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Cover Photography Armen Elliott
Concerted Listening

With summer chilling down, and with the Toronto International Film Festival safely caged in its Lightbox again, we hardcore live-music lovers can get down to the serious, year-round business of enjoying ourselves!

Well, almost. For myself, I’ll only be able to start doing that once this October issue is safely to bed. Which means I have to get this last little bit of writing done as usefully as possible in the next two hours. So that I can decide which of the Blue Jays/Yankees game or the first of the U.S. presidential debates to watch, and which to record. (It’s not a question of which will be more enjoyable live. It’s a matter of which will be unendurable without the ability to fast-forward.)

To be quite honest, I’d likely have finished this yesterday (Sunday), if I hadn’t decided to play hooky from the office in the afternoon in order to slip downstairs for a couple of hours to listen to a highly entertaining concert (if concert’s the right word) in “The Garage.”

The Garage, as my legions of faithful readers both know, is the back end of the endlessly malleable ground-floor amenity space in the Centre for Social Innovation, here at 720 Bathurst St. (The WholeNote offices are on the fifth floor.)

Yesterday afternoon’s little concert was by an as-yet lesser known Baroque ensemble in town called Rezonance. (If the name rings a bell, it’s likely because our early music columnist regularly notes his affiliation to the group, as their harpsichordist, at the end of his column.

I’m very glad I went. First half consisted of the Bach Coffee Cantata, second half, a Brandenburg. Both were played to an audience of what looked like well over a hundred people, most of whom looked as though they were there because they were already familiar with the group, and found their way, via the ensemble’s instructions, to an unfamiliar (and somewhat unorthodox) venue.

But there were others there, I am sure: people who work in the building and heard something musical but unfamiliar drifting up the freight elevator shaft. And some who just happened to be on the street, passing by, and felt entitled to come in.

It was a comfortable setting to just walk into. Straight back chairs were arranged higgledy piggledy in rough concert hall formation about halfway down the room. Most were occupied. Other people stood, or lounged elsewhere in the large room, as close to or far removed from the music as they chose to be. Footsteps could be heard creaking on the second floor above. Sporadically, the city sang like a siren choir outside, as emergency vehicles passed on Bathurst St. Every so often a streetcar driver, who cared a bit more than some others do, blared an indignant horn at a motorist failing to stop behind the rear doors for passengers alighting from the northbound car at the Leonard St. stop just north of the building.

People at the far edges of the room talked quietly but comfortably (no hissy stage whispers!). Conversely, the closer one moved toward the music, the more one became aware of a certain something in the air. I am not sure I have the words for it, but at some level it represents the best hope for live music of the kinds I care most about, so I’ll give it a try.

As best as I can describe it, it was like moving, layer by layer, into a consensual circle of active listening – a bubble within which, by some unspoken agreement, everyone there was simply attending on the music being offered. No-one shushing or tutting anyone else. Active listening rather than demanded or orchestrated silence; something biostatic (like a good old-fashioned wooden cutting board, rather than...
antiseptic steeling quiet, where the slightest sound infects the whole room.

The point? Simply this. We tend to think of the word “concert,” in musical terms, as the thing itself - an event that music makers or presenters arrange for audiences that dutifully arrive at the appointed time, occupy some designated spot for the appointed duration, and respond in ways time-honoured, or prescribed, or enforced with a glare or a sidelong glance.

But what if “in concert” routinely meant something more like the thing I’ve been describing for the past eight or nine paragraphs? Not so much the name of an event, but rather more a description of how best to get the word out as to what they do.

As always, in its scope and variety, it’s a compendium well worth reading, once you’ve met the 155 presenter and venue profiles in this annual directory amounting to something a bit like the “In Concert” moment I’ve just finished describing.

For one thing, they are certainly not “everyone in the room” when it comes to the ever-changing map of presenters and venues in our catchment area. Every year brings new presenters to the scene, with dreams, plans, new energy, new ideas how best to get the word out as to what they do.

But these 155, whose profiles you can read, do represent a kind of heightened engagement with what we do. They tend to get us their free listings more systematically, to buy advertising when they can, to keep us in the loop about what they are doing.

They are certainly not the only music makers we write about! But they are proof that there is a living musical community out there, worthy of our, and your attention.

As always, in its scope and variety, it’s a compendium well worth dipping into. May it lead you into a season of concerted listening, some of it entirely unexpected!

**LUDWIG** enables you, the reader, to better search our live concert listings. On our website you can search for specific text (like a performer’s or composer’s name). You can also refine your search to geographic zones or genres or date range.

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publisher@thewholenote.com

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Esprit Orchestra Celebrates Murray Schafer

David Jäeger

Esprit Orchestra founder and music director Alex Pauk will take the podium at Koerner Hall on the evening of October 23 to lead his orchestra in a heartfelt tribute to Canadian composer and cultural icon, Murray Schafer (b. 1933). Pauk has collaborated with Schafer for over 42 years on a wide range of innovative musical projects that includes 60 performances of Schafer’s works with Esprit alone, not to mention many others that began when the two met in Vancouver in 1973. “The time is right for this tribute,” Pauk told me. “It’s right for Murray, it’s right for Esprit and it’s right for me.” He went on to say that the concert “reflects the amazing relationship between Murray, me, Esprit and the audience.” When they first met, Pauk was engaged by the Vancouver Youth Symphony Orchestra (VYSO) and Schafer was in his last years of teaching at Simon Fraser University (SFU). In 1974 Pauk conducted Schafer’s North/White, a work composed that year for full orchestra and snowblower, with the VYSO. At that time, Pauk was looking for academic work at SFU, and he asked Schafer if he might help or offer advice. Schafer’s reply may have turned Pauk’s fate. He said: “You’ll be better off if you stick to conducting contemporary music, and the rest of us will be better off too.”

The VYSO released Pauk from his conducting position in 1977, in what Pauk felt was a reaction to his programming of “too much contemporary repertoire.” But by then Pauk had met the Romanian/French composer/conductor Marius Constant. Constant was touring the world conducting contemporary repertoire, including his own, and he found frequent conducting opportunities in Vancouver with the CBC Vancouver Orchestra. Constant provided a career archetype for Pauk, one that matched the guidance Pauk had received from Schafer. He befriended Constant, and the two discovered they shared artistic interests. For example, Constant remarked how very interesting the works of Schafer were, particularly those he had conducted with the Radio Orchestra in Vancouver.

The freshly inspired Pauk returned to Toronto in 1980 with a mission to create a contemporary music orchestra and in 1983 founded Esprit Contemporaine, soon to be renamed Esprit Orchestra. The works of Schafer figured prominently in Esprit’s programming from the very beginning. Alex told me that it was while preparing a performance of Schafer’s Dream Rainbow Dream Thunder that he was suddenly struck by the realization that Schafer’s ear and skill...
service of the music. How could I do that and what would my training look like over these decades? It was such an interesting question that I had to start the project immediately.

“And it’s about saying, okay, the goal is to create this repertory. If I can commit seriously to making it, performing it, and putting it out there for myself, but be just as committed to disseminating it and making sure that it is available for other flutists – for them to study, to learn, to make it their own, to play it better than I can – then that would be really cool.”

Magic Flutes. Chase’s second Toronto appearance, titled “Magic Flutes,” will open Soundstreams’ mainstage season at Koerner Hall on October 12. At first glance the concert program, which includes works by long-revered composers for the flute like Debussy and Takemitsu, fulfills all the expectations of a standard flute recital. But at Soundstreams – especially with Claire Chase in tow – “standard recitals” are not what they do. A second look reveals that the show will feature five flutists (Chase, joined by Marina Piccinini, Patrick Gallois, Robert Aitken and Leslie Newman) positioned in what Soundstreams bills as a “surround-sound” setup, pairing classic 20th-century flute repertoire with less-known works and a world premiere from local composer Anna Höstman. According to Soundstreams artistic director Lawrence Cherney, the show takes its cue from the tale of the Pied Piper, and harnesses the potential of the flute as “both a force for good, and a force for evil.”

And if Soundstreams plans to reshape what the flute can do – and what it can represent – in this concert, then Chase is game. “What excites me most about the flute,” Chase explains, “is that it is our oldest musical instrument. Our little tube, our little pipe, was the first musical instrument, other than the voice, and percussion in its earliest iteration. That’s really moving to me, really inspiring to me, and it makes me think about all the ways that this instrument – and the way that we tell stories through it – can still evolve.”
“Ideally, we are getting smarter,” Chase continues, laughing. “Ideally our brains are evolving. And so our instruments and the way that we play them, but most importantly the way that we communicate with them — the new languages we develop through them — we have a responsibility to evolve that as well. And flute is front and centre in that effort, because it was the first.”

**A Self-Identified Termite.** Of course, musical evolution, at least as Chase describes it, is a multifaceted thing — not only about the music that performers play and how they play it, but about shifting the social structures upon which that music is built, for the better. The work that won Chase her MacArthur fellowship focused on just this. Her own unique brand of musical entrepreneurship — what she calls an “artist-driven organizational model” — is about giving performers the agency to perform with intent, and to direct their own professional development. It’s about seeing the musical artist as a whole person, and strengthening the connective tissue between that person and the spaces around them.

Says Chase: “This model is [about enabling] the artist as a fully empowered agent of the work of her community. That’s something that’s deeply important to me. It’s the reason I formed ICE; it’s also the reason why I am an advocate for many other organizations and ensembles. I just believe deeply in the power of young artists doing for one another what, frankly, institutions are doing a lousy job of doing for us. I think that in some ways that message has been misconstrued to say, ‘oh, we can do this for ourselves, you guys are off the hook!’ That’s not it at all. It’s more of a termites-vs.-elephant way of looking at the world. And as a self-identified termite, I believe it’s my duty, and it’s our duty, to help do for one another what is not going to happen with these big cultural gatekeepers.”

My best advice is from Oscar Wilde: that you should ‘be yourself, because everyone else is taken.’ That’s the truest way to say it. And the advice she would give to young artists, who are hoping to do just that?

“My best advice is from Oscar Wilde: that you should ‘be yourself, because everyone else is taken.’ That’s the truest way to say it. It’s not just that being yourself is something we all walk around doing effortlessly. It’s a lifetime of work and it’s a daily slog...it’s also a daily joy, to figure out who we are.

“But being committed to being ourselves and celebrating that, indeed, ‘everyone else is taken,’ is not the path that is encouraged by all institutions, by all teachers...It’s certainly not the path I was encouraged to take. It’s not the reigning conservatory advice. In fact, what we’re taught to do, in many music programs, is exactly the opposite. It’s, ‘how can I make myself more like this mold? How can I follow this path? How can I follow the shine of this person?’ Of course we learn from each other, by repetition and by emulation. But we also learn by noticing, and by feeling, and by trusting ourselves. If there’s one thing that I can do to help a younger generation of flutists and artists trust themselves and trust one another, it would be that.”

It’s clear that she lives by her own advice. The sense of who Chase is as a person is intimately tied to what she does. The sense of her own individuality, her own physicality, permeates her playing, such that audiences can hear in the music her own unique voice. It’s a hopeful thought, that she believes that we all can trust our own paths, our own selves, our own potential shine. And a success story, as well — because that’s what she did, and she is luminous.

