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And It’s One, Two, Three
What Are We Voting For?

At the party after The WholeNote’s 20th anniversary concert at Trinity-St. Paul’s Centre, Friday September 25, a former Governor-General of Canada (who shall remain nameless) said to some kind words to the effect that we were to be commended for the service we had rendered to the artistic community over the past two decades and to individuals like her who in large part get their information about what is out there musically from this publication.

My reply, if I remember correctly after two hours onstage with the inimitable Mary Lou Fallis (thank you, Mary Lou!), was that the most amazing thing is not the fact that we told the story, but the fact that the story existed to be told.

All we have done is to document one aspect of the astoundingly vibrant cultural life of the remarkable cultural fertile crescent along the Canadian shoreline of Lake Ontario. Take a quick look at the Blue Pages in the centre of this magazine and the listings in any issue of the magazine, and you will see what I mean.

Bottom line: There would be no WholeNote if there had not been an extraordinary music scene in these parts to document.

October 19: That is why we are weighing in on the topic of the federal election now under way. Because we believe the artistic life of this city and region is under threat in some very significant ways.

I am not going to tell you who I think you should vote for. But I am going to tell you what I think you should vote against.

One: Vote against candidates and parties who use the word “middle class” as if they knew what it means. And then go on to talk about “what middle class Canadians want” as if that were the only important thing in the election.

In a story in this issue, pianist Eve Egoyan, at some point, talks about life as “an independent artist who makes a living in bits and pieces.” Ask yourself: how many “middle class” people would describe the way they make a living in those terms? And then ask yourself how many cultural workers you know who fit that description?

Finally, ask yourself which parties’ policies are geared to the needs of the other people in our society who also “make a living in bits and pieces” but don’t have the cachet that gets artists (even starving ones) invited to dine at the tables of those who make their living in much more orderly and predictable ways.

Look to support parties with policies that support and empower the working poor, for the majority of the artists that make our society rich in ways beyond money fall into that category for a significant part of their lives, even while they bring us all joy.

Two: Vote against candidates and parties who pit cities against suburbs; and who don’t seem to understand that the only way to keep our cities truly, fully culturally alive in the ways that made this magazine possible is to enable the next generation of artists to be able to afford to live in the places where they learn and ply their trade.
Ask yourself: what will have changed irreversibly for the worse when our audiences can afford to live in a city, but the majority of the artists on its stages cannot?

Three: Vote against candidates and parties whose policies suggest they think throwing money at studying problems is actually part of the solution.

Or who base their campaigns on promises to make great new things from scratch without explaining how they will build on what is already there.

Or who say that solutions for those in the arts, whose lives are built of bits and pieces, are different than for everyone else in the same boat.

And then vote.

Twenty-year archive: Earlier in this rant I mentioned that what The WholeNote has done is to document the musical life of this thin strip of land for the past twenty years.

As part of this 20th anniversary celebration, we are pleased to announce we have digitized our first 20 years. They are available for your nostalgic pleasure at thewholenote.com/previous.

publisher@thewholenote.com
As things turn out, Eve Egoyan’s latest recording, *Thought and Desire* (Earwitness Editions EE2015, eveegoyan.com), is reviewed elsewhere in this issue, so I will dwell less on the specifics of it in this story than I otherwise might. But with post-production on the disc, minimal as it was, only recently wrapped when Egoyan and I chatted last May, it was very much in mind, so perhaps unavoidably, our conversation started there.

“It’s interesting when you hear a disc in its entirety how satisfying that is, because before then it’s only imagined. It’s a very important disc for me. Beyond that it’s by one composer [Linda Catlin Smith] who is a woman, which is important to me, it’s just gorgeous. And it was recorded at the Banff Centre which is my first time recording there and it was an exquisite experience... between the location and the pianos and the people we were working with... just the focus of time there. So the clarity, the fluidity of the experience – everything just fell into place and I think you can hear that ease in the sound of the recording because we were all very happy there.”

The fact that Catlin Smith was there for the whole session was pivotal. “We received a Canada Council grant and decided that it was actually quite cost effective to go there and be there and do it very quickly,” Egoyan says, “because they offered everything. Also because of the kind of music that it is. We decided from the start that it wouldn’t be heavily edited, that it needn’t be, so, you know, it’s full takes with the occasional insert. We actually walked away from four or five days basically with a complete master. So we recorded it and edited it within the time we were there, which was so wonderful; because often, you know, with things you have recorded you sit with them for months.”

Egoyan’s musical relationship with Catlin Smith goes back a long way. “Actually my very first disc and my very first commission was a work by Linda. We have had this relationship working together for a very long time and we’ve also released a disc of a work by her for cello and piano, *Ballade.* I know her; I love how she writes for the piano; and I wanted to document, as a disc, her piano music.”

Egoyan’s pleasure at the two Steinways available for the project at Banff is palpable. “I was using their more recent Steinway, which was lovely for the quality of sound for Linda’s music. I’ve actually been very lucky with pianos recently. I’ve just come back from a tour where I have had two Faziolis and two Steinways.” An embarrassment of riches? I offer. “Totally,” she replies. “In Regina it was the best Fazioli ever. It was really lovely. Now, with tours, I’m treated very well, I even get the better pianos.”

It wasn’t always that way for a practitioner of new music on tour. “It used to be that when people knew I was playing new music I was not given the better piano, because the assumption was that I would be abusing the piano, going inside the piano and detuning it.”

*Thought and Desire* involves Egoyan’s own Earwitness label, as many of her ten solo recordings have done. But this one is not a completely solo venture. “This one actually is a mixture,” she says. “It’s a double release with a European label [World Edition (Germany)]. I’ve done this before and this seems to be the best way. I mean, for me to be actually on a label means...” She pauses for the right words. “Well, it’s almost like labels don’t have a lot of money to put towards the release of your disc, so it’s as though they take on a ton, and then they benefit if a disc does well. And I am not sure where the artist benefits, if the disc is not reviewed, or whatever. At this point in my career I don’t feel as though I need to be part of ... I don’t – I never did actually – understand the function of a label unless they go behind a disc, and very few labels will actually go behind a contemporary disc. For them it’s like the curator of an art gallery who takes on a ton of artists and is ok if, you know, they sell one show a lot. So that’s how I see it.”

This is not sour grapes. Egoyan knows whereof she speaks. “I was on CBC Records; I was on Mode Records; I was on Artifact (my first label). And Centrediscs for three, the Ann Southam discs. Of course, if you do go with a label there are expenses that the artist doesn’t have to assume; [but] if sales go well, their cut is huge. So, for example, if this disc does get a great review then I would benefit. And you know, as an independent artist who makes a living through bits and pieces, that’s important to me; and so rather than getting 50 percent ... I’ll have distribution through a distributor, options for retail sales, as opposed for me, music is everything.

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to digital and show sales.”

It’s like a small business, she concludes. “I think contemporary music is, for most, a small business.”

Fifty people in 100 towns, not 5,000 in one arena, I say. “It’s a poetic world,” she says. “A world of poetry, and I don’t belittle it. It’s very important, and how it resonates with other art forms. My dialogue with other artists and art forms through what I produce is very important to me. It’s a ground from which a lot springs forth. It really feeds other artists, so if you take away the experimental, the explorative . . .” The thought tails off into silence.

Egoyan’s connection to The WholeNote goes back to the early days of this publication and I remind her that back then she was carrying more works in the standard symphonic repertoire in her portfolio. I ask if she still does. “Not really,” she replies. “Although I probably should. I realize that I went from mixed recitals to only contemporary, to right now, what you are seeing on this disc, one composer. But you know my career has been very very supported through certain levels of Councils, Toronto Arts, Ontario, Canada, which support artists in exploration and in generating and supporting new Canadian works. So I have been very much a product, a happy product, of bringing new

continues on page 58
Facing the Darkness
Barbara Monk Feldman And The Making Of A Contemporary Opera

WENDALYN BARTLEY

F
acing the darkness, whether metaphorical or real, is not an activity most of us are drawn toward; human struggle and tragedy is, in fact, often what we seek most to avoid in our pursuit of a happy life. Opera is renowned for its dramatic portrayal of the bigger emotions at play in these difficult aspects of human experience, letting the characters and music take us deeper into a more visceral encounter with life’s complex moments. In her opera Pyramus and Thisbe, which runs at the COC from October 20 to November 7, Canadian composer Barbara Monk Feldman takes a unique approach to the existential reality of having to face the darkness, both within and without.

I recently sat down with her in a local park for a conversation about the nature of the opera and how it came into being. Often an opera is created through a collaboration between a writer and a composer with the promise of a production at the end of a long and complex road. Not so with Monk Feldman’s Pyramus and Thisbe. First of all, the opera was written through a process of following her own creative instincts. A few years after it was completed in 2010, a colleague who plays in the COC orchestra encouraged her to send it to COC general director Alexander Neef. She got a quick reply—a request to see the score—and from that point on, the production was underway.

However, the ideas for the opera had their beginnings several years ago after she heard a lecture, given by the French feminist writer Hélène Cixous at the University of Toronto, in which Cixous stated that the history of theatre is one of “love too late.” Monk Feldman thought hard about this and wondered: if it was possible to create an opera that as part of its modernist nature would not be caught up in this lost love or love too late theme which characterizes much of the traditional opera repertoire.

The original story of Pyramus and Thisbe appears in Ovid’s Metamorphoses. Ovid was a Roman poet who lived at an epic time—the turning of the ages from what we now call the BC or BCE period into the AD or CE period. Metamorphoses is a continuous 15-book mythological narrative that has had an enduring influence on Western art and literature. The Pyramus and Thisbe story is one of ill-fated lovers and is, for example the basis for the plot of Shakespeare’s Romeo and Juliet and explicitly central to A Midsummer Night’s Dream.

So in choosing this star-crossed story as the basis for the opera, Monk Feldman meets the challenge of reframing the “love too late” motif head on. Using the original story as a jumping-off point, she created a libretto compiled from three very different writers: American novelist William Faulkner, 16th-century Spanish mystic St. John of the Cross and early 20th-century author Rainer Maria Rilke, whose German-language prose and poetry is full of existential themes. All the texts she chose are applicable to the original story, but her main intention was to capture the essence that is behind each writer’s body of work. “I’m looking for an assemblage, taking little micro pieces but always with the idea—what is the essence of that writer?”

She speaks about how she thought long and hard about each source. “The Faulkner text is one of the most beautiful poems I’ve come across in prose. The writing is full of pathos and is coming from someone who has reached the point of dying.” And that’s where the opera starts—with Pyramus facing his fear of death, the idea of his own suicide and his resistance to the abyss that is approaching.

The second text is the poem Dark Night of the Soul by St. John of the Cross, an examination of the fear of the unknown and the idea that sometimes you have to look at the darkness, that you can’t ignore it. Monk Feldman talks about how there is a modern sensibility to this text, and that it looks forward to the coming of existentialist thought. “The Rilke text is very much about facing our vulnerability and letting the moment fall away. You can’t hang onto things or make them into a dogma. You let them disappear, but they never completely disappear,” she says.

So how do all these abstract ideas translate into a work for the stage? This is where the element of time comes into play. One of the opera’s other major influences was the painting Stormy Landscape with Pyramus and Thisbe by Nicolas Poussin, the leading painter of the classical French baroque style. What attracted Monk Feldman in this painting was the slight shifting of movement between the foreground and the background that you can see in the way he uses light and colour. “When you really look at a painting, stare at it without moving your eye away for about 20 minutes, something changes physically in your eye. You begin to see the diffuseness of the light and the delicacy of the colour and shading. It’s a very subtle thing, and the opposite of the mechanical light in TV and film.”

This idea of shifting time becomes central to the opera—both in the way the libretto unfolds as a non–narrative form and the way the musical elements interact with each other. Musically, Monk Feldman is looking for the integration of the three musical forces—the singers, the chorus and the orchestra, with one or another of them moving a little in front of the others. The chorus is always there as a presence with the orchestra sometimes supporting the singers and sometimes withdrawing. It’s not the normal accompaniment and melody where each has their place. All the elements are working together to create the interior landscape of the story.

There are also some very technical challenges for the singers. What Monk Feldman is looking for is a particular vocal sound that is the opposite of the bel canto style opera singers are trained in. It’s a sound that has a sustaining quality to it, that has no attack, with the addition of a little bit of warmth, a touch of vibrato and then a decay that dissolves into the stillness. It’s a sound that “engages overtone light,” she explains, although admitting it’s hard to describe in words. “I know it when I hear it; it’s an intuitive thing. It sounds like a hard cold thing to do—to sustain a note and go into nothingness, but it’s the overtones that add a certain warmth. This quality is important because it brings the human dimension into play in what otherwise might be a micro idea of subtle interaction. This style of singing also means that at times the singers are quite exposed, particularly when the orchestra withdraws. The further challenge is that the sound always has to be even—it’s a question of how much warmth and how subtle can you be.”

“It’s not a full blown drama or narrative, but what we are looking at is the emotional residue of a larger picture,” she states. “My aim is to challenge the performers to have the courage to sound somewhat vulnerable. When that happens something in the quality of the colour changes in a good way.”

It’s this ability to be vulnerable which is the key aspect of the music. “The opera is very still with the sounds going into nothingness.
When you look into the void, the abyss that’s present, what do you do with that? It’s the courage to have something that is falling away, that doesn’t quite disappear. It’s always falling away, and yet never disappearing.”

And then there is the influence of landscape, which also is an inspiration behind many of Monk Feldman’s other works. She speaks about the qualities of light in nature that are always changing and how she translates that into music by capturing the feeling that something is about to change. “It goes beyond an abstract idea but is about the concrete sound that moves a little bit like the shadows of the leaves on the ground. They are just there, always changing, never repeating. My goal is to create patterns and subtle undulations in the sound.”

Cycling back to the story of *Pyramus and Thisbe*, our conversation shifts into speaking about the story and the character of the lioness. In the original version, the two lovers find themselves so frustrated by their situation of not being able to be together due to the hostilities between their families that they make a plan to meet outside the city gates by a stream. Thisbe hides her face with a veil and arrives first. All of a sudden, a lioness fresh from a kill appears, drawn to the water to quench her thirst. Thisbe is frightened and runs away, dropping her veil in her flight, which the lioness then tears to shreds with her already bloody mouth. When Pyramus arrives, he sees the bloodstained veil and concludes that Thisbe has been killed. He pulls his sword and kills himself. All of a sudden, a lioness fresh from a kill appears, drawn to the water to quench her thirst. Thisbe is frightened and runs away, dropping her veil in her flight, which the lioness then tears to shreds with her already bloody mouth. When Pyramus arrives, he sees the bloodstained veil and concludes that Thisbe has been killed. He pulls his sword and kills himself. And the lioness herself is a symbol of exterior fear – what scares you in the outside world – and also a symbol of interior fear – the struggle that the modern woman encounters in realizing her fulfillment. In a passing moment (as opposed to a grand dramatic one), Thisbe holds her ground in front of the lioness, an act that changes the course of events. The drama becomes internalized from that point on.

For Monk Feldman, bringing the lioness into a modernist scenario was a key challenge. Not only does this creature symbolize fear but it also represents the spirit of nature and the idea that things are always transforming. Symbols change and can easily shift into their opposite qualities. The lioness also represents the unconscious, an idea that features largely in the work of Carl Jung. It’s the idea of alternating back and forth between unconscious and conscious states that intrigues Monk Feldman, even while admitting she doesn’t really know what consciousness is. “I’m inspired by things I don’t know about. I’m drawn to it; it’s that unknown quality. What is that?” she says.

This play between opposites is also evident in the Poussin painting Monk Feldman drew on. In the foreground, the love-too-late scenario is playing itself out, with Thisbe discovering Pyramus’ dead body. But if one looks carefully at the background, you’ll see a man running away from the action. Monk Feldman interprets that man as a modern Pyramus running from the lioness, running into the darkness. In fact she says, “There’s a feeling that he is carrying the darkness with him. It’s a very modern struggle. It’s the dark night of the soul.” That’s the Pyramus she’s bringing to life.

In its essence, the *Pyramus and Thisbe* opera is the creation of a moment that “comes to you like a wordless prayer and then vanishes. And in that moment we experience our vulnerability, and although the darkness is there, the light is also present. Both dark and light forces become integrated into a whole.”

Wendalyn Bartley is a Toronto-based composer and electro-vocal sound artist. sounddreaming@gmail.com.
Jennifer Taylor has a knack for programming. Music Toronto’s artistic producer and general manager admitted in a recent chat that while she has “a tiny reputation for piano recital debuts, just say that I am lucky.” We met in her office in an older building high above the city’s downtown core. Glancing at the list of pianists who have made their local debuts under Taylor’s watch over the last 25 years, many of the names jump out: Pascal Rogé, Misha Dichter, Nikolai Lugansky, Markus Groh, Andreas Haefliger, Simon Trpčeski, Piotr Anderszewski, Stephen Osborne, Arnaldo Cohen, Alexandre Tharaud, Till Fellner, Peter Jablonski and Benjamin Grosvenor, who returns to the stage of the Jane Mallett Theatre on October 13, a mere 19 months after his memorable debut there in 2014. Conceding that she doesn’t usually gamble on pianists as young as Grosvenor, she said: “He was the real thing.”

Grosvenor’s exceptional talent was widely revealed at 11 when he won the keyboard section of the BBC Young Musician of the Year. At 19, shortly after becoming the first British pianist since the legendary Clifford Curzon to be signed by Decca, he became the youngest soloist to perform at the First Night of the Proms. The venerable magazine Gramophone bestowed its “Young Artist of the Year” on him in 2012.

The youngest of five brothers, his piano-teacher mother shaped his early musical thinking. He divulged in a 2011 YouTube video that he decided at ten to be a concert pianist and wasn’t fazed at all by playing on the BBC shortly thereafter. Only when he became more self-aware at 13 or 14 did he suffer some anxious moments. An excerpt on the piano of Leonard Bernstein’s Age of Anxiety followed, the musical core of which he expressed beautifully, both literally and figuratively, before adding, “The pieces you play the best are the ones you respond to emotionally.”

Just a week after his appearance in the Last Night of the Proms at Royal Albert Hall in London on September 12, the now 23-year-old pianist took time out from his busy schedule to generously answer several questions I sent him via email. Such a high profile concert was just the latest in a career that has seen the spotlight shine on this extraordinary performer for more than half of his life.

The WholeNote: Your recital in Toronto last year at the Jane Mallett Theatre was a revelation. I was impressed by your sensitivity and tonal palette; by the way you seemed to dig deep into the heart of each piece. When I heard you play the Schubert Impromptu Op.90 No.3, you reminded me of one of my favourite pianists, Dinu Lipatti. Has he been an influence on you?

Benjamin Grosvenor: I admire a great many fellow pianists – both alive and not – and Lipatti is one of them. With all great pianists, and particularly with such pianists of the golden age, there is something that is distinctive in all their performances, whether of Bach, Liszt or Ravel, which is indelibly theirs – their own sound or ‘voice’ at the piano. Lipatti and his interpretations remain ideals of technical and musical perfection, but there are a great many other pianists whose playing I admire for various distinct reasons – Horowitz, Moiseiwitsch, Cherkassky, Schnabel, Bolet etc. They too all have their own ‘voices’ and touch me in different ways.

WN: I’d like to focus on the program for your upcoming Toronto concert. Please tell me what attracts you to the Mendelssohn Preludes and Fugues.

Grosvenor: The Mendelssohn pieces are underrated works, not very often played. Each of the six in this set is masterfully constructed and has emotional qualities of its own. All feature preludes with beautiful melodic material – reminiscent of the Songs without Words – and wonderfully constructed fugues, translating an archetypal baroque form into Mendelssohn’s own language. The Fugue of the E minor is a sombre work that builds in intensity as it processes. It bears a resemblance to the Franck that comes later in the program, in that the troubled quality in the music – softly spoken at first, later forcefully uncompromising – is only resolved at the very end, with a triumphant chorale, and a soothing coda in the major key. The Fugue of the F minor takes the fugue to virtuosic heights, with a frenetic energy.
With the Bach-Busoni Chaconne and the Franck Prelude, Chorale and Fugue, you seem to be continuing the baroque spirit of the Mendelssohn. The Franck is a major work that is seldom heard live here. What is your relationship to it? When did you first discover it? I found fascinating Stephen Hough’s note that Alfred Cortot described the Fugue in the context of the whole work as “emanating from a psychological necessity rather than from a principle of musical composition.”

Grosvenor: I have loved the Franck since hearing the Cortot recording in my teens. It is a deeply spiritual work, and Stephen has written in that article more eloquently about its religious connotations and significance than I can do so here. When I heard it for the first time, I was struck by its raw emotion, and the scale of its journey. The chorale builds from fragile sobs to a massive outcry of pain. The Fugue sustains such intensity, the only reprieve from which is in the quietly soothing return of the chorale theme. It builds again to the climax where the themes combine – an explosive “working out” of the melodic strands. Only at the end is there a sense of resolve. It ends with joy, and with bells.

WN: And I see that the baroque theme continues with Ravel’s Tombeau de Couperin. What do you find to be the essence of that piece?

Grosvenor: All the pieces of the first half involve composers taking elements of baroque music and presenting these in their own musical tongues. The same is true of the Ravel, where the inspiration is the dance suites of the French Baroque. Each movement is dedicated to friends of the composer who died in the Great War, and while some of the music was thought uncharacteristically joyous for such dedications, to much of the music (the fugue, forlane, menuet) there is a veiled sadness, and melancholic beauty.

WN: Two of Liszt’s Venezia e Napoli from the Années de pèlerinage, Second year, Italy, are song-based, the other, the Tarantella is a wild dance. In a 2013 webcam/YouTube video at the time of your Singapore appearance, you talked about your great interest in recordings made by pianists like Moriz Rosenthal, Ignaz Friedman, Benno Moiseiwitsch, Shura Cherkassky and Vladimir Horowitz in the early half of the 20th century. “Their primary concern was in imitating the voice especially in Romantic repertoire,” you said. I look forward to hearing how you will perform those Liszt pieces given that statement. Is that how you see Venezia e Napoli?

Grosvenor: The Liszt works are certainly inspired by songs, and specifically some of the popular melodies that Liszt heard himself on the streets of Italy. Venezia e Napoli is, it seems to me, quite an underrated and underperformed work. The Gondoliera is a beautifully atmospheric setting of a melody (a Venetian folk song) capturing the

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Music at Metropolitan
lapping water and sparkling rivulets (and perhaps towards the end, birdsong) in the canals of Venice. The Canzone, based on a melody by Rossini, has a sense of deep foreboding, with throaty melodic lines and an underlying tremolo in the left hand. The Tarantella is perhaps the most famous of the set and is a wonderful example of the colours, textures and moods that can be created on the piano.

WN: Why are you so drawn to those pianists of the first half of the last century? How has listening to them informed the way you play? Are there contemporary pianists you admire? Do you have any musical heroes who have inspired you?

Grosvenor: I do have an interest in pianists of the past, both for the absolute merits of their performances and because one is potentially exposed to expressive and pianistic tools that may have disappeared from the modern lexicon. There are a great many contemporary musicians I also admire, but I’d rather not mention names for fear of leaving out others...

WN: You’ve been in the public eye for more than half your life, since your first appearance on the BBC. How do you reconcile your public and private life?

Grosvenor: I don’t think I’ve ever really found it difficult to reconcile “public” and private life. Life as a classical musician is not quite like that of people who have high profiles in other fields, and it is easy to descend into the background. It is a demanding profession though, and involves a lot of work. The challenge is to reconcile private life and professional life. Good planning and time management is key!

The vital middle: According to Taylor, Music Toronto occupies “the vital middle” in the city’s classical music life. It’s hard to imagine a better concert or more exciting artist than Grosvenor to open their 44th season. Season highlights include two noteworthy string quartet debuts – Cuarteto Casals and the Artemis Quartet – the return of favourites Marc-André Hamelin, the St. Lawrence Quartet and the Gryphon Trio, as well as appearances by the superb JACK Quartet and Quatuor Ébène, the welcome return of pianist Steven Osborne, and debuts by Peter Jablonski and the young-Polish quartet-on-the-rise, the Apollon Musagète Quartett.

Taylor books 12 to 18 months in advance after a varied process that ranges from surfing the Internet and gleaning concert programs from around the world to listening to advice from other presenters and audience members. A recommendation from an audience member of a Schubert recording by the Cuarteto Casals two years ago led to their upcoming October 22 recital (with a program including Mozart, Kurtag and Ravel). The Berlin Philharmonic Quartet recommended the Artemis Quartet to Taylor several years ago; she finally booked their April 14, 2016 concert after trying since 2012. An amateur pianist and old friend of Taylor’s recommended Jablonski five years ago. Two years ago, something related to the Apollon Musagète Quartett came in the mail. Intrigued by the name, Taylor investigated and closed the deal for their November 26 recital. “It’s always guesswork,” she said.

You’ve been in the public eye for more than half your life, since your first appearance on the BBC. How do you reconcile your public and private life?
The TSO Decades Project begins October 21 and 24 with Debussy’s enduring masterpiece La Mer and the rare treat of hearing Vaughan Williams’ A Sea Symphony live. Peter Oundjian conducts and Erin Wall and Russell Braun are the vocal soloists in the Vaughan Williams. The first two decades of the 20th century shaped what we are today and the orchestra will be showcasing them in a series of six concerts and cross-disciplinary programming this season. In partnership with the Art Gallery of Ontario, The Decades Project will explore the similarities and differences of the two art forms in the space where music and visual art meet. The concerts are enhanced by pre- and post- concert talks guided by AGO curators and performances by The TSO Chamber Soloists. The project continues October 28 and 29 with Sibelius’ joyous, richly romantic Symphony No.2 and Bartók’s youthful Violin Concerto No.1. Finnish-born John Storgårds, recently named principal guest conductor of the NAC, conducts; the versatile Benjamin Schmid is the soloist in the Bartók.

The TSO Chamber Soloists. The project continues October 28 and 29 with Sibelius’ joyous, richly romantic Symphony No.2 and Bartók’s youthful Violin Concerto No.1. Finnish-born John Storgårds, recently named principal guest conductor of the NAC, conducts; the versatile Benjamin Schmid is the soloist in the Bartók.

Kitchener-Waterloo Chamber Music Society highlights this month include: cellist Matt Haimovitz performing two newly commissioned works on the same program as two Bach suites for solo cello, October 4; four concerts by the Attacca String Quartet, October 29, 31 and November 1, as they continue their traversal of Haydn’s complete string quartets; and the star-studded Trio Arkel in works by Haydn, Osterle, Rosza, Dvořák and Beethoven, November 6.

QUICK PICKS

**Sunday, October 4**, 5pm
KRIPA NAGESHWAR, soprano
WILLIAM SHOOKHOF, piano
Dvorák, Kaprálóvá
St. Wenceslaus Church

**Wednesday, November 11**, 7:30 pm
ZEMLINSKY QUARTET from Prague
Dvorák, Janáček, Suk, Schostakovic
St. Wenceslaus Church (*note time)

**Sunday, December 6**, 5pm
ELISKA LATAWIEC, soprano, (pianist TBA )
Dvorák
St. Wenceslaus Church

**Sunday, January 17, 2016**, 5pm
GEORGE GROSMAN AND BOHEMIAN JAZZ QUARTET
**Prague Restaurant at Masaryktown, Scarborough** (note location)

**Sunday, March 13**, 5pm
ADAM ZUKIEWICZ, piano
Chopin, Liszt, Dvorák
St. Wenceslaus Church

**Sunday, April 3**, 5pm
JAN NOVOTNY, piano
Smetana, Schumann
St. Wenceslaus Church

**Sunday, May 1**, 5pm
DREW JURECKA JAZZ TRIO
**Prague Restaurant at Masaryktown, Scarborough** (note location)

**Sunday, May 29**, 5pm
KAROLINA ´KUBA´ LEK, piano
Rachmaninov, Mozart, Chopin
St. Wenceslaus Church

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Oct 18
Stewart Goodyear performs the famously difficult, legendary Rachmaninoff Piano Concerto No.3 with Orchestra Toronto at the George Weston Recital Hall.

Oct 18
Chamber Music Hamilton has assembled a topnotch aggregation of string players including COC Orchestra concertmaster Marie Bérard and superstar cellist Shauna Rolston in a program of sextets by Beethoven, Brahms and Tchaikovsky.

Oct 20
The always interesting Afiara String Quartet is joined by guitarist Graham Campbell for “Ritmos Brasileiros” a free noontime concert fusing chamber music, jazz and the Brazilian choro at the Richard Bradshaw Amphitheatre.

Oct 25
The justly celebrated American pianist Simone Dinnerstein returns to Koerner Hall in a program that includes Schumann’s delightful Kinderszenen and Bach’s French Suite No.5.

Oct 27
Ensemble Made in Canada begins their Schumann piano quintet project in the Music Building of Western University, London.

Oct 30, 31
The exciting young American pianist Orion Weiss, a protégé of Emanuel Ax (and part of the Ax-curated Piano Extravaganza earlier this year in Toronto), performs concertos by Mozart and Bach with the Kitchener-Waterloo Symphony.

Oct 31
The dynamic TSO principal violist, Teng Li, performs music by Hindemith, Paganini, Brahms and others with Meng-Chieh Liu, piano, at the Fairview Library Theatre.

Oct 31
The tireless Stewart Goodyear and the Niagara Symphony Orchestra perform the complete piano concertos of Beethoven twice within 24 hours, inaugurating Cairns Hall, St. Catharines.

Oct 31
Constantine Kitsopoulos conducts the TSO string section in a live accompaniment to Alfred Hitchcock’s Psycho, one of the greatest films ever made. Take advantage of this unique event pairing Bernard Herrmann’s music, so cinematic on its own, with the movie it helped make iconic.

Nov 1
Mooredale Concerts presents “Vivacious Violins” with Nikki Chooi and Timothy Chooi, violins, and Jeanie Chung, piano, playing music by Prokofiev, Sarasate and Saint-Saëns.

Nov 1
The assiduous Emanuel Ax performs works by Beethoven, Dussek and Chopin at the Isabel Bader Centre for the Performing Arts, Kingstion, and at the Flato Markham Theatre.

Nov 4
The New Orford String Quartet plays two of Beethoven’s finest quartets, Op.59 No.3 and Op.130 with the Grosse Fuge finale, at Walter Hall.

Nov 5 Members of the OOC Orchestra showcase the range of the inimitable Haydn string quartets in a free noontime concert at the Richard Bradshaw Amphitheatre.

Nov 5 Music Toronto’s 44th season continues with the Cecilia Quartet in a program that ranges from Mozart and Mendelssohn to Nicole Lizée.

Paul Ennis is the managing editor of The WholeNote.

New Orford String Quartet: (clockwise from left) Eric Nowlan, Brian Manker, Andrew Wan and Jonathan Crow

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ORGANIX 15 has been Toronto’s tenth annual organ festival presenting a series of concerts performed by some of the world’s finest organists.
Much has been written about Jacques Israelievitch and his remarkable career since his untimely death on September 5, 2015. Instead of repeating his extensive biography, I want to write about him from the heart, as a dear friend and esteemed colleague. His wonderful qualities as a kind, gentle and spiritual man made him an extraordinary musician and artist. He was a loving and devoted husband, father and grandfather.

I loved the way he called his wife, Gabrielle, “angel” and held her hand. I loved the way he beamed with pride when speaking about his three sons and two grandchildren. I loved the way he cared about his students, musical friends and artists. I loved the way he Skyped his mother in France almost every time we rehearsed. I loved the way he always encouraged, supported and inspired me during concerts and recording.

As a musician, Jacques was always “on.” When we met to sight-read for fun, he expected concert tempo. Every rehearsal and performance was expected to be at the highest artistic level. He knew when to push and be demanding as a concertmaster, soloist, collaborator and conductor. He was just as critical of himself, always expecting as much from himself as from others. I was fortunate enough to have also been soloist in two piano concerti with Jacques conducting. It was his strength, leadership, warmth and camaraderie that elevated all the performers.

What really made Jacques unique and stand out in my memory in these last few months, while facing such devastating illness, was his ability to continue performing at such an unbelievable level. We were in the midst of giving concerts and recording the complete Mozart violin and piano sonatas, all 28 of them, at York, when he learned about his illness. It didn’t stop him. We also released a CD of Canadian repertoire on Centrediscs, Fancies and Interludes, which we had recorded live in one take a few years earlier. We gave a performance of selected works from the CD for the launch party on June 11 at the Canadian Music Centre. This was one of his last performances. Jacques had wanted to perform as much as possible in the last months. In spite of pain, Jacques never complained, never questioned, and made sure that every rehearsal, every concert was the best musical experience we could have.

Both of us were mad for Mozart and wanted to enjoy every opportunity to make music. He didn’t even complain when the piano in a concert hall was digital. He said that we would concentrate on the marvellous Mozart. He told me, and his family, that this was the happiest summer of his life. He savoured every note, every phrase that he played. Jacques also made sure to play chamber music with as many friends as he could. He never lost his sense of humour, and our rehearsals were filled with joy and fun. If either of us made a mistake, we would laugh. He was never judgmental and we were both open to trying out new musical ideas. Never one to gossip, he still did enjoy a good story. During breaks, we would take turns venting or trading jokes. In spite of the extreme pain and fatigue, he insisted on finishing our marathon of recordings and our mood was bittersweet when we finished. He kept asking me to record more, even a few days before his death. He called this project our Mount Everest. What a gift and legacy these recordings will be. We played the sonatas with love and affection for Mozart, who has been in our souls and heart throughout. I couldn’t have asked for a better musical partner or colleague. He cherished every musical line and nuance of the sonatas. It was inspired playing. Jacques and I appeared together July 11 at Chautauqua, performing the last four Mozart sonatas. Nobody realized that this would be his final concert. The experience was magical. His playing was moving, heartfelt, strong and always honest and true to the score.

It was so difficult to say goodbye to such a dear friend. Gradually, a sense of joy returned, as I became overwhelmed with the beauty of the music and Jacques’ extraordinary playing. I realize now that we will never really lose him. His artistry and musicianship will live forever in his recordings and our memories of the wonderful person that was Jacques Israelievitch.

His friend,
Christina Petrowska Quilico
More Canadian Than Usual

WENDALYN BARTLEY

To say it’s a month of music by Canadian composers may seem like a redundant statement for this In with the New column, as the majority of concerts I write about always feature music from our homegrown composers, improvisers and performers. However, this month is still a bit unusual, in that almost all the upcoming concerts consist of exclusively Canadian works. One composer, Linda Catlin Smith, is so lucky as to have three of her works performed all in the same weekend. Even she admits that’s a rare occurrence.

X Avant: A good example of this is the signature concert of the Music Gallery’s X Avant festival, which runs from October 15 to 18. On October 16, the MG is presenting “MG Encore” as part of the celebrations marking their 40th anniversary. In the October 2014 issue, WholeNote published an article written by Andrew Timar that spoke about some of the early history of the MG and the curatorial direction of the current artistic director David Dacks. The MG Encore concert takes a retrospective look at the gallery’s history by programming six compositions by people who have been part of that history. The entire festival, “X Avant X: MG40,” combines two concerts that provide a look back at the past and two concerts that look forward toward the sounds of the future. I spoke with Dacks about his vision for the festival.

The Encore concert was curated by Chelsea Shanoff with help from Dacks and a few members of the MG community. Using information sent to them by the Canada Council that listed all the grants they had ever received, they noted the number of pieces that had been commissioned by the MG. That list made them aware of what Dacks called “premiere culture” — the fact that so many commissioned pieces receive one performance but fail to have a second life. The Encore concert addresses that phenomenon in part and it influenced the final selection of repertoire (which was also based on a balance of musical style, era and gender).

The concert will present works by composers Ann Southam, Allison Cameron, Martin Arnold, Linda Catlin Smith, Erik Ross and Nic Gotham and will be performed by a custom-built ensemble made up of new generation players, thus giving these younger musicians an opportunity to acquaint themselves with music they may not have heard before. The concert is also a tribute to Nic Gotham with a performance of Miniatures, his final composition. These instrumental works were composed for an online installation related to Martha Baillie’s novel The Whale’s Ear, also known as The Search for Heinrich Schloegl. Postcards with excerpts of the novel were sent to friends who recorded themselves speaking the words on the card. The music was composed to accompany these extracts, and can be heard online on the In situ page at schloegl.ca along with images of the postcards and novel extracts.

Going beyond the MG Encore concert, there are a few other retrospective events to bring your attention to, both at the MG40 festival and in the upcoming season. On the festival’s opening night - October 15 – there will be a concert featuring the current members of the CCMC, the original free music orchestra that established the MG in 1976, coupled with a performance by frequent MG visitor, clarinetist Lori Freedman, performing several new commissions, including one of her own works. Before the concert begins that evening, there will be an historic gathering of former MG artistic directors who will discuss their different approaches and the artistic direction they took while at the helm.

Forthcoming in this year’s season, Dacks is programming a retrospective of Musicworks magazine, which began as part of the MG. For that event, the OCADU Student Gallery will be turned into an installation of the Musicworks cassette archives. The season’s final concert, MG Finale, is being designed as a counterpart to the Encore event. It will be a remix concert using materials from the audio and visual archives of the MG to create an installation-like experience. Stay tuned for the date on that one.

The two other concerts of the festival present an array of music that represent current and future trends and reflect the programming interests of Dacks, who loves to create hybrid evenings of music from a variety of genres and traditions. On October 17, Tyondai Braxton, son of Anthony Braxton, will perform his complexly structured music for laptop followed by New Chance, a project by Toronto multidisciplinary artist Victoria Cheong. The evening concludes with the sounds of Pantayo, an all-women gong ensemble. The following night, October 18, the rhythms heat up with the Absolutely Free trio, electronic artists who rap and create, in Dacks’ opinion, the most interesting hip-hop music in Toronto, particularly in how they work with words. Dacks concludes our conversation by saying that there is no better time for the Music Gallery to exist. “People are looking for complex statements of what’s going on in their lives in this city. In a beer-driven environment you just don’t get to think about these things, or present them that often.” The Music Gallery has served as a home for experimental thinking about music and sound for several generations,
creating really strong memories for so many people. And with those memories come strong viewpoints of what the MG is and what it should be. “That’s OK – better that there is creative tension rather than all smooth sailing,” says Dacks. To that end, the public is invited to contribute their voices and opinions at a Town Hall gathering on the afternoon of October 17 as the MG opens it up for input as part of their strategic planning activities.

New Music Concerts. NMC opens their new season in a similar way as last year with a concert by a touring Canadian ensemble. This year it’s the Vancouver-based Turning Point Ensemble led by Owen Underhill. Beginning the tour in their hometown on October 7, the ensemble will make stops in Edmonton, Winnipeg and Montreal, arriving in Toronto the evening of October 17. Celebrating their tenth season, Turning Point is a large chamber ensemble of top-notch performers with a commitment to presenting Canadian music and the commissioning of new repertoire.

And the programming for this tour is no exception. It includes the music of one of Canada’s most internationally respected composers, Alexina Louie, with a newly commissioned work, A Curious Passerby At Fu’s Funeral, which will be premiered throughout the tour in four of the five cities. What is unique about the Toronto concert is that the entire event is comprised of music by Canadian women composers. Knowing that TPE has commissioned many works by women, New Music Concerts requested a program comprised of a selection of these pieces. When I initially saw the program list, I couldn’t help but think of my September column in which I spoke about the rising presence of women in contemporary music programming. Here is yet another example of that trend. Alongside the work by Louie, the Toronto concert presents compositions by Ana Sokolović, Jocelyn Morlock, Dorothy Chang, and Linda Catlin Smith.

Louie’s new work is structured in three movements, which she says in her program note “create a dramatic composition full of highly charged emotions and extreme ranges of heightened activity.” Part of the inspiration for this piece comes from the sounds of the sho – a multi-reed Japanese mouth organ that requires the performer to inhale and exhale through the instrument, creating clouds of sound. The sho-like chord clusters are featured in the second movement, while Asian drumming inspires the third. Overall, Louie is creating an imagined scenario between both mysterious and explosive elements.

Linda Catlin Smith’s piece Gold Leaf was originally commissioned in 2010, with a revised version just recently completed for the Turning Point Ensemble. In the piece, Smith creates a rich tapestry of sound that reminds one of a painting – some parts are thickly layered with colour, while others are thin and almost transparent, with the percussion adding a shimmering quality, like a gold leaf applied to the surface. Another TPE-commissioned work in the program is Dorothy Chang’s Three Windows, inspired by the far-western coastline of Vancouver. While in town, Chang will be interviewed by composer Paul Steenhuisen for his podcast series of in-depth conversations with composers. This series also include conversations with Morlock, Catlin Smith and Louie and is available for free download or streaming on iTunes (apple.co/1OVGJtF).

Eve Egoyan and Linda Catlin Smith. If you’ve been paying close attention to the composers listed above, you’ll note that the music of Linda Catlin Smith will be performed at the MG Encore concert on October 16, and at the NMC on October 17. In addition, the weekend offers another occasion when her music will be performed – at the recital and CD launch of Thought and Desire, a new release by pianist Eve Egoyan comprised of world premiere recordings by Catlin Smith. The event will be presented at the intimate Small World Music Centre housed in Artscape’s Youngplace and will run for three nights, from October 16 to 18 where Egoyan will also perform music by John Mark Sherlock and Nick Storring. Egoyan is renowned for her intensely focused performances that bring audiences into an intimate connection with music they may not be familiar with. This makes for a potent partnership in the interpretation of Catlin Smith’s piano works which are born out of her own intuitive connection with the instrument. As for the multiple performances of her music within one
weekend, Smith says: “It will give me a chance to hear how these works are in conversation with each other and in what way there might be some kind of common thread.”

**Additional October Concerts.**

Two notable events presented by the Canadian Opera Company this month include the world premiere of Barbara Monk Feldman’s opera *Pyramus and Thisbe* running October 20 to November 7, which I have written about in depth elsewhere in this issue. And as part of the COC’s Piano Virtuoso Series on October 8, a performance by John Kameel Farah of his compositions mixing a wide variety of styles and influences – early music, electronic dance, world and contemporary classical.

The TorQ Percussion Quartet presents world premieres on October 28 by Michael Oesterle and Andrew Brady and John Psathas (New Zealand). Early on in the month, on October 8 and 9, you can catch a workshop performance of *Selfie*, an operatic performance by Chris Thornborrow presented by Tapestry Opera. Another early month event happens in Kitchener in celebration of the 30th anniversary of NUMUS on October 2 – the performance of *Ghost Tango*, a new chamber opera by Tim Brady with libretto by Douglas Burnet Smith. Also in the Kitchener-Waterloo area on October 17 at the Perimeter Institute, an homage to Italian minimalist painter Giorgio Morandi will take place combining improvised music with drawing gestures. The bass clarinet and percussion will recreate the voice of the Euphonopen, an instrument created for the live performance of drawing.

**QUICK PICKS**

**Two not-to-be-missed concerts in early October, already covered in the September *In with the New* column:**

- **October 4:** Esprit Orchestra. Compositions by Zosha Di Castri, Jörg Widmann, Omar Daniel and Thomas Adès.
- **October 7 and 8:** Toronto Symphony Orchestra. “Barbara Hannigan Sings & Conducts” includes works by ground-breaking 20th century composers Luigi Nono and György Ligeti.
- **October 10:** 5 at the First chamber music concert includes a work by John Weinzweig (Beyond GTA). Wendalyn Bartley is a Toronto-based composer and electro-vocal sound artist. sounddreaming@gmail.com.
T
his year’s summer weather has drifted gracefully on right to the end of September. While some 2,500 years ago the Greek physicist-philosopher Parmenides argued that “nature abhors a vacuum,” it also surely needs a rest. Or is September slowly becoming another August in our corner of the concert world?

Whether or not it’s because the seasons themselves are shifting and smearing established concert-going cycles, the warm September we have just experienced was oddly reminiscent of the rest of the summer music break. Several series of concerts with a world music component, and a hint of summer to them, are commencing in late September or even October. These include the Small World Music Festival, Music Gallery’s X Avant Festival, and concerts at Massey Hall, the Aga Khan Museum and the always well-attended noon-hour shows at the COC’s Richard Bradshaw Amphitheatre. And Kingston, Ontario’s new jewel of a venue, the Isabel Bader Centre for the Performing Arts, launches the premiere concert of its Global Salon Series this month. Welcome aboard!

Ukrainian Bandurist Chorus: Before I touch on a few of those concerts however, and departing from my usual chronological presentation, I would like to explore the fascinating story of the Ukrainian Bandurist Chorus. On October 24 it is presenting “Celebrating the Bandura: Past, Present and Future” at Massey Hall with Ruslana, its Ukrainian guest star. The UBC is an American-Canadian group with a history spanning two continents, but it also has a strong local membership.

Ukrainian Canadians are a significant presence in this country. They are the ninth-largest ethnic group, representing the world’s third-largest Ukrainian population after that of Ukraine and Russia. Following the collapse of the Soviet Union, Ukraine became an independent state in 1991. Canada swiftly recognized it, the first country to do so. Strong bilateral ties, as many readers will know, have characterized the relationship ever since. Fewer, however, may realize that the first of these cultural links was forged generations ago.

The Detroit-based Ukrainian Bandurist Chorus’ website states that the “first professional bandurist chorus was formed in Kyiv in 1918 during the height of the country’s brief period of independence.” It was during the subsequent 1920s, a transformative period of Ukrainian national awakening, that language, culture, and specifically the UBC, “developed into a professional touring troupe,” among the most prominent of its kind.

By the next decade, however, the UBC narrative quickly turns very dark. Under Soviet leader Joseph Stalin’s rule, artists and intellectuals were arrested, exiled or executed in an attempt to eradicate every remnant of Ukrainian culture,” states the website. “Many conductors, chorus members and blind bandurist-minstrels were accused of enticing the populace to nationalism and were executed ... their songs banned throughout the Soviet Union.”

But perhaps I’ve gotten ahead of myself here. What is a bandura, and how does its Ukrainian history tie into the group that will perform in October at Massey Hall? Ray (Roman) Beley and Orest Sklierenko, both veteran Toronto members of the UBC, helped me understand a few key notions. We spoke via a conference call on September 14.

The bandura, a kind of large-bellied lute with features of a zither, is a “multi-string plucked instrument, the voice and soul of Ukraine,” noted Beley. From all I’ve heard and read, the bandura is much more than a mere musical instrument; it symbolically embodies Ukrainian national identity, its songs reflecting the turbulent history of the Ukrainian people.

Pre-20th-century folk banduras usually had fewer than two dozen strings in diatonic tunings. Typically handmade by the musicians, no two banduras were exactly the same. The oral tradition bandurist (a.k.a. kobzar) was a troubadour who sang a wide-ranging repertoire of para-literurgical chants (kanty), psalms, social dances and epics (dumy) accompanying himself on the bandura. On the other hand the more recent Kyiv or Kharkiv style bandura, played in ensembles today, is a grander affair. It possesses 65 or more strings, some with levers enabling the bandurist to change keys during the performance. (There’s a strong GTA connection here too. I was intrigued to learn that among the leading contemporary bandura designers and makers is the Oshawa native Bill Vetzal.)

Beley picks up the story. “After years of exploitation and persecution...
under Soviet and Nazi regimes, in 1949 some 17 members of the all-male Ukrainian Bandurist Chorus immigrated to the United States." Many established a home base in Detroit and Cleveland, where they continued to perform the UBC repertoire of four-part songs – tenor I, tenor II, baritone, bass – accompanied by banduras in several ranges.

“In North America, the UBC carried the torch for songs with lyrics that were banned under Soviet rule,” continued Sklierenko. “We carried on Ukrainian historical and religious traditions free of the censorship that made it impossible in the homeland at the time.” An active member of UBC since 1990 when he was just 13, Sklierenko pointed out that Canadians of Ukrainian descent have played key and very early roles in the group, “perhaps ever since the Chorus’ first Toronto performance on October 22, 1949.”

The UBC “has performed in Massey Hall several times since the 1950s,” added Sklierenko, so the upcoming 97th anniversary concert on October 24 is somewhat of a homecoming – with a special twist. Joining the Chorus on stage will be Ruslana, the 2004 Eurovision Song Contest and World Music Awards winner, an artist who can boast the best selling Ukrainian album ever, the 2003 Dzylk Tantsi (Wild Dances). This remarkable singer, songwriter, producer, musical conductor and dancer also served as a deputy in the Ukrainian parliament and is an internationally recognized social activist. In 2013 and 2014 she played a prominent role in the pro-EU Euromaidan movement. Beley, a current bass bandura player with UBC, told me that Ruslana “will perform her pop hits at Massey Hall before joining forces with us in Ukrainian songs in our repertoire.”

In previous columns I’ve written about several other Toronto ensembles with proud Ukrainian roots. The activist community-minded women’s Kosa Kolektiv, and the self-proclaimed “Balkan-klezmer-gypsy-punk-super-band” Lemon Bucket Orkestra, presently winding up its international tour, come readily to mind. Sklierenko knows them well. “Playing a core role in community building and also on an official international level, the UBC represents the Ukrainian diaspora in Canada and in the U.S.A. In addition we are eager to reach out to both bandurist and non-bandurist groups like Kosa and Lemon Bucket. I see great potential for synergy here."

I asked why the bandurist choirs are all male. Were they consciously modelling themselves on the practices of the earlier, exclusively male, kobzar troubadours? “Interest among Ukrainian women in taking part in the bandurist tradition has been steadily building,” noted Sklierenko. “In fact there’s an all-women’s North American bandurist chorus being formed right now.”

As co-chair of the UBC’s 2018 centennial anniversary celebrations, Sklierenko laid out the group’s ambitious three-part plan to reconnect with the homeland and to ensure the continuation of the bandurist legacy. These include “a Ukrainian tour, a fund to fuel R&D and to pass on the craft of bandura building, and an educational component including workshops.” The latter category also includes support for UBC’s summer camps in Pennsylvania, since 1979 the central site for passing on bandurist traditions and recruiting new talent. Partly reflecting the success of the camps, today the majority of UBC members are second and third generation Americans and Canadians, all of them volunteering their time to further the mission of the ensemble.

The evidence of the UBC’s plans, and of the passion and commitment to pursue them, all points to the bandurist performance legacy, Canadian performers representing music from Mali, Korea, Cuba, Ethiopia, Palestine, Spain and Estonia to Toronto stages.

