perhaps more dissonant and complex than necessary.

How would Anton Kuerti: Cleveland (for example) have been different from Anton Kuerti: Toronto? (Thank you Dame Myra!)

Toronto has been a great choice for me, and has treated me very generously. I don’t know what might have happened elsewhere. The CBC has made a huge contribution over the years, though its support of the arts does seem to be withering at the moment. In the U.S. the need to battle militarism, fundamentalist religion and imperialism – and plain stupidity – make it hard to concentrate on one’s own interests; there seem to be too many crucial issues that need constant attention.
DECEMBER '07
Just in time for the holidays!

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DUBEAU’S LA PIETA:
Little Moments of Bonheur

BY MJ BEULL

A little girl after a school performance asked: “Madame Dubeau...the fireman will put water on a fire. And a doctor will bring help to a sick person, the teacher teaches us...what does a musician do?”

“Mon dieu, I thought to myself, what kind of a question is that?” Dubeau at 7 would have had the good fortune just to know.

“A musician,” she replied, “is there to bring little moments of joy to people.”

Angèle Dubeau’s achievements reflect a determined, ambitious ascendency: a solo career studded with successful recordings, a decade hosting Radio-Canada broadcasts, a thriving summer festival (Music in the Mountains). She’s a Member of the Order of Canada, recipient of the Calixa-Lavallée award, a Knight of the Ordre National du Québec.

The underpinnings of that independence and drive, captured in October’s Music’s Children photo, are her experiences of shared music, from a very young age, reflected in her adult life by La Piéta — her string ensemble, whose constancy, like a sparkling constellation a 16th century New York, London, and Paris rolled from other musicians and the audience, for the answer why you do this.

As a soloist on the road, and when you are alone practising... the soloist you play with others, and ultimately you bring this to the audience.

That music is fun to listen, to share, to do.

I remember kissing goodnight my violin and putting a little blanket on it, at 4 or 5...

But by age 8 or 10 music-making has to be shared to thrive. You need to find a reason... why do you play? You understand this when you play with others, and ultimately you bring this to the audience.

What a beautiful way of living... bringing these little moments of bonheur.

That photo was taken at a group lesson: not an unusual thing today, but in 1969 the Suzuki method was radical and new. As a child you develop a taste for making music by seeing others your age also playing music, sharing music, then going outside to play ball and eat chips. It’s very social and seriously important. Jean Cousineau’s approach: put in each child this little spark that would grow with them: that music is fun to listen, to share, to do.

Sharing continued with L’Orchestre des jeunes de Joliette and with summers at music camps. I remember crying when my parents came to pick me up. We all wanted to stay there, making an orchestra, making chamber music, singing, having swimming and sports.

Fast forward to 1997. As a soloist on the road, and when you are alone practising... the solitude is sometimes heavy to bear. You have to remember what you get from other musicians and the audience, for the answer why you do this.

In 1997, Angèle Dubeau created La Piéta for an all-Vivaldi recording for an ensemble of 12. Determined they would perform without a conductor, imagining who to work with, the first who came to approach put in each child this little spark that would grow with them: that music is fun to listen, to share, to do.

Sharing continued with L’Orchestre des jeunes de Joliette and with summers at music camps. I remember crying when my parents came to pick me up. We all wanted to stay there, making an orchestra, making chamber music, singing, having swimming and sports.

EDITOR’S CORNER by David Olds

Our CD editor takes break for the month (recharging his batteries for the Christmas onslaught?).

In his stead (tipping a hat to Opera Atelier’s current landmark Toronto production of the work), PHIL EMMENSAFT takes a look at IL ritorno di Ulysses in Patria, as an expression of

Thoroughly modern Monteverdi

The birthplace of the modern market-driven world economy was the Italian peninsula’s Renaissance era commercial city-states. And the queen of these was Venice. In 1567, when Claudio Monteverdi was born in Cremona, Venice was the primary intermediary in the trade between Europe and Asia, and the primary musical centre of the Western world - a 16th century New York, London, and Paris rolled up into one.

By the time that Monteverdi died in 1643, after a three decade stint as the maestro de cappella at Venice’s Basilica di San Marco, Venice had ceded its commercial supremacy to Amsterdam. The centre of gravity shifted from the Mediterranean basin to the North Atlantic. Dutch vessels dominated the seas. Amsterdam became the centre of science and art. Venice, on the other hand, retained its predominant musical role during the seventeenth century, the central plank in the creation of modern opera as we know it.

While the first operatic ventures were in the patrician salons and courts of Florence, Venetians extended these via the first commercial opera theatres, beginning in 1637 with Teatro San Cassiano. Nine other Venetian opera houses were established during the seventeenth century, attracting musicians and audiences from all over Europe.

Impresarios, investors, professional opera companies, booming box seat sales, and individual ground floor tickets drove Venice’s opera scene. Much of the capital came from nobles, but the demands for elaborate staging and effects came from the new paying audience. As Patrick Barbier observes: “There lay the two-fold genius of Venice: that of having transformed a luxury product par excellence into a commercial product accessible to the general public; ... [and daring to imagine] that social classes as far apart as princes and ordinary people could be together in the same place and experience the same emotions ... watching one single spectacle.”

Monteverdi, the grand doyen of Venetian music, gave the new commercial scene a big boost with his final two operas, IL RITORNO di ULYSSES in PATRIA (1641) and L’incoronazione di POPPEA (1643). Both rank among the finest works in the four-century history of modern opera. They are the culmination of Monteverdi’s musical genius.

II ritorno, continuing its Opera Atelier Toronto run November 1-3, is superbly represented on DVD as part of the Nikolaus Harnoncourt/ Jean-Pierre Ponthelle productions of Monteverdi’s three extant operas. L’ORFO (1607) plus IL ritorno and L’incoronazione. All are landmarks of opera on film. Ponnelle, called “the father of the opera film” was both a theatre director and master film maker. The Monteverdi trilogy was shot on 35 mm film at the Opernhaus Zurich between 1978 and 1980. It is available on finely mastered Deutsche Grammophon DVDs.

Harnoncourt, as one of the pioneering conductors of early music on period instruments, had some difficult musical choices. There is no surviving score of any of Monteverdi’s operas in his own hand. Each practical edition stirs up a scholarly storm. As Harold Schonberg aptly explains, “There are problems deciding what Monteverdi’s directions really meant, what his orchestra really was.”

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Battlefield Brass

Sunday, November 11, 2007, 3 p.m., Jane Mallett Theatre
Curtis Metcalf, Resident Conductor; Tom Allen, Host and Story Teller
Sponsored by NSK Canada Inc.

Tom Allen, host of CBC Radio Two's Music and Company, weaves his unique form of storytelling around the history, myths and legends that arise from human conflict. This concert features such stirring works as William Walton's film score to The Battle of Britain, Barbara Croall's remarkable lament for Native Canadian soldiers Gi-Giwe Na?, commissioned by the HSSB, and Tchaikovsky's 1812 Overture.

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Young Artist Overture @ 7pm
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The world renowned Hilliard Ensemble (U.K.), narrator Marilyn Lightstone and Tafelmusik Chamber Choir in a poignant world premiere by Canadian composer Brian Cherney, based on text by extraordinary Jewish author Etty Hillisum. Also featuring The Hilliard Ensemble performing Salamone Rossi and other music of the Renaissance.
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Russia's Academy of Choral Arts
Rachmaninoff's Vespers
Wednesday, November 28 @ 8pm
Young Artist Overture @ 7pm
St. Anne's Anglican Church,
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St. Anne's will resonate with the glorious sounds of Moscow's Academy of Choral Arts in a program of sacred Russian choral music by Rachmaninov, Borodin and Balakirev. Russian choirs and their famed basses bring a special affinity for this work - don't miss the Canadian debut appearance of one of Russia's greatest choirs!
$37 adult/ $29 senior/ $10 student

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Brampton Lyric Opera and the Rose Theatre

November 24 at 8pm, Brampton Lyric Opera will present its annual fundraising concert, “An Evening of Opera with Maria Pellegrini.” Pel­legrini, who in a career of over four decades has sung with some of the greatest names in opera, will perform with full orchestra and chorus a program of great arias from the operatic repertoire.

Brampton Lyric Opera was incorporated in 2004 as a not-for-profit charitable corpora­tion, by tenor/entrepreneur, Emilio Fina, who began producing concerts ten years ago with the aim of starting an opera company. The first four full operatic productions were done under less than ideal conditions in the spaces available in Brampton at the time, the Heritage and the Lester B. Pearson Theatres. “The ground work of becoming known over the next two years,” he told me, “was vital before we moved into the Rose Theatre.” The 2006-07 season, the company’s first in the Rose Theatre, in Fina’s words, “…helped put us on the map….” It gives the company “…everything we need to function properly and gives the audience the feeling of intimacy that the houses in Europe give.” The company’s tenancy in the Rose Theatre has been, he says, “harmonious and mutually beneficial.” November 24 we can experience the company at the Rose Theatre, and their first operatic production of the season will be Verdi’s Rigoletto on February 2, 2008.

Early in the month the TSO with the University of Toronto Bach Festival Singers, conducted by Helmuth Rilling will perform J.S. Bach’s St. John Passion at Roy Thomson Hall on November 1 & 3. On November 2 Show One Productions brings the Terem Quartet to the Jane Mallett Theatre - not a string quartet but accordion, domrás and a very-large bass balalaika-who perform Russian folk and gypsy music, pop and classical music with “virtuosity …freakish humour [and] a … wild attitude …!” Another unusual concert will be Soundstreams’ “An Unfinished Life,” featuring Canadian composer Brian Cherney’s settings of the writings of Dutch Jewish writer Etty Hillesum on her experience of the Holocaust and gives the audience the feeling of intimacy that the houses in Europe give.”

Three pianists of international stature visit in November, two of them, regrettably, the same evening, November 16. Venezuelan-born Gabriela Montero performs the great piano repertoire and also magnificent improvisations in a baroque style. Russian pianist, Anya Alexeyev, performs an orchestral version of Dvorák’s Piano Quintet with Sinfonia Toronto. The third pianist, Brazilian-born Arnaldo Cohen, will perform a mostly Brazilian program for Music Toronto at the Jane Mallett Theatre Nov 27.

On November 16 British flutist and composer, Ian Clarke, will give a master class and a recital at the Victoria College Chapel, presented by Long and McQuade. Soprano Measha Brueggergosman will perform at Roy Thomson Hall on November 25, and Show One Productions will present Russian bass-baritone, Dmitri Hvorostovsky on November 29 at Roy Thomson Hall.

The same evening at the Markham Theatre for Performing Arts our September 2006 cover artists, Duo Diorama, Minghuan Xu and Winston Choi, will give a recital bridging the worlds of classical music and jazz, with music composed by George Gershwin, Paul Schoenfield, and William Grant.

There is much more to discover in the listings. Enjoy.
Once again, there are plenty of exciting concerts of music from around the world this month. First off is the Terem Quartet, a group of Russian conservatory trained musicians whose mix of gypsy, folk, pop and classical idioms has taken them to the Barcelona Olympic Games in 1992, the G8 Summit in 2006, St. James’ Palace on the invitation of Prince Charles, and next year to an appearance with the Berlin Philharmonic. They will be at the Jane Mallet Theater on November 2.

November 1 marks the beginning of Holocaust Education Week, which will include several concerts of music by Jewish composers. November 5 “Out of the Depths: A Canadian musical response to the Holocaust” features soprano Ramona Carney and pianist Nicole Bellamy in works by Canadian Jewish composers; November 6, Soundstreams Canada presents “An Unfinished Life”, a new oratorio by Montreal composer Brian Chevney, based on the journals of Dutch Jewish author Eity Hillesum and Jewish composers of the Renaissance, performed by the Hilliard Ensemble, Tafelmusik Chamber Choir, Chamber Orchestra, and narrator Marilyn Lightstone; November 10, pianist Mona Golabek tells the story of her mother, Austrian musical child prodigy Lisa Jura, in “The Children of Willesden Lane: Beyond the Kindertransport - A memoir of love and survival”. November 11, “Jewish Composers in the Holocaust” explores Jewish music in Germany and Central Europe during 1920-1945 with soprano Belva Spiel and narrator Jerry Fink, as well as the “Ghetto Cantata” Di Lererin Mire, with the Toronto Jewish Folk Choir.

Harbourfront Centre’s Salvador Allende Arts Festival for Peace, November 9 – 11, will include La Peña Latinoamerica, a night of popular Latin American music. On November 10 Noche de Percusión showcases Arabic and North African influence in Latin American music. November 11, Chilean instrumental and vocal ensemble Quilapayun performs here for the first time in 30 years.

Cuban music comes to the Lula Lounge November 16 and 17 by way of Klimax, Cuba’s most sophisticated Timba band. November 18, Indo-Canadian vocalist and award-winning Kathak dancer Bageshree Vaze releases her new CD “Tarana”, at Harbourfront’s Enwave Theatre.

The 9th annual Canadian Aboriginal Music Awards take place November 30 at the Rogers Centre. Nominees fall into 24 categories and include both artists and music industry professionals. The Awards are part of the Canadian Aboriginal Festival & Pow Wow, Rogers Centre, November 30 – December 2.

Toronto Taiko ensemble, Nagata Shachu (formerly Kiyoshi Nagata), will premiere new works, and celebrate founder Kiyoshi Nagata’s 25 years as a taiko performer on December 1 at Ryerson Theatre. On December 2 at Lula Lounge the Tia Anitra Project will hold a family event promoting a new compilation CD for use in learning environments with children, with the proceeds going to the Stephen Lewis Foundation. The CD titled Ladybug features many local world music specialists of a variety of genres.

In closing, on December 5 at Glenn Gould Studio the highly accomplished Toronto-based Venezuelan singer/songwriter, Eliana Cuevas, has a release concert for her new CD, VIDAS. I’ve had a sneak preview and loved what I heard. How truly blessed we are to have so much great talent in this city! See you there!

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

by Frank Nakashima

On October 20th the Tallis Choir of Toronto performed Alessandro Striggio’s (1540-1592) magnificent forty-part motet, Ecce Beatam Lu­cem, and most of you missed it! This work ended an evening of musical splendours from the German Renaissance including music by Jakob Handl, Hans Leo Hassler, and Rolandus Lassus. It was a gigantic sound of 80 singers at St. Patrick’s Church on McCaul Street - a once-in-a-lifetime experience!

Ah, this is more like it, with the concert season in full swing! Canada’s first fully-staged period production of Monteverdi’s The Return of Ulysses, continues (November 1 - 3), performed by Opera Atelier with The Toronto Consort in the pit while Tafelmusik tours Asia.

The Toronto Consort then moves straight into its celebration on November 9-10 of the remarkable reign of Queen Elizabeth I, the golden age of English music and literature, with music for voices and instruments and Karen Woolridge playing the part of Her Majesty! On December 7-8 the Consort moves on to the rhythmic sensuality of 16th and 17th century Spain and Latin America for their program “Serenissima una noche,” which will include rarely heard masterpieces from Baroque Mexico and Guatemala. Website: www.torontoconsort.org

The Windermere String Quartet will use period instruments on November 11 to perform Fodor’s Quartet in B flat, Eybler’s Trio in C op.2, and Beethoven’s Quartet in F., op.59 no.1. Website: www.windermere.braveform.com

Tafelmusik will dazzle audiences with works by Zelenka, Veracini, Locatelli, Schobert and Vivaldi from November 14 to 18 in their “Dazzling Baroque” program, which they describe as some of the most flamboyant music of the late baroque era. Website: www.tafelmusik.org

One way to celebrate the Christmas season will be to hear Bach’s Christmas Oratorio and Magnificat performed by Tafelmusik (November 29, 30, December 1, 2), directed by Ivars Taurins, with Ann Moneyyos (soprano), Daniel Taylor (countertenor), Rufus Müller (tenor), and Tyler Duncan (bass). Tafelmusik presents the story over two nights: Cantatas 1, 2, and 3 on Thursday and Saturday, and Cantatas 4, 5, and 6 on Friday and Sunday, completing each program with Bach’s famous Magnificat. There will be one additional performance on Tuesday, November 27 at the Toronto Centre for the Arts.

On November 17 the Academy Concert Series presents a program of Vivaldi’s trio sonatas in a celebration of the remarkable musical heritage of his birthplace, Venice. It has been said that music could be found in almost every aspect of life, and was to Vivaldi a constant source of musical inspiration. The players are Nicolai Tarasov (baroque oboe/ recorder), Paul Meyer (baroque violin), Paul Jenkins (organ), and Laura Jones (baroque cello). Website: www.academyconcertseries.com

Toronto’s “other” baroque orchestra, the Aradia Ensemble, under the direction of conductor Kevin Mallon, present George Frideric Handel’s oratorio, Israel in Egypt (November 11), with choir and soloists - Jennie Such (soprano), Jennifer Enns Modolo (alto), Nils Brown (tenor), and Sean Watson (bass). On December 9 they will be back with a Christmas program of Christmas Concerti, by Locatelli and Corelli, Alessandro Scarlatti’s Cantata per la notte di natale, and excerpts from Handel’s Messiah and Bach’s Magnificat. Website: www.aradia.ca

On November 25 the Toronto Chamber Choir, directed by David Fallis, sings music written in honour of St. Cecilia in a program that includes Henry Purcell’s Welcome to All the Pleasures, and also some modern works. Website: www.torontochamberchoir.ca

Frank T. Nakashima (franknak@interlog.com) is the president of the Toronto Early Music Centre, which promotes the appreciation of historically-informed performances of early music.

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Choral Scene

by Allan Pulker

Ecce Cor Meum

Paul McCartney’s composition, Ecce Cor Meum (Behold my heart), for choir with orchestra, was commissioned by Magdalene College at Oxford University to commemorate the college’s 550th anniversary. Its American premiere took place last year amidst considerable hoopla – a live broadcast on National Public Radio, an interview with the composer and streaming audio broadcasts. Two local choral conductors, Ken Fleet of London Pro Musica and Robert Cooper of the Toronto Orpheus Choir and Chorus Niagara, have brought their choirs together to present the Canadian premieres of the work – October 27 in London, November 3 in Toronto and November 4 in St. Catharines. I listened to a couple of excerpts online and thought McCartney’s gift for melody came through and the orchestration supported and enhanced the melodic line. Cooper agreed with me about that and also observed that the work is structurally very well put together and has immediate appeal.