Sara Constant is a Toronto-based flutist and musicologist, and is digital media editor at The WholeNote. She can be reached at editorial@thewholenote.com.

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**Elijah**

**PAX CHRISTI CHORALE**

Saturday, November 5, 7:30 p.m.
Sunday, November 6, 3:00 p.m.
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Songmasters: Welcome and Adieu
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Tickets are $25
Soprano Nathalie Paulin, “deeply appealing in voice and stage presence,” (The Washington Post) and soprano and Songmasters curator Monica Whicher explore ‘Welcome and Adieu,’ the beauty of English and French songs with pianists Robert Kortgaard and Peter Tiefenbach.

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SUNDAY, NOV 6, 2PM
MAZZOLENI CONCERT HALL
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Founding percussionist of the Bang on a Can All-Stars, Schick presents a program of works by Lei Liang, Mark Applebaum, John Cage, and Iannis Xenakis.
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Taylor Academy Showcase Concert
SATURDAY, OCTOBER 22, 4:30PM
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The Phil and Eli Taylor Performance Academy for Young Artists presents concerts by the leading young classical musicians in Canada. Hear the stars of tomorrow!

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SUNDAY, OCTOBER 30, 2PM
MAZZOLENI CONCERT HALL
Tickets are $25
Harp virtuoso Judy Loman performs works by Salzedo, Renie, and Canadian composers whom she has commissioned. This concert celebrates her illustrious career and the CD launch of Ariadne’s Legacy on the Centrediscs label, the complete works for harp by R. Murray Schafer.

Generation Next
THURSDAY, NOVEMBER 10, 8PM
KOERNER HALL
Tickets start at only $25
Five Canadian classical talents who are on the cusp of international careers! Hear Charles Richard-Hamelin and Tony Yike Yang, both medalists at the 2015 International Fryderyk Chopin Piano Competition, along with pianist Alexander Seredenko, cellist Stéphane Tétreault, and Metropolitan Opera National Council Auditions winner, mezzo-soprano Emily D’Angelo.
Shen Yun Orchestra Visits Toronto October 23

On October 23 at 2pm the unique Shen Yun Symphony Orchestra will perform at Roy Thomson Hall, one of the last three performances in a tour which includes Taiwan, Tokyo, New York, Boston, Chicago and Washington D.C.

As we know, simply maintaining, let alone touring, a symphony orchestra is a large, complex and challenging undertaking, so where does this orchestra come from and who is responsible for it? The short answer is that the orchestra is based in New York and is part of Shen Yun Performing Arts. And from the Shen Yun Performing Arts website: “In 2006 a group of leading Chinese artists – all Falun Dafa practitioners - came together in New York with one wish: to revive the true, divinely inspired culture of China and share it with the world.”

Who these specific artists were and who is responsible for the organization’s ongoing operation is not revealed. The reason for this probably lies in this statement a little further along in the website: “Over the past 60 years the (Chinese) communist regime has treated Chinese values – centred on the idea of harmony between heaven and earth – as a threat to its existence...bringing 5,000 years of civilization to the brink of extinction.” According to the website the Chinese government has felt so threatened by Shen Yun’s presence that it has sent out competing shows and even gone so far as to slash the tire of a tour bus in Canada.

Art and ideology: The threat that art poses to ideology is not so difficult to understand: one has only to reflect on the impact of the signal sent rippling through the Soviet Union when Glenn Gould was allowed to present a program of Bach’s music in Cold War 1957, or the McCarthy-led crackdown on the arts in the U.S. at the same time. The current Chinese situation becomes a little murkier when one considers that this same government’s Ministries of Education and of Culture support and sponsor the Beijing Modern Music Festival, to which Toronto’s New Music Concerts recently toured, a tour recapitulated in NMC’s September 30 opening concert. It would appear that the largely secular and formalistic music of contemporary Western composers is no longer perceived by the Chinese authorities as a similar threat to that posed by the music and dance of Shen Yun. Shen Yun’s artistic methodology is to bridge traditional Chinese and Western musical cultures, integrating traditional Chinese instruments into an otherwise “standard” symphony orchestra which performs symphonic orchestrations of traditional Chinese music, sometimes interspersed with arrangements of Western Classical repertoire. (With the number of Chinese students who have embraced the Western musical tradition, studying it in China as well as at North American and European music schools there is a potentially huge pool of Western-trained orchestral musicians for Shen Yun to draw on.)

One of these is violinist Chia-chi Lin, now in her tenth year with the Shen Yun Symphony as a member of the first violin section. She was also the conductor of the pit orchestra for the Shen Yun Dance Company’s performances in Toronto last May. She studied at Rice University and at the Peabody Conservatory before becoming the principal second violinist of the Honolulu Symphony Orchestra, then moving on to become a member of the Pittsburgh Symphony for several years before joining Shen Yun.

After one of the performances at the Sony Centre last May I sat down with her to chat. She told me that while she had been happy with her job in Pittsburgh, she moved to Shen Yun because of the Falun Dafa connection and its mission to revitalize traditional Chinese music and dance. (Her connection with Shen Yun also includes the vice presidency of Fei Tian College in New York which trains young dancers and musicians in the traditional Chinese art forms.)

Shen Yun’s mission is to infuse traditional Chinese music and dance with new life to rescue them from the threat of extinction; paradoxically it is doing this by means of a fusion of Chinese and Western musical resources, so that it transcends race and nationality. Likewise, the message of harmony and connection between heaven and earth is one which is equally central to many of the composers whose music is performed in the concerts listed in this magazine.

I recently came upon these words about the impact of music by French writer, Amin Maalouf, in a concert program. They are worth repeating in this context. “In addition to the aesthetic emotion, we feel another which is even more intense – a sense of magical communion with reconciled humanity.”

Flutist Allan Pulker is chairman of the board of The WholeNote.

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TOUR DATES

Sun Nov 27 - St Andrew's Presbyterian Church, Orillia – SOLD OUT
Thurs Dec 1 - River Run Centre, Guelph
Sat Dec 3 - Sanderson Centre, Brantford
Fri Dec 9 - Toronto Centre for the Arts, North York
Sun Dec 11 - FirstOntario Performing Arts Centre, St Catharines
Fri Dec 16 - Living Arts Centre, Mississauga
Sun Dec 18 - Dundas Street United Church, London
Wed Dec 21 - Richmond Hill Centre for the Performing Arts
Thurs Dec 22 - Isabel Bader Centre, Kingston
Fri Dec 23 - Centrepointe Theatre, Ottawa

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Fireworks!
Mendelssohn’s Elijah Takes Off on Guy Fawkes Day

DAVID PERLMAN

What are the odds that there would be three separate performances of Felix Mendelssohn’s final completed oratorio, Elijah, all taking place this coming November 5? It’s not as though there’s some particularly significant Mendelssohnian anniversary in the offing: he was born in 1809 and died in 1847, at age 38, 14 months after Elijah premiered, in English, at the Birmingham Town Hall, as part of the Birmingham Festival. But by one of those odd twists of planning and timing (and without any discussion among themselves), Toronto Mendelssohn Choir, Pax Christi Chorale and Chorus Niagara have all scheduled the work, same day and time, as a major part of their respective 2016/17 seasons.

Chorus Niagara’s conductor Robert Cooper shrugs off the coincidence, at first: “If it’s not Mendelssohn’s Elijah, it’s Carmina Burana, one or the other – the two works seem always to collide, with several choirs doing them at the same time but it’s purely coincidence.”

Stephanie Martin and Noel Edison, on the other hand, are both entering significant anniversary seasons (20th) with their choirs – Edison with the Toronto Mendelssohn Choir and Martin with the Pax Christi Chorale – and acknowledge that in some way that might have influenced their decisions to mount this particular work at this time. For Martin this will be her last season at the Pax Christi helm, and it’s an opportunity to revisit a work with which she has a history, with the choir, singing it before conducting it. Edison’s Toronto Mendelssohn Choir performed the work for the first time in 1933, and has remounted it regularly; “I know Elmer [Iseler] did it several times, and Sir Ernest [MacMillan],” Edison says. This will be the third time Edison himself has done it with the choir, most recently in 2009. “It’s the great choral period piece,” he says.

Interestingly, for Robert Cooper the choice to take on the work this year has very little to do with how long he has been with Chorus Niagara (one of four choral or vocal ensembles he conducts). But it has everything to do with the availability of a particular singer to sing the role of Elijah. He explains:

“Last year Chorus Niagara celebrated its first year performing in the new FirstOntario Arts Centre in downtown St. Catharines, so I had other kinds of mandates regarding what we needed to perform in the first year. But I’m not going to be with Chorus Niagara forever; I’ve done the work four times already with them, and really want to do it again, it’s a magnificent score.” The very first time he did it, he explains, his Elijah was none other than Russell Braun. “Russell was a student and singing in my Opera in Concert Chorus – he was at the Glenn Gould School, and this year I thought I really want to get him back. So it’s coincidence again – the timing worked for Russell and I wanted to do it and I thought now’s the chance – now’s the time to get us back together again, because he cut his teeth for his first Elijah with me, and it’s one of his signature pieces now – he sings it all over the world. So I get him to come down to St Catharines to our new arts centre and do Elijah yet again with us.”

Singer of stature: Right from the first performance in Birmingham in 1846, the success of the oratorio has revolved around the choice and calibre of the soloists, particularly the bass-baritone that sings the title role. Mendelssohn’s Elijah at that first performance was an Austrian bass-baritone Josef Staudigl, who had become something of a fixture at Covent Garden over the preceding few years, and brought significant operatic presence to the role.

“You have to have a singer of real stature for the role,” says Cooper, “someone who has a real sense of personality, who can take charge. It’s a very operatic piece. You want someone who can stand up there and bring all of the operatic fervour that they can and I personally only use Canadian artists...there are certainly a few other gentlemen who can do it but for me Russell is the signature Elijah. So I wanted to grab him while I could.”

Toronto Mendelssohn Choir’s Edison concurs when it comes to the type of performer needed for the role. “Our Elijah is not known in Canada at all; his name is David Pittsinger, making his role debut. When I was searching I wouldn’t say he was my first choice but I’m glad now that he is. He comes from a musical theatre and opera background and he has done some significant oratorio; he’s very well-known in the States. I definitely wanted someone with that theatrical background for this role. It’s quite an imposing role, and it’s a monumental sing, both emotionally and physically. You need somebody that has a very flexible voice and somebody that has got some good theatrical thinking about their musical phrasing because it’s a real pull-and-push piece. And it’s [a role that’s] got to connect in and out of choruses and with other singers. [Elijah] is the constant, the main
voice of the oratorio. And it’s his first Elijah!”

Pax Christi’s Elijah will be Canadian Geoff Sirett. “It’s his first Elijah as well, believe it or not,” Stephanie Martin says. “I just heard him recently sing Prince Igor with Bob Cooper’s Opera in Concert (we’re all connected, here, right?)...” But in the case of Sirett, Pax Christi is actually getting all four soloists as an intriguing package deal.