October 1 at Revival Bar, Vieux Farka Touré and his band makes a return Toronto visit presented in association with Batuki Music Society. Touré is best known for his virtuosic guitar style blending African guitar techniques with Western blues and rock, and an easygoing onstage charm. There’s a family touring connection to this town. I well recall seeing his Malian father Ali Farka Touré lay down seamless guitar grooves and plangent vocals accompanied by a lone gourd drummer one summer in a small open room at the Harbourfront Centre.

October 2 the emerging Estonian singer and violinist Maara Nuut appears at the Small World Music Centre. She repurposes old Estonian village songs, dance tunes and stories, often to live looped fiddle accompaniment and solo improv melodies. Nuut’s music cumulatively builds with a minimalist texture, one which can support emotional intensity, yet never losing sight of what the composer calls a peaceful, yet “lively relaxed state which … makes you want to prolong being in the moment and concentrate.”

October 4 the Krar Collective will rock Lula Lounge, the trio armed with a krar (six-stringed bowl-shaped Ethiopian lyre), kebero (drums) and impressive vocals. Judging from their videos, they’re purveyors of sold grooves, expressive mellsmatic melodies and a huge sound. Bandleader Temesgen Zeleke uses an octave pedal as well as wah-wah on his electric krar but also plays an acoustic five-string model that is quieter and plucked rather than strummed, to support his eloquent vocals. The Krar Collective is a musically compelling, neo-traditional band taking traditional instruments, songs and genres, combining them into a new mode of delivery for their audiences. NB: for full enjoyment, come ready to dance.

End of an era, and passing it on: On October 1, the York University Department of Music presents “Faculty Concert Series: Rhythms of India” featuring Trichy Sankaran with the Autoricckshaw Trio at the Tribute Communities Recital Hall. After 44 years of service at York, where he has taught generations of students, me included, Professor Sankaran has recently retired – from teaching at York, not from performing or teaching elsewhere. This concert is his parting gift to the institution he served so long. He will share the stage with the next generation, including his daughter, vocalist Suba Sankaran, co-leader of the JUNO-nominated Indo-jazz-funk fusion ensemble Autoricckshaw and her bandmates, bass guitarist Dylan Bell and tabla player Ed Hanley. Sankaran students all. The musicians will perform solo and ensemble works by the master percussionist and composer. I invite all those whose life has been touched by this outstanding musician – and there have been many from around the world – to attend this once-in-a-lifetime celebration.

Andrew Timar is a Toronto musician and music writer. He can be contacted at worldmusic@thewholenote.com.
Now that fall is here, information is starting to come in about the seasonal offerings of several community bands, some of them quite enticing and unusual, such as the concert offered by Clarington Concert Band on October 2 at 7:30.

The concert in question is Clarington's annual evening of classical music, this year featuring works by Felix Mendelssohn. It isn’t often that concert bands have string instrumentalists appearing as guests, but the Clarington Band does so quite regularly. For the third time the sanctuary of the Rehoboth Christian Reformed Church in Bowmanville, noted for its well-designed seating and exceptional acoustics, will be the scene of this year’s concert. Featured will be American violinist Andrew Sords and Canadian collaborative pianist Cheryl Duvall. This duo will, on this occasion, be joined by the exciting young American virtuoso cellist Sawyer Thomson. Another unusual note: it isn’t often that bands or orchestras give feature billing to an instrument. However, they are doing so this year, noting that Mr. Thomson will be performing on a rare Italian cello crafted by Giovanni Grancino in 1690. For more information, visit the band’s website at claringtonconcertband.ca.

Fanfarones: Every once in a while we get invitations to concerts and are unable to attend. That was the case recently when we learned of a concert (September 18 at the 918 Bathurst Centre) by a group we had not heard of before. Fanfarones is a double wind quintet who advertise their programs as “quirky, elegant music.” With a double wind quintet it is possible to have such combinations as oboe and English horn, piccolo and flute or clarinet and bass clarinet playing at the same time to broaden the range of colours. Having not heard the term fanfarones before, it was time to learn its meaning. According to the Oxford Italian dictionary the word “fanfarones” is a term from Tuscany meaning braggarts or loud mouths. One would assume that they are proud and willing to show it. The major work on their program was Rocky Mountain Suite by Toronto composer and arranger Peter Coulman.

Cobourg: Last year and the year before, we had the pleasure of joining up with the Cobourg Concert Band on their annual visit to Plattsburgh, New York, and their participation in the ceremonies commemorating the final battle of the War of 1812. Last year’s Bandstand column (October 2014) lamented that it had “rained on our parade.” This year we stayed home, and we have just been informed that the weather was absolutely perfect. Is there a hidden message in that news?

North Durham: Although we rarely hear from them, we have just heard from The North Durham Concert Band. They have started...
another season with rehearsals in Port Perry and have the welcome mat out for new members. They rehearse 7pm to 9pm every Wednesday, September to May. For information go to northdurham-concertband@gmail.com.

**CBA:** In recent years the Canadian Band Association’s Ontario Chapter has sponsored the CBA Community Band Weekend. The next such weekend will take place October 16 to 18. The host band this year will be the Mississauga Pops Concert Band. For information go to cba-ontario.ca/cbaonew/ or mississaugapops.com

**Markham Concert Band:** As part of the Markham Theatre’s 30th Anniversary Gala on Sunday, October 18, the Markham Concert Band will perform not one but two concerts at 2pm and 7pm. For information go to mchand.ca. Included in the program will be Haydn Wood’s Mannin Veen, a rarely heard classic of the concert band repertoire. Wood was an accomplished violinist and a prolific composer of a wide range of musical styles including some 180 songs. One of these was Roses of Picardy which he wrote for his wife, soprano Dorothy Court. Wood was born in a small English town and at age 3 his family moved to the Isle of Man. The tone poem Mannin Veen (Manx for Dear Isle of Man) is based on four Manx folk melodies. It is one of only two of his works which were written specifically for wind band.

The early part of the twentieth century saw the evolution of the concert band into such groups as those of John Philip Sousa, Edwin Franko Goldman and Guiseppe Creatore which toured the world. With the advent of radio and television such major professional bands largely disappeared. Fortunately there are in many countries true “world class” military concert bands. The bands of the Royal Marines, the US Marines, the Garde Républicaine, the Belgian Guides, the Carabinieri da Roma and many others are in that category. Unfortunately few composers of note have turned their talents towards the writing of serious works for such instrumentation.

**In Search of Repertoire:** Although great bands existed in the early part of the twentieth century, few composers considered writing music for such instrumentation. When bands wanted to perform concert overtures, suites and such larger works they had to turn to transcriptions of orchestral music. This frequently resulted in the need to compromise because of the problems arising for wind instruments having to play music intended for string instruments. In the early 1920s, lamenting the dearth of such music for bands, the Royal Military School of Music at Kneller Hall commissioned composer Gustav Holst to compose some music to fill the void. The Holst Suites in E-Flat and F were the result of that collaboration. Add to that a few works such as the Vaughan Williams Folk Song Suite and you have almost exhausted the repertoire.

In a recent personal search I decided to try to find some information on an excellent work that I knew of in this category but had not heard in years. I first heard composer Carl Friedemann’s Slavonic Rhapsody years ago on a double-sided 78 rpm recording. On this old record was a stunning performance of this work by the Massed Bands of the Aldershot and Eastern Commands of the British Army. All I could find was a performance on YouTube. If you hear of a work and would like to assess its suitability for your band, it’s now possible to get a good idea with a little Internet search. But be warned! The results will range anywhere from excellent to painful.

**Royal Marine Bands:** Earlier, I mentioned Royal Marine Bands as being top-notch. I have heard that a band of the Royal Marines will be coming to Toronto late this fall. Having served in the Navy aboard a British ship which just happened to be an admiral’s flagship, I regularly was treated to music of the Marine Band which we had on board. Some time later, back in Canada, I had the pleasure of operating the sound system for the Band of the Royal Marines Plymouth Division at the CNE Bandshell for two performances a day for two weeks. It’s safe to say that I happen to have a special affinity for Royal Marine bands and their music. So far there are no details, but I believe that this band may be performing in Roy Thomson Hall.

**What’s In a Name?** In recent times it is increasingly common to hear of wind groups being called a variety of terms including “choir.” How did this come about? Having consulted The Oxford Companion to Music, the Oxford Dictionary and Webster’s Dictionary, I could not find any reference to any instrumental music. They all refer only to human voices. Wikipedia does refer to choirs of instruments, but only as a subset of a larger group. As an example they refer to “the woodwind choir of an orchestra.” If any readers have information on this trend please let us know. In a recent conversation with Michele Jacot, conductor of the Wychwood Clarinet Choir, she had no answer. In fact she expressed the possibility of a name change because she was getting questions as to the kind of ensemble she directs.

**Musical Jokes**

A few days ago on September 25 at Trinity-St. Paul’s Centre this magazine held an amazing concert/reception to celebrate 20 completed years of The WholeNote. During the evening’s program Sophia Perlman talked about how the song she had written and was about to sing was a musical joke (as in making a sly reference to a previously composed piece of music). It put me in mind of that other kind of musical joke, namely the groaner, for which, as regular readers of this column can attest, I have a fondness. So here’s one:

A boy is about to start music lessons at school. His mother goes with him to meet with the music teacher. She insists that the boy must start his music training on the tuba. When the teacher asks why she is so insistent about the tuba, she says: “I know he can be led astray and I don’t want him to get into any treble.”

**Setting the Bar Too High?**

Over the years I have often played with groups which have held their rehearsals in the music rooms of schools. In such cases it is not uncommon to read the notice boards to see what is being passed on to the future musicians of our country. These frequently have the rating systems by which the students are ranked. I have been accustomed to seeing bronze, silver and gold. In recent years some have added the category of platinum to indicate a level superior to gold. This summer I saw the latest extended ranking system. That school had band achievement awards: bronze, silver, gold, platinum, titanium and unobtainium.

For information go to northdurham-concertband@gmail.com. Keep them coming! Whether it be musical jokes, daffynitions, or just interesting news about your band’s upcoming events and activities, keep them coming! We are always interested to hear from you.
The works will be presented beginning with Arianna, followed by Il Combattimento and concluding with Pyramus and Thisbe. Faced with staging three pieces without an interval, Alden says he “started to come to terms with how to make a theatrical event out of these three pieces, on the one hand, letting each piece play itself out telling its own story, but also at the same time finding an overall shape to the evening, so that one piece leads into the next.”

There is no visual shift in moving from the works from the 17th century to the 21st. Instead, Alden says, “This production isn’t so much about any particular time period, but places all three pieces within a rather abstract, rather open-ended theatrical setting. It’s very simple, very stripped-down and very focused on the two soloists plus the third soloist Owen McCausland, the Narrator of Il Combattimento. Even though he sings only in the second work, we’re finding a way to give him [McCausland] some strong personal involvement in the whole theatrical event so that he is actually on stage for all three pieces.”

Alden notes that “the issues involved in each of these three pieces bleed in and out of each other – issues about relationships between men and women – with Il Combattimento (which is to me the ultimate piece about the battle of the sexes) in which there is a literal fight to the death between a man and a woman in the dead of night and the male doesn’t realize until the end that the guy he has been...
fighting is his beloved disguised as a male warrior. This raises so many interesting issues about male-female relationships that have such an aggressive aspect as if they were two mortal enemies, like two different species.”

“But,” he continues, “the flip side of the coin is their attraction to each other, their desire for each other. These issues about relationships float through the other two pieces, including Barbara’s. In Pyramus and Thisbe you have two people from families who are enemies and build a wall to separate them. Yet the two young people find a way to communicate through a chink in the wall – an amazing image about separation and two people finding a relationship despite all of the forces that get in the way of that desire that we all have, to connect with another person in a deep relationship.”

Monk Feldman’s work, nevertheless, is quite abstract as Alden points out. Although the story comes from Ovid’s Metamorphoses, Book IV, the libretto of the opera is made up of very diverse material including William Faulkner’s “The Long Summer” from The Hamlet (1940), St. John of the Cross’ Dark Night of the Soul (c.1578) and Rainer Maria Rilke’s Sonette an Orpheus (1923). In the preface to the score, Monk Feldman writes, “There is little or no drama: this opera is about the subtlety of the unconscious which substitutes for the wall in Ovid’s original, uniting as it separates the two lovers.”

Asked how he deals with such information, Alden replies, “There’s a lot more information than that. She’s been feeding me over the last year or so that we’ve been planning the opera. Barbara has very strong ideas about it and it’s been interesting for me, for once, not necessarily to be the sole auteur of an opera production which I’m directing (which I’m sort of used to by now), but also to have the writer right there with very strong feelings about it. It’s been a very exciting collaboration with Barbara.”

“It’s a fascinating challenge to bring to life this piece which is very abstract and written not as a conventional piece of theatre. It’s not about conventional theatrical tension, but rather it’s about creating a very sustained contemplative atmosphere, in a way very different from the Western theatrical tradition. The more ritualized tradition of Asian theatre has been an inspiration to me in thinking about her piece, to play it out in a somewhat more ritualized and detached way. That’s the challenge not just to me as a director but to the performers.”

“In the context of the whole evening, quite a bit of drama and conflict will already have been acted out in the Monteverdi pieces, so, in a way, in Barbara’s piece the male and female begin to move beyond that. Barbara’s piece is very much about transcending one’s ego issues and starting to move beyond them in a quasi-Buddhist way and let that. Barbara’s piece is very much about transcending one’s ego issues in a way, in Barbara’s piece the male and female begin to move beyond the Western theatrical tradition. The more ritualized tradition of Asian theatre has been an inspiration to me in thinking about her piece, to play it out in a somewhat more ritualized and detached way. That’s the challenge not just to me as a director but to the performers.”

Monk Feldman’s Pyramus and Thisbe, preceded by the two Monteverdi pieces, plays from October 20 to November 7. The running time is only one hour, ten minutes without intermission. Johannes Debus will conduct.

Christopher Hoile is a Toronto-based writer on opera and theatre. He can be contacted at opera@thewholenote.com.

Beat by Beat | Art of Song

Renée Fleming in Recital at Roy Thomson Hall

HANS DE GROOT

R

eviewers and publicists have long searched for the right adjective to describe Renée Fleming’s voice: “sublime,” “creamy,” “sumptuous,” “luxurious,” “ravishing.” None of these seem adequate to give a real sense of the beauty of her singing. She is a lyric soprano with a full voice.

In 1981, when she was still a student at the Eastman School of Music, she sang the role of Zerlina in Mozart’s Don Giovanni, a light soprano role. She soon moved to the fuller lyric soprano roles in Mozart’s operas: the Countess in The Marriage of Figaro (Aspen Music Festival, 1983), Konstanze in The Abduction from the Seraglio (Salzburg Landestheater, 1986), Pamina in The Magic Flute (Virginia Opera, 1988), Fiordiligi in Cosi fan tutte (Geneva, 1992) and Donna Anna in Don Giovanni (Paris, 1996).

While Mozart constitutes a centre for her operatic performances, there is now a second centre in the operas of Richard Strauss. She has sung the Marschallin in Rosenkavalier (Houston, 1995), the title role in Arabella (Houston, 1998), the Countess in Capriccio (Paris, 2004) and the title roles in Daphne (University of Michigan, 2005) and Ariadne auf Naxos (Baden-Baden, 2012). She is a noted performer of a number of other parts. They include the soprano roles in three Verdi operas: Violetta in La Traviata, Amelia in Simone Boccanegra and Desdemona in Otello. She has also sung Tatanya in Tchaikovsky’s Eugene Onegin, the soprano parts in three of Massenet’s operas (Manon, Thais, Herodiade), the title role in Dvorak’s Rusalka and both Mimi and Musetta in Puccini’s La Bohème. It may seem surprising that her repertoire also includes two operas by Handel (Alcina and Rodelinda), both of which she has also recorded. In both she has demonstrated that early music is not the preserve of early music specialists.

Fleming is now in her mid-50s, an age at which many singers start thinking about retirement. I don’t think Fleming is. One of the reasons must be that, although her repertoire is extensive, she has always been careful not to tackle roles for which she did not feel ready or which she did not consider right for her voice. Thus she has sung Eva in Wagner’s Die Meistersinger (Bayreuth, 1996) but not Isolde or Brünnhilde, several Verdi roles but not Aida or either of the Leonores, a great deal of Strauss but not Elektra or Salome or either of the soprano parts in Die Frau ohne Schatten.

Her work in the concert hall and in recitals has been equally extensive. One thinks first of all of the Four Last Songs by Richard Strauss but she has also performed and recorded the soprano part in Mahler’s Fourth Symphony as well as songs by Schubert, Wolf, Berlioz, Duparc, Strauss, Rachmaninoff, Berg and many others. Fleming will sing at Roy Thomson Hall on October 30. The program will include three songs by Rachmaninoff as well as three of the Songs from the Auvergne by Canteloube.

Concerts at Koerner Hall: The Royal Conservatory Orchestra will perform a concert that includes Mahler’s Fourth Symphony on October 2. Mireille Asselin will be the soprano soloist. (The concert will be repeated on October 3 at the Isabel Bader Centre for the Performing Arts in Kingston.) The singer-songwriters Joan Armatrading and Liam Titcomb will perform on October 3. The all-Bach concert by Masaaki Suzuki’s Bach Collegium Japan on October 28 will include the cantata Mein Herze schwinnt im Blut. Anne Carrère is the singer in a program about Edith Piaf on October 30.
Move to Mazzoleni: The Recitals at Rosedale series has been moved to Mazzoleni Hall and now has a new name: Mazzoleni Masters Songmasters. Its first concert, November 1, “Songs of Remembrance,” will feature the soprano Monica Whicher and the pianist Rachel Andrist.

The Toronto Symphony Orchestra: On October 7 and 8 Barbara Hannigan will sing and conduct. The vocal works are Nono’s Djamila Boupacha and three arias by Mozart. On October 21 and 24 Erin Wall, soprano, and Russell Braun, baritone, are the soloists in Vaughan Williams’ Sea Symphony.

COC Ensemble Competition: The Canadian Opera Company announces its annual competition for positions in the COC’s Ensemble Studio at the Four Seasons Centre, November 3. The free lunch-time concerts in the Richard Bradshaw Auditorium resume on October 6, when the Ensemble Les Songes will perform music about love by Handel, Corelli and Scarlatti. It will be followed by “The Art of the Prima Donna,” October 15, in which arias by Bellini, Donizetti, Verdi and others will be sung by students from the University of Toronto Opera Division, and by a recital by the baritone Quinn Kelsey on October 27, in which he will sing Vaughan Williams’ Songs of Travel, Finzi’s Let Us Garlands Bring and other works.

The Talisker Players: Many years ago I sang with the Toronto Classical Singers. One of the pleasures of singing with that choir was that one ended up performing with a real orchestra, something quite unusual in those days. The orchestra was called the Talisker Players. They made themselves available to any choral group that wanted to perform with an orchestra. Now the focus of the Talisker Players has shifted and they are largely concerned with the relationship between words and music. Their concerts on October 27 and 28 at Trinity-St. Paul’s Centre will include works by Baum, Seiler, Forsyth, Uyeda and Jordahl as well as readings from James Thurber. The singers are James McLennan, tenor, and Doug MacNaughton, baritone.

The Canadian Art Project this year launches a three-concert recital series, with concerts in November, February and May. But before that, their opening concert October 15, co-presented with the Canadian Music Centre sees soprano Allison Angelo and the pianist Simon Docking launching the CD, Moon Loves Its Light, at the CMC. Next, on November 7 at the Extension Room, 30 Eastern Ave., there will be a recital with the sopranos Ambur Braid and Carla Huhtanen.

Other Events: The mezzo Maria Soulis will sing the Bach cantata Ein Ungefärbt Gemüte as well as settings of poems by Frederico García Lorca at the Heliconian Club on October 16. The Capella Intima will (twice) perform a short recital of English madrigals and part songs October 17 at Fort York National Historic Site. The singers are Sheila Dietrich, soprano, Jennifer Enns Modolo, alto, Bud Roach, tenor, and David Roth, baritone. The Toronto Masque Theatre will open its new season with a salon, “Ben Jonson and the Masque,” in which the singers will be Katherine Hill, soprano, and Larry Beckwith, tenor on October 20 at the Atrium, 21 Shaftesbury Ave.

And beyond the GTA: October 25 the Spiritus Ensemble will perform Bach’s Cantata, Ich Ruf zu Dir, Herr Jesu Christ, and Purcell’s Hear my Prayer, O Lord. The singers are Stephanie Kramer, soprano, Jennifer Enns Modolo, mezzo, and Steve Surian, tenor at St. John the Evangelist Anglican Church, Kitchener; free. Adi Braun sings at the Visual and Performing Arts Newmarket Theatre on November 1.
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Teddy Abrams is the 28-year-old conductor of the Louisville Orchestra. His youth is not for a lack of experience and talent. At the end of the summer he was featured by PBS as the youngest artistic director of a major American orchestra. He spoke of many philosophical questions that are affecting live instrumental music. One in particular has stuck with me, and that’s his belief that artistic organizations need to continue to create a positive direction for our society. He challenges himself and his musicians to think about the ways in which they can bring together, collaborate with and energize the communities they touch. And he sees important elements of civic, social and political life in music.

These big questions are inevitably lost in the competitive musical life of Toronto and the surrounding areas. I have yet to meet a musical organization that exists solely for the creation of a better society, in so many words; but, on the other hand, if so many of us did not have positive experiences with live music, why would we contribute so much of ourselves towards it?

In the Toronto Mendelssohn Choir (of which I am a member), each chorister spends over 150 hours in more than 50 rehearsals each season, apart from personal practice time. Add my other ensembles to the mix, the Scarborough Concert Band and Incontra Vocal Ensemble, and easily eight hours of my week are spent in rehearsals or doing music. When I conducted the UTSC Alumni and Community Choir the commitment was drastically higher with preparation, technique, and score study. Live music is not an insignificant commitment to bring to fruition. But the result is unlike any other. The collaborative nature of music requires the blending of myriad forces into a cohesive engine that can lead in many directions. And yes, they can present ideas, stories and thoughts on deeply political and social issues. A few upcoming performances truly showcase this ability.

Hail October! With October hailing the true start to the musical performance season, there are many performances ahead. Bravo Niagara’s North Star Festival is early in the month from October 2 to 4. This inaugural festival is endorsed by the UNESCO Slave Route Project. At St. Mark’s Anglican in Niagara-on-the-Lake on October 3 at 7:30pm the Nathaniel Dett Chorale presents “Freedom has a Voice.” The Chorale will be featuring Lift Every Voice and Sing by James Wheldon Johnson, a song written in 1899. A contemporary of Canadian Nathaniel Dett, Johnson would make his name as a writer, composer and dignitary in his position as executive secretary of the U.S. National Association for the Advancement of Colored People (NAACP) for a decade. During the civil rights era, Lift Every Voice and Sing would become an anthem of the people throughout the movement.

Niagara, an important terminus on the Underground Railroad, is the perfect place for Bravo Niagara to honour the important goal of many looking for freedom. Such spirituals as Wade in the Water and Swing Low, Sweet Chariot have histories connected to the Underground Railroad. These songs are now staples of modern choral tradition but were once relegated to minstrel shows, their powerful history perverted in racist processes of minstrelsy and blackface.

Dett and Johnson were two of many musicians who revived these spirituals and re-elevated them from their degradation. With Polaris, the North Star, leading people onwards to Niagara, the region was a haven unlike any other. And the culture and peoples who braved this perilous journey have left an indelible and beautiful history for us to commemorate. I hope this is the first of many years for this festival.

Wilfred Laurier University’s “Sing Fires of Justice 10th Anniversary Concert,” honouring missing and murdered indigenous women, takes place at St. Matthews Lutheran Church in Kitchener, October 4 at 7pm. Choirs from WLU, the University of Waterloo, the Mino Ode Kwewak N’Gamowak (Good Hearted Women Singers) and many other guests are featured: music continues to be a salient and powerful tool in exploring communal trauma, sharing stories and celebrating. Admission is by freewill donation with funds going towards the Mino Ode Kwewak N’Gamowak.

Buffy Sainte-Marie: The pathways that lead to the creation of music, the sharing of music, and the performance of music are many. These deeply social, economic and political issues are heightened through music. Dett’s and Johnson’s history, stories and sense of justice were strongly linked to their musical expression. And for indigenous women in Canada, one only has to look at the artistic practices of the last two years of Polaris Prize winners – Tanya Tagaq and Buffy Sainte-Marie: The pathways that lead to the creation of music, the sharing of music, and the performance of music are many. These deeply social, economic and political issues are heightened through music. Dett’s and Johnson’s history, stories and sense of justice were strongly linked to their musical expression. And for indigenous women in Canada, one only has to look at the artistic practices of the last two years of Polaris Prize winners – Tanya Tagaq and Buffy Sainte-Marie.
THAT CHOIR REMEMBERS
conducted by Craig Pike

Sunday, Nov. 8, 2015 | 8pm
Metropolitan United Church
56 Queen St. East, Toronto

Tickets: $25 | $15 | $5
www.thatchoir.com
info@thatchoir.com

Sainte-Marie – to recognize a similar, albeit stylistically very different, linking of music and social justice.

Check it out: One sure treat this fall is the October 30 presentation of The Phantom of the Opera by the Orpheus Choir. A unique, one-night-only accompaniment to the 1925 silent film, the blend of cinema and music should inspire more work like this. Movie soundtracks have
long incorporated choral music. With the recent involvement of the Tallis Choir with the Kitchener-Waterloo Symphony Orchestra in the Sony Centre’s “Gladiator Live,” I can only hope for more opportunities that blend film and music in the city. It’s also worth noting that these film concerts, of which the TSO is doing a few this year (Psycho and Back to the Future), are often the only time under-30s are not greatly outnumbered in instrumental music audiences.

A gospel powerhouse hosted by York University, “G.I.V.E., the Gospel Inter-Varsity Explosion,” will feature more than 150 voices drawn from the York University Gospel Choir, University of Toronto Gospel Choir, McMaster University Gospel Choir and Humber Gospel Choir. G.I.V.E. will perform October 24 at 7pm at the Islington Evangel Centre under conductors Karen Burke and Corey Butler, with special guests the Toronto Mass Choir and Gospel Joy, a choir from Warsaw, Poland.

The Toronto Mendelssohn Choir will be singing with the Toronto Symphony Orchestra in Ralph Vaughan William’s A Sea Symphony. Soprano Erin Wall was a pleasure to sing with during last year’s Mahler’s Second Symphony with the TSO. She returns to share her talent on the stage of Roy Thomson Hall. A bold and bombastic work, A Sea Symphony’s premiere in 1910 was at a time of perhaps unrivalled patriotic and imperialist fervour. The work is a perfect example of a deeply political and nationalist (dare one say jingoistic) message brought stunningly to life through music. Come and watch us at RTH on October 21 and 24 at 8pm.

Kaffeemusik: A unique performance will be hosted by the Toronto Chamber Choir in its afternoon Kaffeemusik series. Classical 96.3FM’s Kathleen Kajioka will narrate the life of Matteo Ricci (1552-1610), considered to be the first European allowed into the Forbidden City of China’s emperors. The China Court Trio will provide accompaniment with period music from Italy, Portugal and China at the Church of the Redeemer, November 1 at 3pm.

Remembrance: Commemorations for Remembrance Day begin over the next few weeks. Exultate Chamber Singers perform “Stories of Remembrance“ at St Thomas’s Anglican Church on October 23 at 8pm. Included are smaller works by Eleanor Daley – In Remembrance and For the Fallen – but the feature is American composer Donald McCullough’s Holocaust Cantata. Written in 13 movements for choir, cello, piano and narrators, this piece is in English, translated from real-life accounts of letters found in the American Holocaust Memorial Museum archive.

Brian Chang is a tenor in the Toronto Mendelssohn Choir and a policy analyst during the day. Follow him on Twitter @bcchang.

PHANTOM OF THE OPERA

Friday October 30, 2015 7:30 p.m.
Grace Church on-the-Hill, 300 Lonsdale Rd.

Experience the riveting drama of the 1925 silent horror film Phantom of the Opera featuring Lon Chaney as the mad, disfigured composer whose passionate obsession for Christine leads to murderous love. The Orpheus Choir, complemented by organist Edward Moroney’s inspired improvisations, performs a live, original choral soundtrack crafted for this macabre cinematic classic.

Orpheus Choir
Edward Moroney, organ

Tickets: $35; $30 senior; $10 student
www.orpheuschoirtoronto.com
Where West Meets East
DAVID PODGORSKI

Every so often, one classical musician or another will mention, by way of discussing career options, that younger emerging musicians should consider moving to Korea, China or Japan if they want a shot at a playing career. Having never even seen the Hellespont, let alone ventured east of it, I really have no idea what to make of this. I have very little if any knowledge of the classical music scene over there, and still less of an idea what their early music scene looks like. Still, the armchair career counsellors have a point. Asia does appear to be a fast-growing market for classical music. Asian retailers will stock and sell a vast inventory of classical music, including some of the most obscure recordings that would go completely unnoticed here. And, moreover, their demand for live music appears equally insatiable – Tokyo, for example, has six (!) symphony orchestras.

It’s a little disappointing, then, that this passion for Western music doesn’t seem to extend to the early music movement. While there’s much to give Canadian and American musicians cause for optimism as far as an emerging market is concerned, East Asia does seem to be a good half century behind the times, as far as historically inspired performance is concerned.

Bach Collegium: The shining exception to this, of course is the Bach Collegium Japan. Founded by harpsichordist Masaaki Suzuki in 1990, seemingly with the single purpose of recording Bach’s entire catalogue, the Collegium is an awe-inspiring group that boasts a roster of some of the finest baroque players, both in Japan and on the international scene. The Collegium is one of just a handful of ensembles in the world that has recorded the complete cantatas of J.S. Bach and it has distinguished itself as the most renowned Japanese classical ensemble in the world. Besides committing Bach’s entire symphonic repertoire to disc, their 99-disc output includes a recording of the Monteverdi Vespers, a Mozart Requiem, a Messiah, a recording of Bach’s contemporary Buxtehude and (why not?) an album of Beethoven’s Ninth Symphony arranged by Richard Wagner. They are prolific, they are experienced and they are without a doubt some of the most exceptional musicians in any category worldwide. But don’t take my word for it – you can decide for yourself when the group comes to Koerner Hall on October 28 at 8pm for (what else?) an all-Bach program. They’ll be playing some standard repertoire like Brandenburg 5 and the trio sonata from the Musical Offering, but the concert will also include some lesser-known hits of the Bach catalogue like the Concerto for Oboe d’amore BWV1055R and the soprano cantata Mein Herze schwimmt in Blut BWV199. I have no doubt that this will be a fantastic performance by an internationally renowned ensemble and a rare chance to hear some of the finest musicians in the world live in concert.

Ensemble Les Songes is another out-of-town group visiting Toronto this month that’s well worth hearing, although their concert will likely be a quieter affair than the arrival of a visiting Japanese
orchestra. The Montreal-based quintet features soprano Samantha Louis-Jean, harpsichordist Mélisande McNabney, and recorder wunderkind Vincent Lauzer, but all five are talented musicians who can be counted on to deliver a spirited and intelligent performance. They'll be playing a free concert of love songs by Corelli, Scarlatti and Handel at the Four Seasons Centre on October 6 at noon.

**Early Music Fair**: The other great event next month is of course the annual Early Music Fair, organized by the Toronto Early Music Centre. The annual fair is a day that allows visitors to sample the early music scene in Toronto and the GTA, and which features presentations by instrument makers and specialists, scores for sale and an introduction to the world of historic keyboards, string and wind instruments. It’s usually held at Montgomery’s Inn in Etobicoke, but this year the organizers have opted for a more downtown venue at Fort York on October 17, running from 11am to 4pm. You’ll have a chance to hear several musical ensembles over the course of the day, but one group that you might want to make a point of catching is Capella Intima, an a cappella vocal ensemble that will be singing English madrigals and partsongs in the Blue Barracks at 1pm and 1:30pm. The group is made up of just four singers who are doing an accessible repertoire and a short program, so if you’re at all curious about early choral music, check them out, catch some of the presentations and enjoy a day at historic Fort York.

**I get a kick from Champlain**: October 2015 also marks an important milestone in the history of Ontario, as it is the 400th anniversary of the first recorded visit to Ontario by European explorers. Samuel de Champlain, having already made a name for himself as the founder of New France, not only became the first European to visit Ontario 400 years ago, but also took the time to visit and map the Great Lakes, befriend the Wendat (Huron) tribes, and pass through what is now Peterborough and Lake Simcoe in September and October 1615. The fact that he went on to attempt an invasion of the Haudenosaunee (Iroquois) tribes and failed miserably in the process is perhaps less celebrated by Ontario or Quebec historians. But I digress.

In an unabashedly Eurocentric version of history, Ontario turns 400 this month, and the Aradia ensemble will be performing a concert of French music at the Alliance Française to commemorate it. Aradia is one of the best Toronto-based ensembles for French repertoire, so it’s sure to be a very fine performance. The composers they’ve selected aren’t likely to have ever been heard by Champlain himself (most of them were either infants or had yet to be born when the great explorer died) but historical accuracy must sometimes be sacrificed for the sake of good music, and Jean-Baptiste Lully and Marc-Antoine Charpentier most definitely qualify. You can catch Aradia, along with soprano Katherine Hill and narrator Patrice Dutil on November 1 at 7pm.

**Lassus’ oddest work**: History often inspires great music, but the Renaissance composer Orlande de Lassus can lay claim to the singular honour of having the weirdest historical theme for a composition, ever. His 13-movement *Prophetiae Sibyllarum*, with its notoriously chromatic prologue, purports to be based on predictions made oracles from ancient Greece to the Roman empire that prophesied the birth of Jesus. On October 30 at 8pm in St. Basil’s Church, the Musicians in Ordinary will perform Lassus’ oddest work as part of their concert series as the artists in residence at Saint Michael’s College at the University of Toronto. It’s a concert I’m looking forward to, and it promises to be very interesting from both a musical and a historical perspective, although Lassus’ claim to oracular divinity begs at least a few questions. Why would a group of Bronze Age polytheists predict the son of a single god? Why would a Roman emperor care about the beliefs of a tiny religious minority in a faraway provincial backwater? Why were Renaissance humanists so preoccupied with rehabilitating the religious beliefs of antiquity? Fortunately, if you show up for the pre-concert talk at 7:30, you’ll get the answer to all of these questions, and hopefully the lecturer will lay them safely to rest.

David Podgorski is a Toronto-based harpsichordist, music teacher and a founding member of Rezonance. He can be contacted at earlymusic@thewholenote.com.
Remembering Ray

O R I D A G A N

W hodunit? Ray Jessel done it. He lived a life that was full. Much more than this, he did it his way, right up until the night he passed away in his sleep at 85, just a few months ago.

Born in Cardiff two weeks before the stock market crash of 1929, the acclaimed Jewish-Welsh-Canadian-American was five times recognized by the Manhattan Association of Cabarets and Clubs. Jessel’s songs were recorded by Louis Armstrong, Jimmy Durante, Michael Feinstein and John Pizzarelli, to name a few. He will forever be considered a master composer, lyricist, musician and cabaret performer. If that weren’t enough, in his final year on the planet, at 84, he became a YouTube sensation, when he performed What She’s Got (The Penis Song) on the NBC reality television program America’s Got Talent.

“The comedy was always there, and so were the one-liners,” recalls his beloved sister Vivienne Muhling, with whom he was extremely close. “When he was in college in Cardiff, he wrote a story in his college magazine which was a whodunit, and he started by saying ‘Who done it? The butler done it!’ (laughs).

Before showing me a 1965 Broadway playbill of Baker Street, which brought Jessel to New York City to collaborate with Marian Grudeff, Muhling reminisces about her brother’s humble beginnings as an aspiring classical composer.

“Grudeff persuaded him to write for a revue called Spring Thaw in Toronto – that was the beginning of it. Then, when Alex Cohen came here to put on the very first musical that opened the O’Keefe Centre, which was Camelot with Richard Burton, he was told about the two of them. Then, when he needed someone to write Baker Street, he called Ray, and that’s how he got to New York from Toronto.

“But let me go back a little. He wrote his first song at two-and-a-half years old, and he wrote it because we were close, and I went off to school because I was five – When we got older there was a competition in the weekend papers, a songwriting competition, and we two-and-a-half years old, and he wrote it because we were close, and I went off to school because I was five – When we got older there was a competition in the weekend papers, a songwriting competition, and we wrote a song together called ‘Stargazing’ which I still have a copy of, and we lost out to a pair of old spin-...”

...sters who had written ‘Cruising Down the River on Sunday Afternoon’ – so he was already writing popular music, even though he thought of himself as a classical composer.

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“In Toronto, he did a lot of writing for people – he wrote whole programs for them to go on stage – Pamela Hyatt is one of those singers.”

Indeed, at Lisa Particelli’s “GNO Jazz Jam,” on a June night in 2011, actress and singer Hyatt was showcased.

Out of her five selections, three were by Jessel, including a definitive version of Life Sucks and Then You Die, what she calls “Jessel’s ode to Shirley Temple.” That night, Hyatt’s brilliance matched that of Jessel’s on The Things You Do and I’m All Right Now, a classic collaboration between Jessel and his wife Cynthia Thompson. The two met in 1980 and collaborated on songs since then.

Hyatt had the amazing experience of working with Jessel in 1958 for CBC’s musical revue Off Limits directed by Norman Jewison, co-starring with Jack Creley, Dave Broadfoot, Sammy Sales, Sheila Billings and Jimmy Hannan.

“Ray wrote deliciously silly material,” says Hyatt, “and it was always fun to perform his songs. That show broke all house records for the Mountain Playhouse in Montreal, ran the entire summer. Looking back, I am hugely privileged to have worked with Ray in his youth, and been given the opportunity to perform his and Cynthia’s songs in my dotage.” Asked if she has a favourite Jessel tune, Hyatt says: “I adore his and Cynthia’s tender ballad I’m All Right Now because the images are so precise and they don’t demand any self-pitying nonsense. He was a brilliant wordsmith with a great love of his fellow humans, our foibles, our fears, our utter lunatic behavior. His songs really covered so much of the human condition. They were never

Jazz Stories continues on page 35, following the Blue Pages
Welcome to the Blue Pages. The WholeNote’s 16th annual directory of concert presenters. The 147 profiles that follow provide an extraordinary snapshot of the remarkable creativity and musical diversity present in the GTA and Southern Ontario, as well as a brief but unique window into who’s doing what this season. These tiny profiles allow us only a glimpse of the part they will play in cultivating the region’s rich musical landscape this year. We hope you enjoy this taste of what’s in store for 2015/16 as you peruse these pages of choirs, orchestras, chamber ensembles, opera companies and more. The ongoing support of the organizations listed here helps keep The WholeNote alive and allows us to fulfill our mission.

Presenters who missed this issue of the magazine still have the opportunity to be a part of this directory, which lives year-round on our website at thewholenote.com/blue. For more information on this and the benefits of WholeNote membership, contact Karen Ages at members@thewholenote.com or 416-323-2232 x26. Whether you are in the audience or on stage, we wish you all the best for the 2015/16 concert season!

Blue Pages Team 2015/16
Project Manager: Karen Ages
Project Editor: Kevin King
Proofreading: Vanessa Wells
Layout & Design: Susan Sinclair
Website: Bryson Winchester
Cover Photo: Janet Kimber

Academy Concert Series
Established in 1991, the Academy Concert Series offers innovative chamber music concerts on period instruments, bringing to life the musical riches, passion and sonorous colour palate of the 17th to early 20th centuries. The thematic programs highlight a specific time, place and/or composer, featuring both accomplished and emerging artists. The 2015/16 season opener, “Dvorák Discovers America” on November 21, 2015, features Canadian violinist Scott St. John, leading a programme to include Antonín Dvorák’s “American” String Quartet in F Major, Op.96, Luigi von Kunits’ String Quartet from 1891, and Dvorák’s String Quintet in E-flat Major Op.97. On January 30, 2016, ACS welcomes back soprano Nathalie Paulin and lutenist Lucas Harris in “Soaring Over a Ground Bass,” exploring 17th century compositional practices of melodies, improvisations, and rhythmic divisions and highlighting the differences of compositional styles across Europe. The season finale, “Mozart and Beethoven Transformed” will present two masterworks transcribed for chamber ensembles; Beethoven’s Cello Sonata No.1, Op.V, adapted for cello quintet, and Mozart’s Sinfonia Concertante for Violin, Viola and Orchestra.

All concerts take place on Saturdays at 8pm, at Eastminster United Church (310 Danforth Ave.).

Kerri McGonigle
416-629-3716
admin@academyconcertseries.ca
academyconcertseries.ca

Aga Khan Museum
The Aga Khan Museum presents some of the finest live music, dance, and film from around the world in extraordinary settings: from a state-of-the-art auditorium to an open-air courtyard, a Persian-inspired salon, and a variety of spaces shared by exhibitions and educational programming. Performances at the Museum join culturally diverse artists in conversation, highlighting the arts of Muslim civilizations from the Iberian Peninsula to China and celebrating the many ways that cultures connect through art.

Please visit agakhanmuseum.org for a full calendar of performances and film screenings.

Alison Kenzie
416-646-4677
information@agakhanmuseum.org
agakhanmuseum.org

All Saints Kingsway Anglican Church
All Saints’ Choir provides musical leadership at weekly Sunday morning Eucharists, Festival Even songs, community outreach projects and concerts year-round. The choir has toured notable UK cathedrals, recorded two CDs and performed throughout Toronto. Recent performances...
include Requiem - Maurice Duruflé, a concert with the Nathaniel Dett Chorale and a thrilling Christmas presentation, A Ceremony of Carols - Benjamin Britten. An Organ Series and Jazz Vespers commences in January 2016. New members are always welcome to the Music at All Saints Kingsway family. Come and be a part of a fantastical choral, instrumental and creative community.

D. Brainerd Blyden-Taylor,
director of music
416-233-1125
music@allsaintskingsway.ca
allsaintskingsway.ca

**Amadeus Choir of Greater Toronto**

Founded in 1975, the Amadeus Choir, under the direction of Lydia Adams, is celebrating its 41st year. The choir performs a regular series of concerts, presenting works by Canadian and international composers, both with orchestra and in a cappella performances.

Celebrating music and light in the 2015/16 season, “Luminosity” (November 1), presents works by J. Whitbourn, B. Chilcott, M. Lauridsen, H. Jannmohamed and É. Eisenvalds with guest artists, Steven Dann and Diana Atherton Davis. On December 19 the choir welcomes Linda Beaupré and the Bach Children’s Chorus for “The Season of Joy”, featuring winning compositions from the 29th Annual International Songwriting Competition open to all ages. Feel the pulse on April 3 with “Carmina Burana: The Spring Emerges”, with works by Della Joia, Coulthard and Orff. The Amadeus Choir is joined by the Buffalo Master Chorale, Doreen Rao, conductor; Bach Children’s Chorus, Linda Beaupré, conductor; soloists Leslie Fagan, Christopher Mayell, and Peter MacGillivray, and accompanists Peter MacDonald and Shawn Grenke. Experience the beauty of madrigals and works by Morley, Gibbons, Bennett, Vaughan Williams, Schubert, Britten and Howells at “Serenade to Music” on June 5.

Lydia Adams, conductor
& artistic director
Shawn Grenke, accompanist
Olena Jatsyshyn, general manager
416-446-0188
info@amadeuschoir.com
www.amadeuschoir.com

**Amici Chamber Ensemble**

Amici Chamber Ensemble has celebrated over twenty-five years as one of Canada’s finest and most distinguished chamber music ensembles. The ensemble has commissioned and premiered over twenty works by Canadian composers, among them Allan Gordon Bell, Chan Ka Nin, Brian Cherney, Malcolm Forsyth, Jacques Hétu, Alexina Louie and Jeffrey Ryan.

Alongside numerous broadcasts of their concerts on national radio, Amici Chamber Ensemble’s recordings have placed them firmly among the world’s best chamber musicians and garnered the ensemble two JUNO awards, most recently the 2013 Classical Album of the Year: Solo or Chamber Ensemble for Levant. Other prestigious honors include several JUNO award nominations, including a 2011 nomination for the ATMA Classique disc “Armenian Chamber Music”.

Robin McLean
519-267-0656
robin@amiciensemble.com
amiciensemble.com

**Annex Singers**

The Annex Singers of Toronto is a vibrant community choir delivering an eclectic repertoire with spirit and sophistication. Celebrating its 36th year of singing, the 70-voice choir performs classical and contemporary repertoire, including premières of Canadian works. The Annex Chamber Choir is a 20-voice ensemble drawn from the larger choir, presenting works from the chamber repertoire. Director Maria Case’s dynamic leadership and programming continue to invigorate the choir, attracting new members and wider audiences.

This season the Annex Singers will present two concerts at Grace Church on-the-Hill: “Gaudete!” on Saturday, December 12, 2015, and “Songs and Sonnets: A Shakespeare Celebration” on Saturday, May 7, 2016. On Saturday, March 5, 2016, the Annex Choir will perform “Camerata” at St. Andrew’s United Church.

We rehearse Monday evenings at St. Thomas’s Church, 383 Huron Street. Experienced singers who wish to arrange an audition are encouraged to contact our membership coordinator through our website.

Joanne Eidinger
416-455-4434
joedinger@gmail.com
annexsingers.com

**Aradia Ensemble**

The JUNO-nominated Aradia Ensemble led by conductor Kevin Mallon presents innovative music incorporating old-world artistry and the modern-day, performing an eclectic blend of music on baroque instruments. They have recorded over 50 CDs for Naxos. This season launches November 1, celebrating the 400th anniversary of Samuel de Champlain’s visit to Ontario: “In the Path of Champlain” in partnership with Alliance Française at 24 Spadina Rd, featuring a narration by Dr. Patrice Dutil. For our holiday concert on December 5 at the beautiful St. Anne’s Anglican Church, 270 Gladstone Ave, we present a programme of Vivaldi Sacred music along with the launch of our newest CD from Naxos. On April 16 at the Music Gallery, 197 John St. we present “Voyage to America” with actor Pierre Brault following the voyage of Captain Christopher Newport, featuring music from Rameau, Marais, Vivaldi, Telemann and Corelli. Our season finishes with “Concert for a Mad King” June 4 at the Music Gallery featuring soprano Stacie Dunlop performing “mad” arias from Handel, and Montréal’s Ensemble Paramirabo performing Peter Maxwell Davies’ “Eight Songs for a Mad King” with baritone Vincent Ranallo.

Samantha Little, executive director
647-860-8650
info@aradia.ca
aradia.ca
Arraymusic

Arraymusic's mission is to ignite and sustain a passion for contemporary Canadian musical art within an international, interdisciplinary context. We foster and advance exceptional contemporary music by supporting and collaborating with emerging, established and diverse creators across the arts’ disciplines (and territories), and by deeply engaging our audience. The three inter-related programs define what Array does, why we do it and how we realize our goals:

1) Array’s Contemporary Music Program – Produces, Presents and Supports Who & What is Best in Contemporary Chamber Music;
2) Array’s Creative Music Hub – Utilizes Array’s Space to Foster a Thriving Contemporary Music and Art Scene; and
3) Array For All – Engages Diverse Audiences Through Innovative and Inclusive Programs.

Each season, The Array Ensemble delivers brilliant concert performances of today’s boldest chamber music to audiences who have come to expect the realization of the highest performance standards. Arraymusic also extends additional support to three remarkable Resident Studio Groups.

All year, The Array Space provides local and international creative music artists with an affordable facility for their rehearsals, workshops and concerts.

Sandra Bell
416-532-3019
admin@arraymusic.com
arraymusic.com

Associates of the Toronto Symphony Orchestra

Members of the Associates of the Toronto Symphony Orchestra (ATSO), a registered charitable organization, share a love of classical music and organize musical events featuring members of the Toronto Symphony Orchestra and the Toronto Symphony Youth Orchestra. Our “Five Small Concerts” series presents affordable, world-class chamber music, and the Toronto Symphony Orchestra has been most supportive in our efforts to bring these concerts to the public.

Dates for the 2016 “Five Small Concerts” (all Mondays at 7:30 p.m.) are: January 18, February 22, March 7, April 11 and May 16. The January concert will be held at Church of the Redeemer, 85 Bloor and Avenue Rd., and the other 4 concerts at Trinity-St. Paul’s Centre, 427 Bloor West.

ATSO volunteers work on engaging musicians, publicizing concerts, and ensuring that all aspects of concerts run smoothly. If you would enjoy working with people who appreciate and promote an interest in classical music, become a member of the ATSO. Please phone 416-282-6636 for ticket and membership inquiries, or visit our website at associates-tso.org.

Bach Children’s Chorus and Bach Chamber Youth Choir

BCC/BNCYC is an organization of four choirs with singers aged six through university age: three treble choirs for ages 6-16 and a mixed-voice choir for boys with changed voices and girls aged 16 and up. All treble choirs rehearse weekly in east Scarborough and BNCYC rehearses Sunday evenings at St. Barnabas Anglican Church, Danforth Ave. at Chester Station. BNCYC performs music that ranges from classical to pop, jazz and broadway. Interested singers are welcome to drop by on a Sunday evening.

Linda Beaupré, artistic director
Eleanor Daley, accompanist
Jane Greenwood, administrator
416-431-0790
bachchildrensofchoir.ca

Attila Glaz Concert Productions

“Salute to Vienna” New Year’s Concert: Celebrate with the ageless beauty of uplifting Viennese music in Toronto (Roy Thomson Hall, New Year’s Day, 2:30PM) and Hamilton (Hamilton Place, Sunday, Jan 3, 2:30PM)! Enjoy Strauss waltzes and sweeping melodies from Die Fledermaus and The Merry Widow, performed by European singers and full orchestra. Beautifully costumed dancers present Viennese waltzes at the threshold of 2016. In Hamilton, enjoy a complimentary Viennese Apple Strudel & Café Reception after the performance.

Also co-produced with Roy Thomson Hall (New Year’s Eve, 7PM), “Bravissimo! Opera’s Greatest Hits” features a stellar cast of opera stars led by Italian conductor Francesco Lanzillotta and featuring Canadian soprano Karina Gauvin and mezzo soprano Kristína Szabó as well as Italian tenor Stefano La Colla and baritone Lucio Gallo. The Opera Canada Chorus and Opera Canada Symphony perform favourite arias, choruses and duets that are as everlasting as the tradition of New Year’s Eve itself. Revel in centuries of opera highlights including La traviata, Magic Flute, Tosca, La bohème, Rigoletto, and more. salutetovienna.com

Aurora Cultural Centre

The Aurora Cultural Centre is an 1886 heritage building that began its life as the Aurora Public School. It has been transformed into a centre for the arts, culture and heritage. With a full roster of concerts, special events, gallery exhibitions and instructional programs, as well as a beautiful rental space, the Aurora Cultural Centre proudly showcases local, emerging and professional talent for our community to enjoy.