“The simplicity of the text,” he said, “is a good thing, because it reaches people. McCartney has a talent for writing with immediacy, a way of touching people and relating to their daily lives, and it is this that really comes through in Ecce Cor Meum.”

The three focal points for choral music at this time of the year are Remembrance Day, Advent and Christmas.

The observance of Remembrance Day, traditionally the recognition of the sacrifices made by the thousands of servicemen who died in the two world wars appears, quite rightly, to be extending to acknowledge the deaths of millions in the Holocaust. Two concerts in particular relate to the Holocaust, Soundstreams’ “An Unfinished Life,” (Nov. 6) which I have already mentioned in Quodlibet, and “Jewish Composers in the Holocaust,” which significantly takes place at a Lutheran Church, St. Ansgar’s, on November 11. According to our listings the choir that will have already mentioned in Quodlibet, and “Jewish Composers in the Holocaust,” which significantly takes place at a Lutheran Church, St. Ansgar’s, on November 11. According to our listings the choir that will be performing in this event is the Toronto Jewish Folk Choir. On November 17, the Mississauga Choral Society on November 11 and the Centenary United Church in Hamilton on November 11, the Karen Schwessler Singers in London on November 17, the Mississauga Choral Society on November 11 and the Cantabile Chorale on November 11 in Thornhill.

Touching briefly on the Advent/Christmas theme, November and December have a good many listings for concerts of the wonderful choral music inspired by these observances.

Scanning the listings, I am reminded that behind as well as in front of every choir there is a human being, on the strength of whose leadership the choirs’ capabilities, a conductor, who can pace individual rehearsals and the whole series of rehearsals leading up to a performance so that everyone in the choir is ready by the time of the performance, a charismatic leader and a psychologist, knowing when to encourage and when to steer your choristers away from complacency, never showing any negativity or disrespect towards either the choir or individual members. We are very fortunate in Canada to have many, perhaps more than can be reasonably expected, fine choral conductors, truly extraordinary people with gifts quite out of the ordinary. Let’s not forget how important their contributions are, not only to music-making, but as examples of how to be a positive influence and a leader in one’s life, in any line of work.
In last month's BandStand column we broached the subject of the paperwork required for the smooth operation of any band. I was pleased to receive more than the usual feedback from readers; in particular, I thank Julie Palmer, president of the Silverthorn Symphonic Winds for her suggestions. The discussion opened last month has thus turned into a lively exchange on many more aspects of the governance and management of bands, which I will briefly summarize here:

**Aims and objectives:** The term community band can cover a very broad spectrum of groups with quite disparate objectives. It is important to define where a band fits into this spectrum.

**Ability level:** Every band needs to define clearly the ability levels expected of members, in order to attract members on a level corresponding to its aspirations.

**Auditions:** Requiring auditions may scare off some people; conversely, a really good player wanting to play challenging repertoire with other high-level players will probably consider only organizations that require an audition.

**Bylaws:** Usually these would form a part of the Constitution and would include the Code of Conduct which was mentioned last month. Who determines how and when to invoke the rules and the degree of consistency of their application are usually addressed in the bylaws.

**Charitable status:** The advantage of charitable status is that members can be given receipts for membership dues as tax deductible charitable donations and that it makes corporate sponsorship possible. The disadvantage is the paperwork required by the Canada Revenue Agency.

**Insurance:** Insurance is a vital matter neglected in last month’s column. As a minimum this should include coverage for replacement value of the band’s library, instruments and any office equipment.

**Permits:** Most bands rehearse in community centres, churches, Legion Halls and schools with varying limitations on their use. A well defined permit will prevent capricious changes to the limitations and the space allotment.

**Repertoire and programming:** These decisions are made by the musical director within the context of the organization's aims and objectives.

There were also some additional thoughts on the topics of constitutions, membership dues and seniority, which I covered last month. For those of you who are interested, more detailed coverage is available on the WholeNote website – www.thewholenote.com/annual. Since so much of this is applicable to other organizations, even non-musical ones, this is not exclusively of interest to people who play in bands.

**Annual Band Directory**

Last month we indicated that the WholeNote Annual Band Directory would be delayed while we incorporated some planned changes. We have been working on it steadily since then, but the magnitude of the job has been a force to be reckoned with and we’re still reckoning with it! I am now hoping to have it ready in time for the December/January issue.

**Players wanted**

The Silverthorn Symphonic Winds are looking for tuba, trombone, baritone sax, bass clarinet and clarinet. Their website is www.silverthornsymphonicwinds.ca.

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**The Plumbing Factory Brass Band**

Coming Events - see the listings section for full details

**Sunday, November 11 3pm:** The Hannaford Street Silver Band presents *Battlefield Brass* conducted by Curtis Metcalf and narrated by special guest Tom Allen, the host of CBC Radio Two's *Music and Company*. From Tchaikovsky’s 1812 Overture to William Walton’s film score for The Battle of Britain, they will trace in music and narration the history, myths and legends that arise from human conflict. The concert will also feature Barbara Croall’s lament for Native Canadian soldiers, *Gii-Giiwe Na?* (Are you going home?) commissioned especially for this concert.

**Wednesday, November 21 7:30pm:** Dr. Henry Meredith and The Plumbing Factory Brass Band open their 13th season with *Vocations and Avocations*, music representing occupations & preoccupations, duties and diversions, including von Suppé’s Poet and Peasant Overture, Sousa’s Nobles of the Mystic Shrine and the Overture to The Caliph of Baghdad. Beginning at 7pm the trombone ensemble, Stevie’s Sliders will entertain as audience members arrive.

**Sunday, November 25 4:00pm:** The Northdale Concert Band will perform a concert of music from the British Isles at Don Mills United Church, Pape Avenue and O’Connor.
As the leaves turn color and the days become colder, we pause once again to reflect on life's natural cycles - of change, of loss, and of those larger events beyond our control. In turn, we are inspired to think of the influence that one human being can have on these seemingly immutable cycles and the amazing power one can exert through a unique voice. These potent themes permeate this month's upcoming concerts, which reflect back on many lives richly lived.

**Soundstreams** continues its 25th anniversary season on Nov. 6 at Metropolitan United Church with the premiere of a new work, *An Unfinished Life*, a setting by Montreal composer Brian Cherney of excerpts from the wartime letters and diaries of Dutch author Etty Hillesum, who died at Auschwitz in 1943. Her writings are classics of 20th-Century spirituality, exploring how the author experienced God in the context of persecution. The performers will be the Hilliard Ensemble in collaboration with the Tafelmusik Chamber Choir and a chamber orchestra, conducted by Ivars Taurins. A Young Artist Overture, the Cawthra Park Chamber Choir singing works by Canadian composers Srul Irving Glick, Sid Rabinovitch and Ben Steinberg, will precede the 8 p.m. concert.

CBC radio personality, Tom Allen, will weave his unique style of storytelling into the **Hannaford Street Silver Band**'s November program of music that builds on the history, myth and legends of Newfoundland. A highlight of the programme will be a new work from composer Barbara Croall titled *Gi-Giwe Na? (Are You Going Home?)*, a lament for Native Canadian soldiers fallen in war.

**The Talisker Players'** November 20th and 21st programme at Trinity-St. Paul's focuses on the music and writings of Indian poet, mystic, musician and peacemaker Rabindranath Tagore on the beauty of art and its importance in fostering peace and understanding. Special features of the event will be a selection of Tagore's songs arranged for the Taliskers by Indian-Canadian composer Suddhaseel Sen and works for various chamber music configurations, including *Songs of Tagore II* and *Three Songs from Gitanjali*, by the acclaimed Punjabi-British composer Naresh Sohal. Completing the programme will be other Tagore-inspired pieces from Arthur Shepherd, André Caplet, Mikhail Ippolitov-Ivanov, and John Foulds.

November 23, 24 & 25 the new music community devotes three days at the **Music Gallery** to reflect upon a great and recent loss, that of composer James Tenney, whose work is a microcosmic history of the past twenty-five years of avant-garde music. According to composer and writer Kyle Gann, Tenney was a "hard-core conceptualist driven by theoretical curiosity;" and tells us that when John Cage was asked in 1989 with whom he would study if he were young, he replied "James Tenney," a powerful testament to the incredible influence that this one composer has had upon the development of contemporary music and musical thought.

As a teacher at York University in Toronto, Tenney influenced several generations of Canadian composers, performers and teachers. After his imposed retirement from York in 1999, he was invited to return to CalArts, where he had begun his career, to become the Chair in Composition. But at that point, his mark on Toronto's new music community had become indelible, as we can see by this long-planned celebration of his work.

The retrospective weekend begins on November 23rd with Arraymusic's season opener, a programme of works created by Tenney for the ensemble or premiered by its performers under his supervision. The following night, NUMUS assembles an all-star ensemble - pianists Eve Egoyan and Casey Sokol, violinist Malcolm Goldstein, and the Toronto Percussion Quartet - to perform some of his better-known solo and chamber works. NUMUS will present this same concert in Waterloo on November 23 under a different name, *In memoriam: James Tenney*, at Maureen Forrester Recital Hall, Wilfrid Laurier University. On November 25th, Evergreen Club Gamelan Ensemble recreates one of Tenney's famous home salons. The Ensemble will perform *Road to Ubud*, and discuss the score; composers and performers will share, show or talk about works and working with James Tenney; and there will be demonstrations on four pianos of alternate tuning systems used by Tenney.

The community is invited to talk, eat, drink, and share ideas and music inspired by one of Toronto's great teachers. All events in the Tenney retrospective weekend are co-presented with the Music Gallery at St. George the Martyr Church. For more info and links to the individual ensembles' websites, visit www.musicgallery.org. For tickets call 416-204-1080.

So come out and explore a change of musical seasons. Celebrate the long-living power of creation through some thing new.

(Jason van Eyk is the Canadian Music Centre's Ontario Regional Director. He can be reached at 416-961-6601 x. 207 or jvaneyk@musiccentre.ca).
This is the time of year when I usually send my article in from Europe and this being no exception, I’m writing from Vienna. I thought that a ‘good news’ story about a jazz club would make a refreshing change after all the gloom and doom surrounding the club scene in Toronto.

The club is called Jazzland and it is in the heart of old Vienna and as is so often the case the story of the club is really a story of love and dedication on the part of Axel Melhardt and his wife, Tilly. Jazzland opened its doors in March of 1972 which makes it one of the longest running clubs with the same ownership and with jazz six nights a week anywhere in the world.

Axel’s father Edgar was a successful actor with the Vienna Volkstheater and his mother, Ilse Glarys was a well-known singer-actress who, at age 34 was encouraged by a vocal teacher to study opera because she was a natural coloratura soprano and in 1938 was given a five year contract with the Vienna State Opera. But at dawn on Saturday, March 12, 1938 Hitler invaded Austria. Ilse never got to sing a note with the Opera Company because ‘she looked too Jewish.’ It was the end of her singing career, although they did honour her contract.

Axel was born in 1943 and grew up in an environment of classical music. His mother took piano lessons from a woman who had been a pupil of Gustav Mahler and who also earned some extra money by baby-sitting the young Axel. He also took piano lessons and was steeped in the music of Mozart with absolutely no awareness of jazz.

In fact, the connection to classical music ran deep. Axel’s great, great uncle on his father’s side of the family was Antonin Dvorak! The way in which jazz entered the young Axel’s life is one of those funny twists of fate. He had a date to go out with a girl and they arranged to meet in front of a movie house near where she lived - not to go to the movies, but the cinema was simply a convenient meeting place. He waited and waited but the girl never arrived. Too embarrassed to go home and admit he had been stood up, he decided to go into the cinema, not even bothering to look at what was showing. The film was The Benny Goodman Story and Axel was transfixed. He sat through the movie three times and went back the next day. The following week he sold all his rock ‘n roll records and began buying jazz. He never saw the girl again.

Jazz was not exactly a household word in those days; in fact it was relatively unknown as was another of his passions - science fiction. But Axel is clearly a man who likes a challenge and he took up writing science fiction, is a published author and for a time created a literary magazine showcasing emerging writers which gained a

**Ken Shaw Lexus**

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nous interpreter of Johann Strauss. Boskowsky, concertmaster with the Vienna Philharmonic, for many years conducted the orchestra for the annual New Year’s concert and did so in the old style of the master himself, with his violin held in one hand, conducting the other and playing the appropriate passages. He died in 1991, but his reputation lives on and his influence is still profound.

In the late 60s the Preservation Hall Band was booked to give a concert in Vienna. The 2000 seat auditorium was sold out and so a second afternoon concert was scheduled for the same day in a smaller venue. The flight was delayed - it happened even back then - and the band had to go straight to the hall wearing the clothes they had travelled in.

Trumpeter Dee Dee Pierce was wearing a somewhat tattered t-shirt with a tear under the right armpit and the rest of the musicians were distinctly casual in appearance. Backstage, after the concert, Willi Boskowsky, in full formal wear came into the dressing room, walked over to Dee Dee, who had no idea who this intruder was, hugged him and proclaimed, “I have to dress like an ape to draw my audience, but you fellows make wonderful music without any of the bullshit!”

He also has an interesting story regarding Friedrich Gulda, most famous for his interpretations of Beethoven, but also interested in contemporary jazz. In the early 70s Gulda expressed a desire to play at Jazzland. This was at a time in his career when he was commanding very healthy concert fees and, if the engagement was in Vienna, a suite at the Imperial Hotel available to him the week before and after the engagement. At Jazzland he played for two nights at a tiny fraction of his normal fee and stayed in a small flat above the club!

On the first night he played until 2am, but played very little piano, by far the bulk of the playing being done by the other musicians, but ending the evening on a sonorous low B on the Bosendorfer, specially installed for the occasion. Axel was a little put out at how little Gulda had played throughout the entire evening and suggested by far the bulk of the playing being done by the other musicians, but ending the evening on a sonorous low B on the Bosendorfer, specially installed for the occasion. Axel was a little put out at how little Gulda had played throughout the entire evening and suggested there was no real need to tune the piano just for the low B having been sounded; Gulda, perhaps feeling some guilt, did a complete turnaround on the second night and gave a dazzling display of different piano styles ranging from Errol Garner through Art Tatum to Oscar Peterson!

According to Axel however, he was unhappy because he did not have an individual sound of his own when playing jazz and turned to avant-garde where he was more able to be an original voice. Incidentally, a footnote to the story is that the club now has its own Bosendorfer!

Jazzland - the little club with a big heart. Long may it continue.

Happy live listening! Our jazz club listings are on page 49.
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Carmen, La Sonnambula, Previn's 1984, Norma

La Scala! Verona! La Fenice! 9 Nights, June 22 - July 1
Andrea Chenier & The Joker, Nabucco, Tosca, Death In Venice

Glimmerglass Weekend (Cooperstown, NY) 3 Nights, Aug. 21 - 24

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and David Nagy. It is based on the novel by Czech author Ladislav Grosman, best known as a 1965 Academy Award-winning film. The story explores the relationship of Tono, a good-natured carpenter, and Rosalie, an elderly Jewish widow who runs a shop in a small Slovakian town when the persecution of the town's Jews changes their lives. Public performances are Nov. 10 and 15 with school performances Nov. 9-16. The public is welcome to school performances subject to availability. Performances take place at the Al Green Theatre, Miles Nadal JCC - 750 Spadina Ave. For tickets and information contact Te-Amim Music Theatre at 416-642-0430, email Philippa@te-amim.com or visit www.te-amim.com.

On Nov. 14 at 8pm there will be a performance of Udo Zimmermann's opera "The White Rose" ("Die Weiße Rose") from 1968 for two voices with piano accompaniment. It deals with a group of University of Munich students, including siblings Hans and Sophie Scholl, who formed an anti-fascist resistance movement named "White Rose." The students wrote and circulated leaflets across Germany in protest of Hitler's regime. They were caught and executed by the Nazis in 1943 hoping their deaths would lead to further anti-war activism. The performance takes place at The Music Room, Hart House, University of Toronto. A discussion with Dr. George Wittenstein, surviving member of the White Rose resistance group, will follow the performance. For tickets and information, call Hillel of Greater Toronto at (416) 913-2424.

Then on Nov. 5 at 7pm at Baycrest Wagnman Centre, 55 Ameer Ave., mezzo-soprano Ramona Carmelly and pianist Nicole Bellamy will give a recital entitled "Out of the Depths: a Canadian Musical Response to the Holocaust" consisting of Canadian works inspired by the Holocaust, featuring musical selections by Srl Irving Glick, Helen Greenberg, Milton Barnes, Oskar Morawetz, and the premiere of a new commission by Chad Martin, "A Prayer For Prayer". For more information check the website at www.holocausteducationweek.com.
November's Child

The water is wide, I cannot get o'er
And neither have I wings to fly,
Give me a boat, that can carry two
And both shall row, my love and I.

No wings required for this curly haired cherub. Already a choirboy at St. Matthew's Church in Ottawa, he went on to find his own unique way to soar very, very high, travel far over the water, and home again.

photo circa 1976, a cottage near Muskoka

Think you know who November's child is?
Send your best guess to musicschildren@thewholenote.com

Winners will be selected by random draw among correct replies received by November 15 2007.

OCTOBER’S Child … was Angèle Dubeau

Earliest musical memory?
At home, in my bed every Sunday morning waking up to music from the old stereo, my father's way to wake up the family to go to church: often singers...opera... he loved opera...there was a funny LP of Hawaiian music...if we were running very late to make us laugh and hurry....

I started violin at 4, so I don’t remember my first notes. But I remember playing in the kitchen for my parents...the stand is very low...and putting music on it knowing I was not able to read it, but I felt so important, playing for them...

Where did music, both formal and informal, fit into your everyday life?
I am the 7th of 8 children, almost the youngest. Everyone played an instrument at home. You stood in the hall or on the stair and would hear a trumpet, a viola, a cello a flute. So when I got my own instrument I felt so proud that I was finally old enough to do like them ....It was just very natural to play music....