Playing up the drama: Martin explains: “We have decided to play up the dramatic elements by collaborating with a wonderful young group, the Bicycle Opera Project, who basically perform new opera – a lot of new Canadian opera – so it’s a stretch for them to sing a big Romantic piece and it’s a stretch for us to do a bit of dramatization. It will not be operatic in the sense that there will be sets flying in and out and anything like that but I think that essentially what Mendelssohn wanted in his libretto was an exchange between characters, a meaningful dialogue, not just singing to the book or parking and barking. It was to be a real dramatic exchange between the four

### OLA GJEILO

**LUMINOUS NIGHT Festival**

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Plan to attend this special event to see and hear Gjeilo in a **one-night-only** presentation.

**One-On-One - 6:30 pm**

Ola Gjeilo in conversation with Norbert Palej, Head of Composition, Faculty of Music, University of Toronto

**Gala Concert: Luminous Night - 7:30 pm**

This festive concert of Ola Gjeilo’s large choral output will feature representative works such as *Ubi Caritas*, *Northern Lights*, *Eternal Sky*, *Serenity* and the symphonic *Sunrise Mass*. Ola Gjeilo will improvise accompaniments to some of the music.

**Advanced Tickets:**

General $35; Student $20

**At the Door Tickets:**

General $40; Student $25

For more information or to buy tickets visit luminousnightfestival.com
sooists. So BO is going to animate it in that way and we have a lighting designer. We are just trying to break down some of the conventions of oratorio that are maybe strange to a younger audience. Bicycle Opera will do this because they will really bring it off the page. So it's a little bit of a different approach."

The four soloists in the Pax Christi production are Bicycle Opera's four core singers: "Geoff Sirett is our Elijah, Christopher Enns is our tenor; Larissa Koniuk (BO's artistic director) is the soprano, and Marjorie Maltais is the mezzo. So we've hired the entire company...they are used to working together; they can spin ideas and when someone does something they can react because they know and trust each other very well on stage."

The collaboration will extend to a few kinetic elements for the choir as well. "The choir's going to try to break a few oratorio conventions. They won't be wearing black, they'll be dressed a little differently so the lights will reflect off them. and a group of them will be doing a bit of action -- not over the top but just to bring it a little bit closer to our audience, to break down that fourth wall a bit."

Attempts to overlay operatic elements on orchestral or stand-and-sing repertoire can fail spectacularly unless the work in question suggests the need for them. There is little chance of that happening here. From the earliest days of the oratorio's gestation, Mendelssohn appears to have been inspired precisely by the story's most intensely dramatic elements. According to a lovely detailed preface to the New Novello Choral Edition Mendelssohn Elijah, as early as 1836 Mendelssohn was grinding in a letter to a friend, Karl Klingemann (who was busy arranging a performance of Mendelssohn’s St. Paul in Liverpool), that he wished Klingemann “would give all the care and thought you now bestow on ‘St. Paul’ to an ‘Elijah’ or a ‘St. Peter,’ or even an ‘Og of Bashan.’"

And as momentum on the work built over the ensuing decade, one finds Mendelssohn’s librettist, the Rev. Julius Schubring admonishing Mendelssohn that “the thing is becoming too objective – an interesting, even a thrilling, picture...we must diligently set to work to keep down the dramatic and raise the sacred element.” To which Mendelssohn responds: "I figure to myself Elijah as a thorough prophet, such as we might again require in our own day...in opposition to the whole world and yet borne on angels’ wings...I would fain see the dramatic element more prominent, as well as more exuberant and defined – appeal and rejoinder, question and answer, sudden interruptions etc., etc.”

Edison concurs. "The principles of oratorio, chorus, soloists, orchestra, recits, arias, are all there, but for me it's not an oratorio, it's an opera – it is Mendelssohn's opera. It's through-composed, it never stops except at intermission. It chugs right along, it tells the biblical story, it's got hellfire and brimstone, it's all Old Testament, Book of Kings, the Psalms, the resurrection of a dead youth, the ascension of Elijah in a fiery chariot, all the components of an opera. There are love duets, like the one between the Mother and the bass, the heavenly choir and the earthly chorus...In its scope, within its oratorio confines, it's quite operatic."

Cooper is even more emphatic: "I've always had a passion for things operatic. When I was at the CBC, as you may or may not know, I created the show called Saturday Afternoon at the Opera which I produced for 30-plus years, and I've been with Opera in Concert for over 30 years and I've always loved working in the theatrical world. But when you look at that score, it's very clear, that feeling of being through-composed. It may have 41 [separate] numbers but it's not 41 numbers, it's little dramatic choral scenes and they go lambasting the one into the other and that makes it hard to conduct. You really have to be on your toes and know what's coming next to get all the transitions and the tempos. And interestingly for an oratorio of this period, you have scenes where you have the soloist with these dramatic little recitatives and arias interspersed with little choral moments of four or five measures, so it's quite clear that Mendelssohn meant this to have the thrust and parry of an opera...it's meant to go attacca...bang, bang, bang."

**Assembling the forces:** "Bang, bang, bang" certainly describes how the first Birmingham performance must have gone, based on the forces assembled for it: an orchestra of 125 and a choir of 271 (79 sopranos, 60 male altos, 60 tenors and 72 basses).

"Pax Christi has 100 singers," Stephanie Martin says, "but we'd never accommodate an orchestra that big (mostly because it would cost a great deal). But you see a lot of those Victorian oratorios where you do see an optional group doubling and playing to get a really huge sound. Ours will be a little bit scaled back from that, but really with modern instruments the balance is better with a smaller orchestra. In 1846, those people would probably still have been playing on gut strings, trombones with smaller bores. That makes a huge difference because Elijah is often accompanied by a chorus of trombones..."
modern trombone just blows the singer away. The 1846 orchestra would have been just a little bit lighter, so you could accommodate a few more players. And a lot of those back bench players would only have played at a few very climactic points when everyone is playing and it’s very exciting and the big Birmingham Town Hall organ would have been screaming away and it would have quite grand. On our tour this summer, Pax Christi visited Birmingham because it was such a hotbed for oratorio composition and it was great to be there and see where Mendelssohn premiered Elijah, where Hubert Parry’s Judith was premiered, where Elgar’s Dream of Gerontius and Apsiles were premiered...it was an amazing centre for innovation at the time."

Edison expands: “Back in 1846 everything was much grander then, even the work itself speaks to that Victorian sentiment of grandiosity. Messiah performances were often hundreds, even thousands of people, a city endeavour where everyone was involved. So that was the thinking and the makeup of the performances back in that generation. Stephanie referred already to the development of the modern instrument; but there’s also the development of the modern singer. They are much stronger, more focussed, more educated...and I think generally more equipped as artists in a singing ensemble. Mendelssohn’s Elijah or any of those big Victorian works – they do require a certain force in order to come off the page. I mean you can’t scale it down like you’re doing a Bach motet but you don’t need quite the grand numbers that they once did. I think our orchestra for this performance is about 50 and the choir is 120, 130. But I work hard to make sure that they are thin and refined and disciplined not lazy overly cholesterol-ridden, vocally. Otherwise this Victorian writing can turn into sentimental garbage really quickly and become very saccharine. Because it’s one bloody nice tune after another. I remember Bramwell Tovey once said to me ‘I don’t know why you like this piece, Noel. It’s like God is in every bar.’"

For Cooper’s Chorus Niagara the scalability of the piece offers some extra challenges and opportunities this time round. “Well it’s a challenge for us in the Niagara region because you know for 27 years we’ve been singing in churches and we’ve always been thrilled to have our place packed, but now we’re in an 800-seat performing arts centre which requires more singers on the stage and a much larger orchestra to really give the room the velocity and the volume of the sound that you want. So we have a chorus of 100 plus at Chorus Niagara but I am also bringing in a group from Redeemer College, which is a very important Bible college down in the Niagara region with a very good music program, so they are bringing more singers to join us as well...”

**QUICK PICKS**

**Nov 5 7:30**: Toronto Mendelssohn Choir. Elijah. Mendelssohn. Noel Edison, conductor. Lesley Bouza, soprano; Christina Stelmacovich, mezzo; Michael Schade, tenor; David Pittsinger, bass-baritone; Festival Orchestra. Koerner Hall.

**Nov 5 7:30**: Chorus Niagara. Elijah. Mendelssohn. Robert Cooper, conductor. Russell Braun, baritone; Leslie Ann Bradley, soprano; Anita Krause, mezzo; Adam Luther, tenor; Niagara Symphony Orchestra; Redeemer College Alumni Choir. FirstOntario Performing Arts Centre, St. Catharines.

**Nov 5 7:30 and Nov 6 3:00**: Pax Christi Chorale. Elijah. Mendelssohn. Stephanie Martin, conductor. Guest: The Bicycle Opera Project (Geoff Sirett, baritone; Christopher Enns, tenor; Larissa Konik, soprano; Marjorie Maltais, mezzo.) Grace Church on-the-Hill.

David Perlman can be reached at publisher@thewholenote.com.
Schween and Fialkowska, Yoo and Wang

PAUL ENNIS

The venerable Juilliard String Quartet opens Music Toronto’s 45th season October 13 with a typically strong program - Bartók’s String Quartet No.1 and Beethoven’s String Quartets Op. 95 “Serioso” and Op.59 No.1 “Rasumorsky.” And a first. In its 71st year, the quartet has hired a woman; cellist Astrid Schween has replaced Joel Krosnick, the quartet’s cellist since 1972, who was the last link to its original members. With characteristic elegance, the Juilliard introduced Schween by including her as the second cello in Schubert’s String Quintet in C, playing alongside Krosnick last year (violist Roger Tapping had done a similar thing in 2013, performing with outgoing violist Samuel Samuel Rhodes). A member of the Lark Quartet for two decades, Schween studied with Jacqueline du Pré for seven years during school holidays and summer breaks. She spoke about their relationship in a recent interview in Strings shortly after being hired by the Juilliard.

“Jacqueline was one of my idols, and I had every recording she made. Her playing captivated my imagination, and I spent countless hours listening to these recordings and trying to work out what lay behind her extraordinary tone colour, long singing lines and sheer power. When I was actually with her, we would spend quite a bit of time listening to these recordings, analyzing her interpretations and discussing the secrets behind those wonderful colours. There was also time for plenty of stories and anecdotes. She had a wonderful sense of humour.”

Janina Fialkowska opens Music Toronto’s piano section with an all-Chopin recital October 25. Winner of the first Arthur Rubinstein International Master Piano Competition in 1974, Fialkowska went on to be mentored by Rubinstein who helped her establish an international career. Born to a Canadian mother and a Polish father, her natural affinity for Chopin has long been apparent. In a Music Toronto masterclass at Mazzoleni Hall, October 29, 2014, she had much to say about her relationship to her countryman.

“Chopin didn’t wear his heart on his sleeve,” she told one of the RCM students. “Sing! as if you were a great singer,” she continued. “In Chopin, never shorten a dotted note; if anything elongate it.”

“Don’t eat all the chocolates in the box at once,” she said to a student whose performance had no shape and too much rubato, making it self-indulgent; she went on to help him shape the piece by emphasizing its long lines and making it sound spontaneous and simple.