Aurora Cultural Centre. Be Engaged. Be Inspired.

Jane Taylor
905-713-1818
janetaylor@auroraculturalcentre.ca
auroraculturalcentre.ca

Canadian Children’s Opera Company

The Canadian Children’s Opera Company is one of only a few in the world in its category. It commissions, produces, records and tours new operas and choral music, with children as both the principal performers and main audience. The company also regularly collaborates with other local arts organizations and prominent individual performers, conductors and directors. The company comprises six divisions plus an outreach arm (OPERAtion KIDS), involving 300 children and youth ages 3 to 19. Now in
its 48th season, the CCOC is led by Artistic Director Dean Burry, Managing Director Ken Hall, and Music Director Teri Dunn.

The COC’s 2015/2016 mainstage season is: La Traviata, Pyramus and Thisbe, The Marriage of Figaro, Siegfried, Carmen and Maometto II.

The COC performs in its own opera house, the Four Seasons Centre for the Performing Arts, hailed internationally as one of the finest in the world. The company enjoys a loyal audience support-base and one of the highest attendance and subscription rates in North America.

The COC is an active participant in the cultural community by presenting an annual series of free concerts and a wide array of education and outreach events, encouraging the creation of operatic works and fostering the training and development of young Canadian artists through its renowned Ensemble Studio program.

A not-for-profit organization since 1950, the COC is considered one of the best opera companies in the world.

Alexander Neef, general director
Box Office: 416-363-8231
info@coc.ca

Cantemus Singers

Cantemus Singers was established in 2008 by our conductor, Michael Erdman, to help expand Toronto’s exposure to and appreciation of Renaissance and early Baroque secular vocal music.

Our 12-voice a cappella ensemble focuses mainly on the evocative madrigals and chansons of the 16th century. We also perform religious works, often the 5 to 8 part compositions less often heard by Toronto audiences.

Our 2015-2016 season begins Dec. 5/6, as we perform Christmas music from the 16th century Habsburg courts in Spain and Austria, including Flecha’s ensalada “La Negrina”. On March 19/20, “Sweet Kisses/Baci Soavi” explores love’s joy and pain as conveyed in the madrigals of the masters of expression – Marenzio, Monteverdi and Gesualdo. On June 1/12, “Fair is the Rose”; celebrates the evolution of vocal music from the end of Elizabeth’s reign into the Jacobean period, with music by Gibbons, Tomkins and Dowland. Benjamin Stein joins us on lute.

Performances at Church of the Holy Trinity (10 Trinity Square – Eaton Centre) and St. Aidan’s Anglican Church (70 Silver Birch Ave. at Queen St. E.). Check out website for times.

Michael Erdman, conductor
416-576-6002
cantemus.ca@gmail.com
cantemus.ca

The Cathedral Church of St. James houses one of Canada’s most precious hidden musical gems. Uniquely within the city of Toronto, the fully professional 18-voice Cathedral Choir sings as part of the Anglican worship at Eucharist (11am), and Evensong (4:30pm) each Sunday to
an internationally high standard. Its repertoire spans eras and genres, and provides a balanced diet of choral delights to congregations young and old, Christians and non-Christians, and those whose ears hold an insatiable curiosity for music.

The Cathedral’s majestic pipe organ can be heard in recitals each Tuesday at 1pm and Sunday at 4pm throughout the year. One of the world’s finest organists and improvisers, David Briggs is the Artist-in-Residence and can frequently be found thrilling audiences at St. James.

Choral Eucharist is also celebrated at 9am each Sunday and sung by a burgeoning group of volunteers. If you are interested in committing to the musical life of this vibrant Cathedral community, please contact the Director of Music, Robert Busiaikiewicz.

Robert Busiaikiewicz
416-364-7865 x224
dom@stjamescathedral.on.ca
stjamescathedral.on.ca

Chorus Niagara

Chorus Niagara is the Niagara Region’s premier symphonic chorus. CN presents exciting, diverse, high calibre performance of choral classics, contemporary works, new commissions and little-known treasures under the direction of Artistic Director Robert Cooper, C.M.

The 2015-2016 Season of Celebration is big and bold! Superb guest soloists Brett Polegato, Leslie Ann Bradley, Lucia Cesarino, Gregory Dahl, Jennifer Krabbe, Anita Krause, Adam Luther, Gregory Sirett, Maria Soulis, Asitha Tennakoon and David Trudgen, join Chorus Niagara for performances of Orff’s Carmina Burana, Bach’s Mass in B Minor, Bruckner’s Te Deum and Finzi’s Ode for St. Cecilia. Innovative guest artists including TorQ Percussion Ensemble and the Bravura Baritones will help us to make our inaugural season in the new First Ontario Performing Arts Centre one to remember.

In addition to our own ‘Power of 100’, we are thrilled to be joined by the McMaster University Choir, the Orpheus Choir of Toronto, the Chorus Niagara Children’s Choir and Choralis Camerata, as well as the Niagara Symphony Orchestra and the Talisker Players.

Don’t miss this exciting Season of Celebration in Partridge Hall!

Diana McAdorey
905-934-5575
cnadmin@becon.org
chorusniagara.ca

Christ Church Deer Park

Music plays a very important part at this busy Anglican parish church. Music for services is led by the organist and choir director. The Choir of Christ Church Deer Park is an auditioned, mixed-voice choir that rehearses Thursday evenings and sings Sunday mornings and on special occasions from September to June.

Christ Church has hosted its “Jazz Vespers” for over 15 years. At 4:30pm every second Sunday from September to June, this service offers a chance for reflection, prayers for our community and music by Toronto’s finest jazz musicians.

With its Yonge St. location (at Heath St. near the St. Clair TTC station), fine acoustics, full modern facilities, flexible staging, Steinway grand piano, three manual tracker organ and seating for 450, Christ Church is an increasingly popular venue for concert presenters during the year.

Matthew Otto
416-520-9211 x28
motto@christchurchdeerpark.org
thereselifehere.org

Church of St. Mary Magdalene

Steeped in musical heritage and assisted by generous acoustics, the Church of St. Mary Magdalene offers a music programme strongly rooted in the tradition established by Healey Willan. Every Sunday at the 11am Solemn Mass the Gallery Choir sings a mass and motet from the west gallery while the Ritual Choir sings Gregorian chant from the east end.

At the 9:30am Sung Mass the SMM Singers sing a motet and lead congregational singing. Membership is informal.

One Sunday per month at 4:30pm the meditative Solemn Evensong and Benediction is sung, preceded by an organ recital at 4pm. Please check listings for details.

For information, please contact Andrew Adair.

Andrew Adair, director of music
416-531-7855
andrew.timothy.adair@gmail.com
stmarymagdalene.ca

Church of the Ascension

The Ascension Choir is a medium-size choir that sings at the 10:30am Sunday service from the end of September through the end of June. Repertoire spans from Gregorian chant to the 20th century. Special services include a Family Remembrance in November featuring the Fauré Requiem as the music for the service, two Lessons and Carols services (first and last Sundays of Advent), our Christmas Pageant, a family-style Ash Wednesday and all of Holy Week. The Ascension Choir rehearses on Tuesdays and Thursdays at 7:30pm.

The Contemporary Choir is a small group of the congregation that participates in the Sunday service by performing some of the modern church music and sings in some of the other services with the Ascension Choir. The Contemporary Choir rehearses on Mondays at 7:30pm.

Anyone wishing to join either choir please contact the church by phone or by email.

Lawrence Green, director of music
416-444-3811
ascension@ca.inter.net
ascensiontoronto.ca

Contact Contemporary Music

Praised by the Globe and Mail as “thought-provoking” and “highly entertaining”, and by the New York Times as “mesmerizing” Contact has premiered works by emerging and established Canadian and international composers and has performed at some of the world’s most prestigious venues and new music festivals.

Contact is dedicated to nurturing and facilitating the creation, production and presentation of new music in all contexts, forms and variations – including interdisciplinary collaborations – as well as creating outreach opportunities that engage Canada’s diverse communities in order to enrich people’s experience with sound. To that end, in addition to concerts, recordings and touring, Contact hosts Music From Scratch, a summer workshop for youth, and Intersection, an inter-disciplinary, multi-genre music festival presented in the heart of downtown Toronto that engages thousands of people with new music in one day.

info@contactcontemporarymusic.ca
contactcontemporarymusic.ca

Continuum Contemporary Music

Widely acclaimed for its inspired and innovative programming, Continuum presents contemporary chamber music by established and emerging composers from around the world. Continuum has performed across Canada and Europe, commissioned over 175 works, recorded CDs, generated interdisciplinary projects, and built an invaluable online archive of performance videos.

Our 31st season is one of our most exciting yet. For “At the Seams” (September 19 at Harbourfront Centre Theatre), the 2014 Jules Léger Prize was presented to Thierry Tidrow and three world premiers were on the bill. We perform as part of SMCQ’s series celebrating John Rea (December 5, Montreal Museum of Fine Arts), then tour British Columbia (April 21-May 6) with Ballet Kelowna. Two spring concerts feature UK-based Okeanos - contemporary music specialists who perform on traditional Japanese instruments: “Enliven the Ma” (May 24, Gallery 345) and “Japan NEXT” (May 26, Mazzoleni Concert Hall, part of the 2IC Music Festival), the latter featuring works by the next generation of acclaimed Japanese composers. Plus - an educational collaboration with the TDSB, New Music 101, and more.

Ryan Scott, artistic director
Josh Grossman, operations manager
416-924-4945
info@continuummusic.org
continuummusic.org

Counterpoint Community Orchestra

Counterpoint Community Orchestra was formed in 1984 by gay and lesbian musicians. Together we provide fine music and create a deeper sense

2015/16 PRESENTER PROFILES - contemporary music specialists who perform on traditional Japanese instruments: “Enliven the Ma” (May 24, Gallery 345) and “Japan NEXT” (May 26, Mazzoleni Concert Hall, part of the 2IC Music Festival), the latter featuring works by the next generation of acclaimed Japanese composers. Plus - an educational collaboration with the TDSB, New Music 101, and more.

Ryan Scott, artistic director
Josh Grossman, operations manager
416-924-4945
info@continuummusic.org
continuummusic.org

Counterpoint Community Orchestra

Counterpoint Community Orchestra was formed in 1984 by gay and lesbian musicians. Together we provide fine music and create a deeper sense
of community and diversity in downtown Toronto. People from all walks of life play with us and we welcome any person with a positive outlook toward lesbian, gay, bisexual, transgendered and two-spirited people.

Rehearsals are held Mondays at 8pm at the 519 Church Street Community Centre. Concert performances are at Saint Luke’s United Church, Sherbourne St. at Carlton, in Toronto. We welcome players, committee volunteers and volunteers for our board of directors. Player levels range from beginner to professional. We will help you grow musically. Come and join a fun group of people and make great music! Our programs for this year will feature symphonies by Tchaikovsky and Beethoven, plus Mozart’s Coronation Mass and many other works.

As a registered charity for tax purposes we welcome donations.

Holly Price
416-762-9257
info@ccorchestra.org
ccorchestra.org

**DaCapo Chamber Choir**

The 24-voice DaCapo Chamber Choir was founded in 1998 in Kitchener-Waterloo, Ontario, under the direction of Leonard Enns. The mission of the choir is to identify, study, rehearse and present outstanding choral chamber works of the recent past and to champion the music of Canadian and local composers.

The 2015/16 season includes: “Winding Toward Peace” (November 14 and 15, featuring guitarist Kevin Ramessar), “Blow, Blow Thou Winter Wind” (March 5 and 6, an all-Shakespeare concert, to mark the 400th anniversary of Shakespeare’s death, featuring pianist Heidi Wall) and “Into the Light” (May 28, featuring the Exultate Chamber Singers). The choir’s seventh annual NewWorks national choral composition competition will open in October, with the 2014 winning entry by composer David Archer being premiered at the March 2016 concert.

For more information about the choir, its current season, NewWorks, or to purchase tickets online, please visit the choir’s website. Follow the choir on Facebook and Twitter @DaCapoChoir!

Leonard Enns, director
Sara Martin, manager
519-725-7549
info@dacapochamberchoir.ca
dacapochamberchoir.ca

**Don Wright Faculty of Music**

The Don Wright Faculty of Music at Western University in London, Ontario is situated in a research-intensive university on a campus that is inviting and striking. It is an environment that enables students to grow artistically and academically. Our students are among 700 of the brightest and most talented young artist scholars, who come to study in one of our many undergraduate and graduate programs. With the faculty and staff, they are committed to excellence in creative and scholarly work.

In our 2015-2016 season, we invite you to experience the incredible diversity of musical styles and genres our students and faculty have to offer. Most events are free of charge. We have traditional student ensemble performances (from choirs and opera, to jazz, percussion and early music), plus our signature Fridays @ 12:30 series. New this season, we are pleased to launch a new faculty concert series, plus research and community events, extraordinary guest artists from around the world, and innovative collaborations between student composers, performers, artists in residence, and our world-class faculty. Please join us!

**Dr. Réa Beaumont**

Award-winning classical pianist, composer and conductor, Dr. Réa Beaumont is known for compelling performances and innovative programming. She has premiered more than 50 works in collaboration with Canada’s finest composers, including Barbara Pentland, Oskar Morawetz, R. Murray Schafer and Anton Kuerti, in addition to works commissioned for her by the Canadian Broadcasting Corporation.

Beaumont’s book Composer Barbara Pentland examines the composer’s life and works, and Dr. Beaumont was named “a world authority” in the field (CBC Radio 2). Her critically acclaimed solo CDs continue to be broadcast internationally.

With studies at the University of Toronto, University of British Columbia, Eastman, SUNY New Paltz, Aaron Copland School of Music, and The Banff Centre, Dr. Beaumont has a Doctor of Musical Arts in Piano and Conducting, Master of Music, Bachelor of Music in Music Education, and an Artist Diploma and ARCT Diploma in Piano Performance. She is a member of the CNMN, TNMA, CMC and SOCAN.

Committed to social issues, Réa Beaumont has organized and participated in benefit concerts for the Food Bank, AIDS Foundation, Anorexia Nervosa prevention, and women composers.

info@rea Beaumont.com
rea Beaumont.com

**Eglinton St. George’s United Church Choir**

This non-auditioned 45-voice choir meets Thursday evenings for two hours and Sunday mornings for worship, preparing music ranging from renaissance motets to jazz songs and from chant to oratorio. Prior experience in choral singing is a requirement. Outreach and benefit concerts are regular fare. We work regularly with artists such as Brian Barlow, in addition to featuring our eight paid lead singers.

Shawn Grenke
416 481 1141
esgunited.org/music

**Elmer Iseler Singers**

The illustrious 20-voice Elmer Iseler Singers, led by artistic director and conductor Lydia Adams, enters its 37th Anniversary Season in 2015/16. This fully-professional choral ensemble has built an enviable reputation through concerts, broadcasts and recordings throughout Canada, the United States and internationally, performing repertoire that spans 500 years with a special focus on Canadian composers.

Touring is a major component of the Elmer Iseler Singers’ activities. In addition, they self-present a five-concert series in Toronto and are featured frequently at various concerts, workshops, symposiums and festivals.
Annual auditions are held each April or May. The Music Makes GET MUSIC! Educational Outreach and Leadership Initiative for secondary school students, community choirs and conductors provides workshops and audio/video recording mentorship culminating in shared performances.

Lydia Adams is the Artist Recipient of the 2013 Ontario Premier’s Award for Excellence in the Arts and the 2012 winner of the Roy Thomson Hall Award of Recognition from the Toronto Arts Foundation Arts Awards.

The Elmer Iseler Singers’ Greatest Hits CD was launched in December 2013 to great critical acclaim and is available from our website.

**Lydia Adams, conductor and artistic director**

Jessie Iseler, general manager
416-217-0537
info@elmeriselersingers.com
elmeriselersingers.com

**Ensemble Vivant**

Ensemble Vivant, “Canada’s Chamber Music Treasury” (Toronto Star), has dazzled audiences worldwide with innovative, genre-diverse programming for three decades. A pioneer among piano chamber ensembles, Ensemble Vivant garners accolades internationally from the classical and jazz worlds. Often expanding from a trio, Ensemble Vivant includes Catherine Wilson, piano; Corey Gemmell, violin; Sybil Shanahan, cello; Norman Hathaway, viola; Jim Vivian, bass; Don Thompson, O.C., vibraphone. “This group is of the highest caliber. No matter the genre, there is magic in Catherine Wilson and Ensemble Vivant’s music-making.” Rick Wilkins, CM Opening Day Recording Artists.

“...precisions of sonority, dynamics and rhythm that Ensemble Vivant fully delivers...Burke’s) intricate ensemble writing is performed magnificently...a moving experience...Wilson’s playing is educational” WholeNote

“...thoroughly enjoyable...” Boston Herald, USA “...beautiful, poised performances...these musicians capture the passion and verve...Wilson’s piano gives this music unerring drive and plenty of sparkle.” Toronto Star

“To my heart, your rendition of ‘Oblivion’ is the most touching I have ever heard: Bravissimo!” Radio Classique, Montréal

“...joyous and compelling...” Music Magazine

Catherine Wilson
416-768-8856
cwpianist@me.com
ensemblevivant.com

**Esprit Orchestra**

For over 30 years, Esprit Orchestra has been at the forefront of presenting contemporary classical music, educational programs and collaborative arts events. Commissioning, performing and promoting fine Canadian compositions, along with important music from around the world, constitute Esprit’s core activities. Concerts offer audiences music otherwise unavailable in Canada and are performed with the highest standards to be found under music director and conductor Alex Pauk. Concert series are presented in Toronto at the acoustically acclaimed Koerner Hall at the Royal Conservatory of Music.

In addition to an annual concert series, Esprit reaches out to the community through various outreach and education programs including informal pre-concert chats, the Creative Sparks Mentoring and Leadership Program, the Toward a Living Art Education Program, the New Wave Composers Festival and national and international touring. Esprit has been the recipient of three Lieutenant Governor’s Arts Awards, the Jean A. Chalmers National Music Award, the Vida Peene Award and the SOQAN Award for Imaginative Orchestral Programming. Esprit’s annual New Wave Composers Festival celebrates young Canadian artists, providing a platform to connect composers and performers with new audiences.

**Rachel Gauntlett**

416-408-0208 (box office)
info@espritorchestra.com
espritorchestra.com

**Etobicoke Community Concert Band**

The Band recently completed its very successful 20th Anniversary Season and is ready to move forward with a new and exciting 21st year. Our mission is to enliven the spirit of the community with high quality musical entertainment. Not only do we perform a four part concert series each year, we are very involved in a variety of community based events. The 2015-16 season begins on November 6, 2015 with “Fall Fair”, a musical experience that reminds you of your neighbourhoood fair. Special guest is the Etobicoke Swing Orchestra playing a tribute to Glenn Miller: “Christmas in the City” on December 18, 2015 is our annual seasonal event with guests the Etobicoke Youth Choir: A special celebrity will read Clement Moore’s classic: “Twas the Night Before Christmas”. Look for something different on April 1, 2016 “April Fools”, who knows what can happen. Our guest is Canada’s newest crooner Andy DuCampus with a tribute to Sinatra. The final show “Summer Prelude” on May 27, 2016 prepares you for those lazy, hazy days of summer as we present “Great music... Right in your own backyard!”.

**Rob Hunter, President**

John Edward Liddle, conductor / musical director
416-410-1570
info@eccb.ca
eccb.ca

**Etobicoke Centennial Choir**

Entering its 49th season, the Etobicoke Centennial Choir (ECC) is an auditioned SATB community choir with a history of choral excellence. Dedicated to enriching the cultural life of its choristers and community through high-calibre vocal music performance, our three-concert season includes a diverse repertoire of classical and contemporary music.

Choirs enjoy the opportunity to enhance their vocal skills, learn a diverse choral repertoire and share the joy and camaraderie that comes with joining voices in song.

Our season begins on December 5 with “Sacred Traditions”, featuring Leonard Bernstein’s Chichester Psalms, Susa’s Carols and Lullabies of the Southwest and Poulenc’s Quatre Motets pour le temps de Noël.

On April 2, “When Daffodils Begin to Peer” will feature a wide-ranging selection of classical, contemporary and jazz-inspired music to usher in spring.

On June 4, “Cherished Opera” will present stunning aria and favourite choruses from the opera repertoire.

Rehearsals are held Tuesdays from 7:15-10:00 pm at Humber Valley United Church in Etobicoke. The ECC always welcomes new members. Interested singers are invited to attend a rehearsal.

**Henry Renglich, music director**

Greg Pimento, choir president
416-622-6923
416-201-2107
info@etobicokecentennialchoir.ca
etobicokecentennialchoir.ca
**Exultate Chamber Singers**

Over a 35-year history, the Exultate Chamber Singers have garnered praise from all quarters for sensitive, precise and seamless performances. Founded by conductor John Tuttle, the choir is enriched not only by the excellent musicianship of its members but also by their varied academic and professional backgrounds. Now led by Dr. Hilary Apfelstadt, the ensemble continues to share its affinity for Canadian repertoire, as well as other music for chamber choir. Our new CD, Winter Paths, features works for the Christmas season by Canadian composers. We engage audiences through a four-concert subscription concert in Toronto, and collaborate with other groups in the community.

Elana Harte
416-971-9229
exultate@exultate.net
exultate.net

**Flato Markham Theatre**

Flato Markham Theatre is one of Canada’s premier theatre houses serving the GTA and Markham residents. With over 300 live performances each year, the Theatre presents a performance calendar that showcases the cultural diversity of the community.

Live theatre, concerts, comedy shows and family entertainment provide an ever-changing array of performing arts. Flato Markham Theatre continues to honour respected international artists and Canadian talent in performances offered throughout the annual professional entertainment season held September through May.

“Live Arts Matter”

Duncan Fletcher
905-415-7537 x5580
markhamtheatre.ca

**Flute Street**

Flute Street is Toronto’s Professional Flute Choir, comprised of the full range of instruments from piccolo through treble, concert, alto, bass and contrabass flutes, performing music from the rapidly expanding flute choir repertoire of exciting original compositions, sprinkled with a few and well-crafted settings of folk songs, jazz and popular tunes.

In our first season we delighted our audiences with world and Canadian premiers and featured international guest soloists, piccoloist, Jean-Louis Beaumadier and low flutes specialist, Peter Sheridan.

The 2015-16 season will be a two-concert series, “All About the Bass,” in February, with a spotlight on Flute Street’s lower flute section (including a surprise appearance), and a concert in May featuring Atlanta composer and piccolo virtuoso Kelly Via. Check with WholeNote for details.

Allan Pulker
416-778-7535
allanpulker@gmail.com

**Gallery Players of Niagara**

Now in its 21st season, the Gallery Players of Niagara has become one of Niagara’s most prominent presenters of classical chamber music. Each season the organization presents a huge variety of music for the Christmas season by Vivaldi & Brahms to improvised music for silent movies. This season the Gallery Players presents baritone Brett Polegato, the Eybler Quartet, Glissandi, and many other exciting performers from around the Golden Horseshoe. The season typically runs November to June and subscriptions can be purchased, offering significant savings over single tickets.

To celebrate its first 20 seasons the group released Transformation, a CD featuring three new transcriptions of Beethoven, Schumann and Ravel, performed by Brett Polegato, the Eybler Quartet, Joseph Phillips, Timothy Phelan, Carol Lynn Fujino, Douglas Miller, James Mason, Julie Baumgartel, Peter Shackleton, & Lelsie DeAth.

The group’s musical depth, and its ability to communicate with audiences is it’s huge appeal. The Gallery Players commissions new Canadian works, presents baroque repertoire on period instruments, and covers the standard chamber music repertoire in between! Please see the website for more information

905-488-1525
info@galleryplayers.ca
galleryplayers.ca

**Etobicoke Centennial Choir**

**Georgetown Bach Chorale**

The Georgetown Bach Chorale, now in its 16th season, continues not only to perform choral music at its highest level, but also to present orchestral works and intimate chamber music as experienced by listeners long ago. Rehearsals take place on Tuesday evenings with 24 auditioned choristers circled around a harpsichord, led by their fearless leader Ronald Greidanus.

Highlights of this year’s concert program include: Our first house concert, “Chamber Music for clarinet, cello and piano”, featuring music by Brahms, Bruch and Scriabin. This is followed by Advent Cantatas by Bach and a Double Harpsichord Concerto. House concerts then continue with, “Christmas and All that Jazz” and “Romantic Piano for a Winter’s Day” featuring RG and the music of Rachmaninoff and Chopin. 2016 begins with a programme of Romantic choral music.

Bach, Leo and Allegri provide “Music for Good Friday”. Edwin Huizinga will join us for Vivaldi’s Four Seasons interspersed with choruses from Bach cantatas. In short, a wonderful and varied collection of authentically performed instrumental and choral music.

Ronald Greidanus
905-873-9909
info@georgetownbachchorale.com
georgetownbachchorale.com

**Glionna Mansell Corporation**

Glionna Mansell Corporation is a music marketing agency, organ dealer and concert producer in the organ and choral performance genre. As a respected leader in the industry, the company is an active supporter/promoter of emerging artistic talent alongside experienced world-stage performers. The activities operating under the Glionna Mansell banner include: Glionna Mansell Arts Foundation for Performance Excellence, ORGANIX Concerts Inc., Allen Organ Company in Ontario and Mosaic Canadian Vocal Ensemble.

Glionna Mansell is the exclusive Ontario dealer of Allen digital and digital-pipe organs and enjoys a well established reputation for profound quality – sold and seen. President and artistic director Gordon Mansell is Music Director and Organist at Our Lady of Sorrows Catholic Church where he directs a large music program and presides over a world-renowned Casavant Frères mechanical-action pipe organ, Op. 2805. Regarding this organ, famed English organist Peter Hurford pronounced it to be one of the finest baroque-styled
The Grand Philharmonic Choir, based in Kitchener, Ontario, includes four choirs in one organization: an adult choir, a chamber adult choir, a youth choir and a children’s choir. We perform in large concert halls with audiences of more than 1,500 people, at free public gatherings and in small, intimate settings.

Under the direction of Mark Vuorinen, it is our mandate to present choral repertoire of the highest standard, to share our love of music with the public through varied outreach programs and to provide music education to our members and enlightenment to our audiences. We are one of a few large choirs in Canada, outside the major metropolitan areas, with the resources and community support to deliver a full choral season with professional musicians.

Mark Vuorinen, artistic director
519-578-6885
info@grandphilchoir.com
grandphilchoir.com

The Grand River Chorus of Brantford is a mixed-voice concert choir presenting an annual four-concert series of classical choral music, occasionally singing at community events and performing with other groups. It is a registered non-profit corporation supported through donations. The Grand River Chorus believes in the importance of music and the arts in life, and food, is the annual main fundraising event.

Robert W. Phillips founded the chorus in 1999, envisioning one that would offer the community the major choral works of the great masters. Since then the choir has performed works by Handel, Bach, Haydn, Brahms, and Mendelssohn, as well as the music of more contemporary composers and other local composers.

The Grand River Chorus produced its first CD, A Grand Christmas, participated in its first partnership venture with the Brantford Symphony Orchestra and presented its very first concert in Norfolk. The chorus has also toured in Europe. Today, under artistic director Richard Cunningham, the chorus exists as a vital part of the arts in the Brant-Brantford-Norfolk area. Continued choral excellence is the driving force behind the success of the Grand River Chorus.

info@grandriverchorus.com
grandriverchorus.com

The Hannaford Street Silver Band is Canada’s award-winning professional brass band and resident company of Toronto’s St. Lawrence Centre for the Arts. Its mission is to honour the traditions of this art form and place it in a contemporary context with a unique, Canadian point of view. We actively facilitate innovative creative projects, collaborate with the best of Canada’s diverse artists and administer the Hannaford Youth Program.

“Going Dutch,” on October 18, features Joho de Meij making his HSSB conducting debut with soloist Joe Alessi, Principal Trombone of the New York Philharmonic. The Orpheus Choir and Jackie Richardson join us for “Welcome Christmas” on December 15, in the beautiful acoustic of York University’s Knox College. “German Brass,” on February 21st, features Canadian horn virtuoso Fergus McWilliam, a member of the Berlin Philharmonic, making his HSSB debut under the baton of James Gourlay.

Our season concludes with Festival of Brass, April 15 to 17, showcasing Canadian trumpet virtuoso Stéphane Beaulac, member of the Los Angeles Philharmonic, and HSSB Principal Guest Conductor, Alain Trudel.

Get into Brass!
David Archer
416-366-7723
brass@hssbc.ca
hssbc.ca

The Harmony Singers of Etobicoke is a 35 voice women’s choruses that has been entertaining audiences since 1965. It presents concerts at Christmas and in the spring, and often performs at civic functions, private parties, hospitals and retirement homes. They have sung the national anthems at Blue Jays games and appeared in a video with the group Down With Webster. The conductor is arranger and composer Harvey Patterson, and the accompanist is the renowned

Eric Paetkau
416-323-1292
info@groupof27.com
groupof27.com

The Grand Philharmonic Choir
Gordon Mansell, president
and artistic director
416-769-5224
1-877-769-5224
gdmansell@sympatico.ca
glionnamansell.com

The Grand River Chorus
Grace Church on-the-Hill
1-877-769-5224
416-769-5224

Sarah Hicks, conductor, St. Cecilia Women’s Choir
music@gracechurchonthehill.ca
gracechurchonthehill.ca

Grace Church on-the-Hill
There is no sound like the soaring tone of trebles, boys and girls, trained in the English cathedral tradition and singing in the superb acoustics of Grace Church on-the-Hill. The Choir of Gentlemen and Boys and the St. Cecilia Choir of Women and Girls sing the best choral repertoire (16th to 21st century) each week in worship, in concerts and on tour. Girls and boys aged five and up are welcome to participate. Prior musical training is not required for children. Scholarships and subsidies are available to promising students. There is no membership fee and children receive a small stipend for singing. Interested adult choir members should contact the directors of music. We look forward to hearing from you!

Stephen Frketic, organist and choirmaster
Mark Vuorinen, artistic director
Sarah Hicks, conductor, St. Cecilia Women’s Choir

The Grand Philharmonic Choir
159-578-6885
info@grandphilchoir.com
grandphilchoir.com

Stephen Frketic, choirmaster
Sarah Hicks, conductor, St. Cecilia Women’s Choir

The Grand Philharmonic Choir
519-578-6885
info@grandphilchoir.com
grandphilchoir.com

The Grand River Chorus

The Hannaford Street Silver Band

The Harmony Singers of Etobicoke

Gordon Mansell, president

and artistic director

416-769-5224

1-877-769-5224

gdmansell@sympatico.ca
glionnamansell.com
professional pianist Bruce Harvey. This fall the Singers will join forces with The Queensmen in a concert entitled “Date Night”. It will take place on Saturday, October 17 at 7:30 in St. Paul’s United Church, Milton. On Sunday, December 13 at 3:00 p.m. the Singers will present their Christmas concert, “Sing A New Song”, in Humber Valley United Church. The Harmony Singers have limited openings for new members. To arrange a simple audition contact the conductor.
Harvey Patterson
416-239-5821
jocelyndeharvey@ca.inter.net
harmonysingers.ca

I FURIOSI Baroque Ensemble

I FURIOSI Baroque Ensemble is one of the world’s most innovative Baroque ensembles, comprised of four of Canada’s leading early music specialists: soprano Gabrielle McLaughlin, violinists Aisslinn Nosky and Julia Wedman, and cellist/gambist Felix Deak. For over a decade and a half, I FURIOSI’s Toronto concert series has been revitalizing the face of early music in Canada, inspired by the practice of the Baroque era while invoking the “bizarre and unnatural” aesthetic both cherished and despised in its time. Thematic programming allows the performers to present Baroque music in a uniquely relevant way.

This season’s concert dates:
Friday, October 23, 2015
Saturday, January 9, 2016
Saturday, April 23, 2016
Friday, June 24, 2016
(All concerts are at 8pm at Calvin Presbyterian Church, Toronto)

Gabrielle McLaughlin
416-536-2943
ifuriosi@ifuriosi.com
ifuriosi.com

International Resource Centre for Performing Artists

The International Resource Centre for Performing Artists (IRCPA) is a forum for performing artists and their support personnel to come together as a community to exchange ideas, challenges, network and be mentored. Programs aid them to identify and reach their goals through various stages of their careers. The IRCPA Maureen Forrester Centre is proposed as a permanent home for artists in an incubator Community Hub. Membership is free. Sign up and/or donate using the phone number or website listed below.

Harvey Patterson
416-239-5821
jocelyndeharvey@ca.inter.net
harmonysingers.ca

Isabel Bader Centre for the Performing Arts

Situated on the shores of Lake Ontario in Kingston ON, the new award-winning Isabel Bader Centre for the Performing Arts brings together exceptional spaces and programs with a captivating sense of place to create a dynamic venue for Queen's students and the Kingston community. This 90,000 square foot venue includes the 566-seat Concert Hall, 100-seat Studio Theatre, 92-seat Film Screening Room, Rehearsal Hall and Art & Media Lab.

The Isabel was designed by Oslo/New York-based firm Snøhetta and Ottawa's NAC, with acoustics and theatre design by ARUP and Theatre Projects Consultants. Anchored by a transformational gift to the Initiative Campaign from Drs. Alfred and Isabel Bader, the Isabel was inspired by the Baders’ love – of the arts, of Queen's, and of each other – and is named in Isabel's honour.

Every season, the Isabel presents dynamic performance series – the Piano Series, Ensemble Series, Jazz Series, and Global Salon series – featuring the best artists in the world. The 2015/16 Season features phenomenal artists such as Angela Hewitt, Emanuel Ax, Tafelmusik Baroque Orchestra, Albert Schultz, Tomson Highway and Autrickshaw. Visit our website at theisabel.ca for information on these shows and more! Come explore with us!

Tricia Baldwin
613-533-2424
boxoffice@theisabel.ca
theisabel.ca

Jeunesses Musicales Ontario

Jeunesses Musicales Ontario (JMO) is a bilingual not-for-profit arts organization that fosters the careers of outstanding young professional musicians, and has enjoyed a presence in Ontario since 1979. JMO promotes the development of the arts in Ontario by touring some of Canada’s leading emerging artists across the province, including an all-inclusive opera production complete with surtitles, sets, costumes, and piano accompaniment.

JMO’s concerts and workshops for young audiences feature professionally trained musicians performing in schools and community centres across Ontario. These concerts allow children and families the opportunity to discover the magic of live music. All performances are educational and theatrical in nature and offer exceptional musical encounters between performers and audience, presenting music of various cultures and eras. JMO is a provincial affiliate of Jeunesses Musicales Canada and a part of the Jeunesses Musicales International family, recognized by UNESCO as the largest youth music non-governmental organization in the world!

JMO concerts are available in English and French.

Vanessa J Goymour, general manager and artistic advisor
416-536-8649
vgoymour@jmcanada.ca
jmontario.ca

John Laing Singers

Founded in 1982 by John Laing, the JLS is a chamber choir of musicians from the Halton and Hamilton regions. Under the direction of Dr. Roger Bergs since 2011, the choir has continued to delight audiences with its diverse repertoire, and performs often in the community and on local television.

Composer, conductor, organist and teacher Dr. Roger Bergs is an outstanding musician with a wide range of musical interests, awards and experience. A graduate of the Juilliard School of Music and the University of Toronto, Dr. Bergs also has over 20 years of experience as a church organist and music director, currently serving...
in that capacity at Toronto’s Knox Presbyterian Church.

Our 2015/16 concert series features the beloved Christmas tradition of Josef Rheinberger’s The Star of Bethlehem in a new English version by Roger Bergs; a “Resplendent and Romantic Concert” in March featuring works by Beethoven, Brahms, Bergs, Whiteacre, Schubert and Rossini and a concert of “Energy and Introspection” in May featuring Bernstein’s Chichester Psalms and the world premiere of Oryx by Canadian Composer Alice Deardor.

Most JCLs take place at St. Paul’s United Church in Dundas, Ontario. Debra Seeley, president, JLS Choir 905-628-5238 president@johnlaingsingers.com johnlaingsingers.com

**Jubilate Singers**

Jubilate Singers is a mixed voice chamber choir who celebrate the multicultural origins of Torontonians by performing folk and contemporary works in many languages, in addition to French and English. A few of the recent performances have included works in Greek, Hebrew, Japanese, Latin, Polish, Portuguese, Russian, Spanish, Yiddish and Zulu. The choir performs music from a wide variety of choral styles and periods, with a special focus on works by Canadian composers.

Since 2001, the choir has benefited from the gifted direction of Isabel Bernau. The talented Sherry Squires has been the choir’s companion for over twenty years.

Every season, Jubilate Singers present a series of three concerts. Please check the listings in the WholeNote. In addition, the choir performs at community events around Toronto.

Norm Martin 416-488-1571 normmartin@sympatico.ca jubilatesingers.ca

**Kawarthas-Concerts**

“Where Great Music Comes to Life”

Located in the heart of the Kawartha Lakes Region for over thirty-seven years, Kawartha Concerts is the primary live performing arts presenter of Classical, International, Classical Jazz, and more. Kawartha Concerts is a registered charitable not-for-profit organization.

Kawartha Concerts presents and engages professional, established and emerging, Canadian and international artists for live performance concerts in venues throughout the Kawartha Region in the professional music series; Ovation (City of Kawartha Lakes - Lindsay), Bravo (City of Peterborough) and in the Encore Children’s Production Series in both Peterborough and Lindsay, Ontario, a family and young audience friendly performing arts series for the enjoyment and benefit of the citizens of the Kawartha Lakes Region. In addition to our main series, Kawartha Concerts offers an Artists’ Connection Series providing professional Artist-in-Residence opportunities that support outreach educational activities and lectures for youth and music enthusiasts of all ages.

Visit kawarthaconcerts.ca or call 705-878-5625 for more information.

Julie Pettapiece 705-878-5625 info@kawarthaconcerts.ca kawarthaconcerts.ca

**Ken Page Memorial Trust**

The Ken Page Memorial Trust is a non-profit charitable fund created to support jazz and the musicians who create the music. The aims of the Trust are to encourage emerging talent, foster an understanding of the evolution of the music, promote jazz education through workshops, masterclasses and outreach programs conducted by established professionals and provide financial aid to jazz musicians on an emergency basis.

The KPMT holds Annual Jazz Fundraisers featuring some of the world’s leading jazz artists and honours jazz professionals with its Lifetime Achievement Award. In 2014 the Trust provided grants to University of Toronto Faculty of Music, Humber College Community Music School, Ken Page Memorial Trust Scholarship in memory of Ron Collier, TD Toronto Jazz Festival and the All-Canadian Jazz Festival Port Hope.

Donations are our lifestyle. Board members are unpaid and every dollar goes to further the aims of the Trust. Contributions are gratefully received and if you are currently a donor we extend our sincere appreciation. If you would like to donate please visit our website.

Anne Page 416-515-0200 anne@kenpagememorialtrust.com kenpagememorialtrust.com

**Kindred Spirits Orchestra**

The Kindred Spirits Orchestra has performed to great acclaim, sold-out audiences and standing ovations at the renowned CBC Glenn Gould Studio, in downtown Toronto. As of 2011, the KSO has also been presenting full subscription series at the Flato Markham Theatre, in addition to several community-outreach events and educational programs.

The orchestra performs a wide range of pieces in all genres and styles. An ardent supporter of contemporary music, the KSO also brings to life great pieces of the 20th and 21st centuries during its annual Markham Contemporary Music Festival. Led by the charismatic maestro Kristian Alexander; the KSO continues to attract avid audiences across the Greater Toronto Area.

During the upcoming 2015/2016 concert season, the KSO will welcome many internationally renowned artists at Flato Markham Theatre, will feature two gifted Canadian young pianists, and will return to the CBC Glenn Gould Studio for a special concert to celebrate the end of another successful season. Tickets and subscription packages are available through Markham Theatre at 905-305-7469 or MarkhamTheatre.ca.

Kristian Alexander, music director Michael Berec, associate conductor

Jobert Sevilleno, president and CEO

Office: 905-604-8339

info@KSOrchestra.ca

KSOrchestra.ca

Box Office: 905-305-7469

MarkhamTheatre.ca

**Kitchener-Waterloo Chamber Music Society**

The Kitchener-Waterloo Chamber Music Society (KWCMS) is perhaps the most active chamber music presenting organization in Canada, with some 75 concerts per calendar year. We offer concerts in a true “chamber” – a very large living room seating just 85, with a superb Steinway for concerts requiring piano. Located in central Waterloo, overlooking Waterloo Park, there are ample good restaurants and two fine hotels within easy walking distance. We have world-class, nationally known, and sometimes locally important artists. We have concerts with solo piano, guitar, and all chamber music combinations – especially string quartets.

See our website for information on forthcoming concerts, subscriptions and more. Our current season includes two weekends (four concerts each) concluding our complete Haydn Quartets series by the famed Attacca Quartet of New York; we will also have a three-concert Weinberg Festival in late February-early March by the Amernet Quartet. And more! E-mail us at the email address listed below. Our website includes an easy tab for getting on our email list, keeping you informed on all near-future events.

Jan Harveson 519-886-1673 kwcms@yahoo.ca

k-wcms.com

**Lawrence Park Community Church**

Lawrence Park Community Church has a long tradition of fine music, both in worship and in concert. Sunday services are held at 10:30am in the renovated and air-conditioned Sanctuary. Musical presentations include the Adult Choir (volunteer and professional singers) and the Lawrence Park Handbell Ringers. There are monthly music sessions “Sundays with Kenny” for young people with saxophonist and percussionist Kenny Kirkwood. New members are warmly welcomed in all the groups. Special music services in the fall (all beginning at 10:30am) include The Rockin’ Dawgs on November 1 and the Brian Barlow Quartet on November 15. On December 20 the choir leads in a Service of Lessons and Carols.

Mark Toews 416-489-1551 x82
The Li Delun Music Foundation was established in 2002 in Toronto as a non-profit organization dedicated to the promotion of cultural exchange between the East and the West through musical events. Named after the renowned Chinese conductor Li Delun, who founded the first symphony orchestra in the People’s Republic of China, the foundation is now well known in the community as a presenter of high quality musical events such as the annual “East Meets West New Years Concert” at the Toronto Centre for the Arts each year, and recitals by acclaimed musicians. Aside from forming the Toronto Festival Orchestra, which gives talented young aspiring musicians a chance to work alongside seasoned professionals, the foundation also provides a platform for young up-and-coming soloists to play on the concert hall stage accompanied by a professional orchestra in front of a live appreciative audience.

The Li Delun Music Foundation also holds Master-classes and workshops given by internationally acclaimed artists such as Lang Lang, So Chen and Prof. Lee Kum-Sing.

Rosalind Zhang
647-281-8768
rosy@lidelun.org

**Linda Litwack Publicity**

Having begun her career as a summer reporter on the Winnipeg Tribune, arts publicist Linda Litwack is a long-practised matchmaker between artists and the media. Her services include various forms of writing and editing – from media releases and bios to radio spots and CD booklets – working with designers, photographers and other professionals, and, of course, liaising with the media. In addition to media, music and other contact lists, she maintains a list of Friends, who receive notices of special events, often with a discount offer. Since leaving CBC Publicity (20 years in Radio and three in TV), she has collaborated with a host of creative people on intriguing projects, mostly in classical music but also in theatre, books, TV documentaries and visual arts. Among her longtime clients have been Mooredale Concerts, The Musicians In Ordinary, Show One Productions, One Little Goat Theatre Company, and pianist Christina Petrowska Quilico. Linda ran the Toronto Jewish Folk Choir for several years, and is a Board member of the International Resource Centre for Performing Artists.

Linda Litwack
416-782-7837
lalitwack@rogers.com

**Li Delun Music Foundation**

**Living Arts Centre**

The Living Arts Centre serves as an important resource for the arts, education and business. We feature over 225,000 square feet of multiple performance venues, corporate meeting rooms, studio spaces and exhibition display areas. The two main performing arts venues – Hammerson Hall and The RBC Theatre - are the site for a range of arts, cultural and entertainment events presented by both the Living Arts Centre and community partners. The grand Hammerson Hall, stage to some of the finest names in music, received a new $1.2 million dollar sound system earlier this year; taking the LAC experience to a whole new level. “A cutting edge installation, using the most advanced audio solutions on the planet, the Living Arts Centre has just taken a huge step forward in the live performance venue market.” - Mark Radu, Senior Systems Designer. A not-for-profit organization, The Centre proudly serves as the performance outlet for dozens of Mississauga arts organizations and community cultural groups, including the Mississauga Choral Society, Mississauga Symphony Orchestra, Mississauga International Children’s Festival and 30 Community Organizations.

livingartscentre.ca

**Lula Music and Arts Centre**

Lula Music and Arts Centre is a non-profit organization with the mandate to support Canadian world music through presentations, festivals, education, artist support and audience development. Lula Music and Arts Centre is dedicated to maintaining diversity at the board, committee and programming levels. We strive to make programming inclusive and accessible to diverse cultural communities and to foster an environment of mutual respect in all partnerships.

Tracy Jenkins
416-588-0307

**Massey Hall**

In 2015-2016, Massey Hall once again presents a diverse range of the world’s most compelling performers. Concert and film series Live at Massey Hall wraps up its second season with Sloan and kicks off its third (and hosts the documentaries that result at liveatmasseyhall.com) with Bahamas and later in the season features Chilly Gonzales and Kaiser Quartet; the multinational Silk Road Ensemble with Yo-Yo Ma and the classic duo Emmylou Harris & Rodney Crowell perform on the storied stage; while returning series include Dream Serenade, Women’s Blues Revue and Classic Albums Live. Other can’t-miss concerts include Scott Bradlee’s Postmodern Jukebox, Mariza, Ringo Starr, Steve Reich at 80 and more. Our reputation for presenting the best jazz the world has to offer continues this year; with The Bad Plus Joshua Redman (at the Winter Garden Theatre), Emilie-Claire Barlow with Orchestra, Michael Kaeshammer and more. Literary-musical series Torn From the Pages returns to the Harbourfront Centre Theatre where, along with the Winter Garden Theatre and the Rivoli, we also present artists we think you should hear; including Donovan Woods, JP Hoe, Old Man Luedeke, Good Lovelies and more.

416-372-4255
reachus@rth-mh.com
masseyhall.com

**MCS Chorus**

MCS Chorus is a chamber choir of 30 auditioned voices, performing a wide variety of choral music, with an emphasis on classical repertoire. Choristers are committed to creating a unified ensemble sound, dedicated to bringing the choral arts into the community, and engaged in improving

mark@lawrenceparkchurch.ca
lawrenceparkchurch.ca
their vocal skills under the expert leadership of Artistic Director Marvin William Fick. The 2015/16 season includes collaborations with community, arts and charitable organizations, such as a community-based concert in support of the Mississauga Compass Food Bank and the TSO’s “Messiah for the City” benefit concert for the Toronto United Way. The chorus participates in National Culture Days and Open Doors Mississauga. MCS Chorus also offers two youth-based arts education programs: a live in-school performance for grades three to eight and a Choral Scholars program for high-school students. MCS Chorus provides many opportunities for singers to enhance their vocal skills through in-rehearsal coaching, concert performances and participation in community events.

Marilyn Mason 905-278-7058 info@mcschorus.ca mcschorus.ca

**Miles Nadal Jewish Community Centre**

The MNjcc is a vibrant community centre at Bloor and Spadina, rooted in Jewish values and open to all. We provide social, cultural, educational, fitness, aquatic and recreational programming for every age and stage of life. We host concerts, theatre, film screenings and studies, gallery exhibitions, literary events, pottery and music. Over 400 people study music in our building every week! Our vibrant choral program includes the Community Choir; Open (non-auditioned) Community Choir and Daytime Choir. Instrumentalists enjoy our Adult Klezmer Ensemble and children’s Suzuki music program and summer camp. The Summer Institute: Singers Edition presents a full-week adult camp to build vocal and choral skills with some of Toronto’s best instructors. We offer talks on music and opera appreciation lectures throughout the year: Home to the Al Green Theatre, a state-of-the-art venue with a grand piano, full stage and film screen, the MNjcc is perfect for arts and corporate events. We host many festivals and seasons, including the Toronto Jewish Film Society subscription series.

Harriet Wichin 416-924-6211 x0 music@mnjcc.org mnjcc.org

**Mississauga Children’s Choir**

The Mississauga Children’s Choir is an auditioned choir under the artistic direction of Dr. Glenda Crawford. MCC is dedicated to providing young singers with an exceptional musical experience through excellence in performance, education, touring and service to the community. Entering its 36th season, the Mississauga Children’s Choir has evolved to meet the best interests of the varied ages and backgrounds of our choristers. Our five graded choirs: Training Choir, Junior Choir, Main Choir, Concert Choir and Boys Choir; provide all choristers with an opportunity to improve their musical education and skills, both as individuals and as an ensemble, while enjoying the company of similarly minded youth. Each season the MCC performs two major concerts in Mississauga’s renowned Living Arts Centre and is invited to perform at many prestigious events throughout the community.

Caroline Suri, Interim Managing Director 905-624-9704 info@mississaugachildrenschoir.com mississaugachildrenschoir.com

**Mississauga Festival Choir**

Mississauga Festival Choir is a 130-voice adult non-auditioned community choir dedicated to excellence in choral performance with varied repertoire for all ages. A small auditioned chamber choir (MFCC) performs separately.

Our mission is to be a “community choir that enriches lives through music by way of performance, education and outreach.”

MFC, under the direction of David Ambrose since 2005, performs each season at the Living Arts Centre and other venues in Mississauga. MFC’s 2015/16 season consists of four exciting concerts: “A Celtic Christmas” featuring the exhilarating Cape Breton-based family group the Barra MacNeils on their annual Christmas tour; MFC’s annual choral “Festival of Friends” features numerous local choirs in solo and massed repertoire; Mississauga Festival Chamber Choir performs music for spring in “Spring Serenade”; in May, Canada’s Primadonna Mary Lou Fallis and accompanist Peter Tiefenbach join MFC to bring Mississauga their hilarious version of the history of choral music, from the caveman to today in “Choralia Canadiana”.

Rehearsals are 7:30pm Monday evenings at Cawtha Seniors’ Centre. For more information about the choir, please visit our website or send us an email.