Do you remember ever thinking you would do anything else?
In short, no. I never made a decision that way. It just became naturally my life. Somebody asked me in an interview “what would you be if not a violinist” and I think I looked completely stupid because I don’t know. I’m a curious person, I love to discover new things...but the

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Michael Schade Dec 3

STUDENT ENSEMBLES
Vocal Jazz & Jazz Orchestras Nov 29, Dec 6
Small Jazz Ensembles Nov 7, 14, 15, 21, 22, 28
Contemporary Music Ensemble Nov 4
U of T/Montreal Conservatoire Orchestra Dec 8
Choirs in Concert Nov 23, Dec 1
Wind Ensemble & Symphony Nov 24, Dec 7
Guitar Orchestra Dec 4

NOON-HOUR
Toronto Wind Quintet Nov 1
Voice Performance Class Nov 6, 13, 20, 27, Dec 4
Kerala Snyder Lecture Nov 8
Dame Evelyn Glennie Nov 22
Opera a Casa Nov 29
Taiko drumming Dec 3
Gamelan & Klezmer Ensembles Dec 5

CALL 416.978.3744

THE ROYAL CONSERVATORY
OF MUSIC

A Tribute to Richard Bradshaw
The Royal Conservatory Orchestra

Peter Oundjian conductor
WAGNER Lohengrin (Prelude to Act III)
BRITTEN Peter Grimes: Four Sea Interludes
BEETHOVEN Symphony No. 9
with members of The Toronto Mendelssohn Choir
featuring soloists from The Glenn Gould School
FRIDAY, NOV. 23, 8 PM
George Weston Recital Hall, Toronto Centre for the Arts
Adults $20. Students & Seniors $10
416.872.1111

Vocal Showcase
The Glenn Gould School Voices

William Littler emcee
An evening of Art Songs & Arias featuring the vocal talents of The Glenn Gould School
FRIDAY, NOV. 9, 8 PM
RCM Concert Hall, 90 Croatia Street
FREE ADMISSION (donations gratefully accepted)
416.408.2824, ext. 321
www.rcmusic.ca/concerts
CONCERT LISTINGS
Toronto & GTA

In this issue: Metro Toronto, Brampton, Markham, Mississauga, Oakville, Pickering, Thornhill.

Concerts beyond the GTA PAGE 45
Music Theatre/Opera/Dance PAGE 49
Jazz in the Clubs PAGE 49
Announcements/Workshops/Etcetera PAGE 50

Performers and repertoire change!
Events are sometimes postponed or cancelled.
Call ahead to confirm details with presenters.

Thursday November 01


· 12:30: York University Department of Music. Singing our Songs. Young artists from the studios of Catherine Robbin, Norma Burrowes, Stephanie Bogle, Michael Donovan, Janet Obermeyer & Karen Rymal perform.

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

November 1: Nata Belkin, cello; Bruce Kirkpatrick Hill, organ
Music by Bach, Vivaldi, and others

November 8: Les Yeux Brass
Steven Bitaxi and Roger Twance, trumpets; Elizabeth Fava, French horn
Stephen Ruttan, trombone; Jeff Wu, tuba
Music by Ewald, Bach, Holst and others

November 15:
Aisslinn Nosky, solo violin
Music by J.S. Bach

November 22:
Rhonwen Derbez, soprano
English art songs

November 29: Empire Trio
Bozena Szubert, violin;
Ron Harry, cello; Renata Zorawska, piano
Sonatas by Buxtehude, Mozart, Vivaldi, and others

Admission by donation
1570 Yonge St. (at Heath), Toronto

2007 | 2008 SEASON

Faculty Concert Series
Nov. 1
Sundar Viswanathan Jazz Quartet

Nov. 15
Bill Westcott – Rags, Blues & Stomps

Nov. 5
York U Chamber Choir

Nov. 7 - 9
World Music Festival
Chinese, Samba, Klezmer, African, Korean, Cuban, Balkan, Flamenco and more

Nov. 13
York U Women’s Chorus

Nov. 18 & 19
York U Concert Choir

Nov. 20 - 23
Jazz Festival
York U Jazz Orchestra, 20 Small Ensembles & four Jazz Choirs

Nov. 29
York U Symphony Orchestra

Nov. 30
York U Gospel Choir

Dec. 2
York U Wind Symphony

plus
Music at Midday & Masterclasses

www.yorku.ca/finearts/music
**...CONCERTS: Toronto and GTA...**


7:30: Opera Atelier. Monteverdi – Return of Ulises. Carla Huchtmans, Olivier Laquiere, Cory Knight, Stephanie Novack, Laura Pudwell, Vicki St. Pierre, Michiel Schrey and other performers; Artists of the Atelier Ballet; The Toronto Consort; Daniel Fields, conductor; Marshall Pynkoski, director; Jeanzette Zingg, choreographer. Elgin Theatre, 189 Yonge St. 416-872-5555. $0–$130, $2 for tickets. For complete run see Opera/Music Theatre listings.

7:30: York University Department of Music. Faculty Concert Series: The Sundar Visvanathan Quartet. Jazz standards and original compositions. Sundar Visvanathan, sax & voice; Dave Restivo, piano; Ethan Ardelt, bass; Lloyd Webber. 145 Oueen St. 416.872.1111 /416.366.7723. $55; $40 ; $20. (Advance/Member/Student).

8:00: Canadian Opera Company. Richard Bradshaw, 1944-2007: A Musical Celebration. Prizes tickets (limit two p/p). Available as of Saturday, October 27 at 8:00 PM. Four Seasons Centre for the Performing Arts Box Office, 145 Queen St. 416.363.2303.

8:00: Curtain Call Players. Joseph and the Amazing Technicolor Dreamcoat. Andrew Lloyd Webber, music; Tim Rice, lyrics. Fairview Library Theatre, 35 Fairview Mall Drive. 416-703-6181. $22. For complete run see Opera/Music Theatre listings.

8:00: Show One Productions. Terenz Quartet, Andrey Konstantinov, oboe; Alexander Barschik, piano; Alexander Smirnov, cello; Mikhail Dzyudze, balalaika. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front Street East. 416.872.1111/416.368.7723. 455. $45.

8:30: Mississauga Arts Council. Good Rockin’ Tonight. Living Arts Centre, 4111 Living Arts Dr. Mississauga. 905-306-8000. $25 and up.

8:30: Mississauga Arts Council. Good Rockin’ Tonight. Living Arts Centre, 4111 Living Arts Dr. Mississauga. 905-306-8000. $25 and up.


8:00: Ballet Jorgen Canada. Anastasia. A new, full-length, all Canadian original production tracing the mystery of the young Grand Duchess. Original score by Canadian composer Iain Barriein. Sue LePage: sets and costumes; Bengt Jorgen, artistic director & choreography. The Toronto Centre for the Performing Arts, 5040 Yonge Street. 416-872-1111. $44–$71.

8:30: Brampton Symphony Orchestra. Symphosia. A celebration of Brampton’s diverse talent plus guest dignitaries. Rose Theatre, 1 Theatre Lane. 905-974-2800, 950-140, $20.

8:00: Canadian Sinfonietta. Young Artists Concert. Laurien Gibson, soprano; James Zhang, flute. Glenn Gould Studio. Featuring CMC winners Laurie Gibson, soprano; James Zhang, flute. CPE Babbage, Mozart Arias and Schubert’s Unfinished Symphony.

**Friday November 02**

8:00: Music Gallery. Haukkuhuu, piano; electronics; John Kameel Farah, piano/ electronics/harpsichord. Church of St. George the Martyr, 197 John St. 416-204-1089. $15; $10 (Advance/member/st). See Nov 1.

8:00: Music Gallery. Haukkuhuu, piano; electronics; John Kameel Farah, piano/ electronics/harpsichord. Church of St. George the Martyr, 197 John St. 416-204-1089. $15; $10 (Advance/member/st).

8:00: Jazz at Oscar’s. Jenny Owen Youngs, Arbour Room, Hart House, University of Toronto, 7 Hart House Court. 416-978-2452. Free.

8:00: Music Gallery. Double Bill: John Kameel Farah, piano + electronics, with video by Eamon MacMahon; Hauschka, piano + electronics. 197 John St. 416-204-1089. $15; $10 (Advance/member/st).

8:00: Show One Productions. Terenz Quartet, Andrey Konstantinov, oboe; Alexander Barschik, piano; Andrey Smirnov, cello; Mikhail Dzyudze, balalaika. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front Street East. 416.872.1111/416.368.7723. 455. $45.

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Sunday November 04
- 2:00: Off Centre Music Salon. Italian Bel Canto Saloon. Claudio's cantabile piano repertoire inspired by Bellini’s melodic style. Lucie Cesaroni, soprano; Lorne McMurtry, mezzo soprano; Boris Zarankin, piano. Glenn Gould Studio, 250 Front St. West. 416-205-5555. $45(regular); $35(students).
- 2:00: Trio Bravo. Music by Ellenwood, Jacob, Ravol, Peterson, Read, Babiak and Mozart. Terry Storr, clarinet; Baird Knechtel, viola; John Solleck, piano. All Saints King'sway Anglican Church, 2850 Bloor St. West. 416-242-2131. $18; $12.50(regular); $20($15(doors)).
- 2:00: George Ignatiou Theatre. Flute and Guitar Concert. Eileen Fawcett, flute; Pat Doherty, guitar. 15 Devonshire Place. 416-463-9126. $10.
- 2:00: Jazz at R.Y. The Rick Wilkins Quartet. Royal York Road United Church, 851 Royal York Rd. 416-231-1207. $20;11(Doors). In aid of various causes including Local Outreach, Youth Without Shelter & Women's Habitat.

Monday November 05
- 7:30: Civic Light Opera Company. Here's Love - The Miracle on 34th Street Musical. Meredith Willson, composer; Joe Cascone, director & designer; Civic Light Opera Company's repertory troupe; Lisa Malcom; Bob Duthie; Emma-Burke Kleinman. Fairview Library Theatre, 35 Fairview Mall Drive. 416-755-1717. $20-$25. For complete run see music theatre listings.
- 7:00: Holocaust Education Day. Out of the Depths: A Canadian Musical Response to the Holocaust. Music inspired by the holo-caust, including works by Glick, Greenberg, Barnes & Morekwst; Marin: A Prayer for Prayer (new commission); Ramona Carmelly, mezzo; Nicole Bellamy, piano. Baycrest Manor Centre, 55 Aamer Ave. 416-639-2803 x301. Free.

Saturday November 3, 7:30 p.m.
The East End Refugee Committee presents an evening of song with the Toronto Welsh Male Voice Choir at St. John's Nor'way Anglican Church, 470 Woodbine Avenue. Tickets $20.00 from the Church or at the door.

Sunday, November 25, 8 p.m.
"Christmas With A Welsh Accent" Toronto Welsh Male Voice Choir in Concert with the Northumberland Orchestra Trinity United Church, 15 Chapel St., Cobourg, Ontario Tickets $22.00

— TWO PERFORMANCES ~
Christmas Concert ~ Cyngerdd Nadolig
The Toronto Welsh Male Voice Choir and soprano Deanna Hendriks

Wednesday, December 5, 7:30 p.m.
Eglinton St. George's United Church, 35 Lytton Blvd. (at Duplex)
Tickets: $25.00. Contact: 416-410-2254

Saturday, December 8, 7:30 p.m.
The J. Clarke Richardson / Notre Dame Community Theatre
1355 Harwood Avenue North, Ajax
Tickets: $20.00. Contact: 905-883-9739
Fundraiser for Rouge Valley Health System Foundation
416-410-2254
www.twmvc.com

MUSIC AT ST. CLEMENT'S

Sunday, November 4, 4:30 pm
COMMEMORATION OF ALL SOULS
Messe Solennelle by Louis Vierne
Funeral Ikos by John Tavener. Sung by St. Clement's Church Choir Thomas Fitches, conductor

Sunday, November 11, 4:30 pm
ORGANIST IN RECITAL
Thomas Fitches, organist

Heroic Music & Songs of Peace
Music by Braga, J.S. Bach, Franck, Langlais, Utterback.
Freewill Offering
**...CONCERTS: Toronto and GTA**

- **8:00: JAZZ. FM91. Sound of Jazz Concert Series: Kind of Blue. Kevin Turcotte, Pat LaBarbera, Richard Underhill, Bernie Senensky, Brandi Disterheft and other musicians. Old Mill Inn, 21 Old Mill Rd. 416 595-0404. $25,422.**

- **8:30: Hugh's Room. Ian Tyson. See Nov. 4.**

**Tuesday November 06**

- **12:00 noon: Canadian Opera Company. The Richard Bradshaw Amphitheatre World Music Series: Malinek Gondor Wayang Quartet. Saka Rat Nadi, gamelan. Four Seasons Centre for the Performing Arts, 145 Queen St. West. 416-363-9231. Free.**


- **1:00: St. James Cathedral. Music at Mid-Week Recital Series: Edward Connell, piano. Chappell, the 24 preludes. 65 Church Street. 416-364-7985. Free.**

- **8:00: Mirvish Productions. Swenney Todd: The Demon Barber of Fleet Street. The Princess of Wales Theatre. 300 King St. West. 416-872-1212, 800-461-3333. Call for prices. For complete run see music theatre listings.**

**Wednesday November 07**

- **12:00 noon: Yorkminster Park Baptist Church, Emilia Neufeld, organ. 1585 Yonge St. 416-922-1167. Free.**

- **12:30: York University Department of Music. World Music Festival. Klezmer Ensemble, Brian Katz, director; Middle Eastern Ensemble, Bassam Shishakli, director; Balkan Music Ensemble, Irene Markott, director. Tribute Communities Recital Hall, 21 Accolade East, YU, 4700 Keele St. 416-736-5186. Free.**

- **2:00 & 8:00: TSO. Gershwin Galore. Roy Thomson Hall. See Nov. 6.**


- **7:30: Penthelia Singers. A Season of Light, Works for women's voices by Glick; Raminsh; Telfer and more. Debbie Pady, violin; Senya Trubashkin, oboe; Alice Malach, conductor. Rosedale Presbyterian Church, 129 Mount Pleasant Road. 416-229-0094. $20, $15.**

- **7:30: University of Toronto Faculty of Music. Small Jazz Ensembles. Walter Hall, 80 Queen's Park. 416-978-3744. Free.**


- **9:00: Mezzetta Restaurant. Mike Murley, sax; David Occhipinti, guitar. 881 St. Clair Ave. West. 416-658-5887. $7 cover.**

**Thursday November 08**


- **7:30: University of Toronto Faculty of Music. Opera Series: Donizetti: L'elisir d'amore. Sandra Horst, conductor; Michael Patrick Albano, director. MacMillan Theatre, 80 Queen's Park. 416-978-3744. $22; $16. For complete run see music theatre listings.**


- **8:00: Les AMIS. Zagreb Saxophone Quartet. Works by Mozart, Pendercki, Dtoni, Sipas & Pescall. Church of the Redeemer, 162 Bloor St. West. 905-277-9928. $20; $10.**

- **8:00: Mississauga Arts Council. Mississauga Players. Foster Self Help. Burnhamthorpe Library Theatre, 1350 Burnhamthorpe Rd East. 905-812-1759. $17-20. For complete run see music theatre listings.**

- **8:00: Toronto Philharmonia Orchestra. Memory and Reflection. Kostinsky: Requiem for Cecilia; Brahms: Requiem. Canadian Children's Opera Chorus; High Park Children's Choir; Toronto Philharmonia Choir. Kerry Stratton, conductor. George Weston Recital Hall, Toronto Centre For The Arts, 5040 Yonge St. 416-872-1111/416-870-6000. $29-59; $25-49 brl.**

- **8:00: Toronto Symphony Orchestra. Hosts. Detroit Symphony Orchestra. Tower: Fourth Fanfare for the Uncommon Woman; Beethoven: Piano Concerto #5 (Emperor); Tchaikovsky: Symphony #4. Anton Kuerti, piano, Detroit Symphony Orchestra; Peter Gundjian, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. 936-1123.**

- **8:30: Hugh's Room. Alanis Fraser/Natalie Haas/Gentlicium, 2281 Dundas St. West. 416-531-6604. $12.50; $28.50 (adv).**

- **9:00 and 11:00: Trane Studio. Dhani guitarist Josh White. 954 Bathurst St. 416-913-8191. $15.**

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**An Evening of Remembrance**

Friday, November 9th, 2007 at 7:30pm

Letters written home by Canadian Soldiers, Music for Remembrance Day, & Wartime Songs

**Presented by:**
St. Paul's Foundation For the Arts

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**Toronto Philharmonia**

Kerry Stratton, Music Director

**Memory and Reflection**

Thursday November 8 @ 8 pm

Toronto Centre for the Arts
Wesleyan Recital Hall
5040 Yonge Street

Kerry Stratton, conductor
Bridget Hogan, soprano
Mathew Zadow, baritone

TORONTO PHILHARMONIA CHORUS,
CANADIAN CHILDREN'S OPERA CHORUS,
HIGH PARK CHILDREN'S CHOIR

Brahms: Requiem
Kositsky: Requiem for Cecilia

**TICKETS: $25 to $59**

www.torontophil.on.ca
416-733-0545

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**Letters Home**

Weekly for the Arts

Friday, November 9th, 2007 at 7:30pm

Letters written home by Canadian Soldiers, Music for Remembrance Day, & Wartime Songs

**Presented by:**
St. Paul's Foundation For the Arts

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**Back to Ad Index**
**Friday November 9**


- 8:00: Royal Conservatory of Music. G65 Voices - Vocal Showcase. Art songs & opera. William Littler, guest emcee. RCM Concert Hall. 90 Croatia St. 416-408-2834 x 321. 415.90 (students).


- 7:30: Amadeus Choir. Humanity In Time of War. A multimedia event focusing on Remembrance Day. Works include the Masso by Frank Martin, Requiem by Eleanor Daley, and the Dona Nobis Pacem by Ralph Vaughan Williams. Rebecca Whelan, soprano; Jesse Clark, baritone; Shawn Grenke, organ; Lydia Adams, conductor. Yorkminster Park Baptist Church, 1585 Yonge St.