She mentioned that Rubinstein was very intellectual; his goal was to make everything sound simple and natural. She revealed that he put down the soft pedal when he played Chopin so he could play louder and she noted Rubinstein’s great sense of rhythm, especially in the Mazurkas (three of which she will be performing in the Jane Mallett Theatre). Fialkowska mentioned that Liszt said that Chopin rubato was like a tree in the forest with the trunk barely moving and the leaves fluttering in the breeze. There will be ample opportunity to see these precepts in action in her varied program that includes a Nocturne, an Impromptu, a Ballade, the Polonaise Fantasie, two Waltzes, two Scherzos and the Op.50 Mazurkas.

(Fialkowska performs the same recital for the Kitchener-Waterloo Chamber Music Society on October 23 and gives a masterclass at Mazzoleni Hall the morning of October 26).

Esther Yoo, BBC New Generation Artist, Korean-American Esther Yoo was 16 when she became the youngest prizewinner of the Sibelius Violin Competition in 2010. Two years later she won a prize in the Queen Elisabeth Competition. Vladimir Ashkenazy, who conducted her Deutsche Grammaphon recording debut of the Sibelius and Glazunov violin concertos, said she was “without any affectations” in a YouTube video preview of that recent CD. On October 8 and 9 she joins the TSO under the baton of Karina Canellakis (the 2016 Georg Solti Conducting Award winner) whose exuberant conducting has been celebrated over the last two years when she was assistant conductor to the Dallas Symphony. She leads the TSO in Mozart’s thrilling Marriage of Figaro Overture and Beethoven’s underrated Symphony No.4. Yoo is the soloist in Tchaikovsky’s ever-popular uber-Romantic Violin Concerto. Yoo grew up in a musical household, took up the piano at four and was “really inspired by music from a young age,” she said in a BBC Radio 3 YouTube post. “The most important thing is that you love and are passionate about what you choose to do,” she said. “I think being exposed to a lot of different activities, be it in culture or in studies or in sports, it all comes together to inspire you and to help you grow as a person and all of that reflects in your playing and in your music, so to be exposed to many different opportunities and experiences is really important.”

Yuja Wang, Yuja Wang, the 29-year-old, Beijing-born pianistic marvel, turns her sharp mind and impeccable technique to Bartók’s haunting and complex Piano Concerto No.3 when she makes her fourth appearance (and seventh overall in Toronto) with the TSO since 2011. Krzysztof Urbaniski returns to the TSO as guest conductor to lead the orchestra in Grieg’s Peer Gynt Suite No.1 and Dvořák’s ever-green Symphony No.9 “From the New World.” Wang is known for her unerring accuracy, prodigious memory, consummate musicianship, slinky dresses and four-inch heels. According to Janet Malcolm in the September 5, 2016, issue of The New Yorker, she may be undergoing a kind of midlife crisis, one which has led her to new repertoire away from the Romantic Russians that brought her early fame. When Malcolm asked Wang’s close friend Gary Graffman, the 87-year-old former head of the Curtis Institute where Wang studied, how Wang compared with the other prodigies at Curtis, he said, “She was remarkable among remarkable students. She didn’t play like a prodigy. She played like a finished artist.”

In an interview with Michael Enright for CBC Radio’s The Sunday Edition broadcast on June 14, 2013, she spoke about being “very surrounded by music in her childhood.” Her father was a percussionist, her mother a dancer. The first thing she remembered hearing was Tchaikovsky’s Swan Lake; she began piano at six. She talked about virtuosity being a tool for the music: “I never think of technique. I failed if the audience pays attention to how fast I can play or how powerful I can play because in the end I’m trying to portray the music’s character, the mood, the atmosphere and also the logic of how the composer is structuring the piece. All of that is a completely different level of how to listen to music rather than how fast can one play.”

Enright commented on her small hands, wondering if they could stretch an octave. Wang told him they can stretch a tenth on the keyboard and that her thin fingers (which can fit between the black keys) gave her great accuracy, though occasionally in big Russian pieces, she would need more arm weight to compensate.

Early in 2014, Yang sat down at the piano in conversation with
Living the Classical Life (available on YouTube). As she answered questions she casually and effortlessly played excerpts from Rachmaninoff’s Paganini Variations and Concerto No.3, as well as Prokofiev’s Concerto No.3 and Art Tatum’s arrangement of Tea for Two. She said that once she’s learned a piece she no longer practices it: “Just keep it as it is, just not touch it, see what kind of magic I can do with it on stage.” Then she played parts of Chopin’s Waltz Op. 64 No.2, the first piece she performed in public; the Gluck-Sgamberti Melodie dell’ Orfeo from Orfeo ed Euridice Act 2; and Liszt’s arrangement of Schubert’s Gretchen am Spinnrade. “It’s the emotion of the music of those pieces that catches me so much; I feel like I own those pieces...Life and music and what I do has to be intermixed, has to be together. Otherwise I just feel like I’m not alive, like I’m wasting my time. Even though I love sauna, tanning, shopping, movies.”

Denis Matsuev. Winner of the 1998 International Tchaikovsky Competition at age 23, virtuosic Russian pianist Denis Matsuev makes his third Koerner Hall appearance under the Show One banner on October 15. This recital nicely underlines Show One’s string of Tchaikovsky prize winners which began earlier this year with a unique joint concert by Lucas Debargue and fellow 2015 Tchaikovsky winner, Dmitry Masleev, the newest Russian virtuoso, at Koerner January 28, 2017.

It’s no wonder that Matsuev is back so soon; his recital on January 30, 2016, was ecstatically received. The enthusiastic, large Russian audience component made for a totally different experience than the usual Koerner gathering. Matsuev was presented with an enormous bouquet of flowers just before intermission, four bouquets after the concert, which included the pianist signing an autograph, two more bouquets after the first encore (Liadov’s charming The Musical Snuff Box) and one more autograph after the second of four encores. The fourth, in the style of Kapustin or Earl Wild, was Matsuev’s scintillating version of Ellington’s Take the A Train.

The January recital began with Schumann’s Kinderszenen (Scenes from Childhood,) suitably small-scale and wonderfully understated where appropriate, followed by Schumann’s Kreisleriana, with an emphasis on lyricism (lovingly played). After intermission, a selection of Rachmaninoff’s Études Tableaux Op.39 preceded Rachmaninoff’s Sonata No.2. The whole evening seemed to have been a warm-up for the latter’s profusion of melody and technique set off by a simple lyrical phrase. Matsuev fell into the sonata’s beginning almost before he sat down, like casually plunging into the deep end of the pool. It was bravura playing at its finest.

There will be more Schumann (Symphonic Études) in the October 15 recital, as well as Beethoven’s euphoric Op.110, Liszt’s wildly popular Mephisto Waltz No.1, Tchaikovsky’s Meditation Op. 72 No.5 and Prokofiev’s dramatic Sonata No.7. It’s a major program by a major artist.

The Isabel. Russian pianist Georgy Tchaidze, 2009 Honens International Piano Competition First Prize Winner of the 2009 Honens Competition, is one of Canada’s finest pianists and continues his Canadian summer tour, performing with various Canadian symphonies. This program made for a totally different experience than the usual Koerner gathering. Matsuev was presented with an enormous bouquet of flowers just before intermission, four bouquets after the concert, which included the pianist signing an autograph, two more bouquets after the first encore (Liadov’s charming The Musical Snuff Box) and one more autograph after the second of four encores. The fourth, in the style of Kapustin or Earl Wild, was Matsuev’s scintillating version of Ellington’s Take the A Train.

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Laureate, heads a packed month of appealing concerts at Kingston’s acoustically satisfying new hall. His October 16 recital includes works by Schumann, Rachmaninoff, Liszt and Prokofiev. The Isabel’s Violin Festival, which begins October 13 with a concert by Quebec’s nine-piece string ensemble, collectif9, takes hold October 17 with the superb James Ehnes (and Andrew Armstrong) performing Handel and Beethoven sonatas and a new work by Bramwell Tovey. The Zukerman Trio visits on October 28 to play Brahms, Shostakovich and Mendelssohn while the splendiferous Midori (and pianist Leva Jokubaviciute) conclude the month’s activities on October 31 with an attractive program of works by Mozart, Brahms, Schubert and Ravel.

**Gallery 345.** The upcoming lineup at this west-end venue features several intriguing concerts beginning October 14 with the unusual combination of tuba, viola da gamba/harmonica and prepared piano that is Hübsch/Martel/Zubek. Italian prize-winning pianist Marco Girico’s October 18 recital features works by Bach-Busoni, Beethoven, Chopin and Liszt. On October 28 Katherine Dowling gives us “A Portrait from the Piano,” an imposing selection of the works of Henri Dutilleux. Twin sisters born in Iran, Hourshid and Mehrshid Afrahkhteh, perform an evening of piano four hands under the name of TwinMuse, on November 3. Their tempting program includes works by Debussy, Stravinsky, Matthew Davidson and Lecuona, as well as solo pieces by Nicole Lizée.

**QUICK PICKS**

**Oct 2:** The Windermere String Quartet puts their period instruments to the service of Haydn’s final word on the subject of the string quartet, the two-movement Op.103, before attacking Beethoven’s immortal Op.131.

**Oct 16:** Baritone Russell Braun, TSO concertmaster Jonathan Crow and a cohort of topnotch musicians (including the marvelous TSO principal hornist, Neil Deland) join Amici for an inventive program exploring vocal and chamber works by Richard Strauss and Mendelssohn while the splendid Midori (and pianist Leva Jokubaviciute) conclude the month’s activities on October 31 with an attractive program of works by Mozart, Brahms, Schubert and Ravel.

**Oct 21:** Schubert’s enduring Octet highlights the Academy of St. Martin in the Fields Chamber Ensemble’s visit to Koerner Hall.

**Oct 23:** Tchaikovsky’s beloved Piano Concerto No.1. The TSO Chamber Players perform Neilson’s Woodwind Quintet prior to the November 2 concert.

**Oct 27:** The TSO celebrates the 1920s in the first Decades Project of the new season with a rousing program that includes Gershwin’s Rhapsody in Blue. Kodály’s delightful Suite from Háry János and Rachmaninoff’s Piano Concerto No.4. Russian pianist Denis Kozhukhin, winner of the 2010 Queen Elisabeth Music Competition, is the soloist; Kristján Jarvi, a member of the very musical family, guest conducts.

**Nov 1:** As part of their weeklong residency at the University of Toronto, the New Orford String Quartet performs Les veuves by Uriel Vanchestein-inspired by Richard Desjardins’ song by the same name, Debussy’s hypnotic String Quartet in G Minor Op.10 and Beethoven’s String Quartet Op.127, the first of his Late Quartets, in Walter Hall.

Paul Ennis is managing editor of The WholeNote.