Susan Ritchie info@mississaugafestivalchoir.com mfchoir.com

**Mississauga Symphony Orchestra**

Since 1972, the Mississauga Symphony Orchestra has offered the community a symphonic experience to enhance their lives through music by way of performance, education and outreach. The MSO has enriched lives through music by way of professional, semi-professional and amateur performances and presented many premieres by local and international composers.

Ryan Tobin 905-306-6000

info@mississaugasympphony.ca mississaugasympphony.ca

**Moordale Concerts**

Moordale Concerts celebrates its 27th season! Remarkable Canadian pianist Stewart Goodyear performs Legendary Piano Variations – Bach’s Goldberg and Beethoven’s Diabelli. Victoria, B.C. young legends on violin – Nikki & Timothy Chooi – perform works by Saint-Saëns, Schumann and Prokofiev. Rare and exquisite vocal quintet, Calmus Ensemble from Leipzig, sing carols from around the world. The “quartet’s quartet,” U.K.’s London Haydn are joined by Eric Hoeprich, clarinet to perform Mozart’s Clarinet Quintet in A Major. The Canadian debut of Denmark’s Ensemble MidtVest features piano chamber works by Schubert, Brahms, and Nielsen. Lasty, the Akoma String Quartet, joined by principal bass titan Joel Quarrington, perform Dvorak’s String Quintet No. 2 in G Major.

2015/16 six-concert subscriptions for “Toronto’s Best Bargain for Great Music!” are only $140, $130 for seniors and $90 for those under 30. All concerts at Walter Hall, UofT at 3:15pm.

Five of the featured concerts above are presented as one-hour, interactive “Music and Truffles” performances for young people aged 6 to 11, Sundays from 1:15pm to 2:15pm. Adults are welcome! Subscriptions are $50 and include a chocolate truffle for everyone.

Christina A. Cavenagh 416-922-3714 x103 marketing@mooredaleconcerts.com mooredaleconcerts.com

**Mozart Project**

The Mozart Project is a nationally recognized, charitable organization inspired by the universality, accessibility, diversity and beauty of Mozart’s vast repertoire. Toronto is the home chapter where a range of activities and initiatives are planned in time, local chapters will be established in regions across the country. The purpose of the Mozart Project is to engage audiences in innovative concerts of music by Mozart and related repertoire; to provide learning and performance opportunities to children, young musicians and emerging artists; and to build connections within and between communities through the unifying and universal qualities of Mozart’s music.

In our second season, our planned activities include: the Toronto Mozart Vocal Competition, with guest adjudicator Nathalie Paulin on Saturday, November 14, 2015; a fundraising recital, featuring the Toronto Mozart Players with soprano, Nathalie Paulin; the Toronto Mozart Composition Competition; and a concert by the Toronto Mozart Players on March 20, 2016.

Lawrence Peddie 416-996-5331

lawrence.peddie@mozartproject.ca mozartproject.ca
Music at Metropolitan

Music at Metropolitan presents a variety of concerts at Metropolitan United Church, featuring Metropolitan’s choir, soloists and guest artists. This season features German organist Stefan Engels in recital on Friday, November 6; Bach’s Cantata #78, Brahms’ Alto Rhapsody with Laura Pudwell, and the Brahms Requiem on Good Friday, March 25; and the second Marg and Jim Norquay Celebration concert featuring baritone Clare Frazer on May 1. The annual “Halloween Phantoms of the Organ” is on October 30 at 9 pm. Noon at Met concerts – free recitals featuring the organ and other instrumentalists/vocalists – are held every Thursday at 12:15 pm. Our special Christmas events include the “Deck the Halls” downtown carol sing with the Metropolitan United Church and organ on December 6, and our “Candlelight Carol Service” on December 20. Metropolitan houses the largest pipe organ in Canada and the oldest tuned carillon in North America. Please contact us for a concert brochure or for more information.

Patricia Wright
416-363-0331 x26
patriciaw@metunited.org
metunited.org

The Music Gallery

Named the number 1 experimental music venue in Toronto by BlogTO, The Music Gallery, “Toronto’s Centre for Creative Music”, is a centre for promoting and presenting innovation and experimentation in all forms of music, and for encouraging cross-pollination between genres, disciplines and audiences. The Music Gallery occupies a valued position within Toronto’s musical ecology that allows them to present, encourage and promote leading-edge contemporary music, and for the last 39 years, they have welcomed diverse audiences to explore and engage with this music through approximately 50 live concerts each season.

musicgallery.org

Music TORONTO

A legacy organization in Toronto’s classical music scene, Music TORONTO presents the world’s best chamber ensembles and pianists. “Toronto’s outstanding chamber music recital series” The Ottawa Citizen “an embarrassment of riches” The Toronto Star “consistently phenomenal” musicaltoronto.org Music TORONTO’s 44th season includes a truly international quartet series – France’s Quatuor Ebene; Spain’s Cuarteto Casals, Poland’s Apollon Musagète and Germany’s Artemis. New Music Concerts joins us to invite New York’s JACK Quartet. Not to be missed are our local favourites – the Cecilia and St. Lawrence Quartets, and the Gryphon Trio.

Musicians In Ordinary

Named after the singers and lutenists who performed in the most intimate quarters of the Stuart monarchs’ palace, The Musicians In Ordinary for the Lutes and Voices dedicate themselves to the performance of early solo song and vocal chamber music. Led by Hallie Fishel, soprano and John Edwards, lutenist, the ensemble has been a fixture on the Toronto early music scene for over 10 years, and also performs across North America, at universities and museums and is Ensemble-in-Residence at St. Michael’s College. Audiences delight in the liveliness of their innovative concerts and the infectious passion of the performers for putting their repertoire in cultural context.

This season, MIO’s Principal’s Music Series at St. Michael’s College presents “Music for Anne Boleyn”, Lassus’ Prophetae Sybillarum and Hebrew music by Salamone Rossi. Their Heliconian Hall series commemorates the anniversary of the death of Shakespeare with readings from his plays, contemporary ayres and consort music led by Christopher Verrette (including the complete Dowland Lachrimae Pavans) as well as the annual New Year’s Day Baroque concert.

NAGATA SHACHU

And then there are pianists: young British sensation Benjamin Grosvenor; the always surprising Peter Jablonski; the legendary Marc-André Hamelin; Scotland’s pride Steven Osborne; and the mesmerizing Duo Turgeon. Our Discovery Series (tickets just $21.50) features younger Canadian artists: rising opera star Andriana Chuchman gives her only recital this season; the Annex Quartet come downtown; and Montreal’s collectif9 brings rock-style charisma to classical music.

Accomplished, eclectic, always interesting: Music TORONTO concerts challenge and delight. Chamber music for the 21st century – traditional, transformative. You can’t afford to miss music this good!

music-toronto.com

Nagata Shachu

Nagata Shachu, based in Toronto, has enthralled audiences with mesmerizing and heart-pounding performances of the Japanese drum (taiko) since forming in 1998. We have toured widely throughout Canada, the US and Italy, performing in theatres, concert halls and major music festivals. While rooted in the folk drumming traditions of Japan, our ensemble’s principal aim is to rejuvenate this ancient art form by producing innovative and exciting music that seeks to create a new voice for the taiko.

Featuring an arsenal of taiko (including the massive 0-daiiko drum), bamboo flutes, the three-stringed shamisen and an array of gongs, cymbals, shakers and wood blocks, Nagata Shachu will take you on a musical journey beyond all borders! taiko@nagatashachu.com nigatashachu.com

Nathaniel Dett Chorale

The Nathaniel Dett Chorale is an SATB professional choir of more than 20 voices based in Toronto and dedicated to performing Afrocentric music of all genres, including classical, spiritual, gospel, jazz, folk and blues. Founded by artistic director D. Brainerd Blyden-Taylor in 1998 and named after internationally renowned African-Canadian composer R. Nathaniel Dett, the chorale is Canada’s premier performer of Afrocentric composers and a touchstone for the education of audiences and communities regarding the full spectrum of Afrocentric choral music. The mission of the chorale is to build bridges of understanding, appreciation and acceptance between
THE WHOLE NOTE 2015/16 PRESENTER PROFILES

through its museum and programs, the UJA Federation's Sarah and Chaim Neuberger Holocaust Education Centre creates knowledge and understanding about the Holocaust and serves as a forum for dialogue about civil society past, present and future generations. The Neuberger's annual signature program, Holocaust Education Week is recognized as one of the most comprehensive forums for Holocaust education and remembrance in the world.

From November 2-9, the 35th annual Neuberger Holocaust Education Week explores Liberation: Aftermath & Rebirth in honour of the 70th anniversary of the end of the Second World War. More than 100 multidisciplinary programs including concerts and music programs offer important opportunities to explore the theme and engage with the diversity of experiences in the aftermath of liberation.

One of the most comprehensive Holocaust education programs in the world, Neuberger HEW invites you to become active participants in exploring the theme of liberation and reflect upon the lingering consequences of the Holocaust.

Iris Glesinger Lichtinshtein
416-631-5689
neuberger@ujafed.org
holocaustcentre.org

New Music Concerts

New Music Concerts' 45th season features three notable visiting groups (Vancouver's Turning Point Ensemble on October 17, JACK String Quartet on January 14 and the Quasar Saxophone Quartet on March 13) primarily performing works composed especially for them, plus four concerts with our own musicians. On December 8 French composer Philippe Leroux is featured in a portrait concert that also includes works by Gérard Grisey and Scott Rubin. Another iconic French composer, Pierre Boulez, is honoured on Family Day February 15 in a concert which also features Edmonton composer Howard Bashaw. Viva Electronica on April 3 features commissions by Anthony Tan, Keith Hamel and Paul Steenhuisen. Flutes Galore features works for an orchestra of 24 members of the flute family, from piccolo to contrabass, by Robert Altken, Bruce Mather and Christopher Butterfield plus a world premiere by Alex Paik. In addition, in a special non-subscription event on November 8 there will be a preview of the Centrediscs CD re-issue of R. Murray Schafer's Loving/Toi originally released on LP by NMC in 1978. 

Robert Altken, artistic director
David Olds, general manager
416-861-9594
nmc@interlog.com
newmusicconcerts.com

Toronto’s first rock choir, newchoir, under the artistic direction of Scott Pietrangelo, thrills audiences with a repertoire of unexpected SATB renditions of classic rock and pop songs from the 70’s onward. From Pink Floyd to Walk off the Earth, Prince to Rihanna, Queen to Train and many things in between, our 160 voices appeal to audiences of all ages. Currently in our tenth year, we are looking forward to our concert on January 31, ‘newchoir unplugged’ at St. Michael’s College School Centre for the Arts with Cadence; our trip to Carnegie Hall for a performance on March 29 and then back to Toronto’s Koerner Hall on May 30! We are a flash mob for hire, bringing excitement to corporate meetings and open air venues, and we give back to our community, raising funds for St. Jamestown “Reaching out Through Music” and the Regent Park School of Music programs. Everyone has an inner rock star; come and unleash yours!

Caroline Suri
647-203-3408
newchoirofficial@gmail.com
newchoir.ca

Nine Sparrows Arts Foundation

Nine Sparrows Arts Foundation marks its 22nd anniversary this season under artistic director Eric Robertson. Since the inaugural performance of “Hasten to Come Before Winter,” Nine Sparrows Arts Foundation has presented a rich variety of concerts for Toronto audiences, and has presented international groups such as King’s College Cambridge Choir; Clare College Singers and St. John’s College Choir, and has featured Canadian artists including John Neville, Erica Goodman, Colin Fox, the True North Brass, the Gryphon Trio, Christine Duncan’s Element Choir and percussion ensemble NEXUS. Nine Sparrows Arts Foundation is also involved in the City Carol Sing, an annual charity event that raises money for food banks across Canada.

Nine Sparrows Arts Foundation is a not-for-profit organization dedicated to bringing the best in inspirational arts programming. It is governed by an elected volunteer board of directors and operates with the assistance of advisors from a variety of backgrounds, including event management, promotions, finance and business.

No Strings Theatre

No Strings Theatre, established in 2005, was modelled after local and international performance training programs designed to provide professional artistic training through intensive programs and workshops led by industry professionals. Participants gain experience through performing fully staged and other types of productions for public audiences. We have recently extended our programming from our signature teen program, the Young Program (ages 13-21), to emerging professional artists, Emerging Artists Program (ages 21-30), and pre-teens, Tween Prep (ages 10-12). The season’s workshops for our Young and Tween Programs include Audition Preparation in the fall (ideal for secondary and post-secondary art school auditions), March Break, Summer Intensive, Creative Writing and Pit Orchestra. The EAP program invites collaboration from experienced young artists to present productions spanning cabaret, theatre, music theatre, and opera, and also welcomes submissions of new works. Annually in December, No Strings Theatre presents in concert, Gian Carlo Menotti’s Amahl and the Night Visitors. This season we will be proud to present this work at the Artscape Wychwood Barns. Auditions for this opera are open to all ages.

Denise Williams
416-551-2093
directors@nostringstheatre.com
nostringstheatre.com

Nocturnes in the City

Nocturnes in the City started 15 years ago at the Czech community centre at Masarykowny’s Prague Restaurant. Initially, Czech or Slovak artists living in Canada or in the Czech Republic were presented. Because of increased interest among Czech and Slovak patriots, the number of concerts was expanded from six to eight depending on availability of the artists. Canadian artists with some ties to the Czech community or partly presenting Czech repertoire had also been included.

In the last 8 years, classical performances have been moved to the acoustically excellent St. Wenceslaus Church on Gladstone Avenue, while jazz concerts still take place at Prague Restaurant. Artists such as Eva Urbanova, Gustav Belacek, Zdenek Plech, Jan Novotny, Boris Krzytiny, Antonin Kubalek, Ivan Zemlinsky, Radim Zenkl have performed there, from the famous quartets - Panocha, Zemlinsky, Prazak, Kocian and others.

This upcoming fifteenth season brings pianists Karolina Kubalek, Jan Novotny and Adam Zuckiewicz, sopranos Kripa Nageshwar, Eliska Latawiec,
and the Zemlinsky Quartet from Prague. Jazz concerts include Drew Jurecka trio and George Grossman Bohemian jazz quartet.

Tickets are $25, subscriptions $150. More info: 416-481-7294. 416-499-2716
www.nocturnesinthecity.com

### NUMUS Concerts

Under the current artistic direction of Kathryn Ladano, NUMUS is committed to keeping new music relevant, accessible, and educational, and our programming is a strong force both locally and nation-wide. NUMUS has bolstered and grown arts and culture in the Region of Waterloo and beyond for the past 30 years and is renowned nationally as a presenter and producer of new music concerts, programming significantly more woman composers than any other arts organization in Canada. Season highlights for 2015-2016 include special 30th anniversary concerts curated by former Numus Artistic Directors Jeremy Bell and Anne-Marie Donovan, and an interdisciplinary concert fusing improvisational music, visual art, and dance, Montreal’s Qusaar saxophone quartet, the world premiere of Stephanie Martin’s Babel for full choir and orchestra, and several concerts in our MIX Music Series focusing on emerging artists and improvising musicians such as pianist Jason White, Montreal’s Ellwood Epps and Yves Charest, turntablist Cheldon Patterson, Ken Aldcroft’s Threads Quintet, and a special concert programmed by the winner of the first annual Numus Student Curator Contest.

**Kathryn Ladano, artistic director**
**David Mackay, general manager**
519-896-3662
info@numus.on.ca
numus.on.ca

### Oakville Children’s Choir

The internationally renowned Oakville Children’s Choir consists of six choirs ranging from the “Little Notes” Preparatory Choir Program to our Chamber Choir program to the “A Few Good Men” ensemble for boys and young men. The OCC provides a comprehensive music education program for over 175 choristers ranging from age four to university students. In addition to community performances, the OCC participates in vocal festivals, choral retreats, choral competitions and workshops. The OCC is a high-profile community ambassador and is proud to perform at many public functions and special events in the Oakville area. Educational programs emphasize developing individual musicianship including sight singing, music theory and choral movement. The OCC Education Outreach program connects choristers with a variety of community and social organizations. We strive to develop leadership skills through choral singing, and through programs for choristers such as our Young Leader mentorship program. The OCC has released several CDs and has won numerous awards including our recent Gold Medal win at the 2014 World Choir Games in Riga, Latvia. The OCC features a strong artistic team led by artistic director Sarah Morrison.

**Katherine Hamilton**
905-337-7104
info@oakvillechildrenschoir.org
oakvillechildrenschoir.org

### Off Centre Music Salon

In celebration of Off Centre Music Salon’s 21st Anniversary Season and third decade of concerts we have moved to the gorgeous Trinity St. Paul’s Centre (427 Bloor St. West). The season begins with “Russia Cast Adrift”, a peek into the lives and music of such giants as Mussorgsky, Tchaikovsky, Tchererpin, Rachmaninoff and Sviridov. From there, we study “The Geometry of Love”: from simple triangles to messy mazes, the romantic relationships, that “shaped” the music of Strauss, Mahler, Beethoven, Chopin and Viardot. “The Cocktail Époque” celebrates the roaring twenties, the “années folles” with Off Centre favourite and musical theatre wizard, pianist/composer Jimmy Roberts. To end our season, we stand outside our favourite open window: that of our beloved Schubert. Our Annual Schubertiad follows “The Wanderer” on a journey beyond the brook… Our exciting two-concert mini-series “dérangé”, co-presented by the Music Gallery, continues in 2016 – top secret “out of line” behaviour is to be announced shortly!

All concerts take place Sundays at 3pm at Trinity St. Paul’s Centre (427 Bloor Street West). Season subscriptions still available – $185 (Adults); $125 (Seniors); $60 (Students). Prices include HST.
416-486-1870
tickets@offcentremusic.com
offcentremusic.com

### Ontario Philharmonic

The Ontario Philharmonic is a notable player in the landscape of classical music in Ontario. It is one of the most exciting orchestras in the Toronto/GTA area and has earned its place among the leading performing arts organizations of the province. The orchestra comprises players from amongst the finest professional musicians in the GTA and it is led by one of Canada’s most distinguished conductors on the international scene, Marco Parisotto.

Highlights of the 2015/16 season include soloists Michael Bridge, Alexandre Da Costa, Daniela Liebman, Etsuko Kimura (OP Concertmaster), as we celebrate a season of “Philharmonic Spectacles.” The Canadian rock icons Lighthouse will also join us for an evening to share their extraordinary musical legacy.

**Jennifer Caines, Durham Region contact**
905-579-6711
contact@ontariophil.ca
Bonnie Booth, Toronto contact
416-443-9737
bbooth@ontariophil.ca
Box Office: 905-721-3399 x2
ontariophil.ca

### Opera York

In our 19th season and continuing our residency as the professional opera company at the Richmond Hill Centre for the Arts, Opera York offers two exciting productions for our main stage with the Opera York Chorus and Orchestra. Our season opens with the great Canadian tenor Romulo Delgado singing the role of Mario Cavaradossi in Puccini’s superb opera Tosca under artistic director Sabatino Vaccia and stage director Giuseppe Macina. Opera York’s second half of the season is led by artistic director Geoffrey Butler; in the full production of Donizetti’s classic comedy Don Pasquale, stage director Rene Salewski.
**Opera Toronto**

Orchestra Toronto, Toronto’s premier community symphony orchestra, conducted by music director Kevin Mallon, is the Orchestra in Residence at the Toronto Centre for the Arts and offers five Sunday afternoon season concerts in the George Weston Recital Hall. The 2015-16 season will be our 62nd and features music from “around the world”. We perform powerful symphonic masterpieces as well as new works and our annual April light classics concert. Each concert is preceded by a pre-concert talk by our conductor Kevin Mallon. We also have an exciting roster of soloists: Stewart Goodyear, piano, Tom Allen as narrator, Joel Quarrington, double bass as well as Irish folk musicians. Our December concert, “The Music of You” will feature Stephanie Morin, flute, our concerto competition winner, as well as some holiday treats and our popular Long & McQuade Instrument Petting Zoo. We will continue this year with our RBC Student Fellowship Program, and Apprentice Conductor and Stage Manager programs as well as our annual Concerto Competition for Young Musicians.

_Samantha Little, Executive Director_  
416-467-7142  
info@orchestratoronto.ca  
ororchestratoronto.ca

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**ORGANIX Concerts Inc.**

ORGANIX Concerts Inc., a wholly owned subsidiary of Giannina Mansell Corporation, is the producer of important musical events specific to organ performance and education. The musical highlight of the year is the annual international ORGANIX music series showcasing Toronto’s finest pipe organs. This series offers the public an opportunity to hear and experience rarely performed repertoire brilliantly executed on magnificent instruments by passionate Canadian and international artists.

ORGANIX 16 will feature select solo concerts but will for the most part be enjoying a sabbatical after 10 seasons of continuous concerts. ORGANIX is a music series unlike any other!

_Gordon Mansell, president and artistic director_  
416-769-5224  
1-877-769-5224  
orrganixconcerts.ca

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**ORIANA Women’s Choir**

ORIANA Women’s Choir is an auditioned, amateur ensemble of about 35 female singers. Under artistic director Mitchell Pady, ORIANA promotes choral music in Canada by striving for excellence and versatility in performing compositions for women’s voices. The choir is expanding the repertoire for women’s choirs by commissioning and performing works from Canadian composers. The singers delight in supporting each other; improving their technique, and expressing their enjoyment of beautiful music, beautifully performed.

ORIANA is now in its 44th season and is currently inviting new members. Rehearsals take place on Tuesdays, 7:30pm to 10pm, at North Toronto Collegiate Institute. ORIANA presents three subscription concerts every year; usually in November, February, and May, at Grace Church on-the-Hill. This season the choir’s third subscription concert will be a collaboration with the Indo-jazz trio Autrickshaw. ORIANA also performs around the GTA at venues such as Roy Thomson Hall, the McMichael Collection, and various community events.

_Julia Lee_  
416-978-8849  
info@orianachoir.com  
orianachoir.com

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**Pax Christi Chorale**

Known for presenting rarely heard choral masterpieces, Pax Christi Chorale has a reputation for passionate singing and performance of dramatic masterworks with professional soloists and orchestra. Their concerts bring people together in a musical community without borders, in an artistic experience that deeply touches performers and audience alike.

Under the artistic direction of Stephanie Martin since 1997, the choir has performed ambitious works including Handel’s Solomon, Britten’s Saint Nicolas, the North American premiere of Parry’s Judith, and Elgar’s The Kingdom in Koerner Hall. In addition to their annual community concert, “The Children’s Messiah”, Pax Christi Chorale will present three concerts in 2015-16: “Hands Across the Water” with England’s renowned Gloucester Cathedral Choir; Berlioz’ tender and enduring L’enfance du Christ; and “A Cappella Masterworks” with the Menno Singers.

The choir also has a chamber choir and a choral scholar program. Rehearsals are on Monday nights in North York. Auditions are held in May and August.

_Jennifer Collins, general manager_  
jennifer.collins@paxchristichorale.org  
boxoffice@paxchristichorale.org  
paxchristichorale.org

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**Penthealia Singers**

A vibrant ensemble of women, Penthealia Singers is a chamber choir committed to excellence in performing a culturally diverse and musically sophisticated repertoire spanning the Renaissance to the 21st century. Founded in 1997, the choir is named after the ancient Egyptian priestess-musician, Penthealia. Entering its 18th season, Penthealia Singers has earned a reputation for presenting innovative concerts of four to eight-part choral repertoire in a multitude of languages. Guest artists, dance, creative themes and unique programming make attending a Penthealia performance an original and engaging concert experience. Penthealia Singers aims to demonstrate the diversity of choral music and to cross ethnic and cultural boundaries by reaching out and connecting with our community through music.

Penthealia Singers rehearse Wednesdays from 7:30pm to 9:30pm at Rosedale Presbyterian Church (129 Mt. Pleasant Rd., Toronto). Choir admission is by audition in August or January. Strong sight-singing and/or choral experience required.

Our major concerts for the 2015/2016 season are on Sunday, November 22, 2015 and Sunday, June 5, 2016.

_Alice Malach, artistic director_  
416-579-7464  
penthelia@gmail.com
The Peterborough Singers, under the energetic and creative leadership of founder and music director Syd Birrell, is an auditioned 100-voice choir of all ages which attracts audiences from Peterborough, the Kawarthas, Northumberland and locations along the Lakeshore.

This season we are excited that our “Yuletide Cheer” concert includes soprano Isabel Bayrakdarian. As well as joining the choir in singing old favourites she will perform the world-premiere performance of our newly commissioned piece created by her husband, Canadian composer Serouj Kradjian. Also welcomed back for “Yuletide Cheer” is the Venabrass Brass Quintet.

Bach’s St. John Passion and Handel’s Messiah will spotlight seasoned soloists as well as emerging young artists in the leading roles. The Beatles’ musical songbook is back by popular demand. Rehearsals are Wednesdays 7:30-9:30 pm at Murray St. Baptist Church, 175 Murray Street, Peterborough.

Peg McCracken, office contact 705-745-1820
singers@peterboroughsingers.com
peterboroughsingers.com

The Royal Canadian College of Organists offers opportunities for professional certification, publishes the magazine Organ Canada/Orgue Canada, publishes new compositions for organ and/or choir, and organizes workshops and annual conventions.

RCCO Toronto is a community in the GTA for professional and amateur organists, church and synagogue musicians, choral conductors and others who value the “King of Instruments.”

We begin with a visit to the R.S. McLaughlin Estate – Parkwood National Historic Site in Oshawa, September 19, 2015, led by Alan Jackson, including a unique look at the rare Aeolian player-pipe organ at the historic home.

Our annual free Halloween concert, “Phantoms of the Organ,” takes place on Friday October 30 at 8pm, at Metropolitan United Church. A stunning organ performance is expected in November with Stefan Engels. Other events in 2016 include a Hymn Festival with John Schwant (February), “A City BACH-WALK” in March, and an organ recital with organist Maurice Clerc (April). See online for details.

Please feel free to contact David Weind, (president) at 416-789-1175. To become a member of the Royal Canadian College of Organists, go to www.rcco.ca or contact Hazel Ogilvie (membership secretary) at 905-881-7266.

Ron Jordan
905-683-0562
to.rccco. enonce@gmail.com
rcctoronto.ca

In 2015-2016, the world’s greatest musicians and speakers take to the Roy Thomson Hall stage. Classical music giants performing at the Hall include Renee Fleming, Yundi, Orpheus Chamber Orchestra with Pinchas Zukerman and more, while Raffi, Paco Peña, the Indigo Girls with the Toronto Symphony Orchestra, “Classic Albums Live”, a live jazz accompaniment of animated film The Triplets of Belleville and others round out the diverse musical offerings this season. “National Geographic Live!” returns with a season’s-worth of adventurers, scholars, photographers and other compelling characters that share their insights, experience and amazement at the world around us, while the free choir and organ concert series continues into its 19th year.

416-872-4255
reachus@rth-mh.com
roythomson.com

The Royal Conservatory of Music

Take in a concert by international classical, jazz, pop, and world music stars at one of the world’s finest concert halls, Koerner Hall, or one of The Conservatory’s other two concert venues. Artists range from Yo-Yo Ma to Mavis Staples, from Los Lobos to Ramsey Lewis, plus The Conservatory’s own world-renowned faculty. Koerner Hall is “the greatest venue in this city” and “magnificent in its acoustics, as much as in its design.”

(Toronto Star)

416-408-0208
performance.rcmusic.ca

Scaramella presents period instrument chamber music concerts from musicians from Canada and abroad. The roster changes from concert to concert, enabling a wide range of musical styles and a fresh, vivacious and accessible performance. Children 14 and under are admitted free of charge. For 2015-2016, we begin with a Bach program embracing Johann Sebastian’s own quirk of ‘recycling’ music in new settings. His sixth Brandenburg concerto may have originally called for two violas paired with two viols, but it also resonates beautifully when brought to life by an entire consort of low viols. Our second program moves to the opposite end of the overtone spectrum, featuring the pardessus de viole, an instrument that was championed historically by women players, played by Mélisande Corriveau. Our final concert pairs two sensational young artists: soprano Dawn Bailey and fiery baroque trumpeter Justin Bland, backed by an ensemble of strings and harpsichord. Tickets available at the door, or for advance purchase using the order form on the website. November 28, 2015: Bach – Alio Modo; March 5, 2016: Délices de la solitude; April 16, 2016: Sound the Trumpet!

Joëlle Morton
416-760-8610
info@scaramella.ca
scaramella.ca

The Scarborough Philharmonic Orchestra

The Scarborough Philharmonic Orchestra, in its 36th season, is a community orchestra led by music director Ronald Royer. We offer fulfilling, and convenient live entertainment experiences at affordable prices with performances by many amazing artists. SPO is fertile ground for young up-and-coming performers and composers, too. It is part of SPO’s commitment to providing the community and performers with the opportunity to enjoy the very best the music world has to offer. For SPO’s 2015/16 concert season, the tradition continues. In addition to SPO’s impressive roster of Canadian composers featured this season, we are always proud to spotlight many Canadian
Performers at every concert.

It’s an exciting lineup for our 2015/16 season! Visit our website for complete concert details and online ticketing.

Sue Payne
416-429-0007
sp@spoca.ca
spoca.ca

**Show One Productions**

For over a decade, Svetlana Dvoretsky and Show One Productions have presented some of the world’s most sought after artists in Toronto, Montreal and Vancouver. Many of the greatest symphony orchestras, ballet companies, and dance and theatre productions have also come to Canada under the Show One banner. In 2015-16, the company presents its most ambitious season yet at Koerner Hall, featuring world famous singers and instrumentalists: Dmitri Hvorostovsky, Son- dra Radanovskiy, Mischa Maisky, Denis Matsuev, Igudesman and Joo and the two most talked about piano winners of the 2015 Tchaikovsky Competition – Lucas Debargue and Lukas Geniusias. Further compelling projects are continually added to the roster – check the website for details.

Dvoretsky, whom the media has called “an icon in the making,” and “an intuitive impresario”, holds the Order of York Centre Award by the Government of Canada.

416-737-6785
showoneproductions.ca

**SINE NOMINE Ensemble for Medieval Music**

The talented, versatile singers and instrumentalists of SINE NOMINE are passionate about the music of the Middle Ages and about bringing it to life for modern audiences. Based in Toronto since 1991, the group has also performed in various other Ontario centres, as well as Alberta, Quebec, the Maritimes, the eastern USA and England.

SINE NOMINE continues its third decade of inventive programming, blending vocal and instrumental music from medieval courts and churches with readings, drama and liturgical action to provide insight into the fascinating artistic and intellectual culture of the Middle Ages. Concerts take place on Fridays: December 18 (‘In prespeio: Medieval songs for the Christ-child’), February 26 (‘In commodum amoris: Music from a mystical manuscript’), and April 29 (‘De animalibus: A Medieval Musical Bestiary’), all at Saint Thomas’s Church, 383 Huron St., at 8pm. The ensemble’s recordings include an independent cassette, the CD-ROM The Art of the Chant (PBS/Jasmine) and the CD A Golden Treasury of Mediaeval Music (Saydisc/AmonRa).

SINE NOMINE is ensemble-in-residence at the Pontifical Institute of Mediaeval Studies.

Andrea Budgey
Tickets: 416-978-3849
uofttix.ca

**Small World Music Society**

Established in 1997, Small World Music Society is a charitable organization that has earned a cherished place within Toronto’s cultural fabric, with a reputation as the city’s premier presenter of culturally diverse music. Committed to supporting local artists, fellow presenters, community groups and audiences, Small World uses music to foster understanding and build cultural bridges.

Small World has presented over 600 concerts and workshops in venues across the Greater Toronto Area, ranging from prestigious concert halls, to outdoor festival stages, and even their own stage and community hub inside Artscape’s Youngspace facility on Shaw Street, the Small World Music Centre.

The annual signature program is the Small World Music Festival, which runs for 10 days in late September. Since its debut in 2002, the festival has brought international and Canadian artists representing a global range of diversity to share their cultural heritage, introducing audiences to sounds old and new. Small World is truly “The Beat of the Globe in the Heart of Toronto.” Visit Small World’s website for upcoming concerts.

Alan Davis
416-536-5439
info@smalworldmusic.com
smalworldmusic.com

**Sony Centre for the Performing Arts**

The Sony Centre, Toronto’s first performing arts centre, has played a defining role in the cultural life of Toronto for more than 50 years. Today, Sony Centre’s mission is to unite the global citizens of Toronto through great artistic experiences. The Sony Centre presents year-round programming including concerts, musical theatre, family entertainment, comedy and dance. With in-house catering and many completely customizable spaces, Toronto’s iconic Sony Centre has also proven to be an ideal venue for product launches, town halls, holiday parties and fundraisers – it is truly where the world comes to play!

1-855-872-7669
info@sonycentre.ca
sonycentre.ca

**Soundstreams**

Led by artistic director Lawrence Cherney and executive director Susan Worthington, Soundstreams is a Toronto-based music presenter that commissions, develops and showcases the work of contemporary Canadian composers and their international counterparts. These innovative collaborations are performed by the finest artists from Canada and around the world, and are presented in an annual concert series, in national and international tours and through a variety of education and outreach activities. To mark our 30th anniversary season in 2012/13, Soundstreams also launched SoundMakers, an innovative website and iPad app that invites music lovers to explore and create with Soundstreams’ commissioned works. In the 2015/16 season, we are pleased to present two exciting new collaborations with Canadian Stage and Massey Hall (the opera, Julie, and Steve Reich at 80, respectively), as well as Canadian soprano legend Adrienne Pieczonka, a celebration of the global accordion family, and a choral feast with Scottish composer/conductor James MacMillan.

Susan Worthington, executive director
416-737-6785
info@soundstreams.ca
www.soundstreams.ca

**Southern Ontario Chapter of the Hymn Society**

Southern Ontario Chapter of the Hymn Society (SOCHS) is a non-denominational organization supporting congregational song and offering three events each season in the Barrie, Kitchener-Waterloo and Pickering triangle. Anyone interested in hymns and congregational song may join us or participate in our activities. John L. Bell and James Abbington have brought exciting songs to our gatherings. Internationally recognized hymn writers Mary Louise Bringle, Carl Daw, Michael Hawn and Brian Wren have also been guests.

Sunday October 18, 2015 2:30-4:00, distinguished Canadian composer Ruth Watson Henderson will collaborate with David McKane, United Church pastor and hymn text writer, to illustrate the interplay of words and music in hymn creation.

Saturday February 27, 2016, 9:30-3:30, renowned hymn writer, jazz musician and composer Dan D’Amone will lead a lecture–workshop on Justice in Hymnody at Emmanuel College Chapel, Victoria University in the University of Toronto.

Sunday April 10, 2016, 2:30-4:00, well-known church musician and clinician Lydia Pedersen will present some of the findings of her extensive work with congregations creating their own hymn traditions.

Donald Anderson
416-342-6034
info@sochs.org
www.sochs.org

**St. Andrew’s Church**

St. Andrew’s Church is a dynamic historic congregation located at 73 Simcoe St., opposite Roy Thomson Hall. Founded in 1830, this Presbyterian church has a rich history of musical innovation and excellence. A professional eight-voice...
choir performs most Sundays at the 10:30 a.m. service, accompanied on a Karl Wilhelm tracker organ. The magnificent Bösendorfer Imperial grand piano further enhances worship services, along with the congregational choir. Music at St. Andrew’s, launched in 2011, presents affordably priced concerts with top-flight performers such as pianist Jamie Parker, Canadian opera stars Russell Braun and Monica Whicher and jazz pianist Oliver Jones. Our 2015-16 season will include “Voices of Peace, Dreams of Home”, a multimedia program commemorating WWII with Lenny Graf & his Orchestra (Oct 24) and “Mardi Gras 2016” with Ken Whiteley (Feb 6). Free Friday Noontime Recitals begin October 16 with University of Toronto music students and other performers. Winter lineup starts March 4. Superb acoustics, a convenient downtown location and large capacity seating make St. Andrew’s the perfect setting for a wide range of musical events.

Daniel B. Bickle
416-593-5600 x231
info@standrewstoronto.org
standrewstoronto.org

● St. Anne’s Anglican Church & Choir

Continuing its long tradition of musical excellence, St. Anne’s presents a season of innovative performances that befits our stunning sacred space boasting religious artwork by the Group of Seven. Throughout the year, the Choir of St. Anne’s will join other professional and pre-professional musicians from across Toronto. Through our newly-instituted organ and choral scholarships, emerging artists will have the opportunity to gain practical experience.

We are thrilled to welcome The Junction Trio as St. Anne’s ensemble-in-residence! Over the past five seasons, The Junction Trio has presented colourful chamber music, ingeniously incorporating meditative improvisation and a wide range of guest artists. Their programming pushes the boundaries of classical music and performance art.

Each year, the St. Anne’s Music and Drama Society (MADS) presents one of the operettas of Gilbert & Sullivan. Founded in 1964, MADS has a fall season of rehearsals leading up to January and February performances. This season, MADS presents Jolanta. For more information or to participate in our music program, please contact us!

John-Luke Addison, director of music
416-536-3160
music@saintanne.ca
saintanne.ca

● St. Philip’s Anglican Church

The St. Philip’s Anglican Church, located at 160 William Street, Oakville. The church was established in 1907 by John Laing to present fine music in the intimate and spiritual surroundings of the church and to celebrate the glory of God’s gift of creative and artistic expression. The splendid acoustics enhance the performances of musicians from near and far. The concert series operates on a not-for-profit, self-sustaining basis while making high calibre artistry generally accessible in the local community. Low ticket prices are made possible by the generosity of our patrons and sponsors.

Season twenty five begins in October, 2015, with the Larkin Singers directed by Matthew Larkin. Stephanie Martin will direct Schola Magdalen in January, 2016, followed by the Talisker Players quartet in April with Whitney O’Hearn, soprano and Bud Roach, tenor. The series concludes in May, 2016 with St. Jude’s Senior Choir, directed by Simon Walker.

The concerts are performed at St. Jude’s Anglican Church, 160 William Street, Oakville. Telephone 905-844-3972.

Simon Walker
647-241-2803
info@oakvilleconcerts.com
oakvilleconcernts.com

● St. Michael’s Choir School

Founded more than seventy five years ago, by Monsignor John Edward Ronan, St. Michael’s Choir School has served the Archdiocese of Toronto by educating and training musicians who sing at St. Michael’s Cathedral. The school is unique – offering an enriched academic programme for boys from Grades 3-12, with extended French instruction, as well as a lively ministry of sacred music. Choirs from SMCS perform annually on tour and at many local concerts and events. From September to June, the choirs sing weekly Masses at St. Michael’s Cathedral. Auditions are held annually between January and March.

416-397-6367
musicoffice@smcs.on.ca
smcs.on.ca

● St. Olave’s Anglican Church

St. Olave’s, Swansea, is an Anglican church in the Prayer Book tradition, with Communion or Morning Prayer services (sung Sundays at 10:30 am), Evensong (for festivals) and extras at Christmas and Easter. It’s noted for a fine organ and excellent acoustics, making it home for performing groups like the Windermere String Quartet. Choral Evensongs (on certain Sundays at 4pm) are followed by afternoon tea and a music event, as listed in The WholeNote: visiting choirs leading the service, illustrated music talks or recitals by guest singers, solo musicians, instrumental ensembles or our Arts Guild. Sung Evensongs (various weekdays at 6pm) are followed by supper and talks on travel, history, applied religion, etc.

We’ve recently hired a new director of music, John Stephenson, who is continuing our campaign to expand our choir. Anglican services include much singing (hymns, canticles, psalms, anthems), so we need a strong choir to lead the congregation. Rehearsals are Thursdays, 7:30pm to 9pm, with a warm-up Sundays at 10am. Call to ask about paid positions, or come to a rehearsal to see what it’s all about. Singers are also welcome to join us at sung Evensongs.

Judy Beal, church secretary
416-769-5686
stolaves@stolaves.ca
stolaves.ca

● St. Philip’s Anglican Church

For nearly two centuries St. Philip’s Anglican Church has offered spirit-filled celebrations and compassionate ministry to the Etobicoke-Weston community. Now our beautiful and historic church welcomes you to enjoy Jazz Vespers on Sunday afternoons with the best jazz musicians in the city.

Rev. Allan Budzin
416-247-5181
allan.budzin@stphilips.net
stphilips.net

theWholeNote 2015/16 PRESENTER PROFILES | B21
**Syrinx Concerts**

Syrinx will present six Sunday concerts during the 2015/16 season. Each concert will feature a work by a Canadian composer, integrated within a more familiar repertoire. Our performers include well-established award-winning artists as well as up-and-coming young musicians who have won prestigious prizes. In supporting and encouraging our Canadian musicians we offer a substantial vehicle for new works to be heard and appreciated.

Our concerts are held in an intimate chamber music setting and all concerts are recorded for archives and the benefit of the artists. After each concert there is a reception so that both the audience and artists may mingle.

This season Syrinx offers exciting collaborations between many outstanding musicians, including James Campbell, Leo Ericc, and Leslie Fagan; Tom Wiebe with Sharon Wei, Douglas McNabney, Solomiya Ivakhiv and Scott St. John, and Ensemble Made In Canada. Peter Longworth will be back by popular demand alongside Sheila Jaffe. Ilya Poletaev will perform with Axel Strauss, and in a special four hands concert Syrinx presents Narmina Efendiyeva and Lisa Tahara.

**Syrinx Concerts**

**Tafelmusik Baroque Orchestra**

Tafelmusik will present a five-concert series during the 2015/16 season. Each concert will feature a work by a Canadian composer, integrated within a more familiar repertoire. Our performers include well-established award-winning artists as well as up-and-coming young musicians who have won prestigious prizes. In supporting and encouraging our Canadian musicians we offer a substantial vehicle for new works to be heard and appreciated.

Our concerts are held in an intimate chamber music setting and all concerts are recorded for archives and the benefit of the artists. After each concert there is a reception so that both the audience and artists may mingle.

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**Tafelmusik Baroque Orchestra**

Music of the 17th and 18th centuries, performed on period instruments with Tafelmusik’s renowned “passion and refinement.” (The Globe and Mail)

Join Tafelmusik in 2015/16 for a season that celebrates the future, as we welcome guest artists and returning favourites to the beautifully revitalized Trinity-St. Paul’s Centre, Jeanne Lamon Hall, while continuing our popular series at Koerner Hall and George Weston Recital Hall.

Celebrated guest artists join Tafelmusik to lead the orchestra in diverse programs sure to delight all audiences, including violinists Rodolfo Richter, Cecilia Bernardini, and Elisa Citterio. Other highlights include Bruno Weil conducting Beethoven’s remarkable 9th Symphony, the “Best of Mozart” with Tafelmusik musicians, Bach’s Christmas Oratorio, and the virtuosic Benjamin Alard, and “Tales of Two Cities”, our latest multimedia creation.

Choral highlights include the always-popular Messiah and “Sing-Alone Messiah” and Bach’s Christmas Oratorio, led by choir director Ivars Taurins.

**Talisker Players**

Talisker Players is a unique ensemble of instrumentalists dedicated to working with singers and to exploring the interaction of words and music. The group presents an adventurous concert series in Toronto, and also performs throughout southern Ontario and across the country.

The roots of the ensemble are in the choral tradition, and it maintains a busy schedule of engagements with choirs of all sizes in music ranging from baroque to contemporary, sacred and secular.

The ensemble’s own concert series, at Trinity St. Paul’s Centre, takes its collaborative skills into the intimate realm of chamber core. Core players are joined by leading vocal soloists and actors in an annual series of programmes that are as much theatrical as they are musical.

“Renovated Rhymes” (October 27 & 28, 2015) – songs and stories for grown-up children.

“High Standards” (January 10 & 12, 2016) – favourites from the great American songbook.

“Spirit Dreaming” (March 1 & 2, 2016) – creation myths from indigenous cultures around the world.

“Cross’d by the Stars” (May 3 & 4) – tales of true love, doomed by the fates.

**Tapestry Opera**

Tapestry is a professional company creating and producing opera from the heart of here and now.

For 35 years, the company has presented award-winning works by preeminent artists, brought to life by some of the most talented and versatile performers of the contemporary stage. As Canada’s leader in opera developments, Tapestry is committed to cultivating new creators and performers to serve the evolution of the form and build a lasting Canadian repertoire.

**That Choir**

Celebrating its 8th season, That Choir is one of Toronto’s most exciting a cappella ensembles, combining high-calibre performance with storytelling through choral music. Founded in 2008 by artistic director Craig Pike, That Choir now draws together 30 auditioned singers with diverse backgrounds in work and study.


It is That Choir’s goal to share our passion for choral music with the arts community and to inspire audiences both young and young at heart. We look forward to sharing our music with you in our 15/16 season in Toronto. Please follow us @thatchoir on Facebook, Instagram and Twitter!

**Toronto Chamber Choir**

For over four decades, the Toronto Chamber Choir’s mission has been to present creative programs of Renaissance and Baroque repertoire, including performances with period instruments. The choir also explores music from later periods that complements or illuminates this core repertoire. Established in 1968, we number around 35 singers and are now in our second season with artistic director Lucas Harris. The TCC auditions new singers throughout the season as necessary; interested singers should bring a rich choral background and a deep love for early repertoire.

Our season presents two full-length evening concerts and two Kaffeemusiks: Sunday afternoon presentations that combine music with commentary or narration as well as a slide-show. This season’s concerts will feature sacred polyphony from Italy and Iberia in “The Memory Palace of Matteo Ricci” (Nov. 1), festive music by...
The Toronto Choral Society was founded in 1845 and has given thousands of children exceptional musical opportunities. Auditions are held in May and early September for membership in one of five choral levels. Non-auditioned KinderNotes classes for children aged three to six are also offered, as well as the Youth Choir.

This season, “Music of the Spheres” features performances by all TCC choirsters, aged six to 16. Concerts in St. Anne’s Anglican Church (October 24), Calvin Presbyterian Church (November 7 and June 26), Roy Thomson Hall (December 19), Yorkminster Park Baptist Church (February 27), Church of the Redeemer (April 2), Toronto Centre for the Arts (May 7), and Trinity-St. Paul’s Centre (June 18) will delight audiences of all ages. Guest artists for the 2015/16 season include the world renowned percussion ensemble Nexus, baritones Russell Braun and James Westman, and more.

During the March Break, the Chamber Choir will be performing in Carnegie Hall and will perform two concerts with the Boston City Singers. The TCC has been invited to participate in Songbridge (a project of the International Federation for Choral Music) in the Bahamas in August.

We welcome you to this exciting 2015/16 season!

Elise Bradley, artistic director
Victoria Buchy, managing director
info@torontochildrenschorus.com
torontochildrenschorus.com

The Toronto Choral Society was founded in 1845 to present concerts and foster the development of the local musical community. Today, under the leadership of artistic director Geoffrey Butler, the 150-voice TCS choir presents great works of the choral repertoire, produces innovative concerts celebrating our city’s rich history and diversity and participates in special community events. The 2015/16 season will include Bach’s Weihnachts-Oratorium on December 16; Shakespeare in Love, Romeo and Juliet, a co-production with the Scarborough Philharmonic Orchestra, on April 2; and in 2016 we will be conducting a singing tour of Iceland where we will sing a selection of choral pieces of Nordic origin.

Elaine Alexander
416-410-3509
info@torontochoralsociety.org
torontochoralsociety.org

The Toronto Children’s Chorus, marking its 38th season and its ninth year under conductor Elise Bradley, has given thousands of children exceptional opportunities. Auditions are held in May and early September for membership in one of five choral levels. Non-auditioned KinderNotes classes for children aged three to six are also offered, as well as the Youth Choir.

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We welcome you to this exciting 2015/16 season!

Elise Bradley, artistic director
Victoria Buchy, managing director
info@torontochildrenschorus.com
torontochildrenschorus.com

The Toronto City Opera, under the artistic direction of Beatrice Carpenter and the musical direction of Adolfo De Santis, is Toronto’s most public-access opera company, and one of Canada’s oldest opera organizations, unique in the world, with roots dating back to 1946. Anyone can join our Chorus, perform in a fully-staged opera, no audition required. (adult) $65 (senior/student), with single tickets $30 (adult) and $25 (student). For tickets and information, visit our website at www.torontocityopera.com.

During the March Break, the Chamber Choir will be performing in Carnegie Hall and will perform two concerts with the Boston City Singers.

The Toronto City Opera, under the artistic direction of Beatrice Carpenter and the musical direction of Adolfo De Santis, is Toronto’s most public-access opera company, and one of Canada’s oldest opera organizations, unique in the world, with roots dating back to 1946. Anyone can join our Chorus, perform in a fully-staged opera, no audition required. We will help teach you to sing and to act. This year we are presenting Gaetano Donizetti’s L’elisir d’amore, which will be sung in Italian, as well as Johann Strauss’s Die Fledermaus, which will be sung in English. For more information see our website at www.torontocityopera.com. We will present our current Season (our 49th) in late February and early March, 2016. Come enjoy a show for as little as $15!

Chris Lea
info@torontocityopera.com
torontocityopera.com

The Toronto Classical Singers produce three performances each year, tackling the works of history’s most gifted and complex composers. For our 2015/16 season, we’re bringing you some all-time favourites: J.S. Bach’s Christmas Oratorio BWV 248 on Dec. 6; Fauré’s Requiem op.48 and Duruflé’s Requiem op.9 on Feb.28; Puccini’s Messa di Gloria and music from the world of opera on May 15. Concerts are held at 4pm at Christ Church Deer Park, 1570 Yonge St. Tickets are available for ages 30 and under through our Club Concert program.

David Fallis, artistic director
Terry Raininger, managing director
Admin: 416-966-1045
Box Office: 416-964-6337
info@torontoconsort.org
torontoconsort.org

The Toronto Consort is Canada’s leading ensemble specializing in the music of the middle ages, renaissance and early baroque. Founded in 1972, the Consort presents an annual subscription series at the newly revitalized Trinity-St. Paul’s Centre in Toronto. The Consort has toured extensively and has recorded 13 CDs as well as music for film and television, including the hit television series The Tudors and The Borgias.

Artistic director David Fallis has programmed a unique series of concerts for the 2015/16 season: “The Soul of Naples” with Vesvius Ensemble November 13 & 14, 2015; “Christmas at the Monastery of Santa Cruz” with Zak Ozmo December 11, 12 & 13, 2015; “The Way of the Pilgrim” February 12 & 13, 2016; “Beowulf” with Benjamin Bagby March 11 & 12, 2016; and, “Monteverdi Vespers” with Charles Daniels May 6, 7 & 8, 2016. For tickets and information, visit our website and follow us on Facebook for updates. $10 tickets are available for ages 30 and under through our Club Concert program.