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**Saturday November 10**

- 7:30: Wexford Heights United Church. Wexford Heights Chancel Choir. Works by Thomas Tallis, John Rutter, Oscar Peterson, Rodgers/Hammerstein & others. Andre Rukus, director; William Turnbull; Serenata Singers; Audrey McLain, director. Wexford Heights United Church, 2102 Lawrence Ave E. 416-767-0676. 11. 9 (first); Free (children under 12).

- 8:00: Canadian Ballet Theatre. GISELLE. Music by Adolphe Adam, music; Jean Coralli, Jules Perrot and Marius Petipa, Rostislav Zakharov, Choreography; Bolshoi Ballet, set and costumes; Naide Vaselova Tencer, artistic director. Elgin Theatre, 189 Yonge St. $87.375.455.


- 8:00: Jana Skotekova, Emily, The Way You Are. Excerpts from the one-woman opera about Emily Carr; works for piano, voice, cello, & violin. Ramona Carmelly, voice; Dr. Brandt, libretto; Joe Ferretti, Brenda Muller, Catherine Maguire. Heliconian Hall, 35 Hazelton Ave. 416-515.10.


- 8:00: University of Toronto Faculty of Music. William Porter Organ Recital. 7:15:

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**Humanity In Time of War**

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

Trinity-St. Paul’s Centre, 427 Bloor St. West

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**Back to Ad Index**
CONCERTS: Toronto and GTA


12:00: Derek Macrae. Guitar Solo Concert. See Nov 4.

The Toronto Consort. The Queen.


Sunday November 11

12:00: Unitarian Congregation of South Peel. A Concert of African music. Adam Solomon, guitar. 84 South Service Road. 905-278-5822. $20, children under 16 free.

2:30: Holocaust Education Week. Jewish Composers in the Holocaust. Musical odyssey relating the flourishing of Jewish music in Germany & Central Europe in the years 1920-1945, including Heifetz: The Ghetto Cantata; Di Lererin Mire (Mire the Teacher); Belva Spiel, soprano; Jerry Fink, narrator; Toronto Jewish Folk Choir. St. Ansgar Lutheran Church, 1498 Avenue Road. 416-635-2883 x301. Free.

The Toronto Choral Society presents
THE LARKS, STILL BRAVELY SINGING
Please join us for a one-hour presentation in music, sound, visuals and narration honouring the Canadian men and women who served in World War II.

Saturday, November 10, 2007
7:30 pm*
Eastminster United Church
310 Danforth Avenue
(1 block west of Chester subway)

Lest we forget.
*Free-will offering, $20 suggested donation at the door would be gratefully received.
Please call 416-410-3509
Or visit our web site at www.torontochoralsociety.org

GALA CONCERT
Winners of the Second Concerto Competition in violin, piano and woodwinds categories join Toronto Sinfonietta in an evening of classical music
Matthew Jaskiewicz, Music Director
Saturday, November 10, 2007, 7:30pm
Isabel Bader Theatre, 93 Charles St. West
Tickets: $30, $13 (21 years and under)
Box Office 416.410.4379
www.torontosinfonietta.com

Toronto Sinfonietta
Classical programming with a spirited edge

CBSO/RCM competition winner
Katie Murphy
Soprano:
Opera excerpts from Mozart, Charpentier and Bernstein

Remembrance Day Requiem:
Mozart and Fauré Requiem
with Orchestra and Soloists
Sunday, November 11, 2007 at 4pm
Grace Church on-the-Hill
300 Lonsdale Rd (Spadina Rd & St. Clair Avenue W.)
Adult - $20, Student/Senior - $15, Child - $5
416-235-3535
www.allthekingvoices.ca

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www.torontosinfonietta.com
THE CHOIRS OF CHRIST CHURCH DEER PARK &
THE CHURCH OF ST. MARY MAGDALENE

W. A. MOZART
REQUIEM

SUNDAY, NOVEMBER 11

DIRECTOR
BRUCE KIRKPATRICK HILL

Renita Reitz, soprano
Heather Jewesen, alto
Sasha Bataligin, tenor
Matthew Zadow, bass

4:00 PM
$25

CHRIST CHURCH DEER PARK
1570 YONGE STREET, TORONTO, ON M4T 1Z8

www.christchurchdeerpark.org

Music Toronto

QUATUOR ARTHUR-LEBLANC
Tuesday November 13 at 8 pm

- 8:00: Music Toronto. Quatuor Arthur-Lel­
  blanc: Prévisor; Mouvement; Shostakovich:
  String Quartet #4; Schubert: String Quartet
  #14 in d (Death and the Maiden). Hibi ki
  Koba, Brett Molzan, violin; violinist Jean­Luc
  Plourde, viola; Ryan Molzan, cello. Jane Mallett
  Theatre, St. Lawrence Centre for the Arts, 27
  Front St. East. 416-386-7723, 800-708-
  6754. 445-541; 18-35 pay your age; $51st;
  accompanying adult $1 pricel.

Wednesday November 14

- 12:00: Canadian Opera Company, The
  Richard Bradshaw Amphitheatre Jazz Series:
  Mainstream Jazz. The Humber Contemporary
  Jazz Ensemble, 10-piece band accompanied by
  vocals. Four Seasons Centre for the Performing
  Arts, 145 Queen Street West. 416-363-8231.
  Free.

- 12:00: Yorkminster Park Baptist
  Church. William Lupton, organ. Yorkminster
  Park Baptist Church. 416-822-1167. Free.

- 7:00: Tafelmusik, Dazzling Baroque. Works
  by Boccherini, Zelenka, Veracini, Locatelli,
  and Handel.

- 7:30: University of Toronto Faculty of
  Music. Small Jazz Ensembles. Walter Hall,

Rona Goldscher, violin
Geneviève Gilardeau, pianist
Anthony Rapoport, viola
Laura Jones, cello

Sunday, Nov. 11, 3:00

Back to Ad Index
... CONCERTS: Toronto and GTA

- 8:00: Mississauga Arts Council. Brampton Music Theatre: Grease. Rose Theatre. 905-794-6000. For complete run see music theatre listings.
- 7:30: University of Toronto Faculty Concert Series: Bill Westcott, piano. Ragtime, blues & stomp. Tribute Communities Recital Hall, Accolade East, YU, 4700 Keele St. 416-363-0331 x26. Free.
- 8:00: Tafelmusik. Dazzling Baroque. (See Nov. 14).
- 8:00: Toronto Symphony Orchestra. Donudjian & Ethnis: Vaughan Williams: Fantasia on a Theme by Thomas Tallis; Walton: Violin Concerto; Raitbell: Balle della Violin e Orchestre; Elgar: Emigina Variations. James Ehnes, violin/viola; Peter Dandjian, conductor. Roy Thomson Hall, 60 Simcoe St. 416-893-4826. 130-412.
- 8:00: 416 Toronto Creative Improvisers Festival. Somewhere There is Here. Kyle Brenders and Scott Thomson; Holyhythm; Brodie West and Brent Tanemura. Tranzac Club, 292 Brunswick. 416-823-8137. 45.

Friday November 16

- 12:00: York University Department of Music. YU Baroque Ensemble. Works by Ruggieri, Stradella, Leclair & Corelli. Mark Chambers, director. Tribute Communities Recital Hall, Accolade East, YU, 4700 Keele St. 416-738-5169. Free.
- 7:30: Theatre Masque. Commedia! Rebel: Les Caracteres de la danse (ballet); St. Vincent Millay: Aria da capo (theatre); Clyde Henry Productions: Jan Zanek Disparte (film), and more songs, poetry and dance exploring the fine line between comedy and tragedy in life and art. Derek Boyes, Marie-Nathalie Lacoursiere, Libby Delights. Gary Fisher, Christopher's Church, 662 Guelph Line, Burlington. 905-533-5838. 38, 15 adv. 43.
- 8:00: 416 Toronto Creative Improvisers Festival. Somewhere There is Here. Kyle Brenders and Scott Thomson; Holyhythm; Brodie West and Brent Tanemura. Tranzac Club, 292 Brunswick. 416-823-8137. 45.

Saturday November 17

- 7:30: Our Lady of Mount Carmel Church. The Celebration Concert. The liturgical year in music and hymns. Our Lady of Sorrows Church Choir; William O'Meara, director. Our Lady of Mount Carmel Church, 212 St. Patrick St. 416-868-3920. 25/20.
- 8:00: Kohar Symphony Orchestra and Choir. 160 member orchestra and choir from Gyumri, Armenia. Sets and costumes by Sue LePage. George Weston Recital Hall, 5040 Yonge St. 416-872-1111. 25-132.
- 8:00: Mississauga Arts Council. Etel - Tako: Etel Music Productions: Cabaret. 500 The East Mall. 416-248-0410. 120-423. For complete run see music theatre listings.
Concert Series · Two for the Show.
Sunday Concerts.
- 2:00: Scarborough Civic Centre. Gallery. $25, $15, $9.
- 1:30: CAM MAC/McMichael Gallery.
- 8:00: Tafelmusik. singer. Massey Hall, 15 Shuter St. 416-872-5186. $15;$12(adv/st).
- 8:00: North York Concert Orchestra. Overture; Mozart: Concerto for Horn #4 in E flat K.495; Dvorak: Symphony #9 in e major. Eastminster United Church, 310 Danforth Ave. 416-927-9089. $20 .$18(members).
- 8:00: Canadian Sinfonietta. MacOuade/Miyazawa & McOuade/Miyazawa CD release. Kathy Reid-Naiman & Marc Kielburger, speakers., Roy Thomson Hall, 60 Simcoe St. 416-872-4255.
- 7:30: University of Toronto Faculty of Music, Uo!T. Celebration Concert in Memory of Doug Riley. Debbie Fleming, Michael Burgess, David Clayton Thomas, Motherloide, Dr. Music and many other performers. Convocation Hall, University of Toronto, 31 King’s College Circle. 416-978-8849. $15;$10(st).
- 3:30: Tafelmusik. Dazzling Baroque. (See Nov. 4).
  - 4:00: Friends of Doug Riley. Celebration Concert in Memory of Doug Riley. Debbie Fleming, Michael Burgess, David Clayton Thomas, Motherloide, Dr. Music and many other performers. Convocation Hall, University of Toronto, 31 King’s College Circle. 416-978-8849. $25-$45. Concert & CD sales to benefit the Doug Riley Scholarship Fund at Faculty of Music, UofT.
  - 4:00: St. James Cathedral. Twilight Recital Series - Patricia Wright, organ. 05 Church Street. 416.384-7895. Free.
  - 4:30: Christ Church Deer Park. Jazz Vespers. The Fred Dutilt Quartet. Tribute to Colman Hawkins. Fred Dutilt, tenor sax; Ian Barge, piano; Duncan Hopkins, bass; Don Vickery, drums. 1570 Yonge St. 416.920-5211. Freewill donations welcome.
  - 6:00: Tarana. CD Release Concert. Visual music featuring songs adapted and arranged for Indian classical dance, sung by Begeshree Vaze. Enwave Theatre, Harbourfront Centre, 231 Queen’s Quay West. 416.973-4000. $15;$12(adv/st).

CULTURAL AFFAIRS, U of T Scarborough presents.
Music of All Latitudes: Part I featuring Greco-Arabic Ensemble
Saturday, November 17 at 7:30 pm
The ARC Theatre, Academic Resource Centre 1265 Military Trail (401 & Morningside Ave.)
$12 Adults and $10 Students/Seniors
Buy tickets to MOAL I featuring Maza Mezé and MOAL II featuring Amanda Martinez and SAVE 20% with the Double Pass (20$ Adults & $16 Students/Seniors)
Box Office: 416.978.8849 (Weekdays 11am-5pm)
Online: www.uofttix.ca (24 hours)
Free Admission
with the donation of a canned or non perishable food item

Inspired by Venice
Saturday, November 17 at 8 p.m.
An evening of Vivaldi’s Baroque Sonatas in celebration of the remarkable musical life of a remarkable city: Venice!
On the programme RV 72, RV 81, RV 106, RV 779, and more.

Not to be missed!
Rona Goldansher, violin
Nicola Tarasov, oboe/recorder
Laura Jones, cello
Paul Jenkins, organ
Eastminster United Church, 310 Danforth Avenue (between the Northwest and Chalcedony streets)
Tickets $15 (regular) /$10 (student/study)
Call 416-927-9089 or go to www.uofttix.ca

OUR LADY OF MOUNT CARMEL CHURCH
Celebrating its 140th Anniversary and completion of the Church Restoration presents
The Celebration Concert
The Liturgical Year in Music & Hymns To Mary
by Our Lady of Sorrows Church Choir
Conductor: William O’Meara
Saturday Nov. 17, 7:30 pm
Our Lady of Mount Carmel Church (just west of the St. Patrick subway station at Dundas and University)
Tickets $25.00 regular, $20.00 s/s
Tickets available at the door or by cheque, payable to Our Lady of Mount Carmel Church.
202 St. Patrick Street, Toronto, ON M5T 1V4
Info: 416-598-3920
www.ourladyofmountcarmel.ca
CONCERTS: Toronto and GTA

- 8:00: Koffler Concerts: A Bach Evening. A concert featuring the music of Bach with the Koffler Chamber Orchestra. Works include the Triple Concerto in C major, the Violin Concerto in E; Piano Concerto in D. Robert Silverman, piano, Jacques Israelievitch, music director and violin. Glenn Gould Studio, 250 Front St. W.

Tuesday November 20
- 12:00: Canadian Opera Company. The Richard Bradshaw Amphitheatre Dance Series: Bas-Reliefs. Duets set in a scenic environment. Marie-Josée Chartier & Dan Wild, dance; Betty Goodwin, visual art; Ginette Laurin & Guillaume Bernardi, choreography. Four Seasons Centre for the Performing Arts, 145 Queen St. West. 416-363-8231. Free.
- 12:00: York University Department of Music. New Music by Young Composers. Works by graduate composition students from the studio of David Mott. Tribute Communities Recital Hall, Accolade East, YU, 4700 Keele St. 416-736-5186. Free.
- 7:30: University of Toronto Faculty of Music. 7 O'Clock Swing Band. John Jasavala, director. Walter Hall, 80 Queen's Park. 416-978-3744. Free.
- 9:00: Small World Music. Tinariwen. Musicians of the Touareg people of the Sahara desert. (Advance tickets at Soundscape Records, 572 College St.) Mod Club, 722 College St. 416-588-4663. $25 advance, $30 door.

Wednesday November 21
- 12:00: Hart House Music Committee.

SOPRANO LARGO

The Alderburgh Connection
Celebrating the art of song
www.alderburghconnection.org

with The Faculty of Music
University of Toronto

Allison Arends
Kathleen Promane
Bruce Ubukata

Soprano, Mezzo, Piano

Schumann's Frauenlieve und leben, Strauss' Brentano-Lieder, Richard Rodney Bennett's A Garland for Marjorie Fleming, Howard Ferguson's Discovery and duets by Mozart & Beethoven

MONDAY, NOVEMBER 19, 7:30 p.m.
WALTER HALL $18/ $12 (416) 978-3744

The Talisker Players
CHAMBER MUSIC
Zorana Sadiq, SOPRANO
Kristina Szabó, MEZZO SOPRANO
Ed Hanley, TABLA
Peter Longworth, PIANO
The Talisker Players
November 20 & 21, 2007, 8 p.m.
Trinity St. Paul’s Centre
Tickets: $30 / $20 / $10
Information: 416-466-1800
www.taliskerplayers.ca
Tuesday November 27
- Free.
- Free.
- Free.
- 12:30: University of Toronto Faculty of Music. Small Ensembles. Walter Hall, 4700 Keele St. 416-736-5186.
- Free.
- Free.
- 7:00: EarthTones 2007. Music for Hope. Students & Faculty at U of T's Faculty of Medicine; Sheila McCarthy, host. Convocation Hall, 31 King's College Circle. 416-878-2784. 915(door); 101(adv). proceeds to support international children's initiatives.
- 7:30: Westminster United Church. The Advent of Song. Mississauga Children's Choir. 4094 Tonken Road. 905-273-9505. 3rd(family of 4); $12(adult); $6(child).
- 8:00: Arkady Yanivker & Yuri Meyrowitz. Violin & Piano Sonata Recital. Music
- 8:00: Brampton Lyric Opera. Gala Concert. Mark Dubois and Shek Ko, conductors. Marie Pellegini with BLO soloist, orchestra and chorus. Rose Theatre, 1 Theatre Lane, Brampton. 905-874-2800. $35-$75(adult); $31.50-$67.50(st).
- 8:00: Mississauga Children’s Choir. The Advent of Song. Westminster United Church. 4084 Tickle Rd. 905-273-9505. $5-$30.
- 8:00: Mississauga Symphony. Mostly Mendelssohn. Mendelssohn: Violin Concerto; Symphony #4 (Italian); Handel: Royal Fireworks. Benjamin Bowen, violin; John Barnum, conductor. Hammerson Hall, 4141 Living Arts Drive, Mississauga. 905-306-6000. 135-145.
- 8:00: Mooredale Concerts. Takai String Quartet. Krommer: Quartet in B flat for Clarinet and Strings; Czerny: String Quartet in e; Bartok: String Quintet #2; Murphy: Dark Energy, Quintet; Robyn Choi, clarinet. Willowdale United Church, 349 Kennerth Ave. 416-922-3714 ext. 103. 125; $20(tickets).
- 8:00: NUMUS/Arraymusic. The Music Gallery. Celebrating James Tenney; Tenney: Kanon for solo violin; Three Rags for solo piano; Three Pieces for Drum Quartet; To Weave (a meditation) for piano; Engidos III for piano. Eve Egoyan, Casey Sokol, piano; Malcolm Goldstein, violin; Toronto Percussion Quartet. Church of St. George the Martyr, 197 John. 519-896-3662. $20; $15(Gallery members); $12(st, arts workers, underemployed).