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**KINGSWAY ORGAN RECITAL SERIES**

Presented by Glionna Mansell & Organix Concerts

| Date | Time | Recital
|------|------|------
| Wed. October 12, 2016 | 12:30 pm – 1:15 pm | Shawn Grenke, Organist and Director of Music, Eglington-St. George’s United Church, Toronto
| Wed. October 12, 2016 | 12:30 pm – 1:15 pm | J. Thomas D. Conder, Organist and Director of Music, St. Matthew’s Anglican Church, Islington
| Sun. October 2, 2016 | 4:00 pm | The Music of Oscar Peterson featuring the Dave Young Trio
| Sun. October 9, 2016 | 4:00 pm | The Music of Joni Mitchell featuring Yvette Tollar, with Dave Restivo and Mike Downes
| Wed. November 9, 2016 | 12:30 pm – 1:15 pm | David Ruler, Past Dean of the York, PA American Guild of Organists
| Wed. November 13, 2016 | 4:00 pm | Featuring the Pat La Barbera Quartet
| Sun. November 27, 2016 | 4:00 pm | The Music of Joni Mitchell featuring Yvette Tollar, with Dave Restivo and Mike Downes
| Sun. October 30, 2016 | 4:00 pm | Mariachi Vespers featuring Jorge Lopez & Mexico Amigo Mariachi

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**Lest we forget**
Kenny Barron has been one of my favourite pianists for 25 years,” says Mervon Mehta of the Royal Conservatory, recalling that it was pianist Danilo Perez who turned him on to the piano genius. “Danilo said to me that when he first arrived from Panama to New York he used to go and sit and watch the left hand of Kenny – how his fingers and his mind work, how he would play individual chords, melodies and percussion on the piano. So I listened more and more and realized that Kenny has a facility at the keyboard that very few have.

He can play any style of piano from the past 50 years and he continues to sound relevant. On his new record he doesn’t sound like a 70-year-old guy playing like he did in the 60s – he’s playing for today.”

As part of the Art of the Trio series presented by the Royal Conservatory and curated by Mehta, Barron’s October 29 date at Koerner Hall is a double bill with gifted keyboardist Robi Botos. Born to a musical Roma family in Nyíregyháza, Hungary, in 1978, Botos is the winner of several international honours including the 2004 Montreux Jazz Piano Competition, the 2012 Festival International de jazz de Montréal TD Grand Jazz Award and the 2016 JUNO for Best Jazz Album of the Year for Movin’ Forward. Among other influences, Botos certainly echoes the school of Oscar Peterson, not only recalling OP’s dazzling technique but also his showmanship, treating each solo as an opportunity to knock it out of the park.

The Robi Botos Trio varies slightly from night to night. On October 29, he will be joined by two of the brightest lights in Canadian jazz: Mike Downes on bass and Larnell Lewis on drums. Says Botos: “The three of us have been playing together for a long time on and off in a lot of different musical situations. Working with Mike and Larnell is very easy. They’re both amazing listeners and willing to serve the music. This way it’s easy to keep things fresh and in the moment. We also recently recorded some of my original compositions. I’m really not into a lot of rehearsing because the best moments are always the unrehearsed ones. We do enough to make sure the compositions sound good and leave lots of room for improvising. That’s how jazz should be played I believe.”

Says Mehta: “I knew the only possible choice to co-bill with Kenny Barron would be Robi because they have a mutual admiration. I saw them interact at the Oscar Peterson 90th birthday celebration concert last year. I asked Robi then and he almost said no because Kenny Barron is such a huge hero for him, but thankfully he did say yes.”

With a gentleness of spirit that comes in handy for his brand of musical sensitivity, Barron is one of the jazz world’s living legends, winning just about every award possible – except perhaps a Grammy, for which he has been nominated nine times. While in his teens, he moved to New York from Osaka, Japan. He played around town with a lot of fine musicians like Winard Parker and Jon Faddis. He has been a part of my band for almost 20 years now. I’ve known Johnathan Blake since he was seven or eight years old – his father is the wonderful violinist John Blake and we used to play together, so I watched Johnathan grow up. His first instrument was violin and he later switched to drums. He studied at William Paterson University in New Jersey right outside of NYC so I was able to hear him frequently.

“The three of us started working solidly as a trio about ten years ago, touring around the world and the US. It seemed time to make a recording of our time together so we went into the studio and came out with 20 songs in two days! That’s how Book of Intuition came about…Working as this trio doesn’t require hours of thought or rehearsal. I usually say here’s a song and let’s see what we can do with it and they do. I don’t tell them what to do – they respond and we go with it. They bring in music and make suggestions too. They push me.”

The “Art of the Trio” concert on October 29 is sold out but the series continues – November 19: Stefano Bollani Trio & Roberto Occhipinti Trio; December 10: Joey DeFrancesco Trio & Jensen/Restivo/Vivian Trio; April 1: Jason Moran and the Bandwagon & Alexander Brown Trio; May 13: Christian McBride Trio & James Gelfand Trio.

Fay’s Home (Smith): That being said, the notion of the jazz trio being an art is explored very frequently at the intimate Home Smith Bar at the Old Mill, thanks to the booking of Fay Olson and the loyalty of the owners to live jazz programming. I last wrote about Olson in October 2009 and since then she has not missed a week of booking local jazz talent at the Old Mill and elsewhere. Says Olson:

“Then-owner of the Old Mill Inn, Michael Kalmar, first gave me the mandate to enhance jazz programming at the Home Smith Bar toward his vision of it becoming a ‘first class jazz room’ at the beginning of 2009. The first thing I did was add Thursday nights to the schedule and book trombonist Russ Little with a trio for a ‘Jazz Thursdays’ residency that ran that whole year. I’d actually been on the books at the wholenote.com
the Old Mill Inn as a marketing PR consultant for a couple of years before that, helping promote shows Michael had scheduled into the Dining Room.”

A much-prized occasion each year in the Home Smith Bar is New Year’s Eve, which once again this year will be hosted by June Garber and her trio.

“She’s uber-talented, but I think the ideal NYE experience should be so much more than a great performance, and June delivers in spades. She has the kind of warmth and personality that make everyone in the room feel as though they’re attending a blowout house party. One of the staff said when June hosted last year that she treats everyone as though they’re her personal dinner guests.”

If you check out the Jazz Listings section you will see how difficult it would be for Olson to recommend just three shows to WholeNote readers...nevertheless, I asked her to try her best, to which she replied:

“When I’m booking the Home Smith Bar, my mission is to present a monthly lineup that ensures no matter which first Tuesday, Thursday, Friday or Saturday someone chooses to be there, they’ll be assured of enjoying jazz performance of the highest calibre, whether delivered by the best established artists or some of the most talented emerging artists on the Toronto jazz scene.

“Soooo, my three recommendations are by no means intended to place anyone higher on the October roster than anyone else booked, but here you go:

“On Thursday, October 13, the great drummer (and head of the Drum Department at Humber College) Mark Kelso presents his stellar Trio (pianist Brian Dickinson, bassist Mike Downes) but with a twist people don’t usually expect from Mark. His outstanding singing talents will also be on display. I first heard Mark sing a jazz arrangement of The Rainbow Connection with Brigham Phillips’ band a few years ago and was knocked out. I kept pushing him to make singing a bigger part of his act for the Home Smith Bar, so he finally did, and he’s great!!

“On Friday, October 14, the superb singer and musical theatre actress/singer Alana Bridgewater (she’s wonderful on June Garber’s new album, and a veteran of the Charlottetown Festival) makes her debut starring appearance at the Home Smith Bar. Alana has sung there before as the guest of an instrumental trio, but never leading her own ensemble (Scott Christian on piano, Henry Heilig on bass).

“Saturday, October 29 is a rare departure from mainstream jazz - a special blues edition of the ‘Year ‘Round Jazz Festival’ when outstanding blues guitarist/singer Brian Blain relaunches his New Folk Blues recording lampooning life in the music industry (in collaboration with saxophonist Alison Young, Michelle Josef on drums, bassist George Koller and an ‘element of blues-tinged electronica’ by Joel Blain.)

One important thing to note, which distinguishes the Home Smith Bar from other rooms, is that there are no reservations taken. Seats are assigned on a first-come, first-serve basis, which appears to be working quite well! Glasses raised to audiences who respect, listen to and support trios everywhere.

Ori Dagan is a Toronto-based jazz musician, writer and educator who can be reached at oridagan.com.
informs us. We’re part of the past. Rather than being provocative, an updated setting puts us into the realm of the familiar and the familiar gives us comfort and acts as a buffer. In my experience it is the past that can jolt more than the present. Familiarity can make us miss an enormous amount that is there.”

In the all-Canadian cast of the new production, rising mezzo-soprano Wallis Giunta makes her role debut as Dido and tenor Christopher Enns makes his role debut as Aeneas. OA mainstay Meghan Lindsay will sing Belinda, Dido’s sister and confidante, beloved mezzo Laura Pudwell returns to sing the Sorceress and tenor Cory Knight sings the Sailor. In a nod to the work’s first performance at Josias Priest’s girls’ school in 1689, the Toronto Children’s Chorus will be the Chorus. As usual, Pynkoski will direct and David Fallis will conduct the Tafelmusik Baroque Orchestra.

**Ariodante:** Taking a non-period approach to performance is the

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production at Aix, *Ariodante* is the “perfect” Handel opera in its structure, in the strength of its melodies and arias, and in the consistency of its melancholic tone. Many critics have noted that *Ariodante* is written on a much more intimate scale than some of Handel’s other operas. It is perhaps because of this and because of the work’s sombre tone that British director Jones has almost totally changed the opera’s setting, doing away with all the trappings of heroism and chivalric romance and relocating the action to a small Scottish fishing village in the 1970s where Ginevra’s father is not a king but merely a powerful man. The emphasis is thereby shifted to a more contemporary aspect of the plot – the intolerance of a small religious community that shuns a woman simply because she has been accused of immorality.

Since Handel had available the services of dancer Marie Sallé and her company for this opera and for *Alcina* (1735), these are the only two operas by Handel that contain so much dance music, especially in interludes at the end of each act. A company like Opera Atelier with a resident corps de ballet would have no problem with the inclusion of dance as it showed in its 2014 production of *Alcina*. Yet, according to reports from Aix and Amsterdam, while Jones does include Scottish dancing, he intriguingly substitutes table-top puppet shows for the end-of-act dance interludes to foreshadow developments in the plot.

British mezzo-soprano Alice Coote, last seen at the COC in 2014 as Dejanira in *Hercules*, will sing the role of Ariodante, originally written for a castrato. Canadian soprano Jane Archibald will sing the trouser role of the villainous Polinesso, no longer a duke but reconceived by Jones as a Protestant minister. Canadian soprano Ambur Braid is Dalinda, Ginevra’s servant who is secretly in love with Polinnesio. And Canadian tenor Owen McCausland is Ariodante’s brother Lurcanio. With Ariodante, COC music director Johannes Debus conducts his first Handel opera.

Christopher Hoile is a Toronto-based writer on opera and theatre. He can be contacted at opera@thewholenote.com.
Tarver. Beginning October 11, Canadian Stage presents *All But Gone*, a new work juxtaposing Beckett’s short plays with the operatic voices of Shannon Mercer, soprano, and Krisztina Szabó, mezzo. At the Berkeley Street Theatre, it runs until November 6. Jennifer Tarver is again the director; musical direction by Dáirine Ní Mheadhra.

**Core Contemporary:** In recent years there have perhaps been more opportunities to hear contemporary music in the classical mainstream than used to be the case, with such works being programmed more vigorously by the Toronto Symphony Orchestra, the U of T Faculty of Music and others. But there have also been, for decades, organizations entirely devoted to core presentation of contemporary music, including vocal works (New Music Concerts, Soundstreams and the Esprit Orchestra, to name a notable few).