The Toronto Masque Theatre is one of the only companies in the world devoted to the performance of masque, an art form that results from a fusion of music, dance and theatre. Inspired by the rich courtly tradition of the late renaissance, we seek to reinvent the art form for today’s audiences, speaking to contemporary Toronto.

We have produced over 40 critically-acclaimed productions, ranging in repertoire from the
late renaissance to the present day, including eight commissions of original work from Canadian artists.

Our 12th season will feature masques classic and contemporary with a program that mixes mainstage productions with intimate salons. In December, we present Dean Burry’s fabulous contemporary Christmas classic, The Mummers’ Masque, based on the 400-year-old Newfoundland tradition of mummering. In May, we present Henry Purcell’s “Restoration spectacular” The Fairy Queen (1692), an ideal introduction to baroque masque. Our salons will explore, in October, the masque work of the Jacobean poet and playwright Ben Jonson and, in February, the background and inspiration of our next commission.

Andrew Templeton
416-829-7196
andrew@torontomasquetheatre.com
torontomasquetheatre.com

**Toronto Mendelssohn Choir**

Grand symphonic sound has been the trademark of the Toronto Mendelssohn Choir, Canada’s world-renowned large vocal ensemble, for over 100 years. TMC concerts feature choral masterworks, music expressing hope, joy, desolation and faith – the drama of the human condition told through music and word. The 130-voice choir includes a professional core, auditioned volunteers and apprentices. The TMC has a five-concert subscription season and performs regularly with the TSO, including Handel’s Messiah and Schubert) with pianist André Laplante, and the Toronto Mendelssohn Choir, Canada’s only performing arts company dedicated to music theatre in all its variety.

The season opens on November 1, 2015 with a tribute to Gilbert & Sullivan’s H.M.S. Pinafore starring Charlotte Knight, Gregory Finney, Rosalind McArthur, Michael Nyby and Natasha Fransblow as music director. Our Holiday production will be The Student Prince by Sigmund Romberg featuring Ernesto Ramirez, Jennifer Taverner, Curtis Sullivan, Stefan Fehr and Derek Bate as conductor, from December 27, 2015 to January 3, 2016. The season closes with the Canadian premiere of Jacinto Guerrero’s Spanish zarzuela, Los Gavilanes (The Sparrow Hawks), from April 27 through May 1, 2016, featuring Miriam Khalil and Guillermo Silva-Marin with Larry Beckwith as conductor on April 27 to 30 and May 1, 2016. Performances are held at the St. Lawrence Centre for the Arts.

Yuki Azuma
Box Office: 416-366-7723
torontoperetta.com

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**Toronto Singing Studio**

Welcome to a new season of singing! The Toronto Singing Studio offers many ways to improve and develop your voice and singing skills.

Interested in private singing lessons? Discover the unique sound that is your singing voice. Are you more comfortable in a group class? The very popular “Singers’ Repertoire Class” for experienced singers (ages 18 and over) may be a perfect fit.

The Toronto Singing Studio has four amateur adult choirs: Vocal Mosaic (60 voices, no audition), Celebration Choir (60 voices, no audition, for singers over age 55), Vivace Voix (chamber choir, by audition only), and Summer Singers (60 voices, no audition, meets June and July).

The Toronto Singing Studio has locations downtown and midtown. For more information, visit the TISS website.

Linda Eyman, director
416-455-9238
l inda@thetorontosingingstudio.ca
www.thetorontosingingstudio.ca

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**TorQ Percussion Quartet**

Canada’s premiere percussion ensemble, TorQ Percussion Quartet continues to bring new vitality to percussion repertoire and performance in every situation and opportunity. Renowned for their engaging performances, members Richard Burrows, Adam Campbell, Jamie Drake, and Daniel Morphy are committed to making percussion music accessible to audiences that span generations, and as The Toronto Star states “[TorQ] can stand proud among the growing throng of chamber percussion ensembles around the world.”

Since coming together in 2004, some of their international highlights include the International Percussion Quartet Festival (Luxembourg), Percussive Arts Society International Convention (Indianapolis) and with the Stuttgart Chamber Choir. At home, TorQ has made appearances at the Ottawa Chamber Music Festival, PEI’s Indian River Festival, Toronto’s Soundstreams, and Kitchener’s Open Ears Contemporary Music Festival. In 2012, they launched their first annual concert series in Toronto where they collaborated with invited guest artists, composers, and dancers. As collaborative artists, the quartet has performed with the Toronto Symphony Orchestra, Toronto Mendelssohn Choir, and the Hamilton Children’s Choir, as well as soloists Kristzina Szabo, Rivka Golani, and composer Nicole Lizée.

Richard Burrows
416-788-8272
info@torqpercussion.ca
torqpercussion.ca

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**Toyich International Projects**

Toyich International Projects (TIP) is a non-profit charitable organization devoted to developing the skills, professional training and musical education of music students, performers, mature amateurs and professionals. TIP’s mandate is inclusive and we provide and support professional training on an ongoing basis to musicians of all ages, in the form of coaching, masterclasses and performance practice (contact Boyanna Toyich for information about participation).

TIP, in collaboration with the University of Toronto’s Faculty of Music, is proud to present RomeSMAR TS (Rome Summer Musical Arts) in Rome, Italy, each summer; offering performance programs, masterclasses with Canadian and Italian teachers, lectures, seminars, public performances and University of Toronto credit courses for eligible students. The dates for next year’s program in Rome are July 4 to 15, 2016.

boyanna@sympatico.ca
boyanna.toyich@utoronto.ca
romesmarts.org

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**Trio Arkel**

Trio Arkel is a unique ensemble at the pinnacle of Canadian classical music. Formed in 2008, this string trio is comprised of three women who are not only highly-respected soloists and chamber musicians in their own right, but also orchestral leaders: Marie Bédard music teachers by providing them with opportunities to develop and present their talents nationally and internationally.

Our acclaimed Monster Concerts (piano orchestras) have showcased many talented performers over the years and have been featured on radio, television and print media in Canada and Europe.

TIP’s mandate is inclusive and we provide and support professional training on an ongoing basis to musicians of all ages, in the form of coaching, masterclasses and performance practice (contact Boyanna Toyich for information about participation).

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boyanna@sympatico.ca
boyanna.toyich@utoronto.ca
romesmarts.org

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**Toronto Operetta Theatre**

Toronto Operetta Theatre embarks upon its third decade as Canada’s only performing arts company dedicated to music theatre in all its variety. The season opens on November 1, 2015 with a tribute to Gilbert & Sullivan’s H.M.S. Pinafore starring Charlotte Knight, Gregory Finney, Rosalind McArthur, Michael Nyby and Natasha Fransblow
they invite prestigious guest artists to perform rarely played works such as Britten’s Phantasy Quartet for oboe and strings, Magnus Lindberg’s Clarinet Quintet and George Crumb’s Black Angels. To find out about Trio Arkel’s 2015/16 season, please see our Facebook page at TrioArkel.

Winona Zelenka 416-409-6824 admin@trioarkel.com

**Ukrainian Art Song Project**

Ukrainian Art Song Project (UASP) is a ground-breaking initiative that aims to record and publish a veritable anthology of over 1,000 art songs by 26 of Ukraine’s greatest composers for distribution to the music world. Over its eleven-year history, UASP has launched boxed CD sets of the art songs of Kontrato Stratszko, Yakiv Stepovyj (sponsored by the Ukrainian Music Society of Alberta), Mykola Lysenko and GALICIANS I consisting of four composers: Barvinsky, Liudkevych, Sichynsky and Turkewich. Released to critical acclaim, many of these art songs have been recently discovered and never previously recorded.

Internationally renowned bass-baritone Pavlo Hunka, artistic director; along with Roman Hurko, producer; have assembled a stellar cast of Canadian operatic performers for both recordings and performances. The principal piano accompanist for the project is Albert Krywolt. Musical scores for Ukrainian art songs are soon to be published on the UASP website and are available free of charge for download in Sibelius or as PDFs.

The 2015/16 season will focus on recording and introducing the next four composers for GALICIANS II: Ostap and Nestor Nyzhankivsky, Lopatynsky and Volynsky at Glenn Gould Studio.

Daria Olynyk 416-873-2287 info@ukrainianartsong.ca ukrainianartsong.ca

**University of Toronto Faculty of Music**

The Faculty of Music at the University of Toronto is regarded as a top destination for the professional and scholarly study of music in North America. As part of one of the world’s top universities, the Faculty of Music is home to a diverse and dynamic community of scholars, performers, composers and educators. With superb educators in every area of music study and dozens of areas of specialization in our degree and diploma programs, we offer an education that is both broad and deep. Our students and alumni have garnered such awards as Prix Italia, the Peabody, JUNO and National Jazz Awards, and occupy prominent positions with such ensembles as the Toronto Symphony, Cleveland Orchestra, Boston Symphony and the Berlin Philharmonic.

The Faculty of Music’s annual concert season features students, faculty and guests in over 100 public concerts, lectures and masterclasses.

**Univox Choirs of Toronto**

Univox Choirs of Toronto is a family of choirs for young adults in their 20s and 30s. The organization, overseen by artistic director Dallas Berg, is comprised of Univox (SATB) and Florivox (SA). Univox Choirs holds partnership building, social responsibility and musical excellence as their core principles. New choirs have previous choral experience or have some musical proficiency. Selected repertoire spans five centuries, including choral classics, contemporary works and popular music, ranging from William Byrd to Eric Whitacre and Daft Punk. Potential choristers are invited to observe a rehearsal after initial contact. Univox rehearsals take place Tuesdays; Florivox on Mondays – both from 5:45pm to 8pm, at New Horizons/Dovercourt Baptist, 1140 Bloor St. W. The choirs run from September to June.

Matthew Polishuke president@univoxchoirs.org univoxchoirs.org

**Upper Canada Choristers**

The Upper Canada Choristers is a mixed voice community choir in Toronto committed to musical excellence, community service and with a history of collaboration with both local and international choirs. The choir’s diversity is reflected in its wide range of repertoire and the variety of its guest artists. Cantemos is the auditioned latin chamber ensemble of the Choristers. Founding artistic director and conductor, Laurie Evan Fraser and accompanist, Cecilia Lee provide the professional musical leadership for this vibrant organization.

The choir performs 15-20 concerts annually in a variety of community venues.

Our 2015-16 season opens with “Wolcum Yole”, a holiday concert on December 4 at 8 PM at Grace Church on-the-Hill. The choristers will be joined by Emily Belvedere, harpist in Benjamin Britten’s A Ceremony of Carols. On May 13, the choir presents “Our Home and Native Lands”, a multi-cultural programme that highlights the cultural roots of choir members. The final event of the season will be a “Strawberry Social” on Sunday, June 12 in the Parish Hall of Grace Church. The centrepiece of the entertainment will be The Musical Adventures of Jack and Jill.

Jacqui Atkin 416-256-0510 info@uppercanadachoristers.org uppercanadachoristers.org

**Vesnivka Choir**

Vesnivka Choir celebrates 50 years of singing! This award-winning women’s ensemble, established by Halyna Kvitka Kondracki in 1965, has delighted audiences around the world with its rich repertoire of Ukrainian classical, sacred, contemporary and traditional/folk music. Vesnivka begins its 50th concert season on October 18, 2015 with a newly commissioned work from Toronto composer Roman Hurko. We welcome everyone to this free in-concert performance of Mr. Hurko’s Liturgy No. 4 (Vesnivka). On January 10, 2016, Vesnivka, joined by the Toronto Ukrainian Male Chamber Choir, presents its ever-popular annual Ukrainian Christmas concert. This year’s program will feature Christmas music with a chamber orchestra and three guest soprano soloists. The anniversary
Village Voices

Village Voices, a non-profit, adult mixed-voice community choir of over 50 voices, has just celebrated the PanAm Games with a multilingual Spring Concert in May 2015. Under the direction of Joan Andrews, the choir provides fellowship for its members and performs classical, sacred and secular choral music from many eras. Rehearsals are held on Wednesday nights in the Rehearsal Hall at the Cornell Community Centre in Markham.

Village Voices raises its artistic level and expands its repertoire through vocal workshops and by including professional guest soloists and instrumentalists. The choir performs at various venues in Markham and the surrounding area. It continues to honour its commitment to the community by entertaining at local retirement homes.

On December 12, 2015 Village Voices Choir will perform Handel’s Messiah with guest soloists Rebecca Whelan, Andrea Ludwig, Asitha Tennekon and Jesse Clark, accompanied by Vesnivka. The choir also sings Christmas and Easter liturgies on January 7 and May 1, 2016 at St. Nicholas Ukrainian Catholic Church (Toronto).

Halyna Keitka Kondracki, artistic director
Nykol Parzei, administrator
416-763-2197
nykol@vesnivka.com
vesnivka.com

VIVA! Youth Singers of Toronto

Celebrating its 16th season, VIVA! Youth Singers of Toronto is a vibrant, innovative choral organization for singers ages four to young adults. VIVA! offers youth the opportunity to achieve artistic excellence through innovative education in a singer-centred, inclusive community. Support is provided for youth with disabilities.

VIVA!’s diverse programming features age-appropriate choral training through instruction in vocal technique, private vocal instruction and comprehensive theory. VIVA! has five choirs – Preparatory Chorus, Junior Choir, Main Chorus, ECS (Everyone Can Sing) Chorus and the SATB Chamber Youth Choir. The season includes Monday rehearsals; appearances in The Nutcracker with the National Ballet of Canada orchestra; a November 29 “Shanty: Our Home and Native Land” concert at Trinity St. Paul’s; “Carols by Candlelight” in December; the annual Gala Dinner on April 20; and the early June premiere at Daniels Spectrum of Dean Burry’s opera The Sword in the Schoolyard, commissioned by VIVA! Youth Singers. The Chamber Youth Choir’s season includes Bach’s St. John Passion on March 25.

Email for information and to book an audition (in January, April, September or June).

Susan Suchard, general manager
416-788-8482
info@vivayouthsingers.com
vivayouthsingers.com

The VOCA Chorus of Toronto is an auditioned ensemble which performs eclectic repertoire, including several premières of arrangements by artistic director, Jenny Crober, in collaboration with guest artists. Our talented and versatile accompanist is Elizabeth Acker. Our season consists of two concerts, a cabaret, performances at community events, workshops and retreats.

Guest musicians have included some of Canada’s finest performers: flutist Les Allt; guitarists Michael Occhipinti and Charlie Roby; bassists Rob Clutton and Louis Simão; singers Jennie Such and Alexander Dobson; Latin band Cassava; percussionists Nick Coulter and Jamie Drake; Celtic musicians Loretto Reid and Sharlene Wallace.

In May, several of our choristers (with Jenny Crober co-conducting) were honoured to perform at Carnegie Hall. We’ve also been broadcast on CBC Radio’s Vinyl Café.

Our concert on Saturday, December 12, 7:30 pm at Eastminster United will feature Canadian composer Sarah Quartet’s poignant Snow Angel, along with several wide-ranging selections. Guests: Wendy Solomon, cello, Ray Dillard, percussion and Kevin Barrett, guitar. Our May 7, 2016 concert will feature the sublimé Fauré Requiem. Guests: Talisker Players.

Rehearsals: Monday evenings - Eastminster United (Chester subway).

Jenny Crober
416-463-8225
vocachorus.ca/contact
vocachorus.com

Windermere String Quartet

The Windermere String Quartet was formed in the spring of 2005 to perform the music of Mozart, Haydn, Beethoven, Schubert and their contemporaries on period instruments. The quartet is known for its dynamic performances and distinctive approach to well-known and rarely-heard repertoire as well as its regular commissions of new works. The Windermere String Quartet’s concert series takes place in the warm acoustic and intimate atmosphere of St. Olave’s Anglican Church in Toronto’s west end. Concerts from the series have been recorded for broadcast by CBC Radio.

The quartet’s first CD, The Golden Age of String Quartets, was released in the 2011/12 season to critical acclaim. In addition to its own concert series, the quartet has also performed at the Toronto Music Garden, Academy Concert Series, Royal Ontario Museum, Nuit Blanche, Musically Speaking, Stratford Chamber Music, the Lake MacDonald Music Centre, Music at Port Milford and New Hamburg Live, and is regularly appointed as the quartet-in-residence at summer festivals.

Anthony Rapoport
416-769-0952
info@windermerestringquartet.com
windermerestringquartet.com

Women’s Musical Club of Toronto

Through its Music in the Afternoon concert series, the 118-year-old Women’s Musical Club of Toronto presents chamber music concerts featuring musicians on the threshold of international recognition, as well as established artists and ensembles. Concerts are held Thursday afternoons at 1:30pm at Walter Hall, Edward Johnson Building, 80 Queen’s Park, Toronto. Artists for the 118th (2015/16) season include Caroline Leonardi, harp with Afiana String Quartet (Thursday October 15); Isabel Leonard, mezzo-soprano with Vlad Iftinca, piano (Thursday November 19); Daedalus String Quartet (Thursday March 3); Steven Dann, viola and friends, presenting the Amdyjeva leading our roster of emerging Canadian artists. Falstaff by Antonio Salieri featuring Colin Ainsworth and Allison Angelo with Aradia Ensemble is next on February 7, conducted by Kevin Mallon. The finale of the season is a world premiere of a Canadian work, Isis and Osiris by Peter Anthony Togni and Sharon Singer on April 1 & 3, 2016, featuring Lucia Cesaroni, Julie Nesralah, Ernesto Ramirez and Michael Nyby, along with Robert Cooper as conductor.

Robert Cooper leads OIC’s renowned choir. Performances are held at the St. Lawrence Centre for the Arts.

Yuki Azuma
Box Office: 416-366-7723
admin@operainconcert.com
operainconcert.com

Voicebox: Opera in Concert

Voicebox: Opera in Concert is Canada’s only company dedicated exclusively to the presentation of rare opera programming. Our performances rely on the power and beauty of the human voice, the dramatic inflection of text and poetry accompanied by orchestra or piano.

The 2015/16 season opens with Prima Igor by Alexander Borodin on Sunday, November 22, 2015 featuring Natalya Matysheva, Deanna Pauletto, Adam Fisher, Geoffrey Sirett, Andrey Andreychik and Giles Tomkins with music director Narmi
York University's Department of Music presents more than 100 public concerts each season. This year our Faculty Concert Series spotlights mini-dangam virtuoso Trichy Sankaran, pianist Christina Petrowska Quilico, jazz drummer Barry Elmes, as well as pianist and composer Michael Coghlan. Classical chamber concerts and performances by the York U Concert and Chamber Choirs are offered alongside electroacoustic explorations and original student compositions. Our annual world music festival celebrates global traditions from Caribbean and Middle Eastern music to West African drumming and Chinese orchestra. The Music at Midday series offers free lunchtime performances featuring guest artists, faculty and student talent. Masterclasses by leading Canadian and international artists are frequently open to observers. Each term concludes with showcase performances by the York U Symphony Orchestra, Gospel Choir and Wind Symphony, as well as a four-day jazz festival. Performances take place in the Tribute Communities Recital Hall or the informal setting of the Martin Family Lounge in the Accolade East Building at York’s Keele campus.

William Thomas, chair
Matt Vander Woude, associate chair
Michael Coghlan, graduate program director
Judy Karaca, events and promotions coordinator
416-736-5186
musicprg@yorku.ca
Box Office: 416-736-5888; yorku.ca/perform/boxoffice

Yorkminster Park Baptist Church

Yorkminster Park is synonymous with magnificent music. Whether it’s the choir accompanied by the majestic Casavant organ or the congregation lifting their voices in hymns of praise, vocal and instrumental expressions of faith are integral in the Yorkminster Park experience. The senior choir, under organist and music director William Maddox, enjoys a reputation as one of the best congregational choirs in the city of Toronto. Yorkminster Park presents a series of free organ recitals at 12:30pm, every Wednesday from September through June, with performers from around the world. We have a wide variety of unique musical events throughout the year but Yorkminster Park is renowned for its special seasonal concerts. The quality and dedication of the music ministry at YPBC is never more evident than during Advent and Holy Week and these services have become community traditions: City Carol Sing, Carols by Candlelight, the Festival of Nine Lessons and Carols, Passiontide Devotion during Holy Week and these services have become community traditions: City Carol Sing, Carols by Candlelight, the Festival of Nine Lessons and Carols, Passiontide Devotion during Holy Week and tradition of Nine Lessons and Carols, Passiontide Devotion during Holy Week and traditional Evensong services three times a year.

Our sanctuary is frequently made available to other choral and concert groups, which draw appreciative audiences from all over Southern Ontario.

William Maddox
416-922-1550
wcmaddox@yorkminsterpark.com
yorkminsterpark.com

WINDERMERE STRING QUARTET
DON’T EVER STOP
MUSIC IS FOR LIFE

THE BLUE PAGES
A rich resource for musicians and all lovers of live music, with detailed profiles of Southern Ontario's live music makers and their 2015/16 seasons.
PRINTED IN THIS ISSUE and updated year-round at thewholenote.com.
Inquiries to members@thewholenote.com

THE CANARY PAGES
The WholeNote’s annual guide to the extraordinary choral diversity of Southern Ontario.
Printed every year in May but searchable online year-round. Find yourself the right choir anytime!
Inquiries to canary@thewholenote.com

THE GREEN PAGES GUIDE TO SUMMER MUSIC
Our 2015 enhanced coverage remains online for year-round browsing and dreaming of next summer.
Updated and printed in our Summer (June, July, and August, 2016) edition.
Inquiries to summer@thewholenote.com

Musical guides online, all the time
thewholenote.com/resources
formulaic."

Jessel’s career highlights on Broadway would include being chosen by Richard Rodgers to write additional lyrics for *I Remember Mama* in 1979, and his songs being recorded by Louis Armstrong, John Pizzarelli and Michael Feinstein (who nicknamed Ray Jessel “the millennium Noel Coward”).

At 72, Jessel made his cabaret performing debut at Hollywood’s Gardenia Room in April 2002, after which he played to a series of sell-out performances there, at L.A.’s famed Jazz Bakery and in New York at Danny’s Skylight Room and at Don’t Tell Mama. He made his debut at Toronto’s Top o’ the Senator in May of 2003, and ten years later, October 2013, he played at the same address, 251 Victoria, now Jazz Bistro. Both shows were booked by Sybil Walker, who reflects on the first time she presented him alongside the great Jackie Richardson:

“Meeting Ray and presenting him to Toronto audiences was a uniquely rewarding experience – I was prepared for him to be entertaining but he was jaw-dropping funny, singing impossibly clever lyrics that left every member of the audience in a state of hilarious disbelief. Top o’ the Senator audiences had been entertained by the wonderful lyricists Dave Frishberg and Mose Allison through the years but Ray’s was a talent that caught us all off guard.”

JAZZ.FM91 on-air personality, producer and Jazz Safari bwana, Jaymz Bee, has long been a fan:

“The first time I saw Ray Jessel was at Birdland in New York City. My dad and I laughed so hard we literally had tears in our eyes and he came over to our table to chat.

When I told him I knew his sister Viv he made a big fuss over us. Since then I had the privilege of interviewing him several times for JAZZ.FM91 and he was always down to earth and hilarious. The fact that he was so funny never prevented him and his wife from writing serious love songs. He is up there with Bob Dorough and Dave Frishberg in my books – one of my favourite composers"

Ray Jessel’s legacy will be celebrated at Jazz Bistro on Monday, October 26 from 7 to 11pm with a very special lineup of singers that will pay tribute to his life and music. Reservations are highly recommended (416-363-5299).

**Finally,** I do have another live music tip for you. If you’re not planning on going trick-or-treating, I recommend that you treat yourself October 31 to a night with Lea DeLaria at the Danforth Musical Hall.

Since being cast as Big Boo on the hit Netflix show *Orange is the New Black* in 2013, the larger-than-life DeLaria has become an international star, but she has been hard at work for quite a while. In 1993 she made history as the first openly gay stand-up comic on the late-night talk-show circuit with an appearance on the *Arsenio Hall Show*. She has been based in New York for many years, appearing on countless stages and screens.

In addition to her stand-up and acting career, DeLaria is a well-known and highly entertaining jazz singer whose bebop chops are served with an in-your-face bravura. With a voice that is as big as her imagination, she has long been an audience favourite in New York clubs for her outrageously entertaining shows. DeLaria’s latest jazz recording, *House of David*, finds her reimagining a dozen David Bowie classics. On the Danforth Music Hall stage, DeLaria will be joined by longtime friend and frequent collaborator, stand-up comedian Maggie Cassella. Expect big laughs, good times and priceless timing.

Ori Dagan is a Toronto-based jazz musician, writer and educator who can be reached at oridagan.com.
A. Concerts in the GTA

Thursday October 1

- 7:30: University of Toronto Faculty of Music. The Fatal Gaze. By Tim Alderby and David Falls. An exploration of the dangers of looking too long or too closely, inspired by the baroque repertoire. Black Box Theatre, 1087 Queen St. W. 416-978-0492. PWYC. Fundraising event. Also Oct 2.
- 7:30: York University Department of Music. Faculty Concert Series: Rhythms of India. Tricity Sankaran with Auto Rickshaw Trio. Tricity Sankaran, mridangam, kanjira; Suba Sankaran, vocals; Dylan Bell, bass; Ed Hanley, tabla. Tribute Communities Recital Hall, Accolade East Building, York University, 4700 Keele St. 416-736-5888. $15; $10(sr/st). Free: donations welcome.
- 8:00: Flato Markham Theatre. Biréil Lagréne “The Gypsy Project”. Multiple styles including swing, jazz fusion and post-bop. Biréil Lagréne, guitar and bass; Frank Wolf, saxophone; Denis Chang, guitar; Paul Van Dyk, drums; 171 Town Centre Blvd., Markham. 905-305-7489. $5-$58.
- 8:00: Massey Hall. Lee HarVEY OsMOND with guest Tterra Lightfoot. Singer-songwriter. Harbourfront Centre Theatre, 231 Queens Quay W. 416-872-4255. $49-$89.50.
- 8:00: Tafelmusik. Musik Mania. Zelinka: Hypochondria; Geminiani: Concerto grosso La Follia; Vivaldi: Concerto “Il mondo al rovescio”. Telemann: Orchestral Suite La Bizarrie; and Bach: Brandenburg Concerto No.4. Cecilia Berardinelli, violin. Trinity-St. Paul’s Centre, Jeanne Lamon Hall, 427 Bloor St. W. 416-864-6327. $37 and up; $30 and up(2); $35-$540(1x). Also Oct 2, 3, 4, 6 (George Weston Recital Hall), start times and prices vary.
- 8:00: Toronto Symphony Orchestra.

B. GTA (GREATER TORONTO AREA) covers all of Toronto plus Halton, Peel, York and Durham regions.

C. BEYOND THE GTA covers many areas of Southern Ontario outside Toronto and the GTA. Starts on page 48.

D. IN THE CLUBS (MOSTLY JAZZ) is organized alphabetically by club. Starts on page 50.

THE ET CETERAS is for galas, fundraisers, competitions, screenings, lectures, symposia, masterclasses, workshops, singalongs and other music-related events (except performances) which may be of interest to our readers. Starts on page 54.

A GENERAL WORD OF CAUTION. A phone number is provided with every listing in The WholeNote—in fact, we won’t publish a listing without one. Concerts are sometimes cancelled or postponed; artists or venues may change after listings are published. Please check before you go out to a concert.

HOW TO LIST. Listings in The WholeNote in the four sections above are a free service available, at our discretion, to eligible presenters. If you have an event, send us your information no later than the 8th of the month prior to the issue or issues in which your listing is eligible to appear.

LISTINGS DEADLINE. The next issue covers the period from November 1 to December 7, 2015. All listings must be received by Midnight Thursday October 8.

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

LISTINGS ZONE MAP. Visit our website to see a detailed version of this map: thewholenote.com.
Saturday October 3

1:30: Shen Yun. Shen Yun Symphony Orchestra. Rimsky-Korsakov: Scheherazade; Sarasate: Zigeunerweisen; and traditions works. Milen Nachev, conductor; Astrid Martig, concertmaster; Haslan Geng, soprano; Xochiau, mezzo. Metropolitan United Church, 60 Simcoe St. 416-872-4259. $25 ($10, early bird). Free.


Sunday October 4

2:00: Canadian Music Competition. Autumn Leaves: Music in the Country. Artun Miskiany, piano; Emma Meirenken; violin; Sarah Ning, piano; Alexander Ning, piano; Catherine Chung. Tippet Crown Heritage Art Centre, 1088 Burnhamthorpe Rd. E., Oakville. 905-338-7595. $25 ($10, student).

2:00: Marylyke Shane. Songs to Our Mother Mary. Coro San Marco; Paskke String Quartet; soloists. 13760 Keele St., King City. 905-933-5388. $15 ($10, student).


4:00: Tafelmusik. McMichael Concert Series: David Buchbinder’s Quartet. 10365 Islington Ave, Kleinburg. 905-933-1221/2093. $39; $25; $15 (student). Ticket prices include gallery admission.


4:00: Choir of St. Mary Magdalene. Elgar’s Vesper Voluntaries. Andrew Adair, organ. Church of St. Mary Magdalene (Toronto), 477 Manning Ave. 416-531-7955. Free.


Monday October 5


Tuesday October 6


12:10: University of Toronto Faculty of Music. Voice Performance Class. Third-year students perform. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen’s Park. 416-408-0208.


12:30: St. John’s Cathedral Church of St. James, Cathedral in the Church: Cantata BWV5 and organ works. Julia Morson, soprano; Laura McPine, alto; Andrew Walker; tenor; David Roth, bass; Michael Blass; organ. Cathedral Church of St. James, 65 Church St. 416-364-7865. PWYC. All donations go directly to the artists.


12:10: University of Toronto Faculty of Music. Voice Performance Class. Third-year students perform. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen’s Park. 416-408-0208.


12:30: St. John’s Cathedral Church of St. James, Cathedral in the Church: Cantata BWV5 and organ works. Julia Morson, soprano; Laura McPine, alto; Andrew Walker; tenor; David Roth, bass; Michael Blass; organ. Cathedral Church of St. James, 65 Church St. 416-364-7865. PWYC. All donations go directly to the artists.


12:30: York University Department of Music. Jazz at Noon: Artie Roth Quartet. Artie Roth, bass/leader; Mike Ficke, sax; Geoff Young, guitar; Anthony Chanes, drums. Martin Family Lounge, Accolade East Building, YU, 4700 Keele St. 447-569-0701. Free.


7:30: Canadian Opera Company. La Traviata. Verdi. Ekaterina Siurina, soprano, Violletta (Oct. 8, 13, 17, 21, 24, 29, Nov. 1), Joyce El-Khoury, soprano (Violetta Oct. 16, 30, Nov. 6); Charles Gastronovo, tenor (Alfredo Oct. 6, 13, 17, 21, 24, Nov. 1, 4); Andrew Haji, tenor (Alfredo Oct. 16, Nov. 30); Quinn Kelsey, baritone (Germont Oct. 8, 13, 17, 21)

Thursday October 8

NOON ‘AT MET’ Free concerts at 12 pm

Oct.1 Wilbert Ward, baritone; Barbara Prins, piano
Oct.8 Emily Chiang, piano; Mara Plotkin, clarinet
Oct.15 Shannon Graham, saxophone; Javier Vazquez, piano
Oct.22 Paul Jesse, organist
Oct.29 Sarah Svendsen, organist
Nov.5 Ashley Tidy, organist

Metropolitan United Church
56 Queen Street E., Toronto 416-363-0331 (ext. 26)

www.metunited.org
24, 29, Nov, 1, 4); James Westman, baritone (Germont Oct. 16, 30, Nov 8); Marco Guidarini, conductor; Amin Arbus, director. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. $50-$435; $22(under 30). Also Oct 16, 17, 21, 24, 29, 30, Nov 1, 4; 6; start times vary.


A. Concerts in the GTA

Friday October 9


Saturday October 11

- 8:00: Gallery 345. Art of the Piano. Moritz Ernst. Haydn: Sonata Hob KV.48; Beethoven; Sonata op.110; Woplgolf Rhim: Klawerstuck IV; Hooshay Khayum: Seul Seven Days: Days 2,4,6; Bruce Mathes: Piano Solo. Moritz Ernst, piano. 345 Sorauren Ave. 416-822-9781. $20; $15(sr); $10(st/arts workers).

Sunday October 11


Monday October 12


Tuesday October 13

- 7:30: Canadian Opera Company. La Traviata. See Oct 8 for details. Also runs Oct 16, 17, 21, 24, 29, 30, Nov 1, 4; 6; start times vary.
- 8:00: Hannah Addario-Berry. Scordatura. Kodaly: Sonata for Solo Cello; newly commissioned works celebrating the 100th anniversary of the Kodaly Sonata by Lisa Renée Coons, Brent Miller, Eric KM Clark, Alisa Rose, Jerry Liu, and Gloria Justen. Hannah Addario-Berry, cello. Gallery 345, 345 Sorauren Ave. 416-822-9781. $20; $10(st/arts workers).

Thursday October 15

- 12:00 noon: St. Peter’s Anglican Church. In Concert. Stephanie Burgoyne and William Vanderventu, organ. 1745 Dundas St. W., Mississauga. 519-752-0565. Free.

Women’s Musical Club of Toronto

Music in the Afternoon

Wednesday October 14

- 2:00: Toronto Symphony Orchestra. Let’s Be Frank: Sinatra Hits. Storm Large, Tony DeSare, Frankie Moreno and Ryan Silverman, vocals; Steven Reineke, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. $29.50-$83.15. Also 8:00; Oct 13(eve).
- 8:00: Compania Flamenca. Flamenco Fire. Traditional flamenco blended with contemporary music. Jose Porcel, dancer/choreographer; and others. Flato Markham Theatre, 171 Town Centre Blvd., Markham. 905-305-7469. $64-$69.
- 8:00: Roy Thomson Hall/Massey Hall. Old Man Luedecke. Winter Garden Theatre, 189 Yonge St. 416-872-9350-$29.50.
- 8:00: Toronto Symphony Orchestra. Let’s Be Frank: Sinatra Hits. Storm Large, Tony DeSare, Frankie Moreno and Ryan Silverman, vocals; Steven Reineke, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. $33.75-$107. Also 2:00; Oct 13(eve).

Friday October 9


Saturday October 11

- 8:00: Gallery 345. Art of the Piano. Moritz Ernst. Haydn: Sonata Hob KV.48; Beethoven; Sonata op.110; Wolfgang Rhim: Klawerstuck IV; Hooshay Khayum: Seul Seven Days: Days 2,4,6; Bruce Mathes: Piano Solo. Moritz Ernst, piano. 345 Sorauren Ave. 416-822-9781. $20; $15(sr); $10(st/arts workers).

Sunday October 11

Toronto Early Music Centre/Early Music
2:00:7:30:8:00:1:00:7:30:3:00:8:00:2:00:8:00:12:10:
the whole note.com
House of Music, Music Room, 210 Bloor St.
Scherzo No. 3; Liszt: Sonetto 123 del Petrarca
● $25; free (child).
conian Hall, 35 Hazelton Ave. 416-922-3618.
Lepeshkina, piano; Suzanne Yeo, piano. Heli
nings viata.
● ●
Music
● ● ●
Theatre, 189 Yonge St. 416-872-4255. $39.50-
Bad Plus Joshua Redman ●
Arts saxophone; Paul Dutton, sound singer; John
clarinet; Michael Snow, piano; John Oswald,
●
contributions from founding artistic director
Jonathan Bunce, David Dacks; and recorded
Gallery's Artistic Directors. Jennie Punter ,
●
tre, 20 St. Joseph St. 416-961-6601 x202. $20;
Moon Loves Its Light. Canadian Music Cen
●
Toronto, 80 Queen's Park. 416-923-7052. $45.
Hall, Edward Johnson Building, University of
Toronto, 80 Queen's Park, 416-923-7052. $45.

Friday October 16

12:10: Music at St. Andrew's. Noontime Recital. Emily Chiang, piano and Mara Plotkin, clarinet. St. Andrew's Church, 73 Simcoe St. 416-593-5600 x12 (limited availability).


7:30: Canadian Opera Company. La Traviata. See Oct 8 for details. Also runs Oct 16, 17, 21, 24, 29, 30, Nov 4, 14, 6: start times vary.


8:00: Music Gallery. X Avant X: MG04 New Music Festival: The Virtuosity of Ease - Lori Freedman and CCMC. Lori Freedman, clarinet; Michael Snow, piano; John Oswald, saxophone; Paul Dutton, sound singer; John Kameavva; drums; and others. 197 John St. 416-204-1080. $20; $15 (adv); $10 (st/st; members).

8:00: Oakville Centre for the Performing Arts. Dan Cooper Concert Series: Danny Michael and Jeremy Fisher. 130 Navy St. Oakville. 905-815-2021 or 1-888-489-7784. $45.

8:00: Roy Thomson Hall/Massey Hall. The Bad Plus Joshua Redman. Winter Garden Theatre, 189 Yonge St. 416-872-4255. $60-$65.50; $59.50; $99.50 includes VIP meet & greet (limited availability).

Saturday October 17

Toronto Early Music Centre/Early Music Fair. 12:00 noon: Surinder Mundra, sitar. Works by Byrd, Bull, Dowland and Purcell. 12:30: Surinder Mundra, sitar. Works by Byrd, Bull, Dowland and Purcell. 1:00: Capella Intima. English madrigals and part songs from the 16th to 18th centuries. Sheila Dietrich, soprano; Jennifer Enns Modolo, alto; Bud Roach, tenor and director; David Roth, baritone; 1:30: Capella Intima. English madrigals and part songs from the 16th to 18th centuries. Sheila Dietrich, soprano; Jennifer Enns Modolo, alto; Bud Roach, tenor and director; David Roth, baritone. 2:30: Cardinal Consort; Jenkins: Newarke Sedege; Tomkins: ‘Sad paven for these distracted tymes’; works by Lupo and Lawes. 2:30: Cardinal Consort; Jenkins: Newarke Sedege; Tomkins: ‘Sad paven for these distracted tymes’; works by Lupo and Lawes. Fort York National Historic Site, Various locations, 250 Fort York Blvd. 416-454-7609. $9: $5 (student); $4.25 (child). Includes admission to Fort York Historic Site and Early Music Fair.


2:00: Paskke String Quartet Presentations. In Concert. Mendelssohn: String Quartet No.3 Op.44; Zemlinys: String Quartet No.11 Op.4; other works. Aurora Cultural Centre, 22 Church St. Aurora. 416-720-9041. $15 (adult); $10 (student); free (under 18). 5:00: Walmer Road Baptist Church. Fall Organ Recital: Piedreadums. Imre Olah, organ; Adam Batstone, classical guitar. 188 Lowther Ave. 416-924-1121. Free, donations welcome.

6:30: Opera by Request. Gotterdammerung. Conducting of Wagner’s Ring Cycle. Lenard Whiting, tenor (Siegfried); Susan Tsakaris, soprano (Brunnhilde); Andrew Tews, baritone (Hagen); George Osipov, bass-baritone (Gunther); Jillian Yemen, mezzo (Waltraute); and others. Nordic Opera Canada Chorus (Brigitte Bogar, conductor); William Shookhoff, piano/conductor. College Street United Church, 452 College St. 416-455-2365. $20.

7:30: Canadian Opera Company. La Traviata. See Oct 8 for details. Also runs Oct 16, 17, 21, 24, 29, 30, Nov 4, 14, 6: start times vary.

7:30: Harmony Singers/Queensmen Male Chorus. Date Night. You’re Just In Love; You’ll Never Walk Alone; We Rise Again: Georgia on My Mind; and others. Harvey Patterson and Oksana Vignan, conductors. St. Paul’s United Church (Milton), 123 Main St. E., Milton. 905-878-8885. $20; $18 (st).


8:00: Music Gallery. X Avant X: MG04 New Music Festival: Tyndal Braxton, New Chance
Joyful Sounds
Songs of Thanksgiving
Sunday, October 18 at 4:00 pm
Eglington St. George’s United Church
35 Lytton Blvd., Toronto

The programme includes:
Gloria by Harry Somers
Triumph of the Spirit by Saul Irving Glick
In the Beginning by Aaron Copland
All Creatures of Our God and King, arr. Peter Tiefenbach
I Thank You God by Eric Whitacre

with the Trillium Brass Quintet and Shawn Grenke, organ

and Pantayo. Individual performances and collaborations. Tyondai Braxton, modular synthesizer and samples; Victoria Cheong, sampler, sequencers, loops, effects and voice; Pantayo, all-women gong ensemble; Grace Nono, vocals. 197 John St. 416-204-1080. $20; $15(adv); $10(st/members). Festival runs Oct 15-18.

Tyndai Braxton, modular synthesizer and samples; Victoria Cheong, sampler, sequencers, loops, effects and voice; Pantayo, all-women gong ensemble; Grace Nono, vocals. 197 John St. 416-204-1080. $20; $15(adv); $10(st/members). Festival runs Oct 15-18.

Turner Point
Sat. Oct 17 | Oliphant Theatre
www.NewMusicConcerts.com

● 8:00: New Music Concerts. Turning Point Ensemble. Sokolovic: ...and I need a room to receive five thousand people with raised glasses...; Morlock: Luft Suite; Chang: Three Windows; L.C. Smith: Gold Leaf; Louie: A Curious Passerby at F’s Funeral. Owen Underhill, conductor. Betty Oliphant Theatre, 404 Jarvis St. 416-961-9594. $35; $25(ar/arts workers); $10(st). 7:15: Introduction.

● 8:00: Oakville Centre for the Performing Arts. Dan Cooper Concert Series: Heritage Blues Orchestra. 130 Navy St., Oakville. 905-615-2021 or 1-888-489-7784. $60.

● 8:00: Ontario Philharmonic. Virtuosity Unleashed. Light classics. Michael Bridge, accordion/digital accordion; Ontario Philharmonic String Quartet. Regent Theatre (Oshawa), 50 King St. E., Oshawa. 905-721-3399 x2. $45-$56.

● 8:00: Roy Thomson Hall/Massey Hall. Dream Serenade. Bahamas; Joel Plaskett; Hayden; TUNS (Chris Murphy, Mike O’Neill, Matt Murphy); Kevin Hearn & Thin Buckle; The Weather Station; Choir! Choir! Choir! Massey Hall, 178 Victoria St. 416-872-4255. $35. In support of services for children with developmental disabilities.

● 8:00: Royal Conservatory. Music Mix Series: Season Gala – Philip Roth’s Everyman featuring Meryl Streep and Takacs Quartet. Pärt: Psalm; Britten: String Quartet No.3 Op.94 (Passacaglia); Shostakovich: String Quartet No.2 in a (Elegy-Adagio); Schubert: String Quartet No.14 in d, D810 “Death and the Maiden” (Andante con moto); readings from Roth: Everyman. Koerner Hall, Telus Centre, 273 Bloor St. W. 416-408-0208. SOLD OUT.

Sunday October 18

Monday October 19

2:00: University of Toronto Faculty of Music. What Sweeter Music: Celebrating Eleanor Daley. A variety of compositions by Eleanor Daley in honour of her 60th birthday. MacMillan Singers and Women’s Chamber Choir; Eleanor Daley, organist; Hilary Apfelstadt conductor. Church of the Redeemer, 162 Bloor St. W. 416-408-0208. $30; $20(sr); $10(st). 


3:00: Hannaford Street Silver Band. Going Dutch. Johan de Meij: T-Bone Concerto; Sinfonia No.1; Extreme Make-Over. Johan de Meij, guest conductor; Joe Alessi, trombone soloist. Jane Mallet Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723. $15; $10(child); $25(family).

3:00: Orchestra Toronto. Russian Connection. Rachmaninoff: Piano Concerto No.2; Stravinsky: Firebird Suite; Adler: Juggler from “Finnian’s Wake” and “Allen’s Chagall.” Stewart Goodyear, piano; Kevin Mallon, conductor. George Weston Recital Hall, 5040 Yonge St. 1-855-985-2787. $43; $37(sr/under 35); $15(st).


Tuesday October 20

12:00: University of Toronto Faculty of Music. Chamber Music Series: Ritmos Brasileiros. Fusion of chamber music, jazz and the infectious sounds of Brazilian choro. Audio String Quartet; Graham Campbell, guitar, arranger and composer; Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-822-9781. Free.


19th John St. 416-204-1080. $15/$13(adv); $10(st/members); $40(festival pass). 7:00 doors open. Festival runs Oct 15-18.

Sunday October 18 at 7:30 pm

Trinity College Chapel, U of T For tickets, call 416-408-0208 or visit music.utoronto.ca

THE 5TH ANNUAL LULLABIES OF BROADWAY

Featuring the 22 piece

Toronto All-Star BIG BAND

A fund-raising event supporting Meals on Wheels, P.O.I.N.T. and YPBC Refugee Sponsorship Program

WEDNESDAY, OCTOBER 21, 2015 - 7:00 PM

YORKMINSTER PARK BAPTIST, 1585 Yonge St, Cameron Hall

Tickets $35.00 | To order call 416-485-1573

ONTARIO ARTS COUNCIL CONSEIL DES ARTS DE L'ONTARIO


Rachmaninoff: Vespers

Rachmaninoff’s dramatic tribute to the fallen of World War I resounds in the mystical acoustics of St. Patrick’s Church.

Tavener: Song For Athene

Saturday, October 17 at 7:30 pm
St. Patrick’s Church
141 McCaul St.

Tickets: $30, Seniors: $25, Students with ID: $10 (only at the door)
Info: 416-286-9798 Online order: www.tallischoir.com
A. Concerts in the GTA


Thursday October 22

- 6:00: Aurora Cultural Centre. Opera by Request. Opera in the Round. Aurora Cultural Centre, 277 Princess St., Aurora. 905-713-1818. $35/$30(adv). Cash bar.

Music TORONTO

CUARTETO CASALS

October 22

8:00 pm

- 8:00: William O’Meara and Bill Findlay (Cello) October 23

Friday October 23

- 8:10: Organix Concerts. Finale Concert. William O’Meara, organ, and William Find- lay, cello. Lawrence Park Community Church, 2180 Bayview Ave. 416-769-3893 or 1-877- 769-5224. $35; $30(adv); $25(st); Free(18 and under).
- 7:30: William O’Meara and Bill Findlay (Cello) October 23

GLOUCESTER CATHEDRAL CHOIR

IN CONCERT

FRIDAY OCTOBER 23, 2015 - 7:30PM
ST. JAMES CATHEDRAL

BRITTEN · HOWELLS · FINZI · TIPPETT

DETAILS & TICKETS: STJAMESCATHEDRAL.ON.CA · 416-364-7865

KINDRED SPIRITS ORCHESTRA

Kristian Alexander | Music Director

SYMPHONIE FANTASTIQUE

Saturday, October 24, 2015
Flato Markham Theatre, 8 pm

BERLIOZ
Symphonie Fantastique

BEETHOVEN
Piano concerto No. 1

FRANCK
Le Chasseur maudit

Opening night gala
Silent auction
Reception

905.305.7469
171 Town Centre Blvd
MarkhamTheatre.ca

Flato Markham Theatre
LIVE ARTS MATTERS.

Kristian Alexander conductor
Anson Hui pianist
Alexa Petrenko MC/host
Sibelius: Symphony No.2 in D. Guest: Erika Baum, violin. Martinu College Institute, 50 Winterton Dr., Etobicoke. 416-239-5665. $30, $25(sr); $10(st); free(child).

● 8:00: Extravagant Chamber Singers. Stories of Remembrance. Howells: Take Him, Earth, for Cherishing; Vaughan Williams: Rest; Dalay: In Remembrance; For the Fallen; McClullough: Holocaus Cantata; and other works; readings to accompany. St. Thomas’s Anglican Church (Toronto), 383 Harston St. 416-971-9229. $25; $20(sr); $10(st); free to war veterans or victims of war.

I FURIOSI BAROQUE ENSEMBLE
GAME OF THRONES
FRIDAY, OCTOBER 23rd, 8PM
www.ifuriosi.com

● 8:00: 1 Furiosi Baroque Ensemble. Game of Thrones. Guest: Christopher Bagan, harpsichord. Calvin Presbyterian Church, 26 Delisle Ave. 416-923-9030. $20, $10(sr/st).

● 8:00: Royal Conservatory. Music Mix Series: The “Order of Canada” Band. Performance by recipients of the Order of Canada. Rhapsody in Blue: Peterson; Canadianna Suite: Gilliland: Dreaming of the Masters II; Dwyer: new works. Jens Lindemann, trumpet; Tommy Banks, piano; Guido Basso, flagelhorn; Terry Clarke, drums; Phil Dwyer, saxophone; and others. Koerner Hall, Telus Centre, 273 Bloor St. W. 416-408-0208.

Saturday October 24
with the Toronto Children’s Choir
Let Earth Resound
October 24, 2015
3:00pm
torontochildrenscorosum

● 3:00: Toronto Children’s Choir. Let Earth Resound. Toronto Children’s Choir training choirs and choral scholars; Nexus; Elise Bradley, conductor. St. Anne’s Anglican Church, 270 Gladstone Ave. 416-932-8666 x231. $25; $20(sr/st); $10(child).

● 4:30: Canadian Opera Company. La Traviata. See Oct 8 for details. Also runs Oct 16, 17, 21, 24, 29, 30, Nov 1, 4, 6; start times vary.


● 7:30: Brampton Chamber Music Concert Series. Duo AquaDulci. Pierre-André Pashley, violin and Renee Krusselbrink, piano. St. Paul’s United Church (Brampton), 30 Main St. S. Brampton. 905-450-9200. PWYC.

● 7:30: Music at St. Andrew’s. Voices of Peace, Dreams of Home. Music marking the 70th anniversary of the end of World War II. Brian Stewart, foreign correspondent; Rick Phillips, music expert; Lenny Graf & his Orchestra. St. Andrew’s Church, 73 Simcoe St. 416-560-2311. $25/$3034 (or more).

● 7:30: Musikay. Dieu, l’Homme, l’Amour. Moutin: Ave Maria; Clement: Jacquin Jacquet; Arbeau: Belle Qui Tient; and other works. St. John’s United Church (Oakville), 262 Randall St., Oakville. 905-825-8740. $30; $25(sr); $15(ssd and under). 8:30: Pre-concert chat and tea.


● 8:00: Acoustic Harvest/Patio Records. Healing Garden Music Fest. Cathy Fink & Marcy Marxer; Anne Walker; Chris Coile; Ivan Rosenberg. St. Nicholas Anglican Church, 1512 Kingston Rd. 416-264-2235. $25, $22(ad). Robinson Hall. Benefit to raise funds to create and build a healing garden at the MacKenzie Health Foundation, Richmond Hill.