TOKAI QUARTET with Robyn Cho, clarinet
1st Toronto performance of a stunning Carl Czerny Quartet, plus Bartok #2 & an enchanting Krommer Clarinet Quartet
Sat. Nov. 24, 8 pm - Willowdale United Church
Sun. Nov 25, 3 pm - Walter Hall
(Music & Truffles at 1 pm)
$25/$20 416 587-9411
December 7, 2007

**Festival of Chant**

**Church of St. Mary Magdalen**

**Sunday, November 25**

**Festival of Chant Concert**

Celebrating 86 Years of Gregorian Chant

4:30 p.m. - 6:00 p.m.

Tickets: $10, $5 s/s

Performers include:

- The Ritual Choir of the Church of St. Mary Magdalen,
- Schola Magdalen, Sarum Schola,
- St. Mary Magdalen Chant Club
- Andrew Adair, Assistant Organist

This is a unique educational opportunity for the music and choral community of the GTA and is also a fundraiser for the church.

- 3:00: Mooreastale Concerts. Takai String Quartet. See Nov 24. Walter Hall, 80 Queen's Park. 416 687-9441.
- 3:00: Toronto Chamber Choir. Kaf- feinusk: Welcome to all the Pleasures. A celebration of St. Cecilia's Day, with music by Purcell, Vaughan Williams, and more. David Fallis, artistic director. Christ Church Deer Park, 1570 Yonge St. 416-763-1695. 2:30; $16.
- 4:00: St. John's Concert. Cantilile Choir. Cheryl Cheng, conductor. St. John's Concert, 233 Cummer Ave. 416-228-2201 x305. Free will offering.
- 4:30: Church of St. Mary Magdalen. Festival of Chant Concert: Celebrating 85 Years of Gregorian Chant. Robert Castle, Canon; St. Mary Magdalen's Women's Schola; Scola S. Gregoire; Jean Pierre Noiseux, Music Director; Andrew Adair, interim Organist. 477 Manning Avenue. 416-531-7955. 410-1568.
- 5:00: Czech Community Centre. Nocturnes at Masaryktown. Katerina Enclichova, harp; Milan Brunner, flute; Marta Larencova, piano. St. Wenceslas Church. 416-439-4394. $20 generalized; $15(s/s).
- 7:30: Flying Cloud Folk Club. Scrivert. Three piece acoustic ensemble; Christine Sto- rey, fiddle & voice; Ed Nicol, guitar, mandolin, bouzouki & voice; Scott Henderson, bass; highland pipes, flute & whistles. Tranzac, 282 Brunswick Avenue. 416-410-3655; 10; (members).
- 8:30 Esprit Orchestra. Off the Edge - 25th Anniversary Season. Scherboff Concerto for Piano and String Orchestra; Scherboff: Pianos; Freedman: Town; Harman: 14 Chorale Melodies; Dougan: Clare Venus. Andrew Burashko, piano; Marie-Danielle Parent, sopran; Alex Pau, conductor. Jane Mallet Theatre, 27 Front St East. 416-386-7723 x324 (sr); $15 (st); 7:15; Free concert talk.

**Monday November 26**

- 8:00: Toronto Organ Club. Frank Jacino and Andre van den Hoogen, organ; St. James United Church. 400 Burnhamthorpe Rd. 905-824-4687. 112; free to children under 10.

**Tuesday November 27 at 8 pm**

- 8:00: Randolph Academy for the Performing Arts. Little Women. A musical adaptation. Jim Beatt, music & lyrics; Nancy Early, book; Jeffrey Huard, musical director. Bathurst Street Theatre, 738 Bathurst St. 416-824-2243. $22. For complete run see music theatre listings.
- 9:00: Tafelmusik Baroque Orchestra. Bach Christmas Oratorio. Anna Monoyios, soprano; Daniel Taylor, countertenor; Rufus Muller, tenor; Tyler Duncan, baritone; Ivars Taurins, conductor. George Weston Recital Hall, 5040 Yonge St. 416-872-1111. 225-468.

**Wednesday November 28**

- 12:00noon: Canadian Opera Company. The Richard Bradshaw Amphitheatre Urban Music Series: Noye's Fludde. W. Purcell;atorio. Anna Monoyios, soprano; Daniel Taylor, countertenor; Rufus Muller, tenor; Tyler Duncan, baritone; Ivars Taurins, conductor. George Weston Recital Hall, 5040 Yonge St. 416-872-1111. 125-468.

**ARNALDO COHEN**

**Tuesday, November 27 at 8 pm**

- 8:00: Yorkminster Park Baptist Church. William Maddox, organ. Yorkminster Park Baptist Church. 1585 Yonge Street. 416-530-4428. Free.
- 12:00 York University Department of Music. YU Male Chorus. Works by Whitacre, Mänttäri, Sibed, Hoddinott, Spevak, et al.
Tuesday, September 28

12:00noon: Canadian Opera Company. The Richard Bradshaw Amphitheatre Chamber Series: Chamber orchestra concert. Works by Wagner, Copland & Stravinsky; members of the National Ballet of Canada Orchestra; David Briskin, conductor. Four Seasons Centre for the Performing Arts, 145 Queen Street West. 416-868-8231. Free.

7:30: Aldeburgh Connection. Schubert’s Cosmology. Songs about the sun, moon and stars - powerful images of life and love in German poetry. Be our guest for Viennese delicacies and wine!

Wednesday, November 28th at 8pm

HOLLY COLE

SHOW PLACE

Featuring Schubert’s Cosmology

Virginia Hatfield, soprano
Colin Balzer, tenor
Stephen Ralls, piano
Bruce Ubukata, piano

Songs about the sun, moon and stars - powerful images of life and love in German poetry.

Wednesday, November 28, 7:30 p.m.
Glen Gould Studio
Tickets $55 (416) 213-0555
Includes intermission reception
COUNTERPOINT CHORALE
William Woloschuk Artistic Director

...dedicated to the community and to the performing arts

Peace! Handel & Harmony
Mireille Asselin, Soprano
Vasil Garvanliev, Baritone

Friday, Nov. 30, 2007, 7:30 pm
Church of the Holy Trinity
10 Trinity Square
(adjacent to the Eaton Centre)
$20 in advance, $25 at the door

Sing-Along Messiah
Deanna Hendriks, Soprano
Olena Slywynska, Mezzo-Soprano
Cory Knight, Tenor
Vasil Garvanliev, Baritone
Karen Rymal, Organist

Sunday, Dec. 2, 2007, 4 pm
Saint Mary of the Angels RC Church
1481 Dufferin St. (at Davenport)
Free admission

www.counterpointchorale.com

Japanese taiko and music group
NAGATA SHACHU
formerly KIYOSHI NAGATA ENSEMBLE

presents: TSUZURE (tapestry)
-premiering new works-

Ontario Arts Council
Conseil des Arts de L'Ontario

November 1 - December 7 2007

Back to Ad Index
CONCERTS: Toronto and GTA

- 8:00: Masterworks of Oakville Chorus and Orchestra. Messiah by Handel. Mary Mother of God Catholic Church, 2475 North Ridge Trail, Oakville. 905-275-7308. $20; 15($20); $10 children.
- 8:00: Mississauga Arts Council, Christmas Concert, City Centre Musical Productions. Enerossed to, director. Clearview Christian Reform Church, 905-820-1933. $15-20.
- 8:00: Mississauga Festival Choir. A Brassy Christmas. Rutter: Gloria; other works; music by Chilcott, Leoner, Pinkham; guest brass and percussionists; sing-along. Andrea Grant, accompanist. Royal Bank Theatre, Living Arts Centre, 4141 Living Arts Dr., Mississauga. 905-305-6000. $25; $25($25); $20($25); $10.
- 8:00: Nagata Shachu. Tsuazure (tapestry). Japanese talk and music group. Annual concert premiering new works and celebrating Kyosshii Nagata’s 25 years as a taiko performer. Ryerson Theatre, 43 Gerrard St. E. 416-517-8649. $30; $25($25); $20($25); $10.
- 8:00: Oriana Women’s Choir. Patapan! Carols. William Brown, artistic director; James Bourne, piano; Beverley Johnson, marimba; Leslie Newman, flute. Grace Church on-the-Hill. $25; $20; $10.
- 8:00: Perth Productions. A Celtic Christmas. An evening of traditional holiday and Celtic repertoire. Peter Ian McCutcheon, tenor; Margaret Mikeltir, piano; Rob Crabtree, percussion. Jubilee United Church, 40 Underhill Drive. 416-438-9458. $25.
- 8:00: Roy Thomson Hall/Massey Hall. Jaz & Blues: Toronto Blues Society’s 21st Anniversary. Women’s Blues Revue, artists. Massey Hall, 15 Shuter St. 416-872-4255. $35-
- 8:00: Ryerson University. The Liberties of Susan Howe: a pEdamFer by Udo Kase­ mets. Live & pre-recorded singing and speaking voices; instrumental music & video projections. Susan Howe; Linda Catlin Smith; Richard Sacks, audio master. The Eaton Centre, 4141 Living Arts Dr., Mississauga. 905-267-4822. $45.
- 8:00: Ryerson University. The Liberties of Susan Howe: a pEdamFer by Udo Kase­ mets. Live & pre-recorded singing and speaking voices; instrumental music & video projections. Susan Howe; Linda Catlin Smith; Richard Sacks, audio master. The Eaton Centre, 4141 Living Arts Dr., Mississauga. 905-267-4822. $45.
- 8:00: Scarborough Philharmonic. Christmas Around The World. Humperdink: Hansel and Gretel Prelude; Liadov: Russian Folk Songs; Walther; Fraser’s Waltz; Adam: O Holy Night; Gaige: Ding Dong Merrily. Bach Children’s Choir & Bach Chamber Youth Choir; John Barnum, conductor. Birchmount Park Collegiate Institute, 3683 Danforth Ave. 416-429-0007. $30; $25($25); $15($15).
- 8:00: Toronto Youth Wind Orchestra. Orff: Carmina Burana. Leslie Fagan, soprano; Darryl Edwards, tenor; Kevin MacMillan, baritone; Toronto Mendelssohn Choir; and choirs from Agincourt Collegiate High School, Woburn Collegiate Institute, MacDonald High School and Northview Elementary School. Toronto Centre for the Arts, 5040 Yonge St. 416-870-8000. $15-$25.

Sunday December 2

- 2:30: Alderney Connection. Sunday Series. Martha Guth, soprano; Colin Ains­ worth, tenor; Peter McCelliver, baritone; Stephen Ralls & Bruce Ukekata, piano. Walter Hall, 416-735-7982. 15($15); $10($10).
- 3:00: East York Choir. Songs for a Winter’s Day. Excerpts from Handel’s Messiah; selections by Canadian composers & song writers including Eleanor Daley, Gordon Lightfoot, Jana Siberry, Charlene Santoni, Kasie Sadej, Andrew Haji, Jeremy Ludvig, soloists; Talisker Players Orchestra & other perform­ ers; Jenny Crober, artistic director. Eastminster United Church, 310 Danforth Ave. 416-
463-8225. $20; $15(sr); $10(st).

· 3:00: Eglinton St. George's United Church. Sing-along Messiah. With organ, trumpet and timpani. Peter Merrick, conductor; Ruth Watson Henderson, Piano. Eglinton St. George's United Church, 35 Lytton Blvd. 416-481-1114, ext. 250/416-690-3880. $20; $15(st).

· 3:00: Markham Concert Band. Seasonal Celebration. Anderson; Christmas Festival & other seasonal music; carols; singalong. Doug Manning, music director. Markham Theatre, 171 Town Centre Blvd. 905-305-7469.


· 3:00: Ryerson University. The liberties of Susan Howe: a poemPERA by Udo Kastemets. See Dec. 1.


· 3:00: York University Department of Music. YU Wind Symphony. Works by Grainger, Hac, Colgrass, Holst, Bernstein & others. William Thomas, director. Tribute Communities Recital Hall, Accadale East, YU, 4700 Keele St. 416-739-5888. $15(s/d); $12(sr/st); $10(yrs).

· 3:30: Tafelmusik. Bach, Christmas Oratorio (Cantatas 4-6 & Magnificat. See Nov. 29.

· 4:00: St. James Cathedral. Twilight Recital Series. Christopher Ku, organ. 95 Church Street. 416-364-7865. Free.


· 7:30: York Symphony Orchestra. French and Canadian Canto Opera Highlights. Aria, duets & orchestral works by Massenet, Bizet, Bellini, Puccini, Donizetti, Rossini & others. Giovanna Carini & Katie Murphy, sopranos; Remulo Dalglade, tenor; Paul Weston, guest conductor. Markham Theatre, 101 Town Centre Blvd, Markham. 905-305-7469. Call for ticket prices.

· 7:30: Hugh's Room. For the Road. Tim Harrison, Mose Scarlett, Mike Stevens. 2261 Dundas St. West. 416-531-6604. $22; $20(adv).

· 8:30: St. Dunstan of Canterbury Church, 56 Lawson Rd. Tickets $15 at the door.

Scarborough Bel Canto Choir is proud to present their Christmas concert: "Once upon a Christmas"
Brian Taylor, director
Sunday Dec. 2 at 2:30 and 7:30
St. Dunstan of Canterbury Church, 56 Lawson Rd.
Tickets $15 at the door.

In memory of Richard Bradshaw
13th Season!
at Glenn Gould Studio, 250 Front St. W.
December 2, 2007 · 2pm

Franco-Spanish Salon:
Mallarmé et García Lorca
Lying at the crossroads of exoticism, romanticism and earthly paradise, Spain and France have long found themselves entrenched in one of the most fruitful cross-cultural battles. In a celebration of Stéphane Mallarmé and Federico García Lorca — our personal favourites and true National Treasures — and their artistic circles, we invite you to experience this cultural cornucopia through the music of Ravel, Poulenc, Bizet, De Falla and Turina with mezzo soprano Norine Burgess, baritone Olivier Laquerre and accordionist Joe Macerollo, back by popular demand!

Tickets: $45/$35/$35 adults/seniors/students
Glenn Gould Studio Box Office: 416.205.5555
www.offcentremusic.com

Toronto Centre for the Arts
Sunday December 2, 2007 - 3:00 pm
For tickets call (416) 872-1111 or purchase in person at Ticketmaster outlets or at the Toronto Centre for the Arts Box Office
**CONCERTS: Toronto and GTA**

**Monday December 03**
- 8:00: Toronto Theatre Organ Society/Keyton Club of Casa Loma. Lance Love, organ. Casa Loma, 1 Austin Terrace. 416-498-6262. $21.

**Tuesday December 04**
- 12:00: Canadian Opera Company Ensemble Studio. Richard Bradshaw Amphitheatre Series: Seasonal Songs. Selection of music celebrating the festive season. Four Seasons Centre for the Performing Arts, 145 Queen St. West. 416-363-8231. Free.
- 8:00: Roy Thomson Hall/Massy Hall/Keytone. Paul Anka: 50th Anniversary Tour. Massy Hall, 15 Shuter St. 416-872-4755. $92.50-$135.50.

**Wednesday December 05**
- 12:00noon: Yorkminster Park Baptist Church. Janet Peaker, organ. Yorkminster Park Baptist Church, 1550 Yonge Street. 416-530-4428.
- 7:30: Canadian Opera Volunteer Committee. 60th Anniversary Gala. A concert featuring past celebrity scholarship winners and 2007 recipients. Iain Scott, master of ceremonies. Walter Hall, 80 Queen's Park. 416-978-3744. $130; $15; Gala and Gala Cocktail Reception, $125.
- 8:00: Toronto Symphony Orchestra. Emanuel Ax plays Beethoven. Mozart: Symphony #4, K.19; Beethoven: Piano Concerto #4; Bruckner: Symphony #4 (Romantic).
- 9:00: Mezzetta Restaurant. Celebrating Hannukah with David Buchbinder Quartet. David Buchbinder, trumpet; Victor Bateman, bass; Peter Lutek, sax; Dave Wall, vocals & piano. 981 St. Clair Ave. West. 416-638-5887. $10 cover.

**Thursday December 06**
- 7:30: Pax Christi Chorale. Handel: Messiah. Erin Bardua, soprano; Heather Jensen, mezzo; David VanDervelde, tenor; David Roth, bass; Stephanie Martin, director; full orchestra. Grace Church on-the-Hill, 300 Lonsdale Rd. 416-491-8542. $30; $25 (sr); $22 (st); $9 (child under 12). Please bring a donation for the Daily Food Bank Fund.
- 8:00: Quoddibet Chamber Choir. J.S. Bach's Mass in B minor. Hasler: Missa Dixit Maria; a capella choral works from the 15th century to the present. Marcus ReinÃëkemeyer, director. St. Leonard's Anglican Church, 25 Wanless Ave. 416-254-8780. $20; free for students.

**Friday December 07**
- 8:00: The Toronto Consort. Christmas Feeling. Landy; Gloria; Williams: Fantasia on Christmas Carols; selection of seasonal carols and songs. Olvera Slyvynska, mezzo soprano; Leslie Kingham, piano and organ; Harris Lee, music director. Royal York Road United Church, 851 Royal York Road. 416-239-1131 x 40. $20.
- 8:00: Royal Thomson Hall/Massy Hall/Lexus. Preservation Hall Jazz Band A Creole Christmas. Royal Thomson Hall, 60 Simcoe St. 416-872-4255. 240.50-498.50.
- 8:00: The Toronto Consort. Serenissima una Noche. Christmas music from Spain and Latin America, including rarely heard masterpieces from Mexico and Guatemala. David Falls, artistic director. Trinity St. Paul's Centre, 427 Bloor St. W. 416-894-6307. $15-68.

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**THE Aldeburgh CONNECTION**

www.aldeburghconnection.org

**Miroir brûlant**

Martha Guth soprano
Colin Ainsworth tenor
Stephen Ralls & Bruce Ubukata piano
performing songs of Francis Poulenc

SUNDAY, DECEMBER 2, 2:30 p.m.
WALTER HALL 500/ $12 Student (416) 735-7982
Tea will be served at Intermission

torontocrats with soloists and full orchestra

Friday, December 7 at 7:30 p.m.
Saturday, December 8 at 7:30 p.m.
Sunday, December 9 at 3:00 p.m.
Grace Church on-the-Hill, 300 Lonsdale Road, Toronto
For tickets, call 416-491-8542
WWW.PAXCHRISTICHRORALE.ORG

Please bring along a non-perishable food item for the Daily Bread Food Bank.