The first concert of the Esprit Orchestra this season at Koerner Hall, October 23, is a tribute to the eminent Canadian composer R. Murray Schafer. It includes Schafer’s *Adieu Robert Schumann* for mezzo, orchestra and electronic instruments, which was commissioned by John Roberts and the CBC for the contralto Maureen Forrester in 1976 (it was revised in 1980). The work uses passages from the diaries of Clara Schumann as she witnesses her husband’s descent into madness. The work also includes allusions to some of Robert Schumann’s compositions. The singer is Krisztina Szabó, who is having an especially busy month.

**COC Ensemble Gala:** The annual Ensemble Studio Competition is always an important event for the Canadian Opera Company, both in terms of an early opportunity to glimpse potential operatic stars of the future, and as an important fundraiser for the Ensemble itself. In recent years that competition has brought forward such outstanding young singers as the bass-baritone Gordon Bintner, the soprano Karine Boucher and, most recently, the mezzo Emily D’Angelo. Hosted by Ben Heppner, the 2016 competition will be on October 3 at the Four Seasons Centre.

**Mazzoleni Songmasters** consists of a series of three recitals jointly curated by Rachel Andrist and Monica Whicher. Its first concert this season – “Welcome and Adieu” – will be on October 23. The sopranos Nathalie Paulin and Monica Whicher will sing English and French duets.

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**QUICK PICKS**

**Oct 1:** The baritone Adam Harris sings six songs from Butterworth’s *A Shropshire Lad* with the U of T Symphony at the MacMillan Theatre.

**Oct 2:** Marc B. Young is the singer in a concert which will combine songs by Rachmaninoff with the poems he set; at the Chapel, Trinity-St. Paul’s Centre.

**Oct 4 and 5:** The Ensemble Rajaton presents the music of ABBA, with the Toronto Symphony Orchestra at Roy Thomson Hall.

**Oct 6:** The tenor Benjamin Stein, former chorale columnist in *The WholeNote*, sings and plays the lute and the theorbo in a free noon-hour concert at Metropolitan United Church.

**Oct 10:** The Amici Chamber Ensemble presents the work of Johann and Richard Strauss at Mazzoleni Concert Hall with Russell Braun.

**Oct 15:** Allison Arends is the soprano soloist in a concert that includes English and Canadian folk songs arranged by Britten and Vaughan Williams as well as the song cycle *Cuatro madrigales amatorios* by Rodrigo; at the Heliconian Club.

**Oct 16:** 4 and 15: Mirvish Productions presents Kacee Clanton in *An Evening with Janis Joplin* at the Princess of Wales Theatre.

**Oct 19:** There will be a singalong tribute to the songs of the 1960s at Free Times Café, featuring *If I Had a Hammer, Walk Right In, Turn! Turn! Turn*, Tom Dooley and others. The singers are Sue and Dwight Peters and Michelle Rumball.

**Oct 20:** U of T Faculty of Music presents a selection from Schumann’s *Myrthen* performed by Nathalie Paulin, soprano, and Krisztina Szabó, mezzo at Walter Hall; free.

**Oct 21:** York University department of Music presents a vocal masterclass with the tenor Lawrence Williford. Young singers from the studios of Catherine Robbin, Stephanie Bogle, Norma Burrowes, Michael Donovan and Karen Rymal will perform at Tribute Communities Recital Hall, Acolade East Building; free.

**Oct 22:** The Ensemble Rajaton presents *Cuatro madrigales amatorios* by Rodrigo; at the Heliconian Club.

**Oct 23:** The mezzo Maria Soulis will be the soloist in Elgar’s *Sea Pictures* with Orchestra Toronto at George Weston Recital Hall. The program will also include Vaughan Williams’ *Fifth Symphony*.

**Oct 25:** Another free midday recital by students at York University will be given at Tribute Communities Hall.

**Oct 26:** The Talisker Players give us readings and performances of *Adieu Robert Schumann* – the lute and the theorbo in a free noon-hour concert at Metropolitan United Church.

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**A benefit concert**

In addition to the regular evening concert, the programme will include a special silent auction of art, collectibles and other items, and a Dutch auction of musical instruments, raffle tickets for MacMillan Theatre season subscriptions, and other items.

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**Patron: $100 ($60 tax receipt), Adults: $40, Seniors & Students: $30**

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**Featuring:**

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<th>Name</th>
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<td>Thaanya Aswathaman, soprano</td>
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<td>Meredith Hall, soprano</td>
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**October 1, 2016 - November 7, 2016**
Hans de Groot is a concertgoer and active listener tenor, and Gary Relyea, bass. Catherine Sadler, soprano, Anna Tamm Relyea, alto, Mathias Memmel, Concert Choir in St. James Anglican Church, Stratford. The soloists are Adam Luther join Chorus Niagara.

And beyond the GTA:

Nov 5: Another performance of Elijah, this one featuring Chorus Niagara, takes place in St. Catharines at FirstOntario Performing Arts Centre. Russell Braun (as Elijah), Leslie Ann Bradley, Anita Krause and Adam Luther join Chorus Niagara.

Nov 5: Haydn’s Lord Nelson Mass will be performed by the Stratford Concert Choir in St. James Anglican Church, Stratford. The soloists are Catherine Sadler, soprano, Anna Tamm Relyea, alto, Mathias Memmel, tenor, and Gary Relyea, bass.

Hans de Groot is a concertgoer and active listener who also sings and plays the recorder. He can be contacted at artos@thewholenote.com

Oct 30: Songs from Georgia will be performed by Diana and Madona Iremashvilli and Bachi Makharashvili at the Heliconian Club.

Oct 31: The U of T Faculty of Music presents a free lunchtime concert of music inspired by Hamlet and Macbeth. The singers are Monica Whicher, soprano, and Laura Tucker, mezzo.

Nov 1, 2, 3: Music by Queen and David Bowie will be performed by the Acting Up Stage Company at Koerner Hall.

Nov 1: Stelmacovich, mezzo, and Michael Schade, tenor, at Koerner Hall.

Nov 3: Elijah and other parts will be performed by Leslie Bouza, soprano, Christina Stelmachovich, mezzo, and Michael Schade, tenor, at Koerner Hall.

Nov 5 and 6: The Bicycle Opera Project are the guests in Pax Christi Chorale’s performance of Mendelssohn’s Elijah at Grace Church on-the-Hill.

Beat by Beat | Early Music

Operatic Backwater

DAVID PODGORSKI

Before George Frideric Handel was hired by King George III, England was in some aspects a cultural backwater, at least as far as music was concerned. The main problem was a lack of patrons. The English court couldn’t spend as lavishly on entertainment on the same scale as, say, Versailles under Louis XIV or Vienna under Leopold I, and the Church of England didn’t exactly have much of a budget either. England was, unfortunately, a musically dull country, but encouraging culture was considered both a worthwhile political goal and a civic duty by liberally minded politicians around the turn of the 18th century.

For similar reasons, there was a push in England to both foster a native opera scene and build a national opera house in London – an ambitious project in an age when opera was still less than a century old, and far from the accepted musical institution that it is today. And opera has always been a hard sell for people not already inclined towards music or unwilling to accept the idea of a sung drama. While Italy and countries with an Italian influence on their culture embraced the opera readily, the English in particular didn’t warm to it. Italian opera had been performed in England in 1674; an early 18th-century writer, Colley Cibber, was still protesting that opera was “not a plant of our native growth, nor what our plainer appetites are fond of, and is of so delicate a nature that without excessive charge it cannot live long among us.”

But that didn’t stop the most ardent English opera devotees from trying to popularize opera. They successfully had an opera house – the Queen’s Theatre – built in London in 1705, by enlisting several like-minded (and wealthy) patrons and pre-selling subscriptions. And they commissioned an opera with an English libretto. There was just one problem. After rehearsals had started, the backers realized that the opera (Semele, by John Eccles) wasn’t very good. Changing their plans on the fly, they decided instead to make the debut performance at the new opera house the even more forgettable Gli amori di Ergasto, by Jakob Greber.

The result was a disaster. For one thing, it was sung in Italian, which few audience members could understand, by Venetian singers who, at least one audience member complained, were “the worst that e’re come from thence.” As a national cultural project, it was also a failure. The national ambitions of English opera also came under fire from critics, as some felt that it was a bad idea to debut a new national opera house with an Italian turkey rather than “a good new English opera.” And of course, with so much political capital riding on the success of the venture, political opponents as well as critics had been busy sharpening their knives. They were merciless, decrying the opera house and its lacklustre start as an example of hubris, and its patrons as “Creators, Givers of Being, and God Almighties.” The fact that the opera was in Italian was a particular problem for the audiences of the day, and an easy target for satirists, who predicted that future historians would be misled into thinking that average 18th-century Londoners understood Italian fluently.

With so much jingoistic sentiment lurking in the background, a distinctly anti-opera attitude, a backwater musical community, a dearth of native musical talent, and a composer of any worth seemingly nowhere to be found, English music – and English opera – needed a hero.

Surprisingly, they may have already had one in their midst, in the form of Henry Purcell and his epic opera Dido and Aeneas. Purcell’s opera had everything the English were looking for: an all-English text and a talented composer who was able to incorporate French and Italian musical style into a music that was distinctly his own, as well as sounding very typically English. Unfortunately for the Purcell opera, its subject matter (a monarch who is led astray by Satan-worshipping witches) made Dido and Aeneas, with its implied indictment of the English monarchy, too politically charged and too inflammatory.
to be performed in a contemporary English opera house.

Given Eccles and Greber as the only alternatives, the tragedy of lack of compositional talent on hand to give the English the opera they needed was complete – Purcell having died the previous decade.

Comeback: With Dido having been overlooked by its contemporaries, and no other English-language opera able to fill its place, it’s nice to see that it has been making a comeback in recent years. Opera Atelier in particular has chosen it to kick off their 2016/17 season, and it seems that Purcell’s overlooked masterpiece will finally get the treatment it deserves.

After some 300 years, the story of an ancestor of Romulus and Remus, founders of Rome, reads more like a foundational myth than an indictment of English royalty today. With a slew of dance numbers, airs and choruses, this is one of a very few operas that’s actually catchy. With a cast of established and rising young stars, top-tier staging and costumes, arguably the best theatre in Toronto, and one of the best opera orchestras in the world, Opera Atelier is the ideal company to be performing this opera. It’s playing this month at the Elgin Theatre from October 20 to 29. Go see it.

Music for Bloody Mary: If you’re not much of an opera fan, if you’re more inclined towards choral music, or if you just prefer Renaissance music to the Baroque, English music is once again on the menu with the Tallis Choir’s performance of Music for Bloody Mary, at St. Patrick’s Church on October 15 at 7:30pm. The Tallis Choir is being much kinder to Mary I than most historians – it’s hard to get too nostalgic over a monarch who ruled for just five years and whose main accomplishments were religious purges – but the concert is filled with some forgotten gems of the English Renaissance. Tallis’ glorious Videte Miraculum and Loquebantur Varis Linguis are the highlights here, and you can also get a rare chance to hear a John Taverner Mass and the almost never-heard composer John Sheppard. The Tallis Choir is a solid vocal group who has made Renaissance polyphony their specialty – this group is one of the best early music vocal groups in the city.