● 8:00: Kindred Spirits Orchestra Markham. Symphonie Fantastique. Franck: Le Chasseur Maudit; Beethoven: Piano Concerto No.1 in C, Op.15; Bertóco: Symphonie fantastique. Host: Alexia Petrenko; Anson Hui, piano; Kristinan Alexander, conductor. Flato Markham Theatre, 171 Town Centre Blvd., Markham. 905-305-7469. $25–$30; $25(sr); $15(st/child). 7:00: Silent Auction; 7:15: Prelude (pre-concert recital); 7:30: pre-concert chat and complimentary champagne.

● 8:00: Payadora Tango Ensemble.
A. Concerts in the GTA

- **2:00**: Canadian Opera Company. *Pyramus and Thisbe*. See Oct 20 for details. Also runs Oct 23, 28, 29; start times vary.
- **3:00**: University of Toronto Faculty of Music. *Voices Across Centuries*. Works by Josquin, Gjeilo, Fauré, Kodály, Chatman and others. The Men's Chorus and Women's Chorus; Mark Ramsay, Elaine Choi and Tracy Wong, conductors. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-688-0196. PWYC.
- **8:00**: *Concerts in the GTA*.

**Tuesday October 27**

- **12:10**: Nine Sparrows Arts Foundation/Architek Percussion.

**Wednesday October 28**

- **8:00**: *Talisker Players*. *Renovated Rhymes: Songs and Stories for Grown-up Children*. Raum: Renovated Rhymes; Seiber: The Owl and the Pussycat; Forthog: The Song with the Luminous; Uyeda: The Sex Lives of Vegetables; Bruckner: Verses From the Lyrical. Other works; readings from Thurbler: Fables for Our Times. Guests: James McLennan, tenor; Doug MacNaughton, baritone; Ross Manson, actor/reader. Trinity-St. Paul’s Centre, 247 Bloor St. W. 416-466-1800. $40; $30(st); $10(st). 7:15: Pre-concert chat. Also Oct 28.

**Thursday October 29**

- **8:00**: *Toronto Percussion Quartet*. *Concert*.

**Friday October 30**

- **7:30**: Canadian Opera Company. *La Tra-viata*. See Oct 20 for details. Also runs Oct 21, 27, 28, 30, Nov 1, 4, 6; start times vary.
- **8:00**: *Alliance Française de Toronto*. *Original Jazz Funk*: A Tribute to Charles Mingus. Diane Roblin, keyboards and Reconnect: Richard Underhill, sax; Alexio Barro, trumpet; Chris Williams, guitar; Joe McErlain, singer; Mike Pelletier, bass. 24 Spadina Rd. 416-922-2014. $15; $10(st/students); free(Friend/ Patron).
- **8:00**: *Music Gallery*. *HANATSU mirioir* / *Samuel Andrewes*: 191 John St. 416-204-1080. $20/$17(adv); $15(st/member).
- **8:00**: *Musicians in Ordinary*. *Propitae Sibylarum*. Works by Lassus; Neusidler: Fantasias for lute. John Edwards, lute. Fr. Martin Music Church, 178 Victoria St. 416-872-4255. $49.50-$149.50.

**Masaaki Suzuki conducts the Bach Collegium Japan**

**WED., OCT. 28, 8PM KOERNER HALL**

**TICKETS: 416.408.0208**

- **8:00**: *Royal Conservatory*. *Chamber Music Concert Series: Masaaki Suzuki conducts the Bach Collegium Japan*. Bach: Brandenburg Concerto No.5 in D, BWV1050; Oboe d’amore Concerto in A, BWV1055; Trio Sonata from The Musical Offering, BWV1073; Mein Herz schwimmt im Blut, BWV199 (Solo Cantata for Soprano). Koerner Hall, Telus Centre, 273 Bloor St. W. 416-408-2008. $40 and up.
- **8:00**: *Toronto Percussion Quartet*. *Percussion Octet*. World premieres by Oesterle and Psathas. Guests: Architek Percussion; Church, 73 Simcoe St. 416-593-5600 x231. Free.
- **8:00**: *Roy Thomson Hall/Massey Hall*. *Small World Music*. Mariza. Massey Hall, 178 Victoria St. 416-872-4255. $49.50-$149.50.

**Propitae Sibylarum**

Orlando Lassus’s chromatic Latin songs for four voices; with lute Fantasias by his contemporary Melchor Neusidler

Tickets $30 / $20 students and seniors

**TORQ PERCUSSION QUARTET**

with special guest

**ARCHITEK PERCUSSION**

**OCTET**

music of Oesterle, Brady, Staniland and Psathas

**TRANZAC CLUB**

(292 Brunswick Ave)

8pm Oct 28

$20 / $15 / $10

torqpercussion.ca
There’s a Lady on Stage Series: Edith Piaf @ 100. Performed with photos, images, and English translations. Anne Carrère, vocals. Koerner Hall, Telus Centre, 273 Bloor St. W. 416-408-0208. $40 and up.

● 8:00: Sultans of String. CD Launch: Subcontinental Drift. Guest: Anwar Khurshid, sitar; Trinity-St. Paul’s Centre, 427 Bloor St. W. 416-922-8438. $20; $5(st).


October 31

● 3:00: Attila Glatz Concert Productions. Zoltán Mágá: From Budapest with Love, Hungarian ballads, waltzes, arias, gypsy music and folk dance. Zoltán Mágá, violin; and others. Koerner Hall, Telus Centre, 273 Bloor St. W. 416-408-0208. $30 and up. Also 8:00.


● 7:30: Li Delun Music Foundation. Teng Li and Meng-Chieh Liu: Viola and Piano Concert. Hindemith: Sonata (1939); Paganini: La Campanella; Brahms: Hungarian Dances; John Williams: Theme from Schindler’s List. works by Tchaikovsky, Ullmann, and Jongen. Teng Li, viola; Meng-Chieh Liu, piano. Fairview Library Theatre, 35 Fairview Mall Dr. 647-825-7833. $30; $20(st); $15(VIP, includes one signed CD).


● 8:00: Attila Glatz Concert Productions. Zoltán Mágá: From Budapest with Love, Hungarian ballads, waltzes, arias, gypsy music and folk dance. Zoltán Mágá, violin; and others. Koerner Hall, Telus Centre, 273 Bloor St. W. 416-408-0208. $30 and up. Also 3:00.


Sunday November 1


● 2:00: Canadian Opera Company. La Traviata. See Oct 8 for details. Also runs Oct 16, 12, 21, 24, 29, 30, Nov 1, 4, 6; start times vary.

● 2:00: Latvian Guild of Organists of North America. Festival Service and Concert. Six North American Latvian organists; Latvian Vocal Ensemble (Brigita Alka, conductor); Emilia Rozensteina, cello; Lauma Pruse; piano; Vita Kalnciema, organ; Ingrīda Gutberg, organ. St. Barnabas Anglican Church, 361 Danforth Ave. 416-626-8910. Freewill offering.

● 2:00: Royal Conservatory. Mazzoleni Masters Songmasters Series: Songs of Remembrance. Monica Whicher, soprano; Rachel Andrist, piano. Mazzoleni Concert Hall, Royal Conservatory, 273 Bloor St. W. 416-408-0208. $25.


● 5:00: Toronto Chamber Choir. The Memory Palace of Matteo Ricci. Guests: China Court Trio; Kathleen Kajioka, narrator. Church of the Redeemer, 162 Bloor St. W. 416-763-1695. $30; $25(st); $12.50(under 30).

Coffee, tea and home baking to follow.

● 3:00: Toronto Operetta Theatre. H.M.S. Pinafore: A Tribute Concert to Gilbert and Sullivan. “He is an Englishman”. Gregory Finney(Sir Joseph Porter); Charlotte Knight(Josephine); Rosalind McArthur(Mrs. Cripps); Natasha Fransblow, piano/music director. St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723. $46–$83.

A. Concerts in the GTA

mooredeconcerts.com

LUMINOSITY
SUN. NOV. 1, 2015
4PM
Eglinton St. George's
United Church

416.446.0188
www.amadeuschoir.com

Amadeus Choir. Lydia Adams, Conductor & Artistic Director

SUN. NOV. 1, 2015

The Memory Palace of Matteo Riccio

Don Pasquale

Thursday, March 3, 2016 at 7:30 pm

Artistic Director ~ Sabatino Vacca
Stage Director ~ Giuseppe Macina
Production Design ~ Frank Pasian

Sunday Nov. 1 at 3 p.m.
Kaffeemusik

Through narration, art, and music from both East and West, the TCC explores a Jesuit scholar’s fascinating journey into the heart of Ming China.

With guests: The China Court Trio
Kathleen Kajioka (96.3FM), narrator

Church of the Redeemer
162 Bloor St. West at Avenue Road

Sunday, November 1, 2015 at 3:00 pm

Francesco Geminiani: Six Sonatas
Harry Applebaum, lute

Toronto Concert Series

Subscriptions and Tickets:
Richmond Hill Centre for the Performing Arts
905 787-8811

Adams, conductor. Eglinton St. George's United Church, 35 Lytton Blvd. 416-446-0188. $30-$45.

4:00: Amadeus Choir. Luminosity. James Whitbourn: Luminosity; Bob Chilcott: Can

4:00: Sun on Water. Amadeus Choir; Lauridsen: Lux Aeterna; Hussein Whitbourn: Luminosity; Bob Chilcott: Can

477 Manning Ave. 416-531-7955. Free.

Church of St. Mary Magdalene (Toronto), 477 Manning Ave. 416-531-7955. Free.

4:00: The Memory Palace of Matteo Riccio


7:00: Aradia Baroque Ensemble. On the Path of Champlain. In celebration of Samuel de Champlain’s 1615 visit to Ontario. Works by Lambert, Lully, Charpentier and Hot


Monday November 2


Tuesday November 3

12:30: University of Toronto Faculty of Music. Tuesday Performance Class for Singers. Songs of Requiem and Light presented by third-year Oratorio class. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen’s Park. 416-408-0208. Free.

9:00: Canadian Opera Company. Centre Stage: Ensemble Studio Competition. Vocal showcase of young Canadian singers selected from nationwide auditions, followed by dinner with competition finalists and CCC artists. COC Orchestra: Johannes Debus, conductor. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. $1,500(dinner); $100(cocktail reception). 5:30: Cocktails.

Wednesday November 4


7:30: Canadian Opera Company. La Tra
taviata. See Oct 8 for details. Also runs Oct 16, 17, 21, 24, 29, 30, Nov 1, 4, 6; start times vary.


8:00: Flato Markham Theatre. Emanuel Ax. Works by Beethoven and Chopin. 171 Town Centre Blvd., Markham. 905-305-7469. TBA.


416.446.0188
www.amadeuschoir.com

The Memory Palace of Matteo Riccio

For All Saints Day with the Chameleon Band.
The Lost Jewish Music of Transylvania
Week/Ashkenaz Foundation

Friday November 6

12:00: Music at St. Andrew’s. Noontime Recital. St. Andrew’s Church, 73 Simcoe St. 416-593-5600 x231. Free.


3:20: Canadian Opera Company. La Traviata. See Oct 5 for details. Also runs Oct 16, 17, 21, 24, 29, 30, Nov 1, 4, 6; start times vary.


6:00: Tafelmusik. Baroque Masters. See Oct 20 for details. Also runs Nov 5.


$20.50 to $32.75.


Thomson Hall, 60 Simcoe St. 416-593-4828. $20.50 to $32.75.

3:00: Peter Margulian and Friends. In Concert. Pippa Sonata for flute and piano; Gaïa Sonata for violin and piano; Finney: Diver- timento for oboe, piano and percussion; Isabel Buda, flute; Hazel Boyce, oboe; Peter Margulian, piano; Mike Murphy, percussion; Steve Prime, violin. Array Space, 155 Walnut Ave. 416-366-5900. PWYC. Free.

4:00: Toronto Children’s Choir. Spectral Contrasts. 1 Te Timatanga (Maori action song), Inuit dancing, drumming and throat singing; other works. Guest: James Westman, baritone; Elise Bradley, conductor. Calvin Presbyterian Church, 26 Delisle Ave. 416-932-8666 x231. $35; $30 (sr/st); $20 (child).

Arias and Lieder. Young artists in the classics: David Sanborn (7:30); Nov 8(2:30). 6:00-6:45: composition; 7:00 performance.


$25(sr); $10(st). Opera Talk half an hour prior to each performance in Room 130. Also Nov 6, 7, 8(3:30).

10:00 AM-3:45 PM. Neuberger Holocaust Education Week. The Medium/The Telephone. See Nov 5. Also Nov 8(2:30).

8:00: Akan Museum. Monsoon-Music. Indian classical traditions combined with jazz. Jonathan Kay, saxophones; Andrew Kay, saxophones, eastern reed instruments, percussion; Justin Gray, fretless bass, electric bass, percussion. Akan Museum Auditorium, 77 Wynford Dr. 416-646-4677. $25.

8:00: Canadian Opera Company. Pyramus and Thisbe. See Oct 20 for details. Also runs Oct 25, 28, Nov 5, 7, start times vary.

$25; $20; $10. Opera Talk half an hour prior to each performance in Room 130. Also Nov 6, 7, 8(3:30).

2:00: Toronto Symphony Orchestra. Big Bold Brass! Wagner: The Ride of the Val- kyries; Williams: Superman March. Øystein Baadsvik, tuba; Sameer Patel, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. $20.50 to $32.75.

B. Concerts Beyond the GTA

Thursday October 1
- 12:00 noon: Wilfrid Laurier University Faculty of Music: Music at Noon Concert Series. Glenn Buhr, piano/vocalist; Bob Egang, pedal steel guitarist; Victor Bateman, bass. Maureen Forrester Recital Hall, 75 University Ave., Waterloo. 519-884-1970 x4439. Free.
- 2:00 Sanderson Centre for the Performing Arts: The Cat’s Pajamas Vocal Band. Selections from The Beatles, Wilson Pickett, Roy Orbison, Grand Funk Railroad, Michael Bublé and Jason Mraz. 88 Dalhousie St., Brantford. 519-758-8099. $39; $20(UGO); $5(e-sgo). FREE.
- 7:30: Isabel Bader Centre for the Performing Arts. The rehearsal of the Mozart 21 duo. Harriet Tubman School, 84 Henry St., Waterloo. 519-885-0722 or 855-518-0722. $15; Cains Hall.

Friday October 2
- 12:30: Don Wright Faculty of Music. Fridays at 12:30: Violin music from the 20th century. Scott St., John violin; John Hess, piano. Von Kuster Hall, Music Building, Western University, 1151 Richmond St., London. 519-661-3797. Free.
- 8:00: Don Wright Faculty of Music: Par<br>sons & Poole Legacy Concert. Anagogon and Kinton, piano duo. Paul Davenport Theatre, Western University, 1151 Richmond St. N., London. 519-661-3797. $40; $15(st). FREE.
- 8:00: Numus. 30th Anniversary Concert No.4: Ghost Tango. Score by T. Brady and libretto by D. Smith. Tim Brady, guitar; Janice Jackson, soprano; RL Thompson, baritone. Registry Theatre, 122 Frederick St., Kitchener. 519-883-4480. $30; $20(arts worker); $15(st).

Saturday October 3

Sunday October 4
- 7:00: Wilfrid Laurier University Faculty of Music: Sing Fires of Justice 10th Anniversary Concert. WLU Choirs and community choral singers. St. Matthew’s Lutheran Church, 54 Benton St., Kitchener. 519-884-1970 x4439. Entry by donation.
- 7:30: Cuckoo’s Nest Folk Club. NUA. Irish and Scottish traditional music and original compositions. James Law, fiddle; Graeme McGilivray, guitar; Jacob McCaulay, bodhrán. Chaucer’s Pub, 122 Carling St., London. 519-473-2099. $18; $15(adv).

Monday October 5
- 7:30: Marilyn I. Walker School of Fine and Performing Arts, Brock University. Donor Dedication and Season Launch. Works by Rachmaninoff, Ernesto Lecuona, Jack Behrns and Stephanie Martin (world premiere); Beethoven: Adagio Trio. Dr. Karin Di Bella, piano; Vera Aleskeeva, violin; Gordon Cleland, cello. FirstOntario Performing Arts Centre, 250 St. Paul St., St. Catharines. 905-888-0721 or 855-518-0722. $15. Cains Hall.

Wednesday October 7
- 12:00 noon: Midday Music with Shipieru. Jennifer Potter, soprano and Keiko Kupefer. piano. Hi-Way Pentecostal Church, 50 Anne St. N., Barrie. 705-726-1185. $5; free(st).
- 8:00: Wilfrid Laurier University Faculty of Music. Student Composers Concert. Maureen Forrester Recital Hall, 75 University Ave., Waterloo. 519-884-1970 x4439. Free.

Friday October 9
- 12:00 noon: Wilfrid Laurier University Faculty of Music. Music at Noon Concert Series. Amy Hamilton; Ruta; James Mason, oboe; Peter Shackleton, clarinet; Derek Conrad, horn; Eric Hall, bassoon. Maureen Forrester Recital Hall, 75 University Ave., Waterloo. 519-884-1970 x4439. Free.
- 8:00: Kitchener-Waterloo Symphony. James Bond: The Music. Capathia Jenkins (soprano); Ralphie; James Mason, oboe; Peter Shackleton, clarinet; Derek Conrad, horn; Eric Hall, bassoon. Maureen Forrester Recital Hall, 75 University Ave., Waterloo. 519-884-1970 x4439. Free.

Saturday October 10
- 3:00: At the First: Chamber Music Series. Violin Mix and Mania. Works by Bach, Ysaye, Bartok, Weizweig, and others; jazz, folk and improv. Stephen Sitarski and Lance Delisle. Two Bach cellos suites plus two newly commissioned works related to them. Matt Hartmowitz, cello. KWCMS Music Room, 57 Young St. W., Waterloo. 519-886-1673. $35; $20(st).

Sunday October 11

Monday October 12
- 7:30: Marilyn I. Walker School of Fine and Performing Arts, Brock University. Donor Dedication and Season Launch. Works by Rachmaninoff, Ernesto Lecuona, Jack Behrns and Stephanie Martin (world premiere); Beethoven: Adagio Trio. Dr. Karin Di Bella, piano; Vera Aleskeeva, violin; Gordon Cleland, cello. FirstOntario Performing Arts Centre, 250 St. Paul St., St. Catharines. 905-888-0721 or 855-518-0722. $15. Cains Hall.

Wednesday October 14

- 8:00: Kitchener-Waterloo Chamber Music Society. Moveable Feast. Two Bach cello suites plus two newly commissioned works related to them. Matt Hartmowitz, cello. KWCMS Music Room, 57 Young St. W., Waterloo. 519-886-1673. $35; $20(st).

Friday October 16
- 12:30: Don Wright Faculty of Music. Fridays at 12:30: Violin music from the 20th century. Scott St., John violin; John Hess, piano. Von Kuster Hall, Music Building, Western University, 1151 Richmond St., London. 519-661-3797. Free.
- 8:00: Kitchener-Waterloo Symphony. Ode to the Horn. Rossini: Le rendez-vous de chasse; Bach: Sinfonia from Cantata No.42; Vivaldi: Concerto for Two Horns in F; Han del: Concerto a due cori (Concerto for Two Horns) in B-flat; Telemann: Tafelmusik, Part III, No.3 (Concerto for Two Horns and Two Violins); Orchestral Suite with Horn Quartet in F “Alter Echo”. Jessie Brooks, curator. First United Church (Waterloo), 16 William St. W., Waterloo. 519-475-4711 and 888-745-4711. $25 and up. Also Oct 16(Guelph), 17(Cambridge).

Saturday October 17
- 10:00am: Kitchener-Waterloo Symphony. Piano Series: KWCMS Music Room, 57 Young St. W., Kitchener. 519-745-4711. $13 and up; $11(child). Also 11:00am; Oct 31(Waterloo Region Museum), Nov 7(Eramosa).
- 11:00am: Kitchener-Waterloo Symphony. Kinderconcert Series: Cabbages and Counterpoint. The musical Mendels sohn Mouse family is rehearsing and getting ready for a concert. Conrad Centre for the Performing Arts, 36 King St. W., Kitchener. 519-745-4711. $13 and up; $11(child). Also 11:00am; Oct 3(Waterloo Region Museum), Nov 7(Eramosa).

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**Call 519-661-3767 • Visit music.uwo.ca/events**
Elora Festival Singers

Noel Edison, Artistic Director

www.elorafestival.ca

Mahler by Candlelight
Monday October 17 at 8:00pm | 519-661-3797 | Free

Three Origin蕈tion: By Russian, Norwegian, Australian, American and others; Paul Davenport, piano; David Vandernoot, piano; Michael Schulte, Artbar, 15 Colbourne St., London. 519-792-4480. $15 (or available for a concert. Conrad Centre for the Performing Arts, 395 King St. W., Hamilton.

Sunday October 18


2:30: Lyric Niagara. Lullaby of the Leaves. Works by Strauss, Britten, Fauré, Brahms and others; Broadway tunes and jazz standards. Erika Reiman, piano; Jennifer Carter, soprano; Debra Kingsley, mezzo; Breanne Rourke, soprano. St. Mark's Anglican Church (Niagara-on-the-Lake), 41 Byron St. N. Niagara-on-the-Lake. 905-468-3123. $20/$17(adv).

3:00: Wellington Wind Symphony. On the Road Again. Works by Grainger, Reed, Hazo, Mahler and Koetsier. Slide by Slide Trombone Quartet; Keith Hagarman, baritone; Daniel Warren, conductor. Knox Presbyterian Church (Waterloo), 50 Erb St. W., Waterloo. 519-669-1237. $20/$15(adv); free(st). Also Nov 1 (Kitchener).


8:00: Kitchener-Waterloo Chamber Music Society. Adam Levin, guitar; Yasmine; Sonata No.2, Op.27 in (a Preludio: "Obsession"); Bach; Lute Suite No.4, BWV1006 in E; Frescobaldi (arr: Segovia): Aria con Variazioni detta la frescobalda; MorCeau: Variations on a theme from Handel’s "Xerxes"; Morales-Caso: Witch’s Dream Suite; and other works. KWCMS Music Room, 57 Young St. W., Waterloo. 519-886-1673. $30; $20(st).

Monday October 19

5:00: Don Wright Faculty of Music. Early Music Studio Concert. Don Wright Hall, 500 Main St. W., Hamilton. 905-525-9140. $10


Wednesday October 21

12:00 noon: Music at St. Andrews. Andrew Ager, organ. St. Andrew’s Presbyterian Church (Barrie), 47 Owen St., Barrie. 705-726-1181. $5/free(st).

12:30: Don Wright Faculty of Music. Symphonic Band Concert: Lied ohne Worte. Works by Alfred Reed, Rolf Rudin, William Schuman, Jodie Blackshaw and Peter Menin. Paul Davenport Theatre, Talbot College, Western University, 1151 Richmond St. N., London. 519-661-3797. $25. Until 6 pm.

7:30: Barrie Concerts. Double-Double. Duncan on tenor saxophone; Benny Goodman Clarinet Bridge, accordion; Kornel Wolak, clarinet, Hi-Way Pentecostal Church, 50 Anne St. N., Barrie. 705-726-1181. $10/$6(adv); $45/$30(st).

Thursday October 22

8:00: Steel City Jazz Festival. Adreas Fargur with Sophie Perman and John Newdorf. Artbar Arthar, 15 Colbourne St., Hamilton. 905-543-8512. $15.


Friday October 23


7:30: Isabel Baden Centre for the Performing Arts. Queen’s School of Music. Showcase & Homecoming Concert. Burge: orchestral arrangement of "Oil Thigh" (premiere). Queen’s Choral Ensemble, Jazz Ensemble, Symphony Orchestra and Wind Ensemble. 395 King St. W., Kingston. 613-533-2404. $15/$7(adv).

8:00: Don Wright Faculty of Music. Wind Ensemble. The Space-Time Continuum: Johannes; Continuum; other works by Russian, Norwegian, American, Australian and Czech composers. Larry Zalkind, trombone; Dr. Aaron Hodgson, trumpet. Paul Davenport Theatre, Talbot College, Western University, 1151 Richmond St. N., London. 519-661-3797. Free.

8:00: Steel City Jazz Festival. Luanda Brazilian Jazz Trio. Artbar Arthar, 15 Colbourne St., Hamilton. 905-616-5960. $20.

8:30: Zula Presents. In Concert. Rempis Percussion Quartet: Dave Rempis, alto/tenor/baritone saxophones; Ingebrig Haaker Flaten, bass; Frank Rosaly, drums; Tim Daisy, drums; Woodshed Brass Band; Sweet Pea; and The Upifters. This Ain’t Hollywood, 345 James St. N., Hamilton. 289-993-1933. $15; $13(adv).

Saturday October 24

10:00am: Don Wright Faculty of Music. Brass Day 2015. Larry Zalkind, trombone; Brass; and others. Paul Davenport Theatre, Talbot College, Western University, 1151 Richmond St. N., London. 519-661-3797. $25. Until 6 pm.

7:30: Barrie Concerts. Double-Double. Duncan on tenor saxophone; Benny Goodman Clarinet Bridge, accordion; Kornel Wolak, clarinet, Hi-Way Pentecostal Church, 50 Anne St. N., Barrie. 705-726-1181. $10/$6(adv); $45/$30(st).

Monday October 26

8:00: Don Wright Faculty of Music. Fall Student Composers Concert. Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., London. 519-661-3797. Free.

8:00: Steel City Jazz Festival. Tjadervana: Celebrating the music of Cal Tjader. Artbar Arthar, 15 Colbourne St., Hamilton. 905-543-8512. $15.


Tuesday October 27

8:00: Don Wright Faculty of Music. Schu mann Piano Quintet Project. Ensemble Made in Canada. Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., London. 519-661-3797. Free.

8:00: Steel City Jazz Festival. Tjadervana: Celebrating the music of Cal Tjader. Artbar Arthar, 15 Colbourne St., Hamilton. 905-543-8512. $15.

Wednesday October 28

8:00: Don Wright Faculty of Music. Western Symphony Orchestra. Beethoven: Symphony No.6 in F Op.68 "Pastoral". Paul Davenport Theatre, Talbot College, Western University, 1151 Richmond St. N., London. 519-661-3797. Free.

8:00: Don Wright Faculty of Music. Western Symphony Orchestra. Beethoven: Symphony No.6 in F Op.68 "Pastoral". Evertage to Egotmont, Op.84; Selections from Rossini: O Laltalina in Alger; Mahler:

Orient to the Horn. Rossini: Le rendez-vous de chasse; Bach: Tomatonia from Cantata No.42; Vivaldi: Concerto for Two Horns in F. Handel: Concerto a due cori (Concerto for Two Horns in B-flat); Telemann: Tafelmusik, Part III, No.3 (Concerto for Two Horns and Two Violins); Orchestral Suite with Horn Quartet in "Rister Echo". Jessie Brooks, curator. Central Presbyterian Church (Cambridge), 7 Queens St., Cambridge. 519-745-4711 and 888-745-4711. $35 and up. Also Oct 14 (Waterlo o), 16(Guelph).

8:00: NUMUS/Inter Arts Matrix/Perim eter Institute. Objects on a Table. Homage to Giorgio Morandi, painter: Euphonomus, bass clarinet and percussion. Mike Lazaridis Theatre of Ideas, Perimeter Institute, 21 Caroline St. N., Waterloo. 519-883-4480. $35; $20(sr/ arts worker); $15(st); $5(eyeGO).
B. Concerts Beyond the GTA

Rückert Lieder: Purcell: Dido and Aeneas; Mozart: Great Mass in c, K427; Bizet: Carmen. Montreal, Morillo Tognon, saxo; Paul Davenport Theatre, Talbot College, Western University, 1151 Richmond St. N., London. 519-661-3797. Free.

Thursday October 29

7:30: Isabel Badler Centre for the Performing Arts. Ensemble Series: Marco Polo Project. Toronto Concerts; members of Sam-pradyana Dance; Aurickshaw, 390 King St. W., Kingston. 613-533-2424. $24-$5, $44; $12-$22(st).


8:00: Kitchener-Waterloo Symphony. Oratory Plays Mozart and Haydn. Mozart: Steps to Ectasy; Mozart: Piano Concerto No.23 in A; Haydn: Symphony No.103 in E flat “Drumroll”.

9:00: Steel City Jazz Festival. Chris Bruder Quintet. Pearl Company, 16 Steven St., Hamilton. 905-526-8606. $15.

Friday October 30


8:00: Kitchener-Waterloo Symphony. Piano Plays Mozart and Haydn. Mozart: Journey to Ectasy; Mozart: Piano Concerto No.1; Piano Concerto No.2; Piano Concerto No.4.


Saturday October 31


Sunday November 1


12:00: Kitchener-Waterloo Symphony. orch. plays Mozart and Haydn. Mozart: Journey to Ectasy; Mozart: Piano Concerto No.1; Piano Concerto No.2; Piano Concerto No.4; Piano Concerto No.5 “Emperor”. Stewart Goodyear, piano; Bradach, conductor. FirstOntario Performing Arts Centre, 250 St. Paul St., Steel City Jazz Festival. Chris Bruder Quintet. Pearl Company, 16 Steven St., Hamilton. 905-526-8606. $15.

10:30am: Kitchener-Waterloo Symphony. Piano Plays Mozart and Haydn. Mozart: Journey to Ectasy; Mozart: Piano Concerto No.1; Piano Concerto No.2; Piano Concerto No.4; Piano Concerto No.5 “Emperor”. Stewart Goodyear, piano; Bradach, conductor. FirstOntario Performing Arts Centre, 250 St. Paul St., Steel City Jazz Festival. Chris Bruder Quintet. Pearl Company, 16 Steven St., Hamilton. 905-526-8606. $15.

10:30am: Kitchener-Waterloo Symphony. Piano Plays Mozart and Haydn. Mozart: Journey to Ectasy; Mozart: Piano Concerto No.1; Piano Concerto No.2; Piano Concerto No.4; Piano Concerto No.5 “Emperor”. Stewart Goodyear, piano; Bradach, conductor. FirstOntario Performing Arts Centre, 250 St. Paul St., Steel City Jazz Festival. Chris Bruder Quintet. Pearl Company, 16 Steven St., Hamilton. 905-526-8606. $15.


12:00: Kitchener-Waterloo Symphony. Piano Plays Mozart and Haydn. Mozart: Journey to Ectasy; Mozart: Piano Concerto No.1; Piano Concerto No.2; Piano Concerto No.4; Piano Concerto No.5 “Emperor”. Stewart Goodyear, piano; Bradach, conductor. FirstOntario Performing Arts Centre, 250 St. Paul St., Steel City Jazz Festival. Chris Bruder Quintet. Pearl Company, 16 Steven St., Hamilton. 905-526-8606. $15.

C. In the Clubs (Mostly Jazz)

120 Diner

120 Church St. 416-792-7725
120diner.com (full schedule). Every 7:30pm Lisa Painterlic’s Girls Night Out jazz jam with Peter Hill (piano), Ross MacIntyre (bass) PWYC. October 1 6pm Annie Bonsignore. October 2 6pm Jim Gelcer. October 3 6pm Ros Kindler. October 4 6pm Shannon Butcher & Ross MacIntyre. 8pm Genevieve Marette. October 5 8pm Carlos Morgan. October 6 8pm Vin-cent Bertucci. October 7 6pm June Garber. October 15 6pm Heidi Lange sings Paul Simon. October 16 7pm Reb-becca Enkin. October 18 6pm Orr Dagan Sings Anita O’Day. 8pm Terra Hazelt-er. October 22 6pm Ambre McLean. October 23 6pm Peter Campbell. October 24 6pm Brad Cormier & Adam Terrazas. 6pm Wein Fernandez. October 30 6pm Ryley Murray. October 31 6pm Halloween Party w/ Johnnie Walker. Alleycat

2409 Yonge St. 416-481-6865
alleycat.ca

All shows: 19+, Call for reservations.

Castro’s Lounge

2116e Queen St. 416-699-8272
castroslounge.com (full schedule). All shows: No cover/PWYC Every Wed 5pm The Mediterranean Stars.

C’s West

67 Front St. E 416-867-9499
cestwhat.com (full schedule). October 3, 17, 31 3pm The Hot Five Jazzmakers.

Chalkers Pub, Billiards & Bistro

247 Marleve St. 416-789-2531
cchalkerspub.com (full schedule).

De Sotos

1079 St. Clair Ave. W. 416-651-2109
desotos.ca (full schedule). Every Sun 11am-3pm Sunday Live Jazz Brunch hosted by Anthony Abbatangeli No cover.

Dominion on Queen

500 Queen St. E 416-368-8893
dominiononqueen.com (full schedule).
organizer and hustler who created jazz policies in unexpected and unlikely locations; a broadcaster; a writer – including for this publication. From 1981 to 1987 he was the host and music director for the Saturday matinee broadcast Toronto Alive!, which involved many visiting American artists with local rhythm sections. This led to him being made artistic director of the newly launched Toronto Jazz Festival in 1987; a post he held until a few years ago.

As the primary local voice and champion of older jazz – trad and swing – Jim held a unique and significant place on the Toronto jazz scene. There seem to be more people interested in these earlier styles in larger cities with bigger jazz scenes. However, as his long record in booking the Jazz Festival showed, he was not narrow in his tastes. Mainstream jazz was simply the music he was interested in playing and the music he found his voice in. He loved Armstrong and Bechet, Ellington, stride piano, Fletcher Henderson, early Basie and other Kansas City jazz and had an encyclopedic knowledge of the details of jazz from before World War II – the records, repertoire and styles.

He was a well-read man of wide knowledge and many interests – I’m told his large personal library had books on an amazing range of subjects – music of course, cooking, wine, history, film (he was an expert on the films of Buster Keaton), all sorts of things. He was a connoisseur of single-malt Scotch whisky and enjoyed his drinks. His motto was: “If you only drink the good stuff, it won’t hurt you.” The scent of his Balkan Sobranie clove cigarettes often announced his arrival in a club well before he was spotted. Despite these vices, he was quite healthy and a long-time vegetarian, one of many paradoxes about him.

Mostly self-taught, Jim was not a technician but an ear player, a feeling player, an instinctive musician. He had the important jazz virtues. He loved songs and swing, developed a very personal sound – especially on soprano saxophone – and had a desire and ability to communicate directly with his audience which was always sincere, never commercial. His sense of jazz integrity earned him an international reputation. He was well-known and highly regarded wherever he played – Europe (especially Britain, France and Switzerland) and the U.S., at many festivals, and on the jazz party circuit. He often said that if he sent someone home from a performance feeling better than when they came in, then he’d done his job well. He accomplished this often enough that he was welcome all over the world.

I’d like to close with a story about Jim that I heard shortly after his death, from his good friend Ted O’Reilly. Some of the more modern, post-bop musicians in Toronto occasionally looked down on Jim as being old-hat because he loved 30s and 40s jazz so. I always found this troubling because it was intolerant and didn’t accord him the respect he deserved and there may have been some jealousy involved. Jim was probably aware of this, but was a humorous and affable man who generally liked to avoid hostility and conflict. He had a quick and ready wit though and could muster a sharp riposte when needed, as in the following: Once in the 90s, he was playing a gig that involved, among others, a dyed-in-the-wool bebop trumpet player, who shall remain nameless. At some point, he snarled at Jim, “Don’t you ever get tired of playing that old crap?” – or words to that effect – and Jim retorted, “No, I don’t, do you?” In other words, I love older jazz and you love bebop, but bebop is not exactly new either, so I’ll play mine and you play yours and let’s have a little mutual respect, all right?

It’s reminiscent of something Lester Young once said about individuality in an interview (and I’m quoting loosely): “Boom ... You play your licks and I’ll play my licks and it’s that way till death do us part.”

Toronto bassist Steve Wallace writes a blog called “Steve Wallace – jazz, baseball, life and other ephemera” which can be accessed at wallacebase.com.

Call for cover charge info.

Emmet Ray, The
924 College St. 416-792-4497
themetremay.com (full schedule)
All shows: No cover/PWYC
October 1 9pm John-Wayne Swingtet: Wayne Nakamura (guitar), Abbey Sholtzberg (bass), John Farrell (guitar), October 8 8pm Bossa Tres

Fat City Blues
890 College St. 647-345-8282
Garage @ CSI Annex, The
720 Bathurst St. 416-619-4621
livemfromtheannex.com
October 6 ‘Live From the Annex’ monthly Cabaret $15(sld)

Gate 403
403 Roncesvalles Ave. 416-588-2930
gate403.com
All shows: PWYC.
October 1 5pm Joanne Morra & The France St. Jazz Ensemble; 9pm Kristin Lindell Jazz Band. October 2 8pm Ken Taylor: Frixir’s Jazz Trio; 9pm Fraser Melvin Blues Band. October 3 5pm Bill Heffernan and His Friends; 9pm S.O.A. Jazz Band. October 4 5pm Rob Thaller & Joanna Reynolds Jazz Duo; 9pm S.O.A. Jazz Band. October 5 5pm Mike Daley Jazz Trio; 9pm Bruce Chapman Blues Duo with feature guests. October 6 8pm Howard Willett Blues Duo; 9pm Vivia Kay Jazz Duo. October 7 5pm Robert Chapman Jazz Band; 9pm Julian Faith Blues Night. October 8 5pm Michael Bell and Rob Phillips Jazz Duo; 9pm Kevin Laliberté Jazz & Flamenco. October 9 8pm Kurt Lund Jazz Quartet; 9pm Danielle Bassats Jazz Band. October 10 7pm Bill Heffernan and His Friends; 9pm Blos Sterrenjazz Jazz Trio. October 11 5pm Anything Goes Jazz Band; 9pm Amber Leigh Jazz Trio. October 12 5pm Leonard Patterson Jazz Trio; 5pm Chris Stagig Trio. October 13 5pm Throm Mason Jazz Trio; 9pm Trevor Cape Trio. October 14 8pm Michelle Rumble with Friend; 9pm Julian Faith Blues Night. October 15 6pm Toronto Jazz Collective; 9pm Annie Bonsignore Jazz Duo or Trio. October 16 5pm Jmmondew Jazz Band; 9pm John Wayne Swingtet. October 17 5pm Bill Heffernan and His Friends; 9pm Sweet Derrick Blues Band. October 18 5pm Jeff Taylor and the SLT; 9pm Jonathan Billings Blues Trio. October 19 5pm John Nicholson Jazz Trio; 9pm Rob Davis Blues Duo. October 20 5pm Sarah Kennedy and Matt Pines Jazz Duo; 9pm Jimmy Bryan Band. October 21 5pm Concord Jazz Quintet; 9pm Julian Faith Blues Night. October 22 5pm Heather Luckhardt: Blues/Roots/Jazz Band; 9pm Neil Hendry and Rhonda Stakich Duo. October 23 5pm Zimmur; 9pm John Deegan Jazz Band feat. Zoe Chilco. October 24 5pm Bill Heffernan and His Friends; 9pm Donnél Roberts Band. October 25 5pm Cheryl White Rhythm & Blues Band; 9pm Tiffany Hanus Jazz Band. October 26 5pm David Barrett Solo; 9pm Kalya Ramu Jazz Band. October 27 5pm Tim Shia Jazz Band; 9pm Traci & Lesley Lepine. October 28 5pm Rick Maltese: Rick’s Three in One; 9pm Julian Faith Blues Night. October 29 5pm Rachel Picione Jazz Band; 9pm David Rubin Music. October 30 5pm Whitney Ross-Barris Jazz Band; 9pm Jazz Forge. October 31 5pm Bill Heffernan and His Friends; 9pm “The Pearl Motel”.

Derrick Blues Band. October 18 5pm Jeff Taylor and the SLT; 9pm Jonathan Billings Blues Trio. October 19 5pm John Nicholson Jazz Trio; 9pm Rob Davis Blues Duo. October 20 5pm Sarah Kennedy and Matt Pines Jazz Duo; 9pm Jimmy Bryan Band. October 21 5pm Concord Jazz Quintet; 9pm Julian Faith Blues Night. October 22 5pm Heather Luckhardt: Blues/Roots/Jazz Band; 9pm Neil Hendry and Rhonda Stakich Duo. October 23 5pm Zimmur; 9pm John Deegan Jazz Band feat. Zoe Chilco. October 24 5pm Bill Heffernan and His Friends; 9pm Donnél Roberts Band. October 25 5pm Cheryl White Rhythm & Blues Band; 9pm Tiffany Hanus Jazz Band. October 26 5pm David Barrett Solo; 9pm Kalya Ramu Jazz Band. October 27 5pm Tim Shia Jazz Band; 9pm Traci & Lesley Lepine. October 28 5pm Rick Maltese: Rick’s Three in One; 9pm Julian Faith Blues Night. October 29 5pm Rachel Picione Jazz Band; 9pm David Rubin Music. October 30 5pm Whitney Ross-Barris Jazz Band; 9pm Jazz Forge. October 31 5pm Bill Heffernan and His Friends; 9pm “The Pearl Motel”.

Grossman’s Tavern
379 Spadina Ave. 416-977-7000
grossmantavern.com (full schedule)
All shows: No cover (unless otherwise noted). October 11 10:30pm Robertson and Kavanaugh Quartet. October 2 6:30pm “Hold the Bus” with Kevin Bell & Mike Murphy; 10:30pm Combo Royale. October 3 4:30pm The Happy Pals; 10:30pm Damn Neighbours. October 4 4:30pm New Orleans Connection All Star Jazz Band; 10:30pm The National Blues Jam with Brian Cobsa. October 5 10pm TGS World Jam. October 6 9:30pm Mz. Debbi & The Don Valley Stompers. October 7 10pm Bruce Domenoy.

Habits Gastropub
928 College St. 416-533-7272
habitsgastropub.com (full schedule)

Harlem Restaurant
67 Richmond St. E. 416-368-1920
harlemrestaurant.com (full schedule)
All shows: 7:30-11pm (unless otherwise noted). Call for cover charge info.

October 1 15 Dirty Jazz. October 2 Madette.
This month, I am looking forward. After all, there is a lot to look forward to in the fall: the beginning of Christmas as defined by retailers everywhere; colourful leaves and colourful sweaters; the post-Halloween candy binge; and, I suppose, even Halloween itself.

My favourite thing about this fall is going to be the sounds, I’m sure. Not only the crunching of les feuilles mortes under busy Torontonian feet, but the music gracing the stages at busy Toronto concert venues.

Let me take you back to winter. On a snowy Saturday in January, 2011, I went to check out a double bill at The Rex. Ricochet, a group featuring Adreen Farrugia, Andrew Downing, Ravi Naimpally, Anthony Michelli, Kevin Turcotte, Kelly Jefferson and Sophia Perlman, was my reason for going, but I was told that at 12:30 there would be a special late-night set by a band I hadn’t yet heard of, and since I didn’t have to rise early the next morning and no extra cover was required for the late set, I stuck around.

The group played original music by bassist/composer Rich Brown and featured Luis Deniz on alto sax, Robi Botos on keyboards and Larnell Lewis on the drums. For the next few years – at least two, maybe more – I followed Rinse the Algorithm obsessively, attended and featured Luis Deniz on alto sax, Robi Botos on keyboards, Paco Luviano (bass), Mark Kelso (drums), Luisito Orbeogos (percussion) $20. October 10 pm Morgan Davis $10. October 8, 9, 10 9pm Micah Barnes and Friends: “Uptown” – A Tribute to The Appolo Theatre $20. October 17 8pm 3:30pm Swing Dance Night with Colin Hunter (voice) and the Anthony Terpstra (drums) Seventet: Richard Whitehouse (piano), Dave Field (bass), Paul Tarussov (trumbone), John Little (trumpet), Steve Macdonald (tenor sax), Anthony Rinaldi (bari sax) $30. October 16 15 8:30pm Colin Hunter (voice) with the Joe Sealy (piano) Quartet: Paul Novotny (bass), Daniel Barnes (drums), Alfsen Young (sax) $15. October 18 7pm Monica Chapman (voice) with Igor Babich (sax), Rebecca Hennessey (trumpet), Nathan Hiltz (guitar), Bill King (piano), Dave Young (bass), Mark Kelso (drums) $12. October 20 7:30pm Charles Di Raimondo (voice) CD Release “My Jazz Adventures” with Bernie Senensky (piano), Dave Field (bass), Frank Dilliscie (drums) $20. October 21 8pm Ken Whitely $10. October 22 8pm Chrystelle MacLaughlin’s 50th AHA $15. October 23 8pm Alexis Baro (trumpet) Quintet with Jeff King (sax), Stan Fomin (piano), Yosser Rodrigue (bass), Ahmed Mitchel (drums) $15. October 25 7pm Judith Lander CD Release “From my Life” $20.

October 26 7pm A Tribute Evening Remembering Ray Jessel. October 28 8pm Adriana Simone $10. October 29, 30 8pm Sunnie Pavan $20.

Jazz Room, The
Located in the Huether Hotel, 59 King St. N., Waterloo. 226-476-1565 kwjazzroom.com (full schedule)
All shows: 8:30pm-11:30pm unless otherwise indicated. Attendees must be 19+


Joe Mama’s
317 King St. W. 416-340-6469 joemamas.ca
Every Tue 6pm Jeff Eager / Every Wed 6pm Thomas Reynolds & Geoff Torn. Every Thurs 9pm Blackbom. Every Fri 10pm The Grind.
Every Sat 10pm Shugga. Every Sun 6:30pm Organic: Nathan Hiltz (guitar); Bernie Senensky (organ); Ryan Oliver (sax), Morgan Childs (drums).


Hirut Cafe and Restaurant
2050 Danforth Ave. 416-551-7560
Every Sun 5pm Open Mic with Nicola Vaughan: folk/country/jazz/world/R&B. October 3 5pm Open Mic Brigade hosted by Robbie Patterson PWYC. October 6, 20 8pm Finger-Style Guitar Association PWYC. October 30 9pm Hirut Hoot Cabaret $5.

Home Smith Bar – See Old Mill, The

Hugh’s Room
2261 Dundas St. W. 416-519-6004
hughroom.com
All shows: 8:30pm (unless otherwise noted).
October 1 Cheryl Lescom & The Tucson Choir Boys - CD Release $20 (adv) / $25 (door).
October 2 John Primer & The Real Deal Blues Band $27.50 (adv) / $30 (door).
October 6 10am Toronto Rawl $15. 8:30pm Jane Hurbane presents Discoveries $15 (adv) / $17 (door). October 7 Dan Bern $22.50 (adv) / $25 (door).
October 8 Richard Fohil presents Maria Muldaur $32.50 (adv) / $35 (door).
October 9 Slean McCann (of Great Big Sea) – CD Release $27.50 (adv) / $30 (door) $15.

Jazz Bistro, The
251 Victoria St. 416-363-5299
jazzbistro.ca
October 1 5pm Georges Evans Quartet $15. October 2 5pm The Jim Dovers Trio: Jim Dovers (drums), Paul Shorlief (piano), Frank Collins (bass) CD Release: “Blind Leap” $20. October 3 5pm Ariel Pocock (voice, piano) with Adrian Vedady (bass), Jim Dovers (drums) $20. October 4 5pm Adri Brown (voice) with Adreen Farrugia $35 (adv) / $40 (door).

In the Clubs (Mostly Jazz)
Transcribing what I heard – melodies, chord changes, solos, drum patterns – sometimes on the spot at the concert.

The afore-mentioned lineup was the core group for most of the time that I knew the band, but occasionally I saw them with subs: Farrugia subbed for Botos one time, I think I remember Jefferson stepping in for Deniz, and I’m certain that at least two monstrous drummers filled the drum chair (which, with Lewis in the group, is a huge chair): Otis Williams and Chino de Villa.

Locations is an album undeniably worth listening to (my favourite track is As I Sleepwalking With Headphones On – a tune which they didn’t play live as often as some of the others), but it couldn’t hold a candle to their live concerts. They brought something intangible to the
stage that seems to me impos-
sible to translate in a studio. They
did, or I suppose they still have, a
tune called The Lakeside Stroll.
To get a sense of what it was like
hearing the same repertoire inter-
preted a different way each month,
take a look on YouTube for that
tune. You’ll find at least three, if not
more, versions of it, which are all,
and despite being
the same tune, spontaneous compositions in and of themselves.

At the time I stumbled across this band, I was not that new to live
jazz, and certainly not new to live music; I had heard groups before
that played music I found strikingly original, like RTA did, and groups
that displayed tremendous technical facility on their instruments, like
RTA did, and groups that made each tune sound radically different
each time they played it, like RTA did, and groups that sent me out
of the venue with a goofy smile on my face, like RTA very consistently
did – so it’s difficult to pin down exactly why I thought they were
so special. But given the huge following they had, I think I was and
am in if not good company. lots of company – so I’m in no hurry to

**October 7** Bill Mc Burnie (flute) & Louis Simao (guitar); Brazilian Jazz $10. **October 14** 8pm Dino Toledo (guitar) & Fernando Gallego (voice); Flamenco No cover. **October 21** Mike Murley (sax) & Jim Vivian (bass), **October 28** Dave Young (bass) & Reg Schaefer (guitar).

**Monarch Tavern**
12 Clinton St. W. 416-531-5833 themonarchtavern.com (full schedule)
**October 12** 7:30pm Martin Loomer & His Orange Devils Orchestra $10.

**Monarchs Pub**
At the Eaton Chelsea Hotel
33 Gerrard St. W. 416-585-4352 monarchspub.ca (full schedule)
**All shows:** 8pm–midnight. No cover.
**October 1** Jerome Goddard, **October 7** Laura Hubert, **October 8** Bill Durst, **October 14** Emily Rockarts Quartet, **October 15** Wicked Grin, **October 21** Kalya Ramu, **October 22** Ria Reece, **October 28** Brownman & Crazoo, **October 29** Mackenzie Blues Band.

**Morgans on the Danforth**
1282 Danforth Ave. 416-461-3020 morgansonthedanforth.com (full schedule)
**All shows:** 2pm–5pm. No cover. **October 25** Lisa Particelli’s ‘Girls Night Out’ Jazz Jam.

**Musideum**
401 Richmond St. W., Main Floor 416-599-7323

**Musideum.com** (full schedule)

**October 4** 8pm Vox Metropolis presents ‘Sherlock Jr.’ $20. **October 8** 8pm Heat the Universe $20. **October 11** 2pm Francine Hail-
man $20. **October 15** 8pm Cynthia Tauro $20. **October 23** 8pm Conrad Gayle $20.