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**TORONTO'S MENNOTTE CHOIR**

Stephanie Martin, ARTISTIC DIRECTOR

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**PAX CHRISTI CHOIRLE**

with soloists and full orchestra

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LOOKING AHEAD

Virtuosity in December
Anatoliy Kupriychuk, bassoon
Elena Tchernaia, piano
Allan Pulker, flute

Sunday, December 9, 3 p.m.
Gallery 345, 345 Sorauren Ave.
Mozart, Blavet and Chopin
Tickets $20/$10 416-926-1578

Elmer Iseler Singers
Lydia Adams, Conductor 29th Season
Friday, December 7, 2007 – 8:00 p.m.
MESSIAH by G. F. Handel
Metropolitan United Church – 56 Queen St. East
Special Guests: The Amadeus Choir
Soloists: Meredith Hall, Anita Krause, Mark DuBois and Alexander Dobson
Pre-Messiah Dinner at the Albany Club – 91 King Street E.

Saturday, February 16, 2008 – 8:00 p.m.
THE JOURNEY
Jane Mallet Theatre, St. Lawrence Centre – 27 Front St. E.
In collaboration with Soundstreams Canada
“Pimooteewin – The Journey” – Melissa Hui (World Premiere)
Libretto by Tomson Highway
Choreography by Michael Greyeyes
with Narrator, Soprano and Tenor Soloists

Friday, March 7, 2008 – 8:00 p.m.
CHORAL CELEBRATION
Metropolitan United Church – 56 Queen St. East
Music by Whitacre and Willan and a World Premiere by Christos Hatzis.
Special Guests: Vancouver Chamber Choir,
Jon Washburn, conductor

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Sunday December 9, 2007 3pm
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CONCERT LISTINGS

Beyond the GTA

In this issue: Aurora, Barrie, Belleville, Brantford, Burlington, Calland, Cobourg, Couchtown, Drayton, Dundas, Georgetown, Guelph, Hamilton, Kingston, Kitchener, Lindsay, London, Milton, Newmarket, Niagara-on-the-Lake, Orillia, Oshawa, Peterborough, Port Hope, St. Catharines, Stratford, Waterloo, Whitby.

Concerts: Toronto & GTA  PAGE 25
Music Theatre/Opera/Dance  PAGE 45
Jazz in the Clubs  PAGE 49
Announcements/Lectures/Etcetera  PAGE 49

Performers and repertoire change!
Events are sometimes postponed or cancelled.
Call ahead to confirm details with presenters.

Beyond GTA: Thursday November 01
- 12:10: University of Guelph. Thursdays at Noon Concert Series: Derek Yaple-Schobert, piano. Works by Greg, Mackinnon Building, Rm.107, University of Guelph. 519-824-1429 x63888. Free.
- 2:00: Stratford Festival. Oklahoma! Based on the play Green Grow the Lilacs by Lynn Riggs. Richard Rodgers, music; Oscar Hammerstein II, book & lyrics; Agnes de Mille, dancer; Berthold Carriere, musical director; Donna Feore, director/choreographer. Festival Theatre, 55 Queen St. Stratford. 506-557-1600. Call for ticket prices. For complete run see music theatre listings.

Beyond GTA: Friday November 02
- 8:00: Citadel Theatre. Juan Martin. - A Mexican Guitarist. 20 Queen street, Port Hope. 800-434-5092/905-885-1071, 800-434-5092. $28; $15; $5.
- 8:00: Chorus Niagara. Sublime Love! Ecce Cor Meum. Sir Paul McCartney, composer. Lake Street Armoury, cnr. welland and lake. 905-688-5550, ext. 3257. 933-442; $90 (student); $65 (child). $24; $10.

Beyond GTA: Saturday November 03
- 3:00: Chorus Niagara. Sublime Love! Ecce Cor Meum. Sir Paul McCartney, composer. Lake Street Armoury, cnr. welland and lake. 905-688-5550, ext. 3257. 933-442; $90 (student); $65 (child). $24; $10.

Back to Ad Index
Beyond GTA: Tuesday November 05

Beyond GTA: Tuesday November 06

Beyond GTA: Wednesday November 07
- 8:00 Angéle Dubeau and La Pieta 10th Anniversary Tour. Works by Saint-Saëns, Glick, Obemeyer, soprano; David Jefferies, bass; Huronia Symphony; John Barnum, conductor. 10th: $25; $12(st). Thursday November 08 7:00: The Gibson Centre. Jerry White & His Gentlemen of Swing. Dance, swing, Latin & diva- land music. Jerry White, trumpet & voice; Bob Livingston, trombone; Stan Perry, drums; Lenny Boyd, bass & Mike Lewis, piano. 73 Tupper Street West, Alliston. 705 435 2826 x22. $25. Friday November 09 8:00: Capital Theatre. Creating Trio String Quartet. Schol美丽乡村 The City, Capital Theatre, 20 Queen street, Barrie. 705 685-1071. 25.

Beyond GTA: Saturday November 10
- 8:00 Doncaf Chamber Choir. One – In the Beginning. Copland: In the Beginning; Rautavaara: Quark's Tropes; Schumann: Trio no. 1 in d, op. 63. Julie Anne Demore, voice; Gabriel Piryn, cello; Jaycyn St. Pierre, piano. KCWCS music room, 57 Young St., Waterloo. 519 888-1873. 120; 95; 10.

Beyond GTA: Monday November 12

Beyond GTA: Wednesday November 14
- 4:00: Centenary United Church. Remembrance Concert. Bruce Egan, piano. Master University, Hamilton. 905-526-7756. 20.

Beyond GTA: Thursday November 15
- 7:00: The Gibson Centre. Jerry White & His Gentlemen of Swing. Dance, swing, Latin & diva-land music. Jerry White, trumpet & voice; Bob Livingston, trombone; Stan Perry, drums; Lenny Boyd, bass & Mike Lewis, piano. 73 Tupper Street West, Alliston. 705 435 2826 x22. $25. Friday November 09 8:00: Capital Theatre. Creating Trio String Quartet. Schol美丽乡村 The City, Capital Theatre, 20 Queen street, Barrie. 705 685-1071. 25.

Beyond GTA: Thursday November 18

Beyond GTA: Friday November 19

Beyond GTA: Saturday November 10
- 8:00 Doncaf Chamber Choir. One – In the Beginning. Copland: In the Beginning; Rautavaara: Quark's Tropes; Schumann: Trio no. 1 in d, op. 63. Julie Anne Demore, voice; Gabriel Piryn, cello; Jaycyn St. Pierre, piano. KCWCS music room, 57 Young St., Waterloo. 519 888-1873. 120; 95; 10.
Beyond GTA: Saturday November 17


- 7:00: Milton Chamber: A Commemoration of the Town of Milton’s 150th anniversary, Choral classics. Milton Vocal Ensemble: Jenny Pandolfo, post, Knox Presbyterian Church, 170 Main St. East, Milton. 905-878-1632.


- 8:00: Georgetown Bach Chorale. Advent Concert. Music by Buxtehude; Virili and Bach; Jesu, Joy of My Desiring; Albinoni: Adagio in g. with the Georgetown Chamber Orchestra. Ronald Graudins, Matthew Pope and Clara Wil- son, harpsichords. St. James Anglican Church, Caledon East. 905-877-8321. $25; $10(st) child.

- 4:00: St. Paul’s United Church. Music Tends the Heart & Hugs the Soul. Celebrates the 40th birthday of composer and hymn writer Paul Papa. Sera Feil, soprano; Richard Mann, tenor; David Garry, flute; Patricia John- ston, harp; Anne Barnshaw, piano. Music and poetry by Feil, including the world premieres of new music and a new hymn. St. Paul’s United Church, 29 Park Street West, Dundas. 905-628-1296. A free/refeeing. Reception to fol- low the concert.


Beyond GTA: Monday November 19

- 12:00: University of Western Ontario. UWYO Symphonic Band. Talbot Theatre, University of Western Ontario. London. 519-661-2043. Free.

- 8:00: Beyond GTA: Monday November 20


Beyond GTA: Monday November 21


- 8:00: Kitchen-er-Waterloo Chamber Music Society. Chamber Music Between the Wars. Khatchaturian: Trio for violin, clarinet and piano; Gershwin: Three Preludes for violin and piano; Shostakovich: String Quartet No. 1; Brahms: op. 51; $10. $25(st).

Beyond GTA: Tuesday November 20

- 8:00: University of Waterloo. Gala of Great Theatre Music. Featuring all the greatest hits of ABBA. 63 Tupper Street West, Alliston. 705-536-2282 x 22. 20.

- 8:00: The Gibson Centre. Almost ABBA. Covering the hits of ABBA.

- 8:00: Kitchener-Waterloo Symphony Chamber Music Society. Contemporary Canadian Music. Works: Three for two, Hammer and Wind; Adaskin: Daydreams; Stewart: Singen Wal; McDonald: Triumph of Love. Willem Moelker, saxophones; Cheryl Dwul, piano. KWCMC Music Room, 57 Young St. West, Waterloo. 519-686-1673. 1190; $10.

Beyond GTA: Sunday November 24

- 2:00: Westben Concerts at The Barn. The Littlest Angel. See Nov 17.

- 7:30: Peterborough Singers. Yuletide Cheer. Canadian Staff Band of the Salvation Army; Brian Bartlett, bandmaster & conductor. George Street United Church, Peterborough. $25(adult); $10(st).


- 8:00: The Gibson Centre. Amorato Trio. Michael Adamson, violin; Alyssa Wright, cello; Sandra Tuttan, piano & voice. St. Peter Street West, Alliston. 705-536-2282 x 22. 20.

- 8:00: Kitchener-Waterloo Symphony Chamber Music Society. Contemporary Canadian Music. Works: Three for two, Hammer and Wind; Adaskin: Daydreams; Stewart: Singen Wal; McDonald: Triumph of Love. Willem Moelker, saxophones; Cheryl Dwul, piano. KWCMC Music Room, 57 Young St. West, Waterloo. 519-686-1673. 1190; $10.

Beyond GTA: Sunday November 25

- 2:00: Westben Concerts at The Barn. The Littlest Angel. See Nov 17.


Beyond GTA: Saturday November 26

- 2:00: University of Guelph. Galas of Great Theatre Music. Featuring all the great hits of ABBA. 63 Tupper Street West, Alliston. 705-536-2282 x 22. 20.

- 8:00: University of Guelph. Thursdays at Noon Concert Series: Fantasia Portraits. Roman Rudnytsky, piano, MacKinnon Building, Rm. 107, University of Guelph. 519-824-4120.

- 12:00: University of Western Ontario. Wind Ensemble. Talbot Theatre, University of Western Ontario. London. 519-661-2043. Free.

Beyond GTA: Friday November 29

- 12:00: University of Western Ontario. Celebrate Canada Music Week. Works by Raum and Schafer; George Beamish; piano; Ron George; horn; Mél Martin; violin; Patricia Green; mezzo soprano; and John Hess, piano. von Kuster Hall.

Beyond GTA: Thursday November 22


Beyond GTA: Monday November 26

- 12:30: University of Western Ontario. Celebrate Canada Music Week. Works by Raum and Schafer; George Beamish; piano; Ron George; horn; Mél Martin; violin; Patricia Green; mezzo soprano; and John Hess, piano. von Kuster Hall.

Beyond GTA: Sunday November 25

- 2:00: University of Guelph. Thursday at Noon Concert Series: Fantasia Portraits. Roman Rudnytsky, piano, MacKinnon Building, Rm. 107, University of Guelph. 519-824-4120.

Beyond GTA: Thursday November 29


Beyond GTA: Friday November 30


Beyond GTA: Wednesday November 28


12:30: University of Western Ontario. Early Music Studio. 17th and 18th century music on period instruments. van Kuster Hall, Don Wright Faculty of Music. University of Western Ontario. 519-661-2041. Free.

3:00: Drabek, violin; Jan Krigovsky, violin. St. Andrew’s Anglican Church, 79 Victoria St., Aurora. 416-265-1722. $20; $10 (children 12 and under).
Opera, Music Theatre, Dance

Please note: performances are listed by show title.

*Bas-Reliefs: DanceWorks. Nov 29-Dec 1: 8pm. See Nov 29 for details.
*Cinderella: Port Hope Festival Theatre. Dec 7-23: shows at 2:00 & 7:00. See Beyond GTA, Dec 7 for details.
*Compass: Toronto Masque Theatre. Nov 19, 16, 17: 8:00. See Nov 15 for details.
*Crossing Delancey: Almeba Theatre. Nov 30: 8:00; Dec 1: 8:00; Dec 2: 2:00. See Nov. 30 for details.
*Eightsongs for a Mad King: Summer Opera Lyric Theatre. November 23: 8:00. See Nov 23 for details.
*Joseph and the Amazing Technicolor Dreamcoat: Curtain Call Players. Nov 1, 3, 7, 8 & 9: 8:00; Nov 3, 4, 10, 12, 13, 14: 8:00. See Nov 1 for details.
*L’allegro ilimitato: University of Toronto Faculty of Music. Nov 8, 9, 10, 11: 7:30; Nov 12: 8:00. See Nov 8 for details.
*Little Women: Randolph Academy for the Performing Arts. Nov 27-Dec 1: 8:00. See Nov 27 for details.
*Nunnecreatives: Port Hope Festival Theatre. Nov 8, 10, 15, 17, 21, 24: 9:00; Nov 10, 11, 13, 14, 16, 18, 20, 22, 24, 25: 2:00. See Beyond GTA Nov. 8 for details.
*Oklahoma! / Stradford Festival. See Nov 4. See Nov 1 for details.
*Urinetown: The Musical on the University of Toronto, 7 Hart House Circle. 416-978-2452
The Black Swan. 165 Danforth Ave. 416-469-0357
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Nov 15 Swing Room’s Farewell Concert and Dance Party. Nov 18 Evantau Mocha, Kinnax w/ DJ Billy Bryans. Nov 14 Afternoon Percus-
Jazz in the clubs


November 17 1:00-4:30: Long & McQuade/Miyazawa Flutes. Flute master class with Ian Clarke. Victoria College Chapel, 93 Charles St. West. 416-588-7866. $30 (performers), auditors free.

November 17 & 25 7:00-9:00: Vocalway Studios. Voice master class with coach Tom Schilling. Malise United Church, 85 Homewood Ave. Hamilton. To reserve a spot: 905-548-5671, www.vocalway.com $35 (participants), $10 (auditor); $25 (performers, ACTRA & Equity members with card), $18 (auditors, ACTRA & Equity members with card).

November 18 1:30-4:00: Toronto Flute Circle. Informal performance masterclass/workshop for flute enthusiasts of all ages & levels. Group participation. Presented by Margot Rydall. Location tba. 416-463-1011 or duomusic@sympatico.ca


November 20 6:00-9:00: Vocalway Studios. Voice master class with Tom Schilling. See November 17 & 25. College Street United Church, 452 College St. Toronto.

November 30 4:00: University of Western Ontario. Violin masterclass with Vasilis Beloukas. von Hunter Hall, Don Wright Faculty of Music, UWO, London. 519-661-2043. Free.

December 2 10:00am: University of Western Ontario. Piano chamber music masterclass with Paulina Zamora. von Hunter Hall, Don Wright Faculty of Music, UWO, London. 519-661-2043. Free.


WORKSHOPS

November 3 & 4 2:00-5:00: CAMMAC. Ghanaian Music. Workshop with Ghanaian musicians. Morningside High Park Presbyterian Church, 4 Morningside Ave. 416-421-0779, www.cammac.ca


November 10 9:00am-6pm: Grand River Chorus, Calling All Singers: Choral Development Workshop. Led by Richard Cunningham; ending with a goodvoll concert featuring the pieces learned during the day. Wesley United Church, 69 Superior Street, Brantford. 519-759-7866.

November 16 7:30-10pm: Recorder Players' Society. Opportunity for recorder &/or other early instrument players to play Renaissance & Baroque music in groups. Church of the Transfiguration, 111 Manor Rd. East. 416-534-7931. $10 (Cammac member), $12 (non-member).

November 18 9:45am-5:00: Royal Conservatory of Music Community School. Progressive Songwriting Workshop. Day-long workshop with professional songwriters, musicians & producers, exploring the creation of a new song, helping it to evolve as it progresses through three different approaches to modern song writing. Limited to 20 participants. 90 Croatia St. 416-408-2625. 450.


November 26 7:30: Toronto Early Music Centre. Vocal Circle. Recreational reading of early choral music. Ability to read music is desirable but not essential. 12 Millbrook Cres. 416-920-5025. $5 (members), members free.

November 27 8:00: Toronto Folk Singers' Club. An informal group that meets for the purpose of performance & exchange of music. Tranzen Club, 292 Brunswick Ave. 416-532-0800.

December 2 1:30-4:00: Toronto Early Music Players Organization. Workshop on early music for winds & strings led by Katherine Hill, singer & performer on gamba, vielle, rebec. Bring your early instruments and stand; music provided. Lansing United Church, 49 Bogert Ave. 416-778-7777. $20, members free.

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MUSICAL LIFE

“How I Met My Teacher” remembers Donna Wood 1920-2007

BY MJBUELL

We must have a light touch and a special sense of humour. Take music seriously, but don’t take yourself too seriously... (Donna Wood in her book for teachers: Move, Listen, Sing, Play)

Music’s Child for October, Angèle Dubéau (see page 10) speaks ardently about a first teacher whose teaching method included ensemble playing from the (then radical and new) Suzuki method, to joyfully engage children in sharing music so that music would always have a place in their lives... “Jean Cousineau’s approach was to put in each child this little spark...” she says.

Her remark made me think of someone who, directly or indirectly, was the first teacher of my own children who today are all diversely but intensely musical and musically appreciative. Each of them attended classes, from the age of 3, called “Preparatory Music” taught either by Donna Wood, or by a teacher trained by Donna.