I Furiosi: Another chamber group in town that I haven’t written enough about is the great I Furiosi Baroque Ensemble. The ensemble was founded in 1999 by cellist/gambist Felix Deak, soprano Gabrielle McAulhlin and violinist Tim Haig, and that core ensemble remains intact almost two decades later. This is a group that stands out for their fun, engaging thematic concerts featuring a potpourri of Baroque instrumental and vocal music (with the occasional pop tease thrown in) featuring blistering performances and spirited interpretations from a top-tier ensemble to boot.

This month on October 21 at 8pm, I Furiosi will feature music by Fux, Rameau and Lully, in a concert titled “Both Alike in Dignity” at Calvin Presbyterian Church. The group will also be joined by the Toronto’s reigning baroque bassoon virtuoso, Dominic Teresi, who is the closest thing to technically flawless I’ve ever seen in a bassoon player. Consider checking out this group if you’re a fan of chamber music.

David Podgorski is a Toronto-based harpsichordist, music teacher and a founding member of Rezonance. He can be contacted at earlymusic@thewholenote.com.
Back in the mid-1960s, two composers in their mid-30s took part in a summer workshop being offered by the University of Toronto. The course was in electronic music and at the time, the studio at U of T was one of the leading centres in the field. Those two composers were Pauline Oliveros and R. Murray Schafer. During Oliveros’ most recent trip to Toronto in the summer of 2014, she noted that fact during a talk she gave at TIES – the Toronto International Electroacoustic Symposium. At the time when I heard her tell us this anecdote, I couldn’t help but be struck by the fact that these two people sharing the same creative environment in the bowels of an electronic studio in Toronto would go on to radically alter the way we understand the process of listening.

One can only wonder what aspects of that workshop influenced their ideas around perception of sound and listening. For me personally, I know that spending endless hours in a studio has made all the difference in my own listening behaviours and approach to composing. And now, during the month of October, separate events are taking place in the city which highlight the work and legacy of these two musical pioneers. Oliveros is one of the featured artists in the Music Gallery’s X Avant XI Festival running from October 13 to October 16, and Schafer will be honoured at Esprit Orchestra’s concert on October 23.

This theme for this year’s X Avant Festival is reverberation – including both how the use of reverb in sound marks distinctive styles, and how specific ideas move through the world and leave their legacy. One of the distinct elements of Oliveros’ legacy is what she calls Deep Listening. During the same talk she gave in 2014 at TIES, she also told the story of how that term came to be. Curiously, it started off as a pun. In 1988, Oliveros and her ensemble made a recording in a deep cistern well in Washington State that has a reverb time of 45 seconds. After the recording, she made a joke to her colleagues about the experience as one of “deep listening.” Up to this point in her career, she had been developing a practice she called Sonic Meditations, a way of approaching composing and performing through listening, focused awareness and attention. After the cistern experience, the term Deep Listening was coined; she currently defines it as “listening in every possible way to everything possible to hear no matter what one is doing.” This encompasses exploring “the difference between the involuntary nature of hearing and the voluntary, selective nature – exclusive and inclusive – of listening.” That the term arose in part out of an experience of reverberation is an interesting connection to the X Avant theme.

Oliveros will be returning to Toronto to perform at the X Avant Festival on October 14. To get an idea of how her Deep Listening legacy has reverberated out to a younger generation of musicians, I spoke with one of the other performers in her concert, Doug Van Nort. Van Nort first encountered Oliveros’ work when he began his MFA studies in electronic arts in 2001 at Rensselaer Polytechnic Institute in Troy, NY, where she was teaching. During his second year, despite his main focus on learning music programming and thinking about electronic compositions, he was invited to become a teaching assistant for her Deep Listening course, and within no time found himself facilitating some of the DL exercises and receiving feedback from Pauline on how he was doing. This experience was to have a profound impact on his future career.

During his PhD studies at McGill University, Van Nort continued to have a connection with Oliveros and the rich worldwide community of deep listeners, eventually returning to RPI to engage in research around questions of telematic performance, systems thinking and composing for electronic spaces. Essentially, telematic performance involves performing with others who are in different locations while the idea of creating telepresence raises the question of whether we actually feel we are sharing the same space or not. During this research phase, he performed weekly over a five-year period with Oliveros and colleague Jonas Braasch.

Since an intersection between deep listening and technology is a signature aspect of Oliveros’ work, I asked Van Nort about how the relationship between these two elements expressed itself in his own work. His response was curious: “My first pass is always to say I’m not interested in technology, even though I have a degree in music technology.” He explained that this is his way of distancing himself from a fetishization of technology in order to bring attention and focus back to what is unique about technological mediation in performance. It comes down to the idea of creating systems for musical performance that has kept him close to Oliveros as both his mentor and collaborator all these years. How can sonic events, gestures and sounds spread and circulate within an integrated network or web and still be perceived as a musical performance with instrumental-like qualities?

He mentioned that this approach was present even in Oliveros’ early works such as I of IV which was created in the U of T studio in 1966. The outcome of Van Nort’s research and performance collaboration with Oliveros has been the creation of GREIS (pronounced “grace”) – the Granular-Feedback Expanded Instrument System, which even in its title is a nod to Oliveros’ own Expanded Instrument System (EIS) which she has developed over many years. During the X Avant XI Festival concert on October 14, Van Nort will be performing with GREIS in interaction with Oliveros on her digital accordion, Anne Bourne on cello, and Ione with spoken word. GREIS is a system that fundamentally puts things in motion and requires the performers to react to it. In the ensemble context, everyone is both generating...

**WENDALYN BARTLEY**
their own gestures as well as reacting with what is coming back from GREIS – which can happen at any point in time. “What results is the creation of a tight organism that has to respond together and move in a given direction. It doesn’t work without Deep Listening.”

Van Nort’s input into the system will be sourced from his large library of field recordings that he will stretch and filter. A second layer will be his capturing and reshaping of the sounds coming from Bourne’s cello and Olivier’s digital accordion and then fitting these gestures back into the musical flow at some point. In addition, there will be a spatialization component that GREIS will contribute by generating various types of movements over eight speakers – a wide and fast motion for example, or a tight and slow motion. And finally, Ione’s spoken words will sit on top of this entire sonic field in their pure acoustic form. Van Nort sums up the full experience with these words: “The core intent is to create something that is a breathing living organism that has to have at its essence an organic motion to it regardless of whether there is digital technology inserted in the path or not.” For the listener, it will be an enveloping and immersive improvisational environment within which one is invited to be mindful of both global and focal attention – taking in both the entirety of the sound field while also following the individual lines as much as possible. Alternating between both fields is a fundamental aspect of the Deep Listening experience. Toronto is fortunate to now have Van Nort as a professor of digital performance at York University where he runs the DisPerSion Lab and the Electroacoustic Orchestra.

The music of R. Murray Schafer will be the focus of Esprit Orchestra’s concert on October 23, “Power On.” This tribute to Schafer will include three works spanning 1976 to 1990 and feature performers Robert Aitken, Ryan Scott and Krisztina Szabó. Schafer’s music compositions include an extensive repertoire of works for the orchestra. Schafer’s legacy is bringing awareness to how we listen to the sounds of the environment and their impact on us both individually and collectively. This approach to listening has influenced his approach to composition, as well as the development of both educational resources and community-based experiences to bring awareness of the world of sound around us.

Soundstreams and New Music Concerts. The legend of the flute will be the focus of Soundstreams’ season opener events. Density 2036, a project begun by virtuoso flutist Claire Chase to create a new body of works for solo flute, will be on display October 4 in one of Soundstreams’ “Ear Candy” events. On October 12, their concert “Magic Flutes” will feature Chase along with four other virtuoso flute players performing a repertoire of works in a surround-sound environment, including a world premiere from Canada’s Anna Höstman.

The New Music Concerts event on October 30 will feature the return of the Ensemble contemporain de Montréal and the latest edition of Generation 2016, their biennial project designed to mentor, rehearse and tour works by four young Canadian composers. This year’s roster includes Taylor Brook (Alberta), Symon Henry (Quebec), Sabrina Schroeder (BC) and Adam Scime (Ontario).
I don’t usually mention my personal life much in these pages. On the other hand the eventful month since my last WholeNote column has been marked by one of life’s major milestones. I would feel remiss not to share a few of the highlights with you, faithful reader.

In August I enjoyed a joyous pre-wedding reception at Array Space here in Toronto with my bride-to-be, family and friends. On its heels was a bells-and-whistles wedding on Jericho Beach in Vancouver. It was raining for much of the week on the “wet coast,” yet the sun actually beamed and bestowed its blessings on us on the appointed day.

From Vancouver we immediately flew to Hungary for our honey-month. Over 27 years since my last visit, it was a jam-packed whirlwind tour of the Western Transdanubian region of the country, graced all the way with unseasonably hot and sunny weather. Family, friends, food and wine, vistas and music featured prominently, along with the ever-present rich history of a mixed glorious and painful legacy of 1200 years which surrounded us at every turn. Back only a few days, my bride and I are still wiping jetlag cobwebs from our eyes.

One of my semi-musical tasks in Budapest was to connect with a prominent Hungarian player of the cimbalom – the Hungarian concert hammered dulcimer – on behalf of busy Toronto percussionist and cimbalom player Richard Moore, and that is where this month’s musical story starts.

I first met Moore at York University a few years ago where we were each pursuing our respective graduate degrees. He often spoke to me about his research on the history and repertoire of the cimbalom. His passion for it has clearly shaped his career choices as a gigging musician. Moore’s command of the instrument has made him that rara avis of doublers: a percussionist who also plays the cimbalom and hammered dulcimer. His highly honed skill set is so rare in Canada that he is often the first call cimbalomist in concert chamber, symphonic and film soundtrack work.

October 26 and 27, for example, Moore performs the cimbalom solo in Hungarian composer Zoltán Kodály’s Háry János Suite (1926-27) with the Toronto Symphony Orchestra. Curious about his unusual choice of instrumental doubling, I spoke with Moore on an unusually hot mid-September Toronto afternoon.

We talked first about the origins of the cimbalom scored for in Kodály’s Suite. “The cimbalom has an important voice in Hungarian music of the last 135 years, often being characterized as the country’s ‘national instrument,’” Moore stated. “The piano-like chromatic cimbalom I play today was first developed in Budapest in 1874 by the piano maker József Schunda, probably based on hammered dulcimer predecessors commonly played amongst the Romaní in Austria-Hungary.”

It was a large and elaborate instrument, equipped with a pedal damper mechanism and possessing a range of four to five chromatic octaves. “It was immediately put to use by Ferencz Liszt,” Moore says. “The cimbalom entered the western orchestral world via Liszt’s patriotic 1875 Ungarischer Sturmmarsch (Hungarian Assault March) and his Hungarian Rhapsody No.6 with generations of composers following.”