**Navlins Jazz Bar & Dining**
299 King St. W. 416-595-1958
navlins.ca
All shows: No cover/PWYC. **Every Tue** 6:30pm Stacie McGregor. Every Wed 7pm Jim Heineiman Trio. Every Thu 8pm Nolthrin’ But the Blues w/ guest vocalists. Every Fri 8:30pm All Star Bourbon St. Band. Every Sat 6:30pm Sam Heineiman; 9pm All Star Bourbon St. Band. Every Sun 7pm Brooke Blackburn.

**Nice Bistro, The**
117 Brook St. N., Whitby. 905-688-3839
nicebistro.com (full schedule)

**Old Mill, The**
21 Old Mill Rd. 416-236-2644
oldmilltoronto.com

**Home Smith Bar:** No reservations. No cover. $20 food/drink minimum. All shows: 7:30pm-10:30pm
**October 1** Melissa Lauren (voice) Trio with Nathan Hiltz (guitar), Tyler Emond (bass). **October 2** Nathan Hiltz (guitar) Trio with Pat Collins (bass), Morgan Childs (drums). **October 3** Danny Christianson (trumpet, flugelhorn) Quartet with Brian Dickinson (piano), Mike Downes (bass), Mark Kelso (drums). **October 6** In Concert and Conversation with

Gene DiNovi.

**October 8** Robin Banks (voice) Trio with Ted Quinlan (guitar), Richard White-
man (piano). **October 9** Dave Young (bass) Quartet with Gary Williamson (piano), Landen Vierra (sax), Terry Clarke (drums). **October 10** Joe Sealy (piano), Paul Novotny (bass) Duo. **October 15** Alistair Kay (trombone) Trio with Brian Dickinson (piano), Roberto Occchipinti (bass). **October 16** Kurt Lund (sax) Trio with Mark Eisenman (piano), Steve Wallace (bass). **October 17** Carol McCartney (voice) Quartet with Brian Dickinson (piano), Kiran Overs (bass), Chris Robinson (bass). **October 22** JLF Folk (voice, guitar) Quartet with David Restivo (piano), Pat Collins (bass), Steve Heathcote (drums). **October 23** Julie Mahenand (voice) Trio with Adrian Farrugia (piano), Ross MacIntyre (bass). **October 24** Don Vickery (drums) Trio with Mark Eisenman (piano), Neil Swainson (bass). **October 29** Shannon Butcher (voice) Trio with Mark Kieswet-
er (piano), Ross MacIntyre (bass). **October 31** Brian Blain (voice, guitar) Blues Trio with Julian Fahm (piano, voice), Victor Bateman (bass, voice). **October 31** The Two Tenors with Alex Dean, Perry White (tenor sax), Mark Eisenman (piano), Pat Collins (bass).

**Paintbox Bistro**
555 Dundas St. E. 647-748-0555 paintboxbistro.ca (Full schedule)

**Pilot Tavern, The**
22 Cumberland Ave. 416-922-5716 thepilot.ca
All shows: 3:30pm. No cover. **October 3** Dave Young Quartet. October

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**Bob Ben is The WholeNote’s jazz listings editor. He can be reached at jazz@thewholenote.com.**

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**C. In the Clubs (Mostly Jazz)**

| **KAMA** | 214 King St. W. 416-599-5262 kama.ca (full schedule) | All shows: 5pm–8pm.
| **La Revolution** | 2848 Dundas St. W. 416-766-0748 restaurantrevolution.com (full schedule) | **October 10** 7pm Jerome Goddard (piano), Bob McMullen (drums), Alex Dean (bass), Alex Smith (guitar).
| **Local Gest, The** | 424 Parliament St. 416-961-9425 | **October 12** 8pm Alistair Kay (trombone) & Mike Downes (bass).
| **Lula Lounge** | 1585 Dundas St. W. 416-588-0307 lula.ca (full schedule) | **Every Fri** 7pm ‘Oldies But Goodies’ featuring live music, $5 cover.
| **Manhattans Pizza Bistro & Music Club** | 951 Gordon St., Guelph 519-767-2440 manhattans.ca (full schedule) | **October 3** 9pm Alex Dean Quartet.
| **Mezzetta Restaurant** | 681 St. Clair Ave. W 416-658-5687 mezzettarestaurant.com (full schedule) | All shows: 8pm, $8 (unless otherwise noted).

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**Kevin Turcotte**

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Oct 1 - Nov 7, 2015 | 53
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- Oct 18 2:00: CAMMAC Toronto Region. Reading of Nickel: Requiem for Peace for singers and instrumentalists. Gerhard Yun, conductor. Christ Church Deer Park, 1570 Yonge St. 416-482-6562. $10. (members).
- Oct 25 10:30-4:30 (registration 10:00am): Early Childhood Music Association (ECMA) Ontario. 25th Anniversary Fall Workshop: Music For Learning is Music for Fun! Workshop on the uniquely engaging power of music to build vital life, learning through music skills in children through moving, singing, listening and playing. All teaching experience levels are welcome; print and audio support materials provided; light lunch offered for those who pre-register. Clinic: Catherine West, senior associate with ConexusOntario, an arts-in-education consulting company. Room 330, Faculty of Music, U of T, 85 Queen St. E. Park. For details or to pre-register: ecmaontario.ca
- Oct 31: Musikay. Two workshops for singers to improve their skills at all levels. 10:00am-12:30: Workshop in Vocal Technique; 2:00-4:30: Singing in tune. Grace Lutheran Church, 304 Spruce St, Oakville. 905-825-9740; musikay.ca

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Look for him in a downtown house with bees on the roof: Oct 20 to Nov 7 and Jan 23 to Feb 14 would be particularly good times to visit!

Mentioned in two articles in this edition of The WholeNote.

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work to life. As for the comfort of playing standard repertoire alongside, I think I lost that – partly because so many others do it so much better than me – but I think maybe my audiences miss that a little in terms of the context that mixed repertoire can bring."

Maybe when this disc is out, she says, she’ll give it some more thought. By then the upcoming Subtle Technologies fundraiser will be over, as will her recording of Maria de Alvear’s two-hour diptych *De puro amor* and *En amor duro* (which will be released in 2016). But by then planning for her 2016 Earwitness Tour of works for disklavier and image will be in high gear – a tour which will include, among others, venues such as the Other Minds Festival (San Francisco), Roy and Edna Disney/CalArts Theatre (Los Angeles), University of California Santa Barbara, University of California Irvine, Stanford University and the Musée des beaux arts de Montréal at Bourgie Hall. So maybe the thought will have to wait.

Next spring’s Earwitness tour is a clear indicator of some of the directions Egoyan’s passionate exploration of her art is taking her. “It’s an exploration of how music can intersect with visual arts in such a way that they are truly married,” she says. There was an early incarnation of the idea for disklavier and image at Koerner Hall during the 2013 inaugural 21C Festival. But it has grown by leaps and bounds since then, to include pieces by John Oswald, Nicole Lizée, Michael Snow and, hopefully Chiyoko Szlavnics, with two of the works being for disklavier, but also one for amplified piano, one for piano and sine tones and one for acoustic piano.

“It’s a project that’s just growing and growing” she says. “But it is a very delicate project, because the music and the image have to blend. It’s not just music accompanying a visual narrative; it’s not just patterns you are seeing visually to mimic the music. It’s actually quite rigorous. And so people who are working with this, because Canada has a richness of them, are usually artists who are not only musicians but also visual artists. So the mandate is to see if there can truly be a new – I don’t want to call it a new art form – but yeah, how much success can one have in bringing the two art forms into a closer relationship?”

As if all this were not enough, she reveals that for the past two years she has also been trying to eke out enough time to explore composition, under the terms of a Chalmers Arts Fellowship. “I didn’t realize until I started taking time away from my interpretive practice how much success can one have in bringing the two art forms into a closer relationship?”

Fully expecting an affirmative response, I ask if improvisation has been a useful bridge for her between the two. “I had thought it would be,” she says. “I actually started there but it became very unsatisfying. In my project as originally proposed, I was going to – because I work in ProTools for my rough editing as well – I thought I would be able to pick my way through improvisations creating a collage, but that just fell apart. So I feel like I am just teaching myself the very basics of the craft. Slowly. Whether anything gets performed, ever, right now I don’t know.”

As we talk I remark that it is fascinating to observe how she is able in the same instant to open herself to new ideas while at the same time managing not to be distracted by them from the task at hand.

“There’s an energy issue involved,” she says, “because I also self-administrate, doing all the grant writing, all the tour arrangements, stuff like that, and I have to keep time for my creative work. So as far as developing other creative projects, I have to be able to say that’s enough. And I’m a mother (we’re going to Barber of Seville tomorrow, by the way) and there’s a birthday party in two weeks ... and I have aging parents. As far as sanity and quality of the work go, that’s the picture for now. But that being said, I’m in discussion for 2017 for a possible commission for a very interesting concerto – I have my fingers crossed. It would mean a huge deal if it happens (and I can’t talk about it yet). In fact there’s a lot of things I can’t talk about yet. So many exciting ideas and so many people. I can’t shut myself down creatively. But I have learned how to parcel things off into the future so I can do my best work in the present with what I already have to do. So that’s what I do.”

As for remaining in the present, as of writing this, the CD launch concert for *Thought and Desire* is now only a few weeks away (October 16, 17, 18 at 8pm). In the choice of venue and the program for the evening it is in and of itself a microcosm of the mix of thought and desire that infuse Egoyan’s artistic praxis.

Take the venue, for example: “I decided for the release concert, because it’s very quiet music, to bring it to a space I have never used, Small World Music at Artscape, which seats about 60 people. I’m bringing a piano in and I’m going to do it for multiple nights, so that people can be close to the quiet. I would usually do things at the Gould or the St. Lawrence Centre (and they are lovely and the pianos are lovely). In fact the only thing I am giving up here is the piano. A nine-foot won’t fit in the elevator and to get it up the stairs would really be expensive. But the size of the space is lovely and, as a self-presenting artist, to have to blow such a huge part of the budget on a hall is always tough. Here people have the opportunity to go more than once or to pick a day... And I like that it’s somewhere between super casual and super formal, and it’s raked, and has a tiny stage, so there’s that balance between separation and closeness. I am trying to find a place that has a balance between slightly formal but also intimate.”

It’s a description that speaks to the striving for a balance between adventure and equilibrium in this always interesting artist’s life.

David Perlmutter is the publisher and editor-in-chief of The WholeNote. He can be reached at publisher@thewholenote.com

Three major new orchestral works by Tim Brady, featuring impressive live performances by Symphony Nova Scotia, under the direction of Bernhard Gueller.

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"My dialogue with other artists and art forms through which I produce is very important to me."
Editor’s Corner
DAVID OLDS

If ever there were two artists more suited to each other’s aesthetic than composer Linda Catlin Smith and pianist Eve Egoyan I’m sure I don’t know who they are. Their latest project, THOUGHT and DESIRE (Earliest Editions EE2015, eveegoyan.com) was realized at the Banff Centre in December 2014. The CD contains first recordings of three works by Smith written at six year intervals beginning in 2001. The most recent, Nocturnes and Chorales, will receive its Toronto premiere performance October 16 to 18 at the Small World Music Centre. It consists of nine movements which the composer says “seemed to be either nocturne-like or chorale-like in nature. At the heart of the music is the voice of the piano, its resonance and character, the way inner voices work in a chorale for instance, or the way melody and arpeggiation can create a landscape.” She goes on to say that Chopin and Satie were in the back of mind during the creation of the work which was the result of a residency through Artspring on Salt Spring Island. The overall sense of the pieces is quiet and contemplative, but in the hybrid Nocturne Choral there are moments when the repetition of strangely sonorous note clusters brings to mind an anecdote about New England composer Carl Ruggles back in the early part of the 20th century. One day, drawn by the seemingly tireless banging of a single complex tone cluster on the piano over and over again, a neighbouring farmer dropped by to ask what the infernal noise was. Ruggles reportedly told him he was giving the chord the “test of time.” Admittedly Smith and Egoyan’s “banging” is gentle by comparison, but there is a certain relentless quality at times. The overall impression however is one of timeless.

Thought and Desire (2007) is quiet and introspective. The pianist is called upon to realize a setting of Shakespeare’s Sonnet 45 “to be sung quietly as though to oneself or someone close by.” Egoyan’s fragile, barely audible voice brings to mind another Shakespeare reference, mad Ophelia’s songs. In an extended essay that accompanies the disc, Doina Popescu portrays the various female characters. I should point out that in the short synopsis provided with the disc does give most of the story’s premise, explaining the context, the characters and the slowly rising to power and totalitarianism is the ultimate result. The sound design is mostly electroacoustic but includes some instrumental sounds such as bass (Rob Clutton), vibes (Rick Sacks) and piano (Neil Gardiner). Beeson himself adds a number of percussion textures including cloud bowls and mbira. The more unpleasant moments include archival snippets from Mussolini’s speeches and instrumental sounds such as bass (Rob Clutton), vibes (Rick Sacks) and piano (Neil Gardiner). Beeson himself adds a number of percussion textures including cloud bowls and mbira. The more unpleasant moments include archival snippets from Mussolini’s speeches and Krucker also had a major hand in the development of the music, composing and improvising most of her multi-character role and working with sound designer Nik Beeson. When the CD DIVE: Odes for Linea (nikbeeson.com/dive) arrived on my desk I wondered how well the “soundtrack” would work when taken out of the theatre. Beeson, who provided the incidental music for the play, has expanded and developed it for the purposes of this stand-alone product. Fortunately, the short synopsis provided with the disc does give most of the story’s premise, explaining the context, the characters and the slowly revealed tale of the mermaid with whom the professor fell in love one fateful summer in his youth. This is juxtaposed with the political climate in Italy at the time of the story’s telling, when Mussolini is rising to power and totalitarianism is the ultimate result. The sound design is mostly electroacoustic but includes some instrumental sounds such as bass (Rob Clutton), vibes (Rick Sacks) and piano (Neil Gardiner). Beeson himself adds a number of percussion textures including cloud bowls and mbira. The more unpleasant moments include archival snippets from Mussolini’s speeches and Krucker performing a particularly growly rendition of the fascist hymn Giovenezza, drawing on her signature extended vocal techniques. But we also hear her in clear and attractive voice in her portrayal of the various female characters. I should point out that
although there are two male characters in the play – a young reporter and the now-aged professor – they only have speaking parts, not singing.

I will never know how I might have felt about the CD had I not had the benefit of seeing the stage production, but my impression is that it does indeed work as an independent entity. You can sample it yourself at the website mentioned above.

The things that initially drew me to Companion, the new CD from Alicia Hansen and Ben Brown (AHBB001.5 aliciahansenbenbrown.com), were the cover art by Mi’kmaq artist Jay White (draworbe-drawn.com) and the fact that cellist Peggy Lee was part of the ensemble. I did not previously know White’s art but was immediately drawn in (no pun intended) to his strange hybrid of representation and abstraction. Lee is a cellist I’ve been aware of in the contemporary music context through her work with Standing Wave and other Vancouver ensembles. Although I was aware of her activity as an improviser, I was surprised to see her appear in a jazz context twice in this month’s offerings (see also Stuart Broomer’s Waxwing review in Jazz, eh?). That being said, it turns out that her role in the Hansen/Brown project is peripheral, with cello almost exclusively used as part of the overall texture and not in a solo role. Be that as it may, I’m glad I was drawn to this disc. I find Hansen’s writing (in some cases co-written with Brown) intriguing and her vocal work distinctive and enticing, at times reminiscent of Björk, especially in the haunting Outside my Window, but individual nonetheless.

Hansen’s piano and keyboard work is complemented by Brown’s drumming – he’s not a timekeeper in the traditional sense but rather is heard in counterpoint with and as punctuation to Hansen’s lines. Bassist Russell Sholberg is present but unobtrusive throughout, and is heard in counterpoint with and as punctuation to Hansen’s lines. Drumming – he’s not a timekeeper in the traditional sense but rather is heard in counterpoint with and as punctuation to Hansen’s lines. Bassist Russell Sholberg is present but unobtrusive throughout, and is heard in counterpoint with and as punctuation to Hansen’s lines. Nonetheless.

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It has been a while since I spent any time listening to the neo-classic/baroque music of Ottorino Respighi so it was with pleasure that I found the new disc Il Tramonto featuring Isabel Bayakdarian and Orchestre symphonique de Laval under Alain Trudel’s direction (ATMA ACD2 2732). The performances of Gli Uccelli (The Birds) with its aural aviary based on earlier renderings by 17th century composers, Trrittico Botticelliano depicting paintings of the renowned artist and Antiche Arie e Danze (Ancient Airs and Dances) based on works of the Baroque are all that could be asked for, with Trudel drawing clarity and balance from his fine ensemble.

My only disappointment came in the title track, and not from any flaw in the performances. Bayakdarian is in fine voice, enunciating the Italian words translated from the poetry of Percy Bysshe Shelley with warmth and passion. And the orchestra rises to the challenges of this work which is distinctly romantic in its approach and orchestration. At times hinting at the music of Wagner – Siegfried Idyll comes to mind – the story lends itself to this lush treatment. But here is where my concern lies. The otherwise informative notes (for the instrumental pieces) are here inadequate. At first I thought it was just an awkward translation into English, but checking the original French it seemed as if the writer had not actually read the poem (which is included in Shelley’s English, Respighi’s Italian and in French). We are told that the poem “embodies the purest Romantic tradition, with its depiction of a sunset symbolizing the death of two lovers.” But Shelley clearly states “That night the youth and lady mingled/lay in love and sleep – but when the morning came the lady found her lover dead and cold.” The remainder of the poem makes clear that she went on to live a long life mourning his loss. That notwithstanding, I have no qualms endorsing this fine recording.

One quick note in closing. September 17 saw the kick-off of the annual Small World Music Festival with a pre-festival launch party featuring the Toronto debut of the big band Fanfarai. Somewhat bombastically billed as “French/Algerian/Moroccan jazz musicians with a passion for the Maghrebian 6/8 who begin to sing in Arabic, Berber and Turkish, dancing like the Gnawa … Fanfarai is a Rai UFO matured in the copper sun of North Africa breathing intercultural harmony and sensory journey into Great Happiness!”

I recently received their 2013 release Tani (tournsol.net) and am sad to say that if this disc is any indication, I missed what must have been a fabulous party that night – I’m dancing in my seat as I write this!

**Concert Note:** The Small World Music Festival continues through October 4.

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David Olds, DISCoveries Editor discoveries@thewholenote.com

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I will never know how I might have felt about the CD had I not had the benefit of seeing the stage production, but my impression is that it does indeed work as an independent entity. You can sample it yourself at the website mentioned above.

The things that initially drew me to Companion, the new CD from Alicia Hansen and Ben Brown (AHBB001.5 aliciahansenbenbrown.com), were the cover art by Mi’kmaq artist Jay White (draworbe-drawn.com) and the fact that cellist Peggy Lee was part of the ensemble. I did not previously know White’s art but was immediately drawn in (no pun intended) to his strange hybrid of representation and abstraction. Lee is a cellist I’ve been aware of in the contemporary music context through her work with Standing Wave and other Vancouver ensembles. Although I was aware of her activity as an improviser, I was surprised to see her appear in a jazz context twice in this month’s offerings (see also Stuart Broomer’s Waxwing review in Jazz, eh?). That being said, it turns out that her role in the Hansen/Brown project is peripheral, with cello almost exclusively used as part of the overall texture and not in a solo role. Be that as it may, I’m glad I was drawn to this disc. I find Hansen’s writing (in some cases co-written with Brown) intriguing and her vocal work distinctive and enticing, at times reminiscent of Björk, especially in the haunting _Outside my Window_, but individual nonetheless.

Hansen’s piano and keyboard work is complemented by Brown’s drumming – he’s not a timekeeper in the traditional sense but rather is heard in counterpoint with and as punctuation to Hansen’s lines. Hansen’s piano and keyboard work is complemented by Brown’s drumming – he’s not a timekeeper in the traditional sense but rather is heard in counterpoint with and as punctuation to Hansen’s lines. Bassist Russell Sholberg is present but unobtrusive throughout, and is heard in counterpoint with and as punctuation to Hansen’s lines. Nonetheless.

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It has been a while since I spent any time listening to the neo-classic/baroque music of Ottorino Respighi so it was with pleasure that I found the new disc _Il Tramonto_ featuring Isabel Bayakdarian and Orchestre symphonique de Laval under Alain Trudel’s direction (ATMA ACD2 2732). The performances of _Gli Uccelli_ (The Birds) with its aural aviary based on earlier renderings by 17th century composers, _Trrittico Botticelliano_ depicting paintings of the renowned artist and _Antiche Arie e Danze_ (Ancient Airs and Dances) based on works of the Baroque are all that could be asked for, with Trudel drawing clarity and balance from his fine ensemble.

My only disappointment came in the title track, and not from any flaw in the performances. Bayakdarian is in fine voice, enunciating the Italian words translated from the poetry of Percy Bysshe Shelley with warmth and passion. And the orchestra rises to the challenges of this work which is distinctly romantic in its approach and orchestration. At times hinting at the music of Wagner – _Siegfried Idyll_ comes to mind – the story lends itself to this lush treatment. But here is where my concern lies. The otherwise informative notes (for the instrumental pieces) are here inadequate. At first I thought it was just an awkward translation into English, but checking the original French it seemed as if the writer had not actually read the poem (which is included in Shelley’s English, Respighi’s Italian and in French). We are told that the poem “embodies the purest Romantic tradition, with its depiction of a sunset symbolizing the death of two lovers.” But Shelley clearly states “That night the youth and lady mingled/lay in love and sleep – but when the morning came the lady found her lover dead and cold.” The remainder of the poem makes clear that she went on to live a long life mourning his loss. That notwithstanding, I have no qualms endorsing this fine recording.

One quick note in closing. September 17 saw the kick-off of the annual Small World Music Festival with a pre-festival launch party featuring the Toronto debut of the big band _Fanfarai_. Somewhat bombastically billed as “French/Algerian/Moroccan jazz musicians with a passion for the Maghrebian 6/8 who begin to sing in Arabic, Berber and Turkish, dancing like the Gnawa … Fanfarai is a Rai UFO matured in the copper sun of North Africa breathing intercultural harmony and sensory journey into Great Happiness!”

I recently received their 2013 release _Tani_ (tournsol.net) and am sad to say that if this disc is any indication, I missed what must have been a fabulous party that night – I’m dancing in my seat as I write this!

**Concert Note:** The Small World Music Festival continues through October 4.

We welcome your feedback and invite submissions. CDs and comments should be sent to: DISCoveries, WholeNote Media Inc., The Centre for Social Innovation, 503 – 720 Bathurst St. Toronto ON M5S 2R4. We also encourage you to visit our website thewholenote.com where you can find added features including direct links to performers, composers and record labels, “buy buttons” for online shopping and additional, expanded and archival reviews.

David Olds, DISCoveries Editor discoveries@thewholenote.com

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Charles Lloyd – _Wild Man Dance_

Recorded live at the Jazztopad Festival in Wroclaw Poland

Ocean Fanfare – “Imagine Sound Imagine Silence”

Without ever completely leaving the jazz ocean they set to the edge of what modern jazz sounds like in the new millennium.”

Isokoski’s latest release finds the soprano singing a dozen songs of the 19th c. by three of the finest French song composers of the time.

This set is the first to present the complete organ works of Johann Kuhnau - once a St. Thomas Cantor until his friend Bach took over.
**Keyed In**

**ALEX BARAN**

**Pianist Edison Quintana** has recorded an intriguing document that surveys Mexican piano music of the 19th and 20th centuries. Admittedly, we know only a modest amount of Mexican music history and most of us would be lucky to name more than one Mexican composer. What a surprise then to discover some familiar names in the program notes and hear the marks of both European romanticism and serialism in México entre dos siglos (URTEXT JBC243).

The new world’s independence of musical evolution from trends in the old world seems much less obvious in the Mexican case. There are, for example, strong echoes of Liszt in Ricardo Castro’s Vals-capricho. Manuel Ponce’s Intermezzo No.3 evokes a languorous Chopin waltz and José Pablo Moncayo’s Tres piezas para piano conjures up works by Bartók and Satie. But, lest I suggest that Mexican composers tend to be derivative, one should note how Silvestre Revueltas’ Canción uses strong patterns of parallel fourths in a pentatonic mode to create an air of something uniquely indigenous. And who knew that Juventino Rosas’ Sobre las olas is immediately familiar as North America’s best known carnival tune?

Quintana selects a beautifully balanced program that moves through an artful variety of contrasts. He is a seasoned, mature performer and academic who breathes articulate authenticity into every piece he performs. Mexican composers are fortunate to have such a champion.

I’ve always enjoyed comparing piano performances of Bach’s Goldberg Variations because one learns so much about the essence that the pianist discovers in the opening Aria and how that informs the subsequent 30 variations. Lars Vogt brings an overall light touch to his performance and a highly disciplined tempo free of overly expressive rubato and dynamics. Instead he concentrates on pulling forward the contrapuntal material with satisfying clarity. On the few occasions where he does allow for pullbacks to emphasize contrast or underline an emotional point, he does so with measured reserve and the result is very effective. His Goldberg Variations (ONDINE ODE 1272-2) is masterfully constructed with clear intent and informed by a rhythmic conviction that never wavers. The several toccata-like variations are delivered with speed and clarity at no cost to Bach’s inner voices. His performance of the closing Aria is possibly the most tender I have ever heard. A small point but one that made me smile was Vogt’s reversal of an arpeggio in the repeat of the Aria. An unexpected and lovingly cheeky moment. You should definitely add this CD to your Goldberg collection.

Another variations disc is Olga Pashchenko’s Beethoven Variations (ALPHA 201) which also includes the Sonatas 19 and 20. Pashchenko plays a modern fortepiano modelled after a Viennese instrument built ca. 1818. The recording is surprisingly good. One reason for its immediate appeal is that the instrument has been prepared in such a way as to offer tonal and pitch stability so often absent in other performances. Rather than sound like a saloon upright out of a cheesy western, this fortepiano actually establishes a credible voice with an astonishing range of colours across its dynamic range. Pashchenko deserves credit for understanding its potential and mastering the technique to realize it. This is the keyboard sound Beethoven would have known before he came to play the English Broadwood grands. It would have been the voice for which he first wrote.

Both sets of variations on this disc are based on original themes by Beethoven and so break with the more common practice of using material by other composers. Pashchenko treats the fugue at the end of the Prometheus Variations Op.35 rather independently from the main body of the set but her assertive playing is completely captivating through the development section where her technique truly shines. She’s equally dazzling in the Fantasia Op.77.

American pianist Penelope Crawford on Beethoven Sonatas Opp.78, 81a, 90 & 101 (musica omnia MO-0510) also uses a fortepiano in her recording. This one, however, is not a modern copy but an original 1835 instrument by Viennese builder Conrad Graf. Its sound is surprisingly modern and different from that of Pashchenko’s recording. One of Beethoven’s last instruments was by this same builder, though by then Beethoven’s deafness would have prevented him from appreciating its finer qualities.

Crawford’s approach to this repertoire is well-founded on her years teaching at several American institutions. Her performance credentials, too, are varied and impressive, having played much period music with ensembles dedicated to historically informed interpretations. Her program traces the evolution of Beethoven’s style from the (late) middle period sonatas to the denser, more complex later works with longer thematic ideas. She does a splendid job with increasing aggressiveness in the Opp.90 and 101 sonatas. One of her more fascinating techniques is how she uses the pedals to both mute and sustain specific passages in a tonal colour not possible on modern pianos.

This is a very fine recording with special significance to those who value historical authenticity.

**Angela Hewitt’s** recording of Beethoven Piano Sonatas (Hyperion CDA 68086) puts a pair of early works up against two considerably later utterances in the form. Hyperion produced this 2014 concert recording on a Fazioli in a Berlin church with an acoustic that offers a perfectly balanced space around the piano. One only ever hears more of the room when the music rises above forte and, even so, the intimacy of the performance is never lost.

Following Hewitt on Facebook, one stays in touch with her travels, rehearsals, recording sessions and performances. It makes listening to her CDs rather like going to a friend’s home for a private recital. She is a fastidious player when it comes to articulation and her phrasings are masterful in both the Op.2 and Op.10 sonatas where echoes of classical structure are quite pronounced. Hewitt delivers everything from the crispest staccatos to the gentlest lifts in defining the inner voices that Beethoven weaves throughout. The Adagio of the C Minor Sonata is especially engaging because Hewitt understands how Beethoven wants to unsettle its pretty little thematic idea. She does this beautifully.

Hewitt’s approach to the A-Flat Major Sonata Op.110 second movement is a good deal less frenetic than many pianists often take but never lacks for convincing energy. The final movement is, however, the most arresting. Here Hewitt creates a profound air of mystery around the extended Adagio that sustains the listener for about eight minutes until she breaks into the closing fugue. A terrific disc.

**Concert note:** Angela Hewitt performs work by Scarlatti, Bach, Beethoven, Albeniz and De Falla in Kingston at the Isabel Bader Centre for the Performing Arts on October 11.

**Pianist Andreas Schiff** has taken an historic approach to Franz Schubert (ECM New Series 2425/26 481 1572) and documents a wide variety of the composer’s works on a fortepiano. He deliberately uses the more aesthetically pleasing instrument built by Franz Brodmann in Vienna ca.1820. Schiff launches into repertoire most of us have only ever heard on a modern piano.

Opening the 2-CD set with Ungarische Melodie in h-moll D817, Schiff cleverly gives his zither-like instrument a culturally Eastern selection that gets our immediate attention. Small action clicks and an
intimate voice make this recording’s premise very persuasive. While capable of the softest pianissimos and mellower hammer strikes, Schiff’s fortepiano still delivers some powerful full-throated chords and he uses this capability masterfully throughout his program.

The familiar *Moments musicaux* D780 and *Impromptus* D935 take some getting used to but hearing them this way eventually suggests that a smaller performance conception is actually credible and perhaps this is closer to what Schubert had intended. The *Sonata in B Major* D906, however, is perhaps the most difficult to accept in this sonically smaller way. Too many years of hearing it from large concert grands have left a mark not easily erased.

If this project and its argument were in the hands of someone less a pianist and musician than Schiff it would be far less persuasive. But it seems the 1820 Brodmann has become Schiff’s new muse and that he has found a new voice. We are bound to pay attention.

**Michael Lewin** has recorded Debussy’s *Preludes* Book 1 and Book 2. As separate CDs, *Starry Night* (Sono Luminus SL 92170) and *Beau Soir* (Sono Luminus DSL 92173) both add other Debussy works to fill the discs. The set also includes the first recording of a *Beau Soir* transcribed for piano by Koji Attwood.

Anyone undertaking a recording project on this scale has to understand the composer at the most profound level. Brilliant technique is not enough to play through all the *Preludes* and explore Debussy’s 24 character constructions using his unique keyboard vocabulary. Lewin’s approach seems to be one that allows the music to take all the time it needs to unfold. He never rushes a phrase or resolution but prefers to let it hang until it completes itself as in *Des pas sur la neige*. By contrast, he drives the Steinway through the impossibly rapid repetitions that Debussy demands in *La danse de Puck*, *Jardins sous la pluie* and other similar tracks. Lewin also draws key motifs effortlessly out of Debussy’s familiar pools of swirling harmonies.

His performance avoids the pitfall of self-indulgence, so tempting with this repertoire. He never loses himself in the hypnotic but stays in complete control. This gives him the advantage when delivering the rhythmic angularity of *La sérénade interrompue* and *Golliwog’s Cake Walk*. Recorded a year apart, the set should be owned together. Each recording also includes a Blu-ray Pure Audio Disc.

Italian organist Stefano Molardi has undertaken an ambitious project with *Kuhna Complete Organ Music* (Brilliant Classics 95080). The 3-CD set contains all the *Sonatas*, *Preludes*, *Fugues* and a single *Toccata*. Kuhna was Bach’s immediate predecessor at the Leipzig Tomaskirche and made a significant impact on the music of his time.

The entire project was recorded in the summer of 2014 on two different instruments that might well have been known to Kuhna. Both built by Gottfried Silbermann, the 1714 cathedral organ in Freiburg and the smaller 1722 organ of the St. Marienkirche in Rötha both show the typically bright mixtures and overtone-rich reeds of the German Baroque.

Molardi approaches the Six *Biblical Sonatas* in a way that exploits their highly programmatic content. Using all the colours and effects available on the Freiburg organ, he retells the numerous Old Testament stories that Kuhnaportrays. As late baroque style goes, there is an amazing freedom of expression in the writing that includes great fantasia-like sweeps as well as rigid fugal architecture. Kuhna must have had a ball writing these.

Even more impressive are the individual *Preludes*, especially the *Prelude in E Minor* and the *Prelude alla breve in G Major*. Both are regal in presentation and use the full scale of their instrument to fill the Freiburg cathedral. Both organs are, of course, trackers and so give us some audible mechanical action noise during soft passages. This a wonderful document for serious organ buffs.

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Duo Concertante, the Newfoundland-based duo of violinist Nancy Dahn and pianist Timothy Steeves, have followed up their outstanding set of the complete Beethoven Sonatas with an equally satisfying CD of Double Concertos for Violin, Piano and Orchestra by Felix Mendelssohn and Andrew Paul MacDonald (Marquis Classics MAR 81463). Marc David conducts the Newfoundland Symphony Orchestra, apparently in their recording debut. The Mendelssohn *D Minor Concerto* is a remarkably assured work written – quite astonishingly – when the composer was only 14 years old. It is performed here in the version with winds and timpani that Mendelssohn added to the original string scoring shortly after the first private performance of the work in 1823. There are clear stylistic links with Mozart and Beethoven, but the grace and lyricism of the mature composer are already in evidence. Dahn and Steeves both display the perfectly judged tone and style that made their Beethoven set such an outstanding success, as well as shining in the virtuosic passages.

The MacDonald *Double Concerto Op.51* was commissioned by Duo Concertante some 15 years ago after they heard the composer’s *Violin Concerto* and was premiered with the NSO in 2000. It really is a very attractive and convincing work, essentially in traditional concerto form but cast in a single movement with the three sections separated by cadenzas. The Duo has performed both concertos numerous times since then, and the two works are perfect companions on a really attractive CD.

The NSO apparently includes student and community members as well as professionals, but you’d never know it – the playing here is never less than top-notch.

The Russian violinist Lydia Mordkovitch, who died last December at the age of 70, lived the second half of her life in Britain and was a founding artist for Chandos Records, for whom she made over 60 recordings. The 2-CD set of *British Violin Concertos* is one of four re-issues of her recordings that the label released in July as a Lydia Mordkovitch Tribute, and it’s simply stunning (CHAN 241-53). The four concertos are by: Sir Arnold Bax, recorded in 1961 with the London Philharmonic Orchestra; Sir George Dyson, recorded in 1994 with the City of London Sinfonia; Sir Arthur Bliss, recorded in 2006 with the BBC National Orchestra of Wales; and John Veale, recorded in 2000 with the BBC Symphony Orchestra. Bryden Thomson conducts the Bax; Richard Hickox and the other three works.

The concertos by Bax (1938) and Bliss (1955) are exactly what one would expect from two main-stream mid-20th-century English composers in their prime: wonderfully strong, richly melodic works with outstanding idiomatic solo parts and brilliant orchestration. The music of John Veale was completely new to me, which was somewhat puzzling given that I was still living in England when he would have been in his prime; his romantic tonal music, however, had been swept aside by the avant-garde movement in England in the mid-1960s, when the likes of Stockhausen, Boulez and Henze ruled the roost, and there were virtually no performances or broadcasts of his work. As a result Veale wrote nothing for 12 years, and the striking *Violin Concerto* from 1981-84 marked his return to composition. Certainly his style hadn’t changed: you can hear echoes of his work in the British film industry in the 1940s and 1950s, and also more than a hint of two of his favourite composers, William Walton and – in particular – Samuel Barber. The slow movement is absolutely beautiful.

The real gem here, though, is the Dyson, again someone whose orchestral music will be new to most people. It’s a simply glorious four-movement work from 1941: large (44 minutes), expansive, sweeping, lushly orchestrated, and quite symphonic in feel.
Mordkovitch’s playing is simply sublime, as it is throughout the entire set. If this issue is in any way indicative of Mordkovitch’s contribution to the British music scene then it magnifies the loss – but what a marvelous way to be remembered. It’s a wonderful set, and an absolute must-buy for anyone even remotely interested in 20th-century violin concertos.

The new CD by the English violinist Tamsin Waley-Cohen and the Welsh pianist Huw Watkins of Works for Violin & Piano by Hahn & Szymanowski (SIGNUS Classics SIGCD432) was a real revelation in two ways: I don’t recall having heard the performers or the works on the disc before.

My not knowing Waley-Cohen is the more difficult to explain; she has issued five previous CDs, enjoys a wide-ranging career and has garnered a great deal of critical acclaim. When Ruggiero Ricci calls you “the most exceptionally gifted young violinist I have ever encountered,” you’re clearly headed in the right direction. It’s easy to hear why: her dazzling technical assurance and interpretative subtlety are clear from the outset.

You may know the two violin concertos by Karol Szymanowski, but possibly not the Violin Sonata in D Minor, Op.9. It’s a lovely melodic early work in the Romantic vein, written when the composer was 21. I’m not sure what the connection between Szymanowski and Reynaldo Hahn is supposed to be – the booklet notes call it “a somewhat tenuous one, which is putting it mildly – but it really doesn’t matter when it means that works like the Romance in A Major, the Violin Sonata in C Major and the Nocturne in E-Flat Major are given wider exposure, especially in performances like these. The Sonata in particular is a beautiful work full of French refinement and harmonic subtlety and some particularly lovely piano writing.

A terrific performance of Szymanowski’s Nocturne and Taranellata, Op.28 provides a passionate and brilliant end to a CD that features outstanding playing from both performers. Since 2007, incidentally, Waley-Cohen has played the Stradivarius violin previously owned by Lorand Fenyves, so long a fixture at the main musical highways.

Concert note: Szymanowski’s Sonata in D Minor Op.9 will be performed by Annette-Barbara Vogel and Durval Cesetti at the Don Wright Faculty of Music at Western University on October 16 and at the Kitchener-Waterloo Chamber Music Society on November 4.

Romantic Metamorphoses is the second of three CDs the 23-year-old Netherlands-based violinist Dana Zemtsov will be recording for the Channel Classics label and features the Dutch pianist Cathelijne Noorderl as accompanist (CCS SA 37215).

The Sonata in B-Flat Major Op.36 is one of four works that the violinist/composer Henri Vieuxtemps wrote for the viola. It’s a lovely work that clearly shows what Zemtsov calls his lyrical romanticism, and one that eschews virtuosity for its own sake: Vieuxtemps’ pupil Eugène Ysaÿe quoted the composer as saying “Not runs for the sake of runs – sing, sing!” Zemtsov’s big, warm tone and effortless technique certainly enable her playing to sing here.

Evgeni Zemtsov’s Melodie im alten Stil for viola and piano has a very special meaning for the soloist: it was written by her grand-father for the young viola player who would become his fiancée, and who would give birth to Dana Zemtsov’s father a year later. It’s a short piece, but simply lovely.

The Swiss-American composer Ernest Bloch, who was a pupil of Ysaÿe, has rarely received the attention his compositions merit. His Suite ’1910’ for viola and piano was written a few years after his first move to the USA in 1916, and won him a Coolidge Prize in 1919. It’s an expansive and fascinating piece with some exotic subtleties for the four movements: In the Jungle: Life in the Primitive World and Grotesques: Simian Stage, for instance. Zemtsov describes it as a “romantically fantasized adventure through savage nature and tribes under the sun in the jungle.” It gives both players ample opportunity to shine.

Mention a Carmen Fantasy for violin and orchestra and Sarasate’s composition based on Bizet’s melodies usually comes to mind, but a different one by Franz Waxman has long been a cult favourite with violinists. It’s played here in a Mikhail Kugel arrangement for viola and piano, and provides a spirited end to the CD.

While he was on the faculty at Cleveland’s Mannes School of Music from 1917 to 1920 Ernest Bloch taught a number of young American composers, among whom was Quincy Porter. Porter’s String Quartets Nos.5–8 feature on a new CD from Naxos (8.559781), which continues to issue terrific recordings of music that, if not exactly off the beaten track, thrives along the sides of the main musical highways. Quartets Nos.1–4 were issued on Naxos 8.559305 in 2007, to glowing reviews.

Porter was a professional string player in the 1920s, and the four works here, written between 1935 and 1950, show just how well he understood the medium: they are idiomatic and immediately accessible, very appealing, strongly tonal and highly expressive.

Recorded between 2008 and 2012, the performances by the Ives Quartet are of the highest quality.

There’s another beautiful set of Beethoven string quartets available, this time from the Jerusalem Quartet, which is currently celebrating its 20th anniversary. Their main focus for the 2015/16 season is the six quartets of Béla Bartók, which they will be presenting in three different concert formats: one of these will be a four-concert cycle combining the Bartók with six Beethoven String Quartets Op.18. The new 2-CD set of the Op.18 works on Harmonia Mundi (HMC 902207.08) is the first of two album releases which will mark the ensemble’s anniversary; Bartók’s Quartets Nos.2, 4 and 6 will be released in early 2017.

Beethoven came relatively late (he was 30) to the string quartet genre, but you would never know it from the quality of these works - hardly surprising, perhaps, given that he carefully studied the late quartets of both Mozart and Haydn before setting to work. These performances by the Jerusalem Quartet are everything you could wish for and everything you would expect from an ensemble that has been playing together for 20 years. It’s a terrific set.

Illuminations is another fascinating CD from Cedille Records, featuring the Avalon String Quartet in works by Debussy, Britten, Osvaldo Golijov and Stacy Garrop (CDR 90000 156). There’s a lovely reading of Debussy’s String Quartet in G Minor Op.10 to start things off, followed by four quite fascinating short pieces by the young Benjamin Britten. The Three Divertimenti (a March, Waltz and Burlesque) were written in 1933 by the 19-year-old composer as part of a projected five-movement suite and are startlingly modern – the March sounds like Dag Wirén meets Bartók. Revised in 1936 under the present title, they remained unplayed during the composer’s lifetime after the initial unsuccessful performance. Alla marcia is in the same vein and from the same period and was originally planned as the opening movement for the suite.

Golijov’s evocative and effective Tenebrae from 2000 ends the CD, but the focal point is the String Quartet No.4: Illuminations, the 2011 work by the Chicago-based Garrop that gives the disc its title. It’s a charming piece that is essentially a meditation on five stunning illustrations from the 15th-century Book of Hours known as The Hours of Catherine of Cleves, now in the Pierpont Morgan Library in New York. Eleven short pieces depict the opening of the book, the five illuminations with two interludes, and finally the closing of the book at the end of prayer.

The Avalon Quartet has been together for 20 years now, but this is their first recording for the Cedille label. They’re in top form throughout a lovely disc.
VOCAL

Rossini – Aureliano in Palmira
Michael Spyres; Jessica Pratt; Lena Belkina; Raffaella Lupinacci; Dimitri Pkhalaadze; Orchestra Sinfonica G. Rossini; Teatro Comunale di Bologna; Will Crutchfield
Arthaus Musik 109073

► Twenty-one-year-old Rossini’s early attempt at opera seria was a flop in Milan, at La Scala, and subsequently disappeared from the stage until recently when American musicologist/scholar Will Crutchfield dug it up from obscurity and reconstructed the score to be performed in Pesaro (Rossini’s birthplace) where it became a well-deserved success. The story dates back to the fourth century A.D. when the Roman emperor Aurelius led a campaign against Palmyra (in today’s Syria) with its warrior queen, the beautiful Zenobia, with whom he predictably falls in love. There are complications with the queen’s Persian lover, so it becomes a love triangle and the opera is rather long (three and a half hours), but the music is ravishingly beautiful as we hear it now, so one wonders what kind of performance it must have been back in 1813 (Verdi’s year of birth) for the picky Milanese to have rejected it. It didn’t bother the enterprising Rossini much, though. He simply took some of the best music and recycled it into his Barber of Seville.

Here in Pesaro where singing is sacrosanct (and would put most big name opera houses to shame), the opera is performed with the best forces available today. The wonderful Michael Spyres, heroic Rossini tenor, ideal in the title role, is suitably imperial, yet sympathetic and compassionate with a voice of tremendous power. The stupendous Australian soprano, Jessica Pratt has no equal today in coping with the immensely difficult range and glass-shattering high notes of Queen Zenobia. She is certainly the darling of the mainly Italian, connoisseur crowd. The third principal, Arsace the Persian prince, is the youngest, Ukrainian-born mezzo Lena Belkina, who is making big waves in Europe today with her mellifluous deep notes and spectacular range. Italian soprano Raffaella Lupinacci is charming, stylish and thoroughly competent in the lesser role of Publia.

Colourfully staged by Italian director Mario Martone in rich tones of burnt amber and translucent moving screens, and very ably conducted by Crutchfield, whose love of Rossini is manifest at every gesture, this production is highly recommended.

Janos Gardonyi

Chausson; Berlioz; Duparc
Soile Isokoski; Helsinki Philharmonic; John Storgårds
Ondine ODE 1261-2

► Soile Isokoski was in Toronto last summer mentoring a program for young singers at Toronto Summer Music. It is good to have this new disc. The main work here is Les nuits d’été by Berlioz. These songs were originally published as a set for mezzo-soprano or tenor with piano accompaniment. Later Berlioz orchestrated the songs and in some cases changed their keys, making them more suitable for several singers in different voice categories. There is a modern recording, conducted by John Elliot Gardiner (on Erato) which uses five different singers, including the Canadian mezzo Catherine Robbin. I myself am very fond of Janet Baker’s recording, both the 1967 performance with Sir John Barbirolli (EMI) and the 1975 performance with Carlo Maria Giulini (BBC). It took me a while to get used to Isokoski’s interpretation, especially in the first song, Villanelle, where Baker is more impressive in giving a sense of ecstasy and where the words are much easier to follow. I think the latter point has a lot to do with the high keys in which Isokoski sings and in general I think these songs work better when performed by mezzos. But Isokoski’s renderings have their own merits and she is especially good in the middle songs, Sur les lagunes and Absence.

The Duparc songs were written for voice and piano and I don’t particularly care for the orchestration, first performed in 1897. Isokoski is at her best in Chausson’s somewhat Wagnerian Poème de l’amour et de la mort. She is generally described as a lyric soprano but she also has the fullness of sound needed to override Chausson’s orchestral textures.

Hans de Groot

Peter-Anthony Togni – Responsio
Jeff Reilly; Suzie LeBlanc; Andrea Ludwig; Charles Daniels; John Potter
ATMA ACD2 2731

► Composer Peter-Anthony Togni has brilliantly created a soundscape spanning the centuries. Togni follows in the compositional footsteps of medieval composers by borrowing, responding and drawing on Guillaume de Machaut’s medieval masterpiece Messe de Nostre Dame (ca. 1365). The surprising success of Responsio lies in the strength of Togni’s writing as he then combines and contrasts this medieval groundwork with musical ideas from the intervening centuries. The vocal quartet score features beautifully crafted four-part, chant-based writing that transcends stylistic periods, with especially dreamy harmonies and luscious counterpoint in the Machaut-based sections. The written and improvisational bass clarinet part moves the 12-section work through the musical centuries into the modern day in a part full of moving reflective passages and fragments of extended contemporary techniques. The best example is the Gloria where the vocalists

placeres
 swiftly and effortlessly switch stylistic tonalities of the centuries while the bass clarinet either supports the singers or works in musical opposition. The section ends with an unexpected yet gratifying bass clarinet blast!

Suzie LeBlanc (soprano), Andrea Ludwig (mezzo-soprano), Charles Daniels (tenor) and John Potter (tenor) are a cohesive vocal quartet with voices that blend tightly together in ensemble and shine as soloists. Bass clarinetist Jeff Reilly is a master of his instrument and the music and also acts as the recording’s producer.

**EARLY MUSIC AND PERIOD PERFORMANCE**

François-André Danican Philidor – Les Femmes Vengées
Debano; Beaudin; Staskiewicz; Thompson; Figueroa; Dobson; Opera Lafayette; Ryan Brown
Naxos 8.660353

➤ Like the Singspiel in Germany and Austria and the Ballad Opera in England, the 18th-century French opera comique used spoken dialogue. These works were rather lightweight until Mozart’s The Magic Flute and Beethoven’s Fidelio brought a new seriousness to the Singspiel. As for the opera comique, it was not until Bizet’s Carmen (1875) that the full potential of the genre was revealed.

François-André Danican Philidor, now perhaps better known as a chess player than as a composer, wrote a number of comic operas. Although it is good to have a recording of Les femmes vengées (1775), there are problems with its presentation. The booklet that comes with the CD carries a synopsis of the plot but no libretto. There is a note saying that the text can be accessed through the Internet, but, when I tried to do so, I received a reply that the libretto is not yet available. Clearly Naxos wanted the disc to be reviewed as early as possible but it was a mistake to send out review copies before it was possible to consult the text. Moreover, the CD contains only the music of the opera, not the spoken dialogue. I understand the reason for this: the inclusion of the dialogue would have meant two CDs and doubled the cost. But the effect of this is that we do not have the opera here but a series of ariettes and vocal ensembles.

Opera Lafayette, a company from Washington, D.C., was founded in 1995 and specializes in French opera ranging from Lully to Felicien David. They have had a recorded a number of works, all on Naxos, including Philidor’s Sancho Pança. The singing on this recording is good and the artists include three Canadian singers: Pascale Beaudin (soprano), Antonio Figueras (tenor) and Alexander Dobson (baritone). I know Beaudin from a summer course at CAMMAC a few years ago: she is a fine singer and an outstanding teacher. She has previously recorded a disc of songs by Francis Poulenc, part of a five-disc set of Poulenc’s songs (ATMA). Dobson is well-known from his appearances in Toronto theatres and concert halls. It is good to find him in this international context.

**Hans de Groot**

**Livre de Luth de Gioseppe Antonio Doni**
Sylvain Bergeron
ATMA ACD2 2724

➤ This lovely album has the poetry and wisdom needed to fuel the imagination of all romantics out there. But that is not all – it is also a fine display of Sylvain Bergeron’s mastery on a 14-string archlute and a testament to the abundance and variety of Italian lute music from the onset of the 17th century.

Gioseppe Antonio Doni was most likely an amateur lute player, possibly of noble descent, who compiled the manuscript of early 17th-century lute pieces into the collection known today as The Doni Lute Book. This collection, well known among lute players but relatively obscure among larger music circles, consists of almost 100 pieces by several different composers, including Doni’s teacher and lute virtuoso Andrea Falconieri as well as Giovanni Girolamo Kapsberger, Giuseppe Baglioni and Archangelo Lori.