A few days after speaking with Ms. Dubéau I was saddened to hear that Donna Wood died on October 7, at the age of 87. Many are feeling this loss: colleagues, former students and their parents, and former students who became teachers, or better teachers.

Born in 1920, in Saskatoon, Donna Wood came to Toronto in the late 1930s on a scholarship, and graduated from the Royal Conservatory of Music. She later certified as an Early Childhood Educator, Institute of Child Study, U of T.

As an RCM student Donna began teaching at St. Christopher Settlement House in Kensington Market. Years of practical experience in inner-city day care and co-op nursery schools inspired her to develop Preparatory Music classes at the Conservatory for children aged 3 to 7 and Music with your Baby classes for parents and their children aged 6-36 months.

Donna taught courses in teacher training, gave workshops across Canada for teachers and caregivers, and presented papers at the International Society of Music Education (ISME) in the USA, Austria, Hungary, Australia, and Finland. In 1987, The Association for

CONTINUE NEXT PAGE

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For more information contact

Nancy Smith-Laidman 416-673-8610

The Bell’Arte Singers

have launched a search for a Music Director.

Interested candidates can contact the Search Committee by email at info@bellartesingers.com or visit the website at www.bellartesingers.com

For more information contact Nancy Smith-Laidman 416-673-8610

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NYCO Assistant Conductor Position Available

The North York Concert Orchestra is seeking an Assistant Conductor to join us Wednesday evenings starting January 2008. This is an unpaid apprenticeship position for a trained and developing conductor offering podium time in sectionals and full rehearsals and under the direction of the Music Director. Performance opportunities may follow. Please send applications with curriculum vitae and a recording or video if available to North York Concert Orchestra, 57 York Road, Toronto, ON M2L 1H7 or email info@nyco.on.ca.

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Continued from Previous Page

Donna Wood at an ECMA anniversary celebration

Early Childhood Education, Ontario presented her with the Children’s Service Award and medal for outstanding contributions toward improving the quality of life for young children.

In 1990 Donna founded the Early Childhood Music Association (www.ecmaontario.ca) which continues to provide advocacy, education and leadership towards Donna’s vision that there should be high quality musical experiences in the lives of all children.

In 1991, she helped create and implement an advanced cross-disciplinary Early Childhood Music Education Certificate, through Ryerson University’s School of Early Childhood Education and the Royal Conservatory.

Tributes

What impressed me about Donna was her grace - she was equally at home surrounded by children, lying on her back with her feet up in the air imitating a bat hanging from the ceiling, as she was giving a lecture at an international conference on early childhood music, or nurturing her apprentices. Not only a top-notch music educator of small children, she had the foresight and determination to train apprentices... That was Donna.

(Mary Kirton, Toronto)

Donna was always ahead of her time. She talked about improving the quality of young children’s lives through music, some 40 years ago. When almost no one was thinking that it is important to teach young children music.

She studied all of the 20th century approaches to music education and developed her own curriculum, where the main goal was to raise a musical child through the highest quality musical experiences. The well-being of the child was always Donna’s priority.

I met Donna in the summer of 1993, when I took her Music in Early Childhood Course offered through the RCM. The course literally changed my entire life: this passion of hers was so contagious. She has raised generations of devoted Music in ECE teachers. I am so proud to be one of them.

(Ewa Krzatala, President, The Early Childhood Music Association of Ontario)
There is a logic to this approach, sort of. Seventeenth-century Venetian staging gloried in going over the top; approaching myth in an extravagant fashion was a way to enthral their audience. So how does one enthrall a contemporary audience? Minimalism, they seem to argue, has that resonance. Besides, that way Monteverdi’s ingenious, path-breaking marriage of words and music will shine through, especially in the scholarly hands of Harnoncourt.

That it doesn’t work has something to do with the way people process operatic information. The earlier version’s “mind’s eye Baroque” has a majesty and dignity that the 2002 Zurich production does not match, even though the latter production is beautifully executed.

The same comments apply, in my view, to a 2003 Virgin Classics DVD featuring William Christie’s Les Arts Florissants ensemble, with its radically staged prologue, where the representative of Humanity sings in the buff. So does Humanity in Glen Wilson and Pierre Audi’s production of Il ritorno (De Nederlandse Opera, on an ArtHaus DVD). Only this time Humanity is a woman discreetly covered by her flowing blond hair.

Somehow I think that we don’t have to strip to indicate that we’re all naked before the gods.

twenty-five years later, Harnoncourt returned to the Opernhaus Zurich with a very different Il ritorno (available as an ArtHaus DVD). A period instrument ensemble is combined with a starkly minimalist staging evoking Jerzy Grotowski’s “poor theatre” movement. There is a logic to this approach, sort of. Seventeenth-century Venetian staging gloried in going over the top; approaching myth in an extravagant fashion was a way to enthral their audience. So how does one enthrall a contemporary audience? Minimalism, they seem to argue, has that resonance. Besides, that way Monteverdi’s ingenious, path-breaking marriage of words and music will shine through, especially in the scholarly hands of Harnoncourt.

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Somehow I think that we don’t have to strip to indicate that we’re all naked before the gods.
As a composer, Ruth Crawford Seeger created some of the most daring works of early American modernism. She stopped writing music after her first child was born, but went on to do pioneering work in American folk music.

This collection does full justice to the breadth of Crawford Seeger’s accomplishments. Writers with backgrounds in music theory, education, folklore, history, and women's studies take various viewpoints. Occasionally they even contradict each other. Taylor Greer writes, ‘It is tragic that she died before discovering a way of uniting the two art forms she so adored’. But Melissa de Graaf sees her final composition from 1939, Rissolty, Rossolty as an attempt to ‘integrate the two aesthetics,’ high modernism and folklore.

Judith Tick, who has written Crawford Seeger’s biography and edited her writings, describes her place in history. Her compositions influenced composers like Elliott Carter, John Cage and Pauline Oliveros. In a lovely memoir, folksinger and songwriter Bess Lomax Hawes recalls as a teenager helping out her father, John Lomax, her brother Alan, and Crawford Seeger in their work collecting and documenting folksongs.

While two of her children, folksingers Mike Seeger and Peggy Seeger, are profiled, stepson Pete Seeger, the greatest folksinger to come out of the folk revival Crawford Seeger did so much to foster, is barely mentioned. Crawford Seeger emerges from the book as an accomplished and fascinating woman, whose early death in 1953, when she was just fifty-two, was a loss in many ways. There are thorough notes, score samples, a discography and a detailed index. The beautiful jacket, binding and endpapers seem fitting.

Robert Schumann: Life and Death of a Musician
by John Worthen
Yale University Press
512 pages, photos; US $40.00

Schumann’s life and music are usually interpreted from the perspective of his final ‘ghastly’ madness. But John Worthen insists that Schumann’s life, and especially the music must be separated from the disease that destroyed his mind. He is convinced that Schumann suffered not from schizophrenia but from syphilis. True, he was anxious and melancholic. But Worthen finds that much of that was brought on by physical problems - his panic and phobias, for instance, being caused by insomnia.

Worthen even examines Schumann’s autopsy report, published for the first time in English.

 Instead of considering every problem in his life as a step closer to madness, Worthen looks carefully at individual issues, such as the hell that Friedrich Wieck, Schumann’s one-time mentor, put him through before he was finally able to marry Wieck’s daughter, Clara. He portrays Schumann as self-possessed, thoroughly in charge of his own life and determined to follow his own road – at least until things started going terribly wrong in 1854, when he tried to drown himself in the Rhine. He died two years later in an insane asylum.

Worthen offers numerous musical insights. He defends Schumann’s orchestral writing, pointing out how the heaviness and muddiness it is often accused of can be cleared up by the use of period instruments. He pays a lot of attention to the copious documentary material, like the diaries of both Clara and Robert, whose love represents ‘one of the great romances of musical history’. This is an exemplary biography. The index has detailed sub-headings, and even the endnotes are fascinating.

Wild Harmonies: A Life of Music and Wolves
by Heléné Grimaud
translated by Ellen Hinsey
Riverhead Books (Penguin)
247 pages; US $24.95

‘My gaze is often disturbing,’ writes the French pianist Heléné Grimaud. Grimaud describes herself as a willful and uncontrollable child. She grew up in a loving family. But she was isolated, and overwhelmed by her own negativity. But when she was seven, she discovered the piano. ‘Music converted me. It saved me’, she writes.

Grimaud describes eloquently the physical pleasure she gets from playing. She seems to feel every experience directly in her hands. For her, each composer represents an individual world of sound, so she refers, for instance, to the ‘pain bordering on ecstasy that one hears in Brahms’ music’. Playing the piano is, for her, a ‘high-wire act’ She even talks about the burden of being a beautiful-looking woman, which indeed she is.

She calls Glenn Gould ‘a musical older brother’, admiring his freedom, passion, and truthfulness. ‘He lives at the core of what he interprets’, she writes, obviously thinking of herself as well. Using a personal style, Grimaud intersperses her memoirs of her own life with vignettes on various subjects, from children who have been discovered living in the wild, to the treatment of wolves throughout history. Her obsession with wolves, and the wilder aspects of human nature they reflect – has lead her to start a wolf sanctuary in upper New York State.

This is an enthralling memoir – tempestuous, rhapsodic, and, indeed, disturbing. Grimaud has published a new volume of memoirs in France, and I’m looking forward to it coming out in English soon.
I first encountered the CDs of France’s ZigZag Territoires through an old friend, whose playing was featured on one particular disc, and since that time the label has never failed to impress me. The three recordings here described uphold their high musical and audio standards with projects of fine music, disarmingly played.

My favourite of the three is a CD featuring five sonatas for two traversi and continuo by members of the illustrious Bach family. From the opening, an adaptation of a C.P.E. Bach sonata for a single flute and basso continuo, one is bathed in the soft, radiant glow of sound which is one of the great perks of this instrumental combination – and it’s a beautiful place to be. Flutists Valeria Balssa and Jean-Pierre Pinet make an excellent team, and the mind-meld of the continuo players is extraordinary. I was particularly delighted by cellist Hager Späther-Hanan’s broad palette of colour and articulation. The quirky sound of E major, a difficult tonality which Quantz said flutists ought to announce to an audience so their listeners know what they’re up against, needs no excuses in a trio by C.P.E. Bach. J.S. Bach’s familiar sonata in G receives one of its best renditions here – of particular note is the relaxed but spookily third movement – and an arrangement of his BWV 1028 features a luxurious, improvisatory opening adagio and sparkling allegros. A dazzling performance of a trio by brilliant and wacky Wilhelm Friedemann Bach rounds out the program.

Many regard the Handel recorder sonatas as student pieces, an unfortunate view since these pieces are some of the best-crafted music in the instrument’s repertoire and a genuine test of musicianship, taste and inventiveness. Their challenge is laudably met by recorder player Jean-Pierre Nicolas, who makes a strong personal statement with inventive yet well-controlled ornamentation, a great sense of rhythm, masterful technique, and thoughtful interpretation throughout. His three continuo-playing colleagues are a great band, creatively varying their colours and playing with blistering speed or refined delicacy as required.

To round out my ZZT repast I was treated to the church and chamber violino sonatas of Corelli’s op. V, as arranged for orchestra by Francesco Geminiani in 1726/27. It’s fascinating to hear these great sonatas, so enormously popular and influential for decades after their composer’s death, played as concerti grossi. The program offers a good variety of both styles of sonata, and the performance by Chiara Banchini’s Ensemble 415 is full of musical chiaroscuro, elegance, tenderness and drama.

I loved all these discs. ZZT’s recorded sound, always engineered by Franck Jaffre, is excellent, and I admire their use of contemporary cover art created by Anne Peltier specifically for each disc. Though on one hand I wish there were more detailed notes and biographical information provided, on the other it’s gratifying that the listener is thereby asked simply to respond to the music and the performance as they stand: no arguments, impressive achievements or frills attached.

Alison Melville

Vivaldi - The Four Seasons
Sarah Chang;
Orpheus Chamber Orchestra
EMI 3 94431 2

60 years ago Vivaldi’s music was for the most part unknown and virtually absent from the concert stage and recorded repertoire. The man largely responsible for the re-awakening of interest in Vivaldi in general – and The Four Seasons in particular – was the American violinist Louis Kaufman, whose 1947 first-ever recording of the concerto has been re-issued in the Naxos Historical series (8.110297-98).

Subsequent recordings of The Four Seasons have covered almost every possible approach from large to small ensemble, and from rich, almost Romantic playing through standard Baroque style to the revisionist performance technique of Il Giardino Armonico. This new CD from Sarah Chang is among the most satisfying I’ve ever heard; played by a small ensemble with a firm grasp of period style, the concertos burst with energy, vitality and character.

Chang’s playing is impeccable throughout, displaying an unerring sense of Vivaldi’s musical requirements and a wonderful range of tonal color and dynamics. The sonnets that appear in the score are printed in full in the booklet – which unfortunately contains virtually nothing else apart from large to small ensemble, and from rich, almost Romantic playing through standard Baroque style to the revisionist performance technique of Il Giardino Armonico. This new CD from Sarah Chang is among the most satisfying I’ve ever heard; played by a small ensemble with a firm grasp of period style, the concertos burst with energy, vitality and character.

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laborations with Sir Colin Davis in this CD of concerti by Mozart and Schumann. Recently, the two helped celebrate Davis’ 80th birthday with a performance of Beethoven’s 3rd Piano Concerto with the LSO in London. The rapport that they have established is very evident in this recording, which displays tremendous ensemble playing throughout.

The Schumann concerto in particular shows their affinity with one another – rubato passages are free, yet together. My favourite moments included the recapitulation of the first movement, where Kissin displays a lovely sense of intimacy. And, in the second movement, there are a few gorgeous phrases that are wonderfully spacious while maintaining horizontal direction. Kissin shows real concert playing expertise throughout with regard to ensemble playing and projection. He ever so slightly anticipates entrances so that he’s heard over the orchestra, but never so much that it sounds like he’s early, or that the orchestra is late.

The Mozart Concerto No.24 in C minor (K.491) is played with strength and draera. There is a great dynamic range in this interpretation, which is meant for a big hall. As a result, I felt that occasionally the quality of sound was a bit hard for my taste. With Mozart and Schubert, I just never want to hear a hard sound, but I fully understand that this happens when you’re playing music like this with a big orchestra in a big hall.

It is fortunate for us that Kissin has successfully made the difficult transition from prodigy to maturing artist with seeming ease.

James Parker

Beethoven - The Nine Symphonies

Russian National Orchestra; Mikhail Pletnev
Deutsche Grammophon 477 6409

With the multitude of Beethoven Symphony cycles available, both recent and historic (and histrionic), a sensible music director who braves the marketplace with yet another complete cycle would do so to introduce a fresh approach with new insights. To my pleasant surprise, Pletnev does just that.

Pletnev earned international acclaim for his formidable keyboard technique which was introduced to the outside world in 1987 in a storming version of the Liszt B minor sonata. Since then he has recorded extensively for DG and Virgin both as pianist and conductor.

Universal (i.e. DG, Philips, Decca, et al), already had the field very well covered with admirable versions for every musical taste so what is this new set all about? For me, every symphony generated excitement and rediscovery, often with a sense of hearing Beethoven’s scores for the first time. Some movements, naturally, do not stir as most others do but this is to be expected in such a monumental undertaking. And a monumental undertaking it is. When Toscanini finally agreed to record the Ninth in 1952, after the last take Maestro said to a colleague “You know, young conductor, I have played this symphony for fifty years – fifty years – and finally I think I understand something.”

Throughout this new cycle there is always a perceivable pulse ensuring a steady and logical unfolding of the composer’s intentions as Pletnev so persuasively senses them. These performances are free, yet together. My favourite moments in the opening movement and again in the exceptionally languorous Adagietto movement. Possibly the instruments available in Venezuela are not the best, and/or the hall may be at fault. Dudamel’s impulsive tempo shifts also seem to catch the orchestra by surprise on occasion, though they are quick to recover. Even so, a great deal of attention is paid to the finest details of Mahler’s score. The more exuberant and vehement passages are positively electrifying, while the problematic architecture of the Rondo Finale is for once thoroughly convincing. Dudamel is the real deal. Keep an eagle eye on him.

Daniel Foley

MODERN AND CONTEMPORARY

Terezin/Theresienstadt
Anne Sophie von Otter; Christian Gerhaher; Bengt Forsberg;
Daniel Hope
Deutsche Grammophon 477 6545

This CD is the result of Anne Sofie von Otter’s inspiration while performing at the year 2000 Holocaust Forum in Stockholm. The Israel-based Terezin Chamber Music Foundation had engaged her to sing a selection of pieces composed by camp inmates most of whom were later executed at Auschwitz. The Theresienstadt concentration camp, located about 60 kilometres north of Prague, held many of the Jewish cultural and intellectual elite of Czechoslovakia, Germany, Austria and Holland. For the sole purpose of propaganda, the Nazis allowed plays, operas, concerts and cabarets to be performed for inmates, visitors and inspectors from the Red Cross.

In listening to the selections on this CD, one is acutely aware of the composers’ commitment to maintain the strength of human spirit and dignity in the face of unspeakable suffering. Sprinkled generously amongst musical expressions of angst and sorrow are hints of beauty, joie de vivre and even humour, as heard in cabaret songs by Karl Svenk, Adolf Strauss and Martin Roman. Other pieces are piercingly haunting, particularly a lullaby by Ilse Weber, a nurse who reportedly sang it along with the children she accompanied to the gas chamber. The disc ends with Erwin Schulhoff’s agitated and fiery violin sonata, played by virtuoso Daniel Hope who evokes a frenetic and defiant grasp for life.

Both Sofie von Otter and baritone Christian Gerhaher perform brilliantly in Czech, Yiddish, German and French with a stirring emotional range. In addition to von Otter’s long-time piano accompanist Bengt Forsberg are Ib Hausmann, clarinet, Bebe Risenfors, accordion & guitar, Philip Dukes, viola and Josephine Knight, cello.