According to the liner notes, Sylvain Bergeron first encountered the book in his early days as a lute student and has continued to enjoy the collection ever since. For this recording Bergeron chose 25 compositions from the manuscript and grouped them into five sets, according to tonality and mood, thus creating a musical portrait of characters and colours. All sets but one contain Toccatas (some of them virtuosic and with daring modulations) and among many Correntes, there are some that are alluring illustrations of dreamy tenderness.

The relative simplicity of these pieces brings out the delicacy of Bergeron’s marvellous sound – here is the refined and astute player who brings tales from the past to his captivated audiences.

**Ivana Popovic**

**Rameau – Les Indes galantes**
Les Talens Lyriques; Christophe Rousset
Alpha 710

➤ It has always surprised me that, whereas musicians are concerned with the use of baroque performance practices in their realizations of 18th-century music, so few directors are interested in the use of baroque stage conventions. Of the operas I have seen, those directed by Gilbert Blin at the Boston Early Music Festival provide the only exceptions. In this production of Rameau’s Les Indes galantes, it is always clear that this is a modern conception by the director, Laura Scozzi. The opera opens with Hébé, the goddess of youth, dressed in a very revealing slip. She is joined by a troupe of nude dancers who give physical expression to their sense of joy. But on two occasions, an apple is tasted, a not too subtle warning that the fall is imminent. The fall arrives when Bellone, the goddess of war (the part is scored for a baritone) arrives on an all-terrain motorized vehicle. He is followed by a motley crew of ecclesiastics and men in football shirts. The male dancers are then given chainsaws and they move away. The main scenes in Rameau’s opera present us with exotic worlds: Turkey, Peru, Persia, America. In this production we see these worlds in terms of modern tourism in which faraway countries are linked through air travel. At the very end of the opera the dancers return and they are now joined by a very pregnant woman, also nude. Is there a suggestion here that we have moved beyond experience to a higher innocence?

Christophe Rousset conducts with real bite, unlike William Christie, stylish but sedate, in the earlier CD (Harmonia Mundi), in which Rousset played the harpsichord continuo. The outstanding singer is the French-Algerian soprano Amel Brahim-Dijoul. We hear her as Hébé, as the Inca princess Phani and as the slave-girl Fatima. The Canadian baritone Nathan Berg is good in the role of the Inca priest Huascar.

**Hans de Groot**

**CLASSICAL AND BEYOND**

**Brahms – The Piano Concertos**
Daniel Barenboim; Staatskapelle Berlin; Gustavo Dudamel
Deutsche Grammophon 479 4899

➤ Seventy-two-year-old virtuoso Daniel Barenboim as soloist with conductor Gustavo Dudamel and the Staatskapelle Berlin make this live recording an important event. I have been moved by the sense of yearning and struggle, the feeling of sheer obsessive physicality in music-making that predominate. In the Concerto No.2 in B-Flat Major the piano echoes the opening horn-call’s ending, two
modernity whose music would not attract audiences. Nothing could be further from the truth, for this is the crowning glory of the high romantic, post-Wagnerian period.

This new performance is a product of the highest refinement of every aspect from individual players and ensembles inspired by a conductor who most clearly understands the innermost workings of this piece. The five soloists, whose names are not familiar, are perfectly cast and well understand the nuances of their roles. As the work resolves, the additional Sprechstimme role here receives a definitive performance, Kranzle naturally observing the implied pitches and occasionally breaking into actual singing as he announces the most glorious sunrise in all music. Quite an event. This whole production is a triumph not only for the performance, but for the work itself which is now actually becoming popular.

The entire experience is captured in a recording of extraordinary clarity, balance and dynamics including the thunder of this vast array. It’s all there without any audible spotlighting. I consider this to be a most significant release and thoroughly recommend.

When Igor Stravinsky was asked to name an important musical work of the beginning of the 20th century, he replied that “Pierrot Lunaire is the solar plexus of 20th century music.” Schoenberg’s melo-drama and its era are discussed and illustrated on the DVD including illuminating commentaries by an impassioned Mitsuko Uchida and the four other members of the chamber group that she assembled for this live performance from the 2011 Salzburg Festival.

The actual performance has all the intensity and passion imaginable; however, vocalist Barbara Sukowa is not a trained singer but an actress. Without the discipline of a finely tuned vocal technique so essential in this complex genre, she is but an actress playing a role. Not even close to good enough. Pity, because the well-prepared documentary is valuable.

Shostakovich – Piano Concertos
Anna Vinnitskaya; Kremerata Baltica
Alpha 203

This is a remarkable debut disc from Russian concert pianist Anna Vinnitskaya. The two Shostakovich piano concertos are brilliant and entertaining.

parodic and pensive in turn. In the Concerto in C Minor for Piano, Trumpet and Strings, Op.35 (1933) soloist-director Vinnitskaya maintains tight ensemble and clear articulation with the Kremerata Baltica string orchestra and trumpeter Tobias Willner. The first movement illustrates Shostakovich’s method of assembling triads, scales and popular songs or classical themes into an ironic crazy-quilt whole, featuring harmonic sidesteps into new keys. In the second movement strings play a wide-ranging lyrical melody with poise, as a muted trumpet in dialogue with the piano does later. The virtuosic finale features Vinnitskaya’s still more rapid-fire piano and Willner’s matching double-tonguing.

In the Piano Concerto No.2 in F Major, Op.102 (1957), Omer Meir Wellber conducts the Winds of Staatskapelle Dresden together with Kremerata Baltica. The first and third major-key movements are tuneful in accordance with Soviet expectations, with military band-style flourishes and plenty of piano scales. The third however has sufficient contrast: it is largely in 7/4 metre, woodwinds are brilliant and French horns a standout, and there is even a quoted Hanon piano finger exercise! Best of all for me is Anna Vinnitskaya’s sensitive high-register playing in the middle movement, which seems like a reminiscence of childhood. In the disc’s last two works pianist Ivan Rudin joins Vinnitskaya in idiomatically playing of Shostakovich’s Concertino (1954) and Tarantella (1955) for two pianos. Recommended for Shostakovich lovers.
premier recordings of as many works by Andrew Staniland, who has emerged as one of Canada’s foremost concert composers, are featured here. The subtitle and other works for solo instruments and electronics aptly describes the format these compositions, dating from 2007 to 2013, are cast in.

Opening the disc is the title work, scored for percussion and electroacoustic looping. The composer evocatively notes that for him, “percussion is a metaphorical tiger: possessing all at once ferociousness, beauty and mystery.” In Talking Down the Tiger (2010) he aimed to “explore a journey from a wild and ferocious sound world that gradually recedes into a mystical and beautiful sound world lying beneath.” Virtuoso Toronto percussionist Ryan Scott brings both the ferocity and lyrical sensitivity suggested by Staniland’s score alive in his musically sensitive performance. As for the electronics, they effectively extend the percussion sounds, bouncing them around the listening space, sometimes resulting in mysterious sonifications.

All five works receive terrifically musical and convincing performances. Each one— for guitar, flute, cello, and soprano saxophone, in addition to the percussion of the first track— has special musical felicities I would enjoy commenting on, if only space permitted.

Unfortunately there’s only room left to mention the impressive Still Turning (2011), thematically inspired by T.S. Eliot’s poem Four Quartets. Staniland’s expansive near-18-minute score is brought to vivid dramatic life by the celebrated cellist Frances-Marie Uitti, eliciting for this listener a wide range of emotional states. It’s a very satisfying musical experience, as is the rest of the album.

Andrew Timar

Concert note: TorQ Percussion Quartet includes a world premiere by Andrew Staniland in its program at the Tranzac Club on October 28.

Poetic Sketches
Elaine Keillor
Centrediscs CMCCD 21615

Poignant and back, and...and dark time flowed by her like a river, by another composer with a TSO connection, composer-advise Gary Kulesha. The work is a play between tonal and atonal, reflecting a search for the meaning of a moment in time.

The programming on this CD is exquisite—the compositions flow one after another as if they were meant to be. Israelievitch and Petrowska Quilico allow the impulse, the urge to soar and expand in their playing while granting the listener a breathing space—the true embodiment of Fancies and Interludes.

Editor’s Note: Jacques Israelievitch, who enjoyed an international career as a soloist, conductor and teacher, died September 5. He was 67 years old. He was diagnosed with aggressive, metastatic lung cancer in late February this year. Israelievitch had the distinction of being the longest-serving concertmaster of the Toronto Symphony Orchestra. Retiring in 2008 after 20 years, he joined the faculty of York University’s School of the Arts, Media, Performance & Design, as professor of violin and viola. On August 14, in a special ceremony at his home, Israelievitch was presented with the Order of August 14, in a special ceremony at his home, Israelievitch was presented with the Order of

Chamber Music of John Burge
Ensemble Made in Canada
Centrediscs CMCCD 21715

John Burge (b.1961) has produced a large body of instrumental and vocal works, while teaching at Queen’s University since 1987 and serving as president of the Canadian League of Composers (1998 to 2006). His Flanders Fields Reflections for string orchestra won the 2009 JUNO for best Canadian composition. The three works on this disc display Burge’s characteristic neo-romantic coupling of melodiousness with strong rhythmic drive.

Ensemble Made in Canada, formed in 2006 and winner of the CBC Galaxie Rising Stars award, is currently ensemble-in-residence at Western University. The ensemble commissioned this CD’s major work, the 34-minute Piano Quartet (2012), in which two highly propulsive movements, the first employing minimalist elements, bracket an elegiac Adagietto containing a scherzo (Presto mistitioso). All three movements are dramatic attention-holders.

The disc opens with Pas de Deux (2010), performed by the Ensemble’s violinist Elissa Lee and cellist Rachel Mercer. Its structure mirrors that of the balletic duo and the music’s warm lyricism and rocking rhythm could easily be choreographed for a real, danced love-duet.

The ensemble’s other pair, violin Sharon and viola Luedeke, a prolific composer and former TSO clarinetist who wrote this composition especially for Jacques Israelievitch. Five Fancies are framed by Six Interludes, starting as a somewhat fragmented conversation between the two vastly different voices and resolving in a harmonious ending.

Talking Down the Tiger is the latest release in the important CD series under the Naxos Canadian Classics masthead. Five world
Weï and pianist Angela Park, perform String Theory (2011), composed as the test piece for the 2012 Eckhardt-Gramatté competition. It’s “a compendium of string effects,” writes Burge, designed to challenge the competitors’ techniques, yet it’s no hodge-podge of mere “effects,” thanks to its constant melodic and rhythmic forward motion.

Three very engaging pieces, very engagingly performed.

Michael Schulman

**Concert note:** Ensemble Made in Canada performs John Burge’s Piano Quartet in Kingston at the Isabel Bader Centre for the Performing Arts on October 30.

### Tim Brady – The How and The Why of Memory

**Symphony Nova Scotia;** **Centrediscs CMCCD 21515**

Montrealer Tim Brady is a fertilizing force on the Canadian new music scene. A composer, electric guitarist, improvising musician, concert and record producer, his active administrative engagement with the Canadian concert music community over the past few decades has been multifaceted and deep. On this album, as distinct from previous Brady albums I have reviewed in these pages, we hear his composer chops applied to orchestral forces: a symphony bookended by two string concertos, one for violin and one for viola. They are admirably rendered by Symphony Nova Scotia, conducted by Bernhard Gueller.

Listening to *The How and the Why of Memory: Symphony No. 4*, (2010–2013), cast in a single continuously unfolding movement, I was repeatedly reminded of textures and rhythmic and harmonic ideas of composers active in the early- to mid-20th century. Perhaps those allusions are implied by the title. Brady however never allows such superficial affiliations to get in the way of musical momentum or dramatic gesture, characteristics embedded in his musical voice which engage listeners on an emotional level.

Brady’s very confident *Viola Concerto* (2012–2013) is dominated by its violist Jutta Puchhammer-Sédillot’s cocoa-coloured sound and brilliantly lyrical playing. It is also imbued with a heart-on-sleeve expressiveness, counterpointed by poised classicist melodic phrases and minimalist sequences. The multi-hued orchestration is endowed with plenty of rhythmic excitement and harmonic movement, relieved by mysterious moments of elegiac repose. The last section, marked “groove,” is particularly effective and texturally surprising. The *Viola Concerto* is my favourite work on the album and it makes a very valuable new addition to the international viola concerto repertoire.

Andrew Timar

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**Concert notes:** Numus presents Tim Brady’s opera *Ghost Tango* with Janice Jackson, soprano and RL Thompson, baritone at the Registry Theatre in Kitchener on October 2. TorQ Percussion Quartet includes music of Brady in its program at the Tranzac Club on October 28.

**Stefan Wolpe Vol. 7 – Music for Violin and Piano**

**Movses Pogossian; Susan Grace; Varty Manouelian**

*Bridge Records 9452 (bridgerecords.com)*

- Armenian-born Movses Pogossian, first-prize winner of the 1985 USSR National Violin Competition and now based in California, is the featured soloist in the latest of Bridge Records’ landmark series devoted to German-Jewish-American composer Stefan Wolpe (1902–1972).

Wolpe’s four-movement, half-hour-long *Violin Sonata* (1949) is among his most enduring works, spanning an emotional gamut from playful and joyous to melancholy and anguish, and all the way back again. Pogossian and pianist Susan Grace provide all the intensity and flexibility required for its varied moods.

Pogossian is joined by his wife, Varty Manouelian, in two pieces, *Duo for Two Violins* (1924), with motoric echoes of Bartók, and the short *Two Studies for Two Violins and Piano* (1933).


The detailed booklet notes are by Toronto musicologist Austin Clarkson, who studied with Wolpe and became, in 1981, the first board chairman and general editor of the Stefan Wolpe Society.

This is intriguing repertoire that deserves to be heard.

Michael Schulman

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**John Cage: Four**

**Quatuor Bozzini**

*Quatuor Bozzini CQB1414 (actuellecd.com)*

- Montreal’s Quatuor Bozzini has been together for 16 years and has recorded 15 CDs of the kind of challenging contemporary music that they specialize in, including works by Canadians Malcolm Goldstein, Tim Brady and Jean Derome and international figures like Steve Reich and James Tenney. The experience tells as they take on John Cage’s three works for string quartet, realizing distinctive versions in the process.

The earliest of the compositions, *String Quartet in Four Parts* (1949–50), is a work descriptive of the four seasons with the composer’s notes encouraging light string contact and no vibrato. The work’s structure and minimal harmonies create an unlikely resemblance to the melodic purity of medieval music. Leaping ahead to 1983, *Thirty Pieces for String Quartet* presents the musicians with both demands and choices: each piece lasts about a minute, with each musician given a sequence of notes to be fitted into the “time bracket. ” The musicians individually choose between microtonal, tonal and chromatic options, but the parts are not directly related to one another except for the coordination of segment lengths. The music that emerges within these configurations is rich in complexity and convergence, a kind of collaboration between composer, performer and listener.

The final work, *Four*, from 1989, is the most radically reductive of these works, still employing time brackets but offering choices from its sparse materials to all the performers. The result is spacious but continuous with tonal structures that may gently evolve or appear transient. The cumulative work is a serene landscape in which mysterious elements emerge and disappear.

Quatuor Bozzini assumes the substantial demand that this music makes on its performers: to at once realize the work in shaping its form while allowing the components to maintain their distinct, non-structural identities. If the Arditti Quartet’s recordings of these works (on Muse from the early 1990s) have long stood as masterful readings (they worked closely with Cage on *Four*), Quatuor Bozzini does a fine job of traversing this music, inevitably creating new works in the process.

Stuart Broomer

**The Korngold Project Part One**

**Daniel Rowland; Priya Mitchell; Julian Arp; Luis Magalhães**

*TwoPianists Records TP1039282 (twopianists.com)*

- Pianist Luis Magalhães, originally from Portugal and now living in South Africa, is co-founder of TwoPianists Records and its Korngold Project, which here makes an auspicious debut, daring to go head-to-head (in the *Suite*) against Sony’s recording (SK 48253) by the all-star cast of Joseph Silverstein, Jaime TorQ.
Laredo, Yo-Yo Ma and Leon Fleisher.

To my very pleasant surprise, in a movement-by-movement comparison, Magalhães and the European-based string players outdo the famous foursome in every way, bringing much, much more punch and passion to this punchy, passionate work, one of three Korngold composed for pianist Paul Wittgenstein, who lost an arm in World War I. The balances here are much better, too, with the strings as closely miked as the piano, while on the Sony CD the strings seem muted, lacking focus and presence. (The flaccid Swedish performance on DG 439 631-2 isn’t worth considering.)

The Piano Trio doesn’t sound at all like a composition by a 12-year-old – but it is! – and it’s filled with real music, late-romantic Viennese gemütlichkeit laced with many of the already-distinctive melodic and rhythmic gestures that would remain with Korngold all his life. It, too, receives a vigorous, upfront performance, recorded live, as was the Suite, with well-deserved applause at its conclusion.

The Korngold Project will focus on the composer’s chamber music. This Korngold enthusiast, for one, looks forward to Part Two and beyond.

Michael Schulman

Nordic Sound – Tribute to Axel Borup-Jørgensen
Michala Petri; Lapland Chamber Orchestra; Clemens Schuldt
OUR Recordings (ourrecordings.com)

Danish & Faroese Recorder Concertos
Michala Petri; Aalborg Symphony; Henrik Vagn Christensen
OUR Recordings (ourrecordings.com)

Two pieces for strings, by Pelle Gudmundsen-Holmgreen and Borup-Jørgensen himself, are beautifully played by the members of the Lapland Chamber Orchestra under Clemens Schuldt. Danish and Faroese Recorder Concertos also features Petri as recorder soloist but this time with the excellent Aalborg Symphony Orchestra under Henrik Vagn Christensen. A novel by Italo Calvino was the inspiration for Rasmussen’s four-movement Territorial Songs, and his inventive, multi-faceted use of orchestral colour and depth of melodic expression is impressive. Chacun son son by Gudmundsen-Holmgreen begins with the whimsical combination of bass recorder, bass clarinet, clarinet and bassoon, and the various sections of the orchestra are pitted against one another, as one might expect given the piece’s title. The recorder is well incorporated into the woodwind section here, rather than being cast in a more typical soloist’s role, and the instrument, particularly the bass recorder, balances well with the others, something unlikely in an unplugged live performance. Thomas Koppel’s Moonchild’s Dream is the third contribution to the program and its lovely yet unmistakable film vibe is no surprise, considering that it was originally commissioned for a video.

As always in this repertoire, Petri continues to show why she remains a leading inspirer of new repertoire for the instrument. I just wish that the excellent solo clarinetist from the Aalborg Orchestra had been credited, as the violinist was.

Alison Melville

JAZZ AND IMPROVISED MUSIC

For One to Love
Cecile McLorin Salvant
Justin Time JTR 8593-2 justin-time.com

The choice of material is similar to the first release – a few standards wrought in interesting new ways, such as The Trolley Song, made famous by Judy Garland and which includes a brief, amusing imitation of Garland. Also, in what’s becoming a bit of a trademark, Salvant takes a run at some low down dirty blues – like Growlin’ Dan. These aren’t our favourites, largely because Salvant’s classically trained voice just doesn’t suit the material, but they’re fun. And that’s true of a lot of Salvant’s delivery – theatrical and broad and a little flighty, never really landing on one style or sound. I imagine she’s very entertaining to see live. There’s also a sprinkling of original compositions and the opener Fog really exemplifies the whole album – artful, skilled and not entirely certain what it wants to be.

Cathy Riches

Cold Duck
S4
MonotypeRec Mono 096 (monotyperecs.com)

No relation to the sparkling wine of the same name, Cold Duck is instead a series of nine biting improvisations by S4, an ad-hoc, all-star quartet of soprano saxophone innovators – one British, John Butcher, and the others Swiss: Urs Leimgruber, Hans Koch and Christian Kobi, the last of whom is also a member of the all-saxophone Konus Quartet, which interprets notated music. Designated by Roman numerals, Cold Duck’s tracks, lasting from barely one minute to more than 12, could be the auditory sound track of an experimental ornithologist’s laboratory. But unlike such trial and error endeavours, the quartet deliberately creates timbres that range from police-whistle harshness to fipple-like songbird echoes, with a goodly collection of tongue slaps, tongue pops and snorts thrown in for good measure. At the same time its skill is such that III is harmonized as intimately as if by a bel canto choir, but open enough so that every strain, partial and split tone is audible as the four work through tonal variations. Severing and re-attaching with plasticine-like continuity on VII, tremolo whines and lip burbles maintain a shrill pitch until the final moment when one sharp tone pushes the other reeds into more comfortable interaction. Then on the extended IV, S4 members pump air bubbles through their horns with a velocity that resembles electronic processing. After the narrative is magnified enough, it’s squeezed like a balloon, slowly deflating as grows and yelps mix with puffs and squeaks. Subsequently, united circular breathing leads to an aural rainbow-like expansion of tonal colours involving all four.

That climax may be one of the fundamental
When I first tried to listen to Kurt Elling’s new album Passion World, I had a hard time getting through it. That’s because whenever I got to the seventh track – his cover of U2’s Where the Streets Have No Name – I had to stop, hit repeat and then just take a moment to recover. It’s a powerful and beautiful take on an already powerful and beautiful song. Once I managed to move on, I realized it’s an album full of such takes.

Passion World was born out of Elling’s desire, when touring, to deliver a song that would give the audience a taste of their country’s own music – what he refers to as “charmers.” The collection of songs then developed into a project for Jazz at Lincoln Center and, now, an album. Leaning mainly toward ballads, Passion World is filled with songs about longing and a sense of place. The project also exemplifies collaboration in its many forms. The opening tracks set the tone as Elling puts lyrics about home and the road to two instrumental compositions by John Clayton and Pat Metheny before getting into more traditional territory with Loch Tay Boat Song featuring the Scottish National Jazz Orchestra. Arturo Sandoval’s Bonita Cuba is another fine example of musical minds meeting. The band members all play major roles in the success of this album and, in particular, John McLean’s arrangements and guitar work elevate this collection.

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especially in the closing Love Reign O’er Me where his powerful expressive singing against the colourful choir washes, tinkling piano and thundering percussion transforms the rock anthem into an operatic showcase. Billy Idol as Ace Face sings with his trademark gruff presence; Phil Daniels is convincing in the part of Jimmy’s dad; while Townshend as the Godfather makes satisfying yet way too brief vocal and guitar appearances. The Royal Philharmonic Orchestra under Robert Ziegler and the London Oriana Choir under Dominic Peckham perform with joyful conviction. An accompanying DVD supports with visuals and informative commentaries.

Missed here in performance is The Who’s rock stadium energy, stage presence and spontaneous musicality, yet Classic Quadrophenia soars as a more classical music alternative.

Tilina Kilk

**Skilful Eastern European Musicians are No Polish Joke**

KEN WAXMAN

Since the realignment of East and West after the fall of the Berlin Wall, musicians of every stripe have found new playing opportunities and partners. In the former Soviet countries, one particularly fertile area for improvisers has been Poland. While westerners may figure Polish jazz begins and ends with Krzysztof Komeda’s score for Rosemary’s Baby and other Roman Polanski films, the country’s rich jazz history goes back to the 1920s and maintained its place during Communist rule. Today, like the equivalent attention paid to their ancestral roots among the children of immigrants, western improvisers have discovered the fulfillment of working with Polish bands or having Polish musicians part of their groups.

Case in point is Montreal alto saxophonist François Carrier. Unknowable (NotTwo Records MW 928–2, nottwo.com) showcases a touring partnership he and his Montreal associate, drummer Michel Lambert, have formed with Krakow-based acoustic bass guitarist Rafal Mazur. Authoritatively using both the guitar and double bass properties of his instrument with equal proficiency, Mazur is like the third partner in a fantasy ménage à trois, adding to the situation without disrupting the others’ union. An equal opportunity companion, his hand tapis and percussive weight to Lambert’s rolling riffs and pops, while his array of thumb and finger positions animates Carrier’s skyward smears or stressed multiphonics. Listening Between, the first track, could serve as a description of how the three operate throughout: not only shadowing each other’s melodies, one of which is always the piano, playing harmonic progressions recognizably of the Western tradition. Reflecting on this amalgam of East and West, Korb muses in the liner notes, “In the 1930s...Hong Kong, Shanghai, Singapore and Hanoi were meeting places between East and West. ...I wondered how the cultures intermingled and all the secret romances that must have occurred.” Later he writes about the “bittersweet feelings” and “sublime romantic tragedy” expressed by both traditional and contemporary pop Asian music. The same atmosphere is to be found on most of the tracks on this CD.

Most intriguing, however, is the Celtic influence, which never seems far away in Korb’s music, helped along at times by, but never dependent on, Sharlene Wallace’s Celtic harp and Korb’s penny whistle. In fact the Chinese bamboo flute (dizi) and the traditional Chinese clarinet (bawu) seem made for the Celtic idiom, which mysteriously and frequently appears.

Both Eastern and Western musical currents are part of who Ron Korb is as a musician and as a man. He has totally assimilated the musical language of both traditions; the result is music which is really neither one nor the other but both.

**Allan Pulker**

**Something in the Air**

Matthew Shipp and Polish multi-reedist Mat Walerian illustrates another collaborative application. Involved with his own trio and other combinations, Shipp has worked sporadically with Walerian, who plays alto saxophone, soprano and bass clarinet plus flute, yet the ten selections on The Uppercut – Live at Okuden (ESP-Disk 5007 espdisk.com) document fulfilling rapport between the two. Like a method actor, Walerian portrays a different character on each horn, but the output is united in finding unique sounds. Because of this, Shipp’s narratives encompass everything from multi-note Art Tatum-like emphasis, out-and-out abstract key and string ratcheting reflecting both new music and free music, shaggy keyboard carpets of Chopin-like recital-ready intermezzos and primitive blues and early jazz echoes. The last is apparent on Blues for Acid Cold where a restrained lounge-like exposition from Shipp gradually hardens into a blues conception following Walerian’s rangy, elongated clarinet tone. By the climax the two could be Jimmy Noone and Earl Hines in 1920s Chicago. In contrast, what begins with the pianist and alto saxophonist propelling slick mainstream timbres at one another on Love and Other Species – think Phil Woods and Jim McNeely – evolves into a breathtaking display of complicit split tones, as the two deconstruct the melody as if it were a building being dynamited to smithereens, then rebuild the tune into a solid edifice for a

communication characterizes Unknowable, the date’s centerpiece. Like an extended length of hose unrolling, Mazur’s staccato finger style sets up a continuum that’s matched by the saxophonist’s rubato cries which retain some sweetness. Eventually rim shot crackles and cross sticking from Lambert resolve the outbursts into a satisfying thematic whole. Still, it’s indisputable that the three didn’t want to let go of what they achieved musically. Like guests at a great party who dawdle before leaving, Springing Out, the next track, and Dissolution, the concluding, barely 90-second one, come across as coda and then as coda to the coda of the title performance.

A duo consisting of American pianist Matthew Shipp and Polish multi-reedist Mat Walerian illustrates another collaborative application. Involved with his own trio and other combinations, Shipp has worked sporadically with Walerian, who plays alto saxophone, soprano and bass clarinet plus flute, yet the ten selections on The Uppercut – Live at Okuden (ESP-Disk 5007 espdisk.com) document fulfilling rapport between the two. Like a method actor, Walerian portrays a different character on each horn, but the output is united in finding unique sounds. Because of this, Shipp’s narratives encompass everything from multi-note Art Tatum-like emphasis, out-and-out abstract key and string ratcheting reflecting both new music and free music, shaggy keyboard carpets of Chopin-like recital-ready intermezzos and primitive blues and early jazz echoes. The last is apparent on Blues for Acid Cold where a restrained lounge-like exposition from Shipp gradually hardens into a blues conception following Walerian’s rangy, elongated clarinet tone. By the climax the two could be Jimmy Noone and Earl Hines in 1920s Chicago. In contrast, what begins with the pianist and alto saxophonist propelling slick mainstream timbres at one another on Love and Other Species – think Phil Woods and Jim McNeely – evolves into a breathtaking display of complicit split tones, as the two deconstruct the melody as if it were a building being dynamited to smithereens, then rebuild the tune into a solid edifice for a
sympathetic ending. As for the consecutive Free Bop Statement One and Free Bop Statement Two, a flexible intro works up from creamy Johnny Hodges-like alto playing plus juddering, pre-modern jingle-band keyboard splashes to attain a series of motifs encompassing key clips and dissonant reed squawks, though never abandoning underlying swing. Conventional and avant-garde simultaneously, Black Rain may be the CD’s most evocative track. A soothing duet, characterized by gentle keyboard patterning and graceful bass clarinet breathing, as if Shipp and Walser were a long-time married couple finishing each other’s sentences, it’s suddenly ripped apart and replaced with Shipp’s key clips and harp-like piano string strums heaving out an anterior sonic path and Walser’s interminable tongue stops and flute peeps. Concluded with sparse sounds that wouldn’t be out of place in a new music recital, the two confirm their versatility and the vitality of the disc.

Another application of this international formula is the Ocean Fanfare quartet. Consisting of Polish trumpet player Tomasz Dąbrowski, two Danes, alto and tenor saxophonist Sven Dam Meinild and bassist Richard Andersson, and American drummer Tyshawn Sorey, the fusion results in an exceptional modern mainstream unit on its cleanly recorded CD Imagine Sounds Imagine Silences (Barefoot Records BREC040 barefootrecords.com), which consist of six Dąbrowski and three Meinild originals. Despite having composed the bulk of the material, Dąbrowski isn’t any more prominent in performance than other members. Like a new drawing superimposed over an existing one, Ocean Fanfare has the instrumentation and left-field orientation of an Ornette Coleman quartet plus the stamina of the Jazz Messengers. Crucially, Sorey’s broken time sense and cymbal swishes are less prominent than Art Blakey’s, leaving supple booms from Andersson’s bass to define the rhythmic bottom. Featuring the drummer’s time-clock-like pacing, a track such as Lotus positions crying split tones from the saxophonist and melancholic plunger work from the trumpeter for an emotional narrative. Days to Go extends the Coleman-like comparison, starting off echoing Lonely Woman until the skirmish takes on the strength of a battle with a double bass vamp and interlocked horn bluster. On the other hand the cracking velocity that propels US 12 resembles that of a classic bop 78, with each player’s contributions tossed every which way, until a pseudo-march sequence introduces some spectacular brass plunger tones and climaxes with conjointed twin-like horn unison. By the final Meditation (on a Visit from France), the band appropriately trades in upbeat reed smears, kazoo-like brass humps and popping bass and drum beats for a stable but buoyant ending. Following trumpet and saxophone tone slacking, the theme slips away leaving behind a bass string pluck and cymbal resonation.

Politically Nichi Nichi Kore Ko Nichi by the P.U.R. Collective (ForTune 0056 006 for-tune.pl) is instructive in a non-musical manner since the cohesive seven tracks of free improvisation match a Polish combo of guitarist Maciej Staszewski, drummer Tomek Choloniewski and Krzysztof Knittel on electronics with two reed players, Alexey Kruglov from Russia and Yuri Yaremchuk from Ukraine. Rather than being at loggerheads like their respective governments, the players create a collective program where the keening vigour of Yaremchuk’s bass clarinet and soprano saxophone plus the jagged bites from Kruglov’s alto saxophone, basset horn and block flute snuggle alongside the others’ expressions like Matroyshka nesting dolls. Unlike these wooden Russian toys no player is more inside or outside than another. You can get an idea of this Eastern Bloc pact on U 01 where chalumeau lowing from the clarinet moves alongside uniform guitar strums as electronics create a convulsive ostinato of peeps and static. Even after the line mutates into a free jazz blowout from the saxophonists, intricate finger-style guitar lines and drum pops mute the explosions enough, while a moving block flute cadenza signals the finale. These ex-Soviets have a sense of humour as well. Cutting through the harsh flamenco-like runs from Staszewski and unorthodox beats from Choloniewski on Extreme 07, Kruglov inserts some mocking rooster crows that presage his quicksilver reed smears and split tones as the factions unify distinctively.

Of course it’s still common for a visiting international soloist to hook up with Polish musicians to tour and record. One notable instance of this is Panta Rei (ForTune 0047 034 for-tune.pl), where Marco Eneidi Streamin’ 4 consists of the leader, an American alto saxophonist living in Vienna, plus three high-functioning Poles: tenor saxophonist Marek Pospieszalski, bassist Ksawery Wójciński and drummer Michal Trela. Comfortable in two-saxophone situations, Eneidi’s communication with Pospieszalski is at the highest level, often suggesting a funhouse mirror, where similar phrases from each are distorted with unique reflections. Ironically titled, Made in Pole Land highlights an emotional two-step which breaks down into speedy tremolos with snorts, horks and nasal buzzes goosed by Wójciński’s pacing and Trela’s wooden cracks. The swirl of buzzing double bass strings energizes White Bats Yodelling, although whether the flying rodents saluted with violent mammalian split tones, rumbling basso honks and agitated wing-like swishes are Polish or American isn’t made clear. What is clear is that, like intrepid (tone) scientists, the two saxophonists chase every phrase and note to the end, wringing each sonic nuance, expansion and implication from it. With measured bumps, but no bombast, the drummer follows up Wójciński’s sul ponticello intro to the concluding wordplay of Arco M. Adding additional string twang later on, both he and Trela maintain the swinging pulse as the soloing of Eneidi and Pospieszalski contrast their intercontinental styles. When one architecturally builds a sleek Le Corbusier-like modernist line, the other counters with rococo detailing; then they switch roles with conclusive cooperation. Panta Rei may have been a first meeting for the American and the Poles, but the high level of musicianship exhibited by all confirms why collaborations involving adventurous Polish stylists and equally impressive out-of-country musicians are becoming increasingly common.

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STUART BROOMER

With each successive CD, Darren Sigesmund has become a more distinctive and accomplished composer and handler. His previous one, Strands III, made brilliant use of Eliana Cuevas’ wordless vocals on ensemble passages and here he employs two New Yorkers, violinist Mark Feldman and pianist/accordionist Gary Versace, to create dramatically different instrumental textures in company with his own trombone. While that last CD had a certain Brazilian feel to it, New Quintet (darrenisegesmund.ca) sometimes has a distinctly French quality. Feldman’s dramatic and impassioned violin combine with the readiness of Versace’s accordion to suggest an ancient café ambiance. Much of the music has a limpid lyricism but it moves with an underlying rhythmic power, propelled by bassist Jim Vivian and drummer Ethan Ardelli. Sigesmund is as tuneful an improviser as he is a composer, bringing a special, slightly muffled warmth and subtle inflections to his every solo.

When Ross Taggart passed away at 45 in January of 2013, he was among Vancouver’s most prominent musicians, an accomplished saxophonist, pianist and composer who inspired the love and respect of his community. Several recordings have been dedicated to Taggart since his death, but two new releases highlight the breadth of that community.

Legacy, The Music Of Ross Taggart (Cellar Live CL122914480, cellarrlive.com) by the Jill Townsend Big Band is a substantial document of his work by a band in which he had played saxophone for a decade. It’s a crisp, precise big band with some outstanding soloists, including special guest Campbell Ryga who plays soprano sax on three tunes. Townsend and guitarist Bill Coon have done a fine job of arranging Taggart’s small-group music (and even a piano solo) for big band, ranging from fairly conventional, hard-swinging fare like Don’t Call Before 10 to the CD’s finest work, Light at the End of the Tunnel, on which Coon expands Taggart’s imaginative harmonies into a lustrous orchestral gem. Reminiscent of Kenny Wheeler’s work, it’s highlighted by Brad Turner’s flugelhorn solo.

A very different work is also dedicated to Taggart: A Bowl of Sixty Taxidermists (Songlines SGL 1611-2, songlines.com) by Waxwing, a trio that seems to create its own genre, a kind of jazz suffused with folk music. Much of the music is composed by saxophonist (and over-dubbed multi-instrumentalist) Jon Bentley; who played in Taggart’s quartet and possesses a gorgeous tone from the school of Stan Getz. The mood is reflective, at times playful, rather than somber, with cellist Peggy Lee and guitarist Tony Wilson contributing strongly melodic compositions and improvisations to this often spare and resonant music. Taking its title from a phrase of Taggart’s, the work is less about loss than passage, a gentle trip into the unknown. Lee’s contributions include a distinctive arrangement of the traditional Clementine while Wilson’s tunes commemorate both Taggart (For Ross) and drummer Claude Ranger (For Claude), who disappeared in 2000.

Canada has had few sustained specialist jazz labels and nothing else like Toronto’s Sackville, running from its launch in 1968 by John Norris and Bill Smith until Norris’ death in 2010, recording music from stride piano to the avant-garde. Chicago’s Delmark has now revived the label, and many of Canada’s best jazz recordings are back in circulation, like guitarist Reg Schwager and bassist Don Thompson’s Live at Mezzetta (Sackville 2057, delmark.com). The two craft intimate, masterful versions of a series of standards, bringing fresh perspectives to In a Sentimental Mood and Willow Weep For Me.

One unusual item from the catalogue is Humphrey Lyttelton in Canada (Sackville SK3033, delmark.com) which matches the English trumpeter with a stellar Toronto supporting cast, including Scottish transplant Jim Galloway on saxophones and the highly flexible rhythm section of guitarist Ed Bickert, drummer Terry Clarke and bassist Neil Swainson, here tempering their more modernist bent. While Lyttelton gained fame in the English trad revival, here he blends a Louis Armstrong influence with a swing style rooted in Basie and Ellington. The music is lively, joyous and consistently well-played, its happiest moments coming on the West Indies-flavoured Caribana Queen.

Guitarist Ken Aldcroft and trombonist Scott Thomson present a series of four freely improvised duets on Red & Blue (Trio Records TRP- D303-021, kenaldcroft.com/triorecords.asp). The music is continually shifting and evolving, moving from rapid-fire runs to pointillist exchanges and dialogues in which one offers empathetic support to the other. Aldcroft stays close to the traditional timbre of a lightly amplified jazz guitar, while expanding the vocabulary with percussive effects and skittering chord runs that move in and out of tonal expectations; Thomson’s explorations of the trombone include barnyard noises, extreme upper register effects and very rapid tonguing. However, it’s what they have in common that’s most significant: a willingness to reduce their sounds to whispers and to listen to one another intently and creatively. This is subtle, challenging music that responds best to the same kind of close listening that the musicians bring to it.

Scott Thomson also appears on another recent recording that may be the least abstract CD of the year. Led by drummer Dave Clark, the Woodshed Orchestra is a joyous musical free-for-all, part brass band and part parody thereof. On Brass Bandit (Independent, thewoodshedorchestra.com), the 11-member group includes other distinguished improvisers like bassist Michael Herring and saxophonist Karen Ng. Here you might think of it as a New Orleans funeral parade that keeps getting lost. A couple of times it wanders into streets that lead to the Balkans and the Adriatic, while at others it appears to get the sequence confused, celebrating first (Love Letter to New Orleans with a great blatting solo from Thomson) and mourning later (Prayer) with funk in between (The Griff). Everybody in the band sings, including Susanna Hood, though her vocal talents aren’t required for group recitatives like Pennie + Mousse’s Antidotol Lullabye and A Politician. The CD lasts a brief 26 minutes, but it has energy and spirit to spare.

Don’t forget to check out the Listening Room at TheWholeNote.com/listening
On July 13, 1955 an audience at the Berkshire Music Festival in Tanglewood heard the debut performance by the newly formed Beaux Arts Trio with their founding members Menahem Pressler, piano, Daniel Guilet, violin, and cellist Bernard Greenhouse. The personnel remained intact until 1960 when Guilet was replaced by Isidore Cohen and in 1987 Peter Wiley replaced Greenhouse. Since then there were other new faces including violinist Ida Kavafian in 1992. However, it was Pressler who was always at the helm and the mere mention of the Beaux Arts Trio immediately triggers images of Pressler at the keyboard scarcely ever taking his inspiring eyes from his colleagues. The trio disbanded in 2008. In 2013, Toronto’s favourite venue, Koerner Hall, proudly announced a concert to celebrate Pressler’s 90th birthday with Pressler himself playing with the New Orford Quartet in a program of Beethoven, Brahms and R. Murray Schafer. There have been other notable trios over the years: Cortot, Thibault and Casals; Edwin Fischer, Wolfgang Schneiderhan and Enrico Mainardi; and many others where prominent musicians who had solo careers occasionally came together for the pleasure of playing with each other. Particularly vital was the special combination of Isaac Stern, Leonard Rose and Eugene Istomin. None, however, had the longevity of the Beaux Arts, albeit with fresh faces in the strings but never without the omnipresent Menahem Pressler.

Because of their impeccable musicianship and extensive repertoire, the Beaux Arts Trio – Complete Philips Recordings, all 137 of them, is a unique treasure house of hallmark performances of trios and some larger works (4788225, 60 CDs). Everything that they recorded for Philips is here, including the complete trios by Haydn, Mozart (2), Hummel, Beethoven (2), Mendelssohn (2), Schubert, Brahms (2), Dvorak and Schumann (2) plus those by Arensky, Chausson, Granados, Hummel, Korngold, Shostakovich and others. Add many more, in addition to works for larger chamber ensembles with assisting artists. There are two versions of the Beethoven Triple Concerto: in their 1977 recording with Bernard Haitink and the London Philharmonic, the Beaux Arts Trio meant Pressler, Cohen and Greenhouse but in 1992 with Masur and the Gewandhaus Orchestra, the Beaux Arts Trio meant Pressler, Kavafian and Wiley. The Schumann Trio No.2 Op.80 in 1966 finds Pressler, Guilet and Greenhouse. In 1971 there are Pressler, Cohen and Greenhouse. By 1989 we hear Pressler, Cohen and Wiley. The few multiple versions are manna to keen listeners whose pleasure it is to pay close attention to interpretive differences over the years. In truth, regardless of the personnel, every single performance is arresting.

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One of the pitfalls of listening to a succession of different versions of the same works in a collection of this calibre is that they appear on different discs and with other works. If you are not careful, you can start the wrong track and be drawn into a different work. In listening to this second Schumann trio I mistakenly started the two Mendelssohn trios and absolutely cannot leave them (that’s what I’m doing now).

A recent batch of Blu-ray discs from Arthaus Musik includes a 1983 production of Turandot from the Vienna State Opera. The conductor is Lorin Maazel, Eva Marton is Turandot, José Carreras is Calaf, Katia Ricciarelli is Liu, John-Paul Bogart is Timur, the deethroned King of the Tartars and Waldemar Kmentt is Altoum, Emperor of China. Only the long stairway is depicted in this set. The bejewelled costumes and masks reflect the opulence of this mythical place. From its first moment this production seems to be on fire with passion and conviction. The singers have all been caught at the peak of their careers. The 37-year-old Carreras’ blazing performance shows what supreme powers he had. Maazel, absolutely inspired and focused, has the orchestra playing at the top of its form. The unfettered, audiophile-quality sound combined with an elemental, totally assured Eva Marton in the role make for a gripping, compelling Turandot, one I would not want to be without (Arthaus 109005).

One hundred years have passed since the birth of Sviatoslav Richter and collectors around the world still seek out his recordings and await new releases of live concerts. Doremi continues to release these recordings, reaching Volume 24 (DHK-8043) with a program of Bach and Beethoven. All but one work were recorded in Moscow in 1948, a dozen years before Richter was permitted to travel to the West and here is an indication that there was a serious Bach performance tradition in Russia in the earlier part of the 20th century. Richter went beyond the popular keyboard works and included the Sonata in D Major, BWV663, an early work rarely performed and seldom recorded. Apparently he gave several such recitals with significant Bach content. Russian radio recorded some of them with what appears to have been an advanced technology for the time, providing us with high quality sound. In the years after he was free to travel he included Bach on a regular basis including the French Suite, BWV813 from Dublin in 1968. The 1948 performances of the Capriccio in B Major, BWV992, Fantasia in C Minor, BWV906, English Suite, BWV808, concluding with Beethoven’s Sonata No.22 Op.54, enjoy the same high quality sound.

Conductor Ferenc Fricsay was born in Budapest in 1914 and died in Switzerland in 1963. He studied under Bartók, Kodaly, Dohnányi and Leo Weiner. His instruments were piano, violin, clarinet and trombone. He was acclaimed throughout Europe, the United States and elsewhere, conducting all or most of the prominent orchestras and in many opera houses including Vienna, Berlin, London, New York, etc. Fricsay signed with Deutsches Grammophon in 1948, recording core classical repertoire and 20th century works. His 1958 Beethoven Ninth with the Berlin Philharmonic, Irmgard Seefried, Maureen Forrester, Ernst Hafeliger and Dietrich Fischer-Dieskau was the first Ninth in stereo and has never left the catalog. Last year DG issued a box of all his symphonic recordings, a collection, I might add, that has provided endless pleasure. Ferenc Fricsay – Complete DG Recordings Volume 2, Operas and Choral Works is now available (4794641, 37 discs including rehearsal DVD and Ferenc Fricsay – A Self Portrait) with six Mozart operas, Carmen, Bluebeard’s Castle, Oedipus Rex, Flying Dutchman, Mahler Rückert Lieder (Forrester), Haydn’s The Seasons, the Verdi Requiem and more. The listener will hear the young Fischer-Dieskau and many others whose names will or should resonate. This set will satisfy many wants. Complete contents are on the DG site, deutsche grammophon.com/us/cat/4794641.

Old Wine, New Bottles
Fine Old Recordings Re-Released

BRUCE SURTEES
The recent funeral service for Marion Aitken (1935–2015), the late wife of New Music Concerts’ artistic director Robert Aitken, brought back sharply into my mind the world premiere performance of Harry Somers’ Zen, Yeats and Emily Dickinson, which I recorded with New Music Concerts in 1975 for broadcast on the CBC Radio program Music of Today (1966–1977). Zen, Yeats and Emily Dickinson was one of the earliest works commissioned by New Music Concerts and the new work featured Marion, as a member of the Lyric Arts Trio, together with husband Robert and soprano Mary Morrison. The Aitken family chose to play Marion’s extended piano solo from this work among the many pieces shared at her funeral service, and hearing her brought back a flood of memories from the 1970s and 1980s.

Zen, Yeats and Emily Dickinson was one of my first occasions producing a concert recording for broadcast, having joined the CBC Radio Music department in 1973. I remember how surprised I was when I arrived at the dress rehearsal and was promptly handed a copy of the score by Harry himself. I sat down and read through the many score pages and he kindly asked me if I needed any explanation. “No, it’s all perfectly clear,” I said, because the score was actually crystal clear, and the shape of the work I was about to record became immediately evident. In retrospect, my remark may have struck Harry as somewhat arrogant, but my focus was on the task at hand, which was to accurately represent Somers’ work in an audio recording that would be shared with the nation via network radio.

It was a time when both the composition and performance of new Canadian music was growing rapidly and the number of organizations encouraging this creative upsurge was increasing right across the country.

New Music Concerts, the Vancouver New Music Society and the SMCQ (Société de musique contemporaine du Québec) had been founded in the early 1970s. By 1976 there were several more such groups: Nova Music in Halifax, Espace Musique in Ottawa, Music Inter Alia in Winnipeg, Arraymusic and the Canadian Electronic Ensemble in Toronto, etc. At CBC Radio Music, we took this as an indication that there was also a growing audience for new Canadian music, and I was asked to develop a proposal for a national network radio program focusing on this burgeoning community. The resulting proposal led to the creation of Two New Hours (1978–2007), the first CBC network program to focus entirely on the creation and broadcasting of new Canadian concert music. CBC executives who appeared at the CBC’s broadcast license renewal hearings in 1978 made the case that, in its first year on-air, Two New Hours had already developed an audience for contemporary Canadian music that was more than ten times the total number of people who attended all the concerts of contemporary concert music across the country.

It’s clear that the creation of a national network program such as Two New Hours was crucial to the expansion of new music creation in Canada. By broadcasting world premieres of Canadian compositions regularly to a national audience, more and more listeners became aware that there was such a thing as original Canadian concert music, and that it was a marvellously diverse and fascinating genre. It also made for great radio, which is a medium that thrives on spontaneity, surprise, and discovery.

It also became clear that by combining the broadcasts of our contemporary music concerts with parallel activities such as the CBC/Radio-Canada National Radio Competition for Young Composers (1973–2002) and CBC commissions, CBC Radio had positioned itself at the very centre of contemporary musical creation in Canada. One of the most potent and useful consequences of this was that it enabled creative collaborations with the musical community. The commissioning of new works for performance and broadcast on Two New Hours grew out of my conversations with composers, conductors, musicians and artistic directors as we co-created programming.

This is exactly what happened with R. Murray Schafer’s Third String Quartet. In 1980 the Orford String Quartet asked if we would commission a new Schafer quartet. This was on the heels of the success they had with his Second String Quartet, a work which won Schafer the very first Jules Léger Prize for New Chamber Music in 1978. The Third String Quartet became his most iconic, featuring a middle movement in which the string players perform all manner of un-string-like sounds. They shout, growl, stomp their feet and generally carry on in an unhinged and bellicose manner. Needless to say, this kind of innovative writing worked beautifully both on stage and on the radio! It was immediately picked up and broadcast around the world, and remains one of the most performed Canadian string quartets in the repertoire.

In 1990 Chris Paul Harman became the only teenaged Grand Prize winner of the CBC/Radio-Canada National Radio Competition for Young Composers. I suggested his winning work, Iridescence for string orchestra, to Esprit Orchestra founder and music director Alex Pauk, who immediately programmed the work with Esprit.

The work was recorded and heard on Two New Hours. I submitted that Esprit Orchestra broadcast as the CBC entry in the 1991 International Rostrum of Composers in Paris. The delegates at the IRC voted Iridescence the best work by a young composer that year, and it was subsequently broadcast in 35 countries around the world. On the strength of this success, Bramwell Tovey added Iridescence to the lineup of the Winnipeg Symphony Orchestra’s New Music Festival, where it was once again broadcast in a fresh context. In a period of about 18 months, the collaboration of broadcasters and the music community enabled this young emerging composer to progress from a little-known teenager to a rising star in Canada, and a recognized composer around the world.

If the objective of public broadcasting, as defined by the Broadcasting Act, is “to encourage the development of Canadian expression by providing a wide range of programming that reflects Canadian attitudes, opinions, ideas, and artistic creativity,” these initiatives were a few of the possible ways to realize that noble scheme.

DAVID JAEGER

DAVID JAEGER is a composer, producer and broadcaster based in Toronto.
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