Dianne Wells

Concert Notes: November 5-11 is Holocaust Remembrance Week and related events in Toronto include: “Out of the Depths - A Canadian
Music Response to the Holocaust” November 5 at the Baycrest Wagman Centre; the premiere of Brian Cherneny’s “An Unfinished Life” November 6 at Metropolitan United Church (Soundstreams Canada); “The Children of Willemsen Lane: Beyond the Kindertransport - A Memoir of Love and Survival” November 10 at the Sephardic Kehilla Centre; and “Jewish Composers in the Holocaust” November 11 at St. Ans- gar Lutheran Church.

John Corigliano - The Red Violin Concerto; Violin Sonata Joshua Bell; Marin Alsop Baltimore Symphony Orchestra; Sony Classical 87876 8806O-2

Those of us who were lucky enough to witness Joshua Bell’s performance of the Red Violin suite at the Massey Hall New Music Festival a few years ago will welcome this: Corigliano, with a commission from the Baltimore Symphony, has reworked that suite into a major concerto for violin and orchestra. All the pivotal points of the film score are intact, and yet the piece is re-cast into a four-movement concerto that would have pleased Paganini or Heifetz.

Corigliano, for many long years a craftsman of orchestration, has given a muscular score for Bell to negotiate. After the tortuous Chaconne and Scherzo movements, the pastoral Andante seems just the right thing to do, and with good speakers or headphones, you can wallow in the sound without feeling any guilt.

Joshua Bell plays the work with the confidence due to he who virtually owns the work, in all its forms. Yet I detect no callousness: there is loving attention to every note and phrase. Alsop has polished the Baltimore strings like never before. Producer Steven Epstein and his team of engineers capture every nuance in spacious stereo. Speakers or headphones, you can wallow in the sound without feeling any guilt.

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To round out the CD, Sony has included Corigliano’s 1962 Violin sonata, with Jeremy Denk taking the keyboard duties. There are the usual highly posed photographs and notes in three languages. Strongly Recommended.

John Gray

JAZZ AND IMPROVIZED

Jazz Icons - Series 2
Dave Brubeck; John Coltrane; Duke Ellington; Dexter Gordon; Charles Mingus; Wes Montgomery; Sarah Vaughan Reelin’ In The Years Productions (distributed by Naxos)

If you were a good little jazz fan last Christmas, Santa brought you some wonderful DVDs of vintage European TV performances. There is still time to mend your ways for 2007, because you’re going to want these follow-ups. The same high standards of production and packaging have been applied to Jazz Icons Series 2, dating from 1958 through 1966.

The artists are influential masters who had achieved international fame in the ‘50s and ’60s, or even earlier. They were all riding high at the time, but only Dave Brubeck continues to remind us of a period when real jazz was so widely appreciated.

The discs are all in rich black & white (nearly all sharp and clear), with well-balanced sound. Included are authoritative 24-page booklets and detailed production credits. Most come from several sources — only the Ellington is a single concert — and are a mix of live and studio performances, and in some cases even rehearsals are included. Running times are as short as 65 minutes, up to two hours.

“Dave Brubeck Live in ’64 & ’66” (2.119005) has the classic quartet with Paul Desmond, Eugene Wright and Joe Morello in concert in Belgium and Germany, playing from their repertoire such favourites as St. Louis Blues, In Your Own Sweet Way, and two versions each of Koto Song and (of course) Take Five. They take delight in each other’s work, and the joy spreads to the audience. I think Paul Desmond’s work here is among the best I’ve seen.

“John Coltrane Live in ’60, ’61 and ’62” (2.119007) shows the artist in transition from sideman to leader of one of the most important groups in jazz. The 1960 German studio performance (while on a JATP tour) is really the Miles Davis quintet sans the trumpeter. Trane’s on tenor with Wynton Kelly, Paul Chambers and Jimmy Cobb on three tracks, then Stan Getz joins in on Koko, and medley, and stays around for Hatsacksack, when Oscar Peterson replaces Kelly. (I never would have thought of that possibility). The ’61 session has Coltrane’s own group — McCoy Tyner, Reggie Workman and Elvin Jones — plus Eric Dolphy. The last session in ’65 in Belgium is for the all-time-quartet, with Jimmy Garrison on bass for Workman. There’s an hour and a half of very important music here.

“Duke Ellington Live in ’58” (2.119001) is a single concert by the orchestra, back on top again after the Newport triumph of 1956. Amsterdam’s famous Concertgebouw is the setting for a jewel of a document. That the film quality here is a bit dark and mucky does not detract from artists like Johnny Hodges, Ray Nance, Harry Carney and “the piano player”. The dil­ligence of the Jazz Icons producers turned up tracks that had been edited from the original Dutch broadcast, giving us a fine Clark Terry feature on Harlem Airshaft never seen before. Hodges’ All Of Me and Things Ain’t... are in­cluded, as is Paul Gonsalves’ tenor interlude on Diminuendo in Blue and Crescendo In Blue. (Be sure to watch for a little addendum after the credits roll, as the band packs up and the audi­ence leaves. Taciturn Johnny Hodges is actually caught smiling!)

“Dexter Gordon Live in ’63 & ’64” (2.119002) differs from the other releases in that the stylish tenorman was resident in Europe, rather than on tour. He roamed from his Copen­hagen home, working all over with various groups. The 1964 sessions in Holland and Belgium find him with George Gruntz, Gru Pederson and the fine drummer Daniel Humair. The tunes are both favourites (Gordon was the first important be­bop tenorman) like A Night In Tunisia, Lady Bird and Blues Walk, along with Body And Soul. The ’63 Swiss concert at the Lugano Festival is with Americans-in-Europe Kenny Drew at the piano, a frequent collaborator, and Art Taylor on drums with French bassist Gilbert Rovere. These recordings show why Gordon was such an influence on the European artists.

“Charles Mingus Live in ’64” (2.119006) documents three events in eight days of a tour by the bassist’s sextet (quintet on the Belgian studio gig, as trumpeter Johnny Coles became ill). With the bassist/leader/composer are Coles, Clifford Jordan on tenor, Jaki Byard at the piano and Dannie Richmond on drums, and especially Eric Dolphy on flute, alto and bass clarinet. It was known that Dolphy would stay in Europe at the end of the tour, and a particularly poignant moment comes in a rehearsal sequence when Mingus asks him how long he’d be staying. “No more than a year…” he responds. Dolphy died about 10 weeks later. These are important doc­uments in the unique Mingus oeuvre, a talent that spreads over all of jazz.

“Wes Montgomery Live in ’65” (2.119003) finds the guitarist in the spring of the year in three countries, with three different groups. Without giving up his own sound, Montgomery was able to continue to play jazz while enjoying consider­able commercial success in this period. His sweet personality is especially on display in the Dutch studio rehearsals of a session with the Pim Jacobs trio. They’re almost more interesting than the finished takes. A couple of days later he’s in Belgium for a studio session with his working trio of Harold Mabern, Arthur Harper and Jimmy Lovelace. In London a month later, while working at Ronnie Scott’s club he did a TV show with Stan Tracey, Rick Laird and Jackie Cou­gan. Scott is the compere, talking about Wes in the third person while he sits beside him! The music’s fine, though the staging awkward.

“Sarah Vaughan Live in ’58 & ’64” (2.119004) catches Sassy’s essential shyness which came out when without an audience. She seems to not know where to look, not that affects her singing one whit. What an instrument her voice was! And well she uses it! The two ’58 sessions in Sweden (studio) and Holland (con­cert) have Rollin’ Bright, Richard Davis and an English drummer, Art Morgan on signature tracks like Lover Man, September In The Rain and Tenderly. Half a dozen years later she’s in Swe­den again, with Kirk Stuart, Buster Williams and
George Hughes in a theatrical setting, showing much more confidence on the stage. This is fine Vaughan, at a peak in her career.

This second Jazz Icons series matches the first, and more. Given that the vaults in Switzerland, Germany and England hold many more sessions, and Japan, Canada and the U.S. are untouched so far, let's hope Reelin' In The Years continues to search for more great music.

Ted O'Reilly

Once Smitten
Sophia Perlman & The Vipers
Independent SPV792

On this debut disc, Sophia Perlman and her "Vipers" (Howard Moore on trumpet and vocals; Pat Carey on saxophones; Robi Botos on piano; Mitchell Lewis on guitar, Terry Wilkins on acoustic bass, Jeff Halischuk on drums and special guests Richard Underhill on alto with Chris Gale and Tallullah Blankenship on tenor) infuse each tune with infectious energy. Sophia wraps her rich, smoky, lived-in alto voice around a collection of bluesy-swingers, including several original compositions by arranger, T.C. Wilkins and material drawn from the catalogues of Tom Waits, Harold Arlen, W.C. Handy and Duke Ellington.

The recording is arranged in a fairly traditional mode by T.C. Wilkins, peppered with a New Orleans feel. Particularly charming is the original title track, Once Smitten - Twice Shy, which features a vocal duet between Sophia and trumpeter, Howard Moore - bringing to mind some of the wonderful collaborations by the late Ray Charles and Betty Carter. Another pleasing number is the jazzy Kicks, which enables Sophia to show that she can easily handle the lifting subtlety of a pre-boppish ballad. Sadly, Horace Silver's Song For My Father, featuring a 12-piece band, is at Hugh's Room on November 16th & 17th.

Concert note: Lori Cullen's CD release event, featuring a 12-piece band, is at Hugh's Room on November 16th & 17th.

On the Line
Swamperella
Cattail Records CR-003

Swamperella is one of Toronto's favourite Cajun live dance bands, renowned for its toe-tapping and spontaneous performances. This enviable energy has been successfully captured on their third CD release, "On the Line". Even though almost half of the tracks are the band's arrangements of traditional Cajun compositions,covers such as B. Chavis' Paper in My Shoe elevate the band's status to "authoritative" purveyors of the Zydeco style. Band members Soozie Schlanger (vocals, lead fiddle, washboard), Peter Jellard (vocals, button accordions, fiddle), Conny Nowe (acoustic and electric guitars), Rachel Melas (acoustic and electric bass) and Dave Pontello (drums and triangle) really do love what they are playing. The result is a well-rehearsed tight band with a firm grip on a musical style which is not the easiest to master. The biggest surprises are two original songs. Schlanger's vocals on her heart wrenching song Same Old You are unforgettable. Button accordionist Peter Jellard's instrumental Frankenstein is a rhythmical and melodic marvel for the instrument with a superb back up by the rest of the band.

Co-produced by Swamperella and studio genius John Switzer, the sound quality is first rate. It is also good to hear Switzer play bass as a special guest along with Burke Carroll on lap steel and dobro. My only disappointment was the fact that I could not locate the song lyrics that the
The following newly released recordings were also reviewed for DISCoveries this month and are available at our website: www.thewholenote.com

VOCAL

Ah Mio Cor - Handel Arias
Magdalena Ko en; Venice Baro ue Orchestra; Andrea Marcon
Deutsche Grammophon Arkiv Produktion 4776547
Reviewed by Seth Estrin

Mozart - Don Giovanni
RIAS Kammerchor; Freiburger Barockorchester; Ren Jacobs
Harmonia Mundi HMC 801964.66

Mendelssohn - Violin Concerto; Octet; 3 Lieder (arr. Violin)
Daniel Hope; Chamber Orchestra of Europe; Thomas Hengelbrock
Deutsche Grammophon 477 6934
Reviewed by Larry Beckwith

MODERN AND CONTEMPORARY

bigniew Preisner - Silence, Night Dreams
Teresa Salgueiro; Camerata Silesia; Marek Mos
EMI 3 93999 2
Reviewed by Robert Tomas

Miklos Rozsa - Sonata for Solo Violin; Variations on a Hungarian Peasant Song
Philippe Quint; William Wolfram
Naxos 8.570190
AND
Miklos Rozsa - Violin Concerto; Sinfonia Concertante
Andrey Tchekmazov; Russian Philharmonic Orchestra; Dmitry ablinosky
Naxos 8.570350
Reviewed by Terry Robbins

Asian Piano Avantgarde - Indonesia
Stephan Schleiermacher - piano
Musciproduction Darbringhaus und Grimm MDG 613 1232-2
(www.mdg.de)
Reviewed by Andrew Timar

JAZZ AND IMPROVIZED

Serenade to a Bus Seat
Clark Terry Quintet
Riverside RCD 30189
Reviewed by Jim Galloway

The Thelonious Monk Orchestra at Town Hall
Thelonious Monk Orchestra
Riverside RCD 30190
Reviewed by Jim Galloway

OLD WINE IN NEW BOTTLES

Shostakovich - Piano Quintet; Piano Trio No.2 and 4 Waltzes
Nash Ensemble
Virgin Classics 09463 91337

Brahms - Symphony No.1
Vienna Philharmonic; Leonard Bernstein
Deutsche Grammophon 073 4331

AND

Brahms - Double Concerto; Violin Concerto
Gidon Kremer; Mischa Maisky; Vienna Philharmonic; Leonard Bernstein
Deutsche Grammophon 073 4333

Brahms - Four Overtures; Serenade No.2
Vienna Philharmonic; Leonard Bernstein
Deutsche Grammophon 073 4354

CLASSICAL AND BEYOND

Beethoven - Symphony No.3
Deutsche Kammerphilharmonie, Bremen; Paavo J rvi
RCA Red Seal 88697-13066-2
Reviewed by Bruce Surtees

Mitsuko chida
Philips 475-866-2
Reviewed by Heidi McKenzie

Brahms - Piano Concertos
Krystian imerman; Vienna Philharmonic; Leonard Bernstein
Deutsche Grammophon 073 4332

The Eternal Callas
Maria Callas
EMI 509995 00720 95

The One and Only
Maria Callas
EMI 094639 63412

New Live at the Waldbuhne
Max Raabe; Palast Orchestra
EuroArts 2059678
 liner notes stated could be found on the band's website.

The cold weather is coming. Warm yourself up by putting on your dancing shoes and getting “On the Line” with Swamperella.

Tiina Kilik

Concert Note: Swamperella will release “On the Line” at the Gladstone Ballroom on November 17.

Live at Massey Hall

Pavlo

Independent SGM 09 (www.pavlo.net)

Listening to Pavlo’s “Live at Massey Hall” I feel like I missed one of the best parties of the year. Pavlo is a Toronto-based guitarist and songwriter whose oeuvre is self-described as “Mediterranean music”. The main influence is Greek, with George Vasilakos and Spyros Gazetos’ fiery bouzouki playing being a big feature, but flamenco, salsa and other Latin styles also rear their rhythmic heads. With about a dozen musicians filling out the ranks of the band, naming them all would be too space-consuming, but besides those mentioned, the core players are Randy Rodrigues on bass, and Gino Mirizio on percussion. The energy and exuberance of the October 21, 2006 performance is infectious as the audience claps along, hoots and whistles (and I suspect dances in the aisles) and it’s apparent from the liner notes that the list is not final and that it will be updated at intervals. If posters do not presently notify WholeNote of their long-term plans, presumably they would do so once they were made aware that there was a reason why they should. I assume that WholeNote staff prepare the listings in advance with such information as they have, rather than doing the job all at once and just before publication (I know that is how I do it if it were my job!), so all that would be required would be to format the list for online access and put it up, not a huge addition to your workload. Thanks for your consideration of this idea.

Cathy Riches

Concert Note: Pavlo returns to Massey Hall on November 17th.

Musical and Other Recreational Pursuits

I received a multi-layered treat yesterday.

1: I picked up my copy of WholeNote early this time! 2: I noticed my name amongst the Music’s Child winners. The Bach Gamba Sonatas CD will be something new to our ears. 3: I was thrilled to read the “Musical Life” article highlighting Nat Watson and Elly Winer, especially since it arose from a casual bit of e-mail correspondence with your writer, who used it to craft a polished article with photos, in a very short time. nJbuel, the writer, said your magazine is not big enough for long detailed articles, but your agility and speed probably make big (and some small) publications sit up and take notice. Bravo! (Note: so far, I am stumped on October’s Music’s Child.)

My husband Michael added that the benefits for musicians of biking (or getting out for any activity) are not just to preserve our physical, spiritual and mental fitness, but one also gets to meet interesting characters. If you ever hear about musicians wanting to organize a sporting event (specifically: cycling), let me know. Michael, has decades of experience racing, coaching and organizing bike races. He is involved in several different sports, has contacts in sports marketing and organization, and would enjoy being involved in such a pursuit.

Best wishes and Happy Thanksgiving

Trina Wasilewski

Listings Avant

I thought I would take the opportunity to put forward an idea I have been mulling over for some time. This stems from the fact that, while having the first week of the following month included in each issue is a great idea, it is nonetheless still true that there is a time in the month when one might want to plan activities for the coming weekends and one has only one or perhaps two weekends’ listings available to go on. With the print medium this may be the best solution possible, but now that the listings are online something better seems to me to be attainable. In the nature of things many concerts are planned months ahead and I don’t see why, if WholeNote has information about them, a provisional listing could not be made and posted online, with ample warnings that the list is not final and that it will be updated at intervals. If posters do not presently notify WholeNote of their long-term plans, presumably they would do so once they were made aware that there was a reason why they should. I assume that WholeNote staff prepare the listings in advance with such information as they have, rather than doing the job all at once and just before publication (I know that is how I would do it if it were my job!), so all that would be required would be to format the list for online access and put it up, not a huge addition to your workload. Thanks for your consideration of this idea.

Peter Newton

Get with the Program!

Some of your words from your website: “...perhaps concerts in London should not be listed under the same rubric as concerts in Belleville.” Who cares about rubrics? You’re doing great. Just keep on doing it. I have no problem scanning a page Kingston to London, if the listings are good. An example of a good listing would be one that shows the detailed program of what we’re going to hear. Make everybody show the program or say “no listing”. There’s music that I can’t stand. I want to know before I drive from Oakville to Kitchener, see the program, then make an ugly scene at the box office for my money back.

Small cavil: Just add the date to every entry. Save me shooting off the top of the page for it, and finding my way back to make a reservation.

I love WholeNote!

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Angèle Dubeau & La Pietà
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BBC Music Magazine

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Tyler Duncan, baritone

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