I then asked him about the hammered dulcimer, the roots of which,
I've read, can be traced back, under many various names, thousands of years. “Yes, the roots of the hammered dulcimer extend back many centuries and span numerous regions of Asia and Europe,” Moore asserted. “A modal and diatonic, rather than a chromatic, instrument, it was also brought by European immigrants to North America, and had a presence in the vernacular music of 17th-, 18th- and 19th-century America and Canada.” It appears that many Hungarian Romani musicians adopted the Schunda cimbalom very early on, he told me. “For example there is contextual stylistic evidence in Liszt’s scores that Roma cimbalom playing influenced some of his Hungarian Rhapsodies,” a significant part of his oeuvre.

So, how did Moore’s own interest in the cimbalom develop?

“It all started in 1998 when I was a music student in Munich where I heard a Roma cimbalom player on the street. I was immediately drawn to its sound and timbre. Thinking like a percussionist, I made a connection right away between the two beaters he was using and the two-mallet techniques on the percussion instruments I was used to playing. The two performance techniques appeared similar to me. I could see adapting my existing percussion techniques to the cimbalom.”

He soon learned, however, that it is unlike any keyboard percussion instrument in its unique layout of strings, which directly dictates its pitch series. “Instead of the left-to-right horizontal layout typical of keyboards, the notes on the cimbalom are arranged vertically in front of the player.”

Moore continued: “The second obstacle was finding a cimbalom teacher in Munich. I couldn’t find one, so I studied with an instructor of the Hackbrett-cimbalom, a German hybrid chromatic instrument.”

Early in our conversation Moore talked about Liszt’s use of the cimbalom in two of his orchestral works, valorizing its patriotic symbolism as much as its timbral identity. But what of its presence in 20th-century scores?

Moore jumped right in. “In late January 1915, Igor Stravinsky heard Aladár Rác’s, the important Romani cimbalomist, playing at Maxim’s, a café in Geneva. The result of that meeting fired the composer’s instrumental imagination, compelling him to purchase one for his personal compositional use." The experience proved so powerful that it inspired Stravinsky to score for the cimbalom in several major works: the ballet Renard (1915-1916), and in 1917, in the Ragtime for 11 Instruments, a draft instrumentation of Les Noces, and in an early instrumentation of his Four Russian Songs. “Then in 1928 Bela Bartók featured it in his mature Rhapsody No.1 for Violin and Orchestra, underscoring melodies derived from Hungarian folk songs which infuse the work.”

Returning to Kodály’s Háry János Suite in which Moore will be playing the prominent cimbalom part with the TSO this month, Moore notes that “the instrument is found throughout the opera,
evoking a mythical Hungarian past.” Illustrating how his rare doubling career works in practice, Moore will play both parts in these concerts, rendering the percussion part in movements of the Suite without the cimbalom.

The Kodály work has, over the years, retained its popularity in the symphonic repertoire. Moore played it with the Winnipeg Symphony around six years ago and also performed it with the Toronto Philharmonia. “By the way, the Toronto jazz pianist Rudy Toth (1925-2009), the son of a cimbalom maker, also doubled on the concert cimbalom until his retirement in 1989, performing it in the Háry János Suite with the TSO and other orchestras.”

New Passion: Beginning in the 1950s, Hungarian modernist composers like György Kurtág embraced the instrument with a new passion. “Kurtág included it in over a dozen works,” Moore says. “His colleague Péter Eötvös has extended the cimbalom’s repertoire further with a concerto and chamber works, one of which I performed with New Music Concerts in Toronto a few years ago under the baton of the composer.”

Is the concert cimbalom only the preserve of Hungarian composers? “British composers like Harrison Birtwistle and Peter Maxwell Davies also included it in their works starting in the 1960s,” says Moore. “French composer Pierre Boulez was a notable advocate. He told me he very much enjoyed writing for the instrument when I worked with him in 2006 on the Glenn Gould Award concert in Toronto.” In addition, Frank Zappa scored for the cimbalom in his Yellow Shark (1992-93) score and live concert DVD, possibly influenced by Boulez’s example.

I seem to recall hearing the cimbalom in TV and film soundtracks. “Yes!” enthused Moore. “The Gladiator film soundtrack uses it. I performed it at live screenings in Toronto and Montreal last year. Howard Shore, the multiple Oscar-winning Canadian film composer included it in each of his three Lord of the Rings film scores. The TSO will be performing live to the first of those films on December 1, 2, and 3, 2016. For those concerts I’ll be playing not only the concert cimbalom, but also hammered dulcimer and other percussion parts, since technically these hammered string instruments are considered part of the percussion section,” and thus may be considered doubling instruments of the percussionist.

The Canadian National Ballet’s The Winter’s Tale, its 2013 score composed by English composer Joby Talbot, features two different types of hammered dulcimers on stage. Moore performed the onstage parts and he adds that “its successful 2015 premiere run in Toronto was replicated in 2016 at the Kennedy Center in Washington, DC, and also at Lincoln Center, NYC, in which I also performed.”

Moore’s dedication to this string percussion instrument has led him to performance opportunities at the heart of European concert music, as well as in recent popular film soundtracks and ballet scores. I asked him how he sees his cimbalom-playing career evolving. “In the future I see myself working closely with film composers to develop its expressive potential and ability to evoke a particular, though hard to define, sonic atmosphere, often used by composers to depict the exotic ‘other’ landscape – whether Celtic Ireland, a Central or Eastern European folk milieu, or rural 19th-century North America.”

For me, what’s particularly intriguing about Moore’s advocacy of hammered dulcimers is how these instruments have emerged and have been adapted to various performance disciplines and genres. Another intriguing – and as yet little explored – facet is the connection between the cimbalom’s discovery in 1914 by the major modernist music composer Stravinsky and the living Romani tradition which had already long adopted the concert cimbalom by that time. This connection is a living one in Moore’s career. The instrument he is pictured with in the photograph accompanying this story and which he plays in the October TSO concerts was purchased from a Hungarian musician specializing in Romani cimbalom music.

Andrew Timar is a Toronto musician and music writer. He can be contacted at worldmusic@thewholenote.com.
The Lowdown on Tubas

Jack MacQuarrie

New Horizons. For the past several years this column, in the October issue, has reported on the progress of established New Horizons bands and the establishment of new beginners' bands. This year the news is even better. As mentioned here some months ago, a documentary on the establishment and growth of New Horizons bands in Toronto was featured on TVO. At the time we all wondered how this might stimulate interest in prospective members; then came the annual Instrument Exploration Workshop.

I was unable to attend the event this year, but I hear it was a bigger success than ever. In the words of director Dan Kapp: "As for the past week, a whirlwind of happy 'kids', it was busy, exciting and full of happy reunions as folks came back to band class." It wasn't just a reunion for past members though. New Horizons Toronto now has 90 new members. Of those, 80 are beginners in two classes. This year there were three couples who joined together, two siblings of existing members and a few friends of other members who joined.

Being a low brass player myself, I have often lamented the lesser interest in the lower instruments. For many starting out on a new instrument there seems to be a certain snobbery in that they consider that the instruments which usually get the melody are in some way superior. My standard response is to suggest that they look at all of the great cathedrals in Europe and show me one where the construction began with the steeple. None! None would exist if they did not have a firm solid foundation. In any band the tuba is that foundation. Without the tuba the structure would be flimsy and incomplete.

So I am happy to report that, finally, after seven years, there is to be a new tuba player in the Toronto New Horizons bands! A woman who attended the instrument exploration evening was concerned about her recollection of the actual program I was listening to, but I was determined to find out about the Tubatorium. With the help of Mr. Google I have not had a chance to hear this work yet, but I have been told that the Finale: Tango movement is particularly impressive. Hopefully there will be more to report in a future issue.

CBA-Ontario Community Band Weekend. It's that time of year again when the Canadian Band Association, Ontario Chapter, will be holding another of their Community Band Weekends. This one will be hosted by the East York Concert Band from Saturday, October 22, at 8pm until Sunday, October 23, at 3pm. With a Social Meet and Greet scheduled for Friday October 21 starting at 7:30, this event accords an excellent opportunity to experience a weekend of music making with like-minded individuals who share a passion for wind band music. It all takes place at the Royal Canadian Legion, Brigadier O. M. Martin Branch 345, 81 Peard Rd., Toronto. If you are a band member, this is a chance to meet with members of other bands and share ideas as well as rehearse and perform new music with guest conductors from across the province.

Beat by Beat

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tell us about her band. Here’s what Connie Learn, one of the band’s directors, had to say: “The Aurora Community Band is now entering its sixth season of ‘creating beautiful concert band music with and for the citizens of Aurora.’ With musical director Gord Sheppard at the helm, the band’s membership continues to increase and we’re looking forward with enthusiasm to this year’s activities. The band rehearses in Brevik Hall at the Aurora Cultural Centre, 22 Church St., Aurora, on Sunday evenings from 7pm to 9pm. We would like to invite you to attend one of the band’s rehearsals and experience the exuberance of this lively group of musicians. Brevik Hall is on the second floor of the Cultural Centre but there is an elevator for assistance, especially if you choose to bring your tuba!” For Canada 150 festivities, the band has commissioned a composition from professor Bill Thomas of York University. The band will have the premiere performance of this number at its concert on Canada Day 2017. We’ll have more on this band’s activities in coming issues.

The Originals Band. We recently had a request from Ian Miles, a member of the Royal Canadian Legion Concert Band, Branch 344, for any information on the history of that band. Many years ago, when Legion Branch 344 was located on Elm Street in downtown Toronto there was an active band. After the branch’s move to their present location on Lakeshore Blvd., many of us lost contact with that band. In its early years the band was known as The Originals. In his message Ian states: “The RCLCB has rebuilt itself over the last year, and is doing quite well, but only two long-serving members (ten-plus years) are still with us, and what is missing is a historical perspective of the band.” I personally remember well attending a farewell party for the conductor, Scotty Wilson, who was leaving to move back to Scotland. If any readers have any information on the history of this band, please contact us.

Band happenings. As reported on previous occasions the Newmarket Citizens Band spent years hoping for a new home after theirs was destroyed by fire. Over those years they had hoped to find a new home upon completion of the restoration of the old town hall. However, the restoration process took much longer than expected and finally about a month ago the band moved into its new home elsewhere. The irony of the situation is that, barely a few weeks after moving into this new home, they were invited to play at the opening ceremonies of the now-restored town hall.

Oct 11: Silverthorn Symphonic Winds will present their “59 Minute Soirée” at Willmar Heights Centre, Scarborough. Refreshments, conversation with the musicians and open rehearsal to follow.

Oct 16: Markham Concert Band will present “Road Trip!” In honour of their recent journey to Markham’s sister city Cary, North Carolina, they will present a tribute to great Canadian and American music: Broadway, jazz, marches and more. The concert will feature vocalists Solveig Barber and Bill Mighton.

Oct 18: The Barrie Concert Band will present “Veterans Salute,” a musical tribute to the veterans and service men and women in the Canadian Forces. The concert, at the Army Navy and Air Force Club, will include military-related themes and will feature the Base Borden Brass and Reed Band as guests.

Oct 23: Wellington Winds present “Moving Masterpieces for Winds”: Four Last Songs, Allerseen, Der Rosenkavalier and other works by Richard Strauss; Amy E.W. Prince, soprano; Daniel Warren, conductor; At Knox Presbyterian Church, Waterloo. The concert will be repeated

Oct 30: Grandview Baptist Church, Kitchener.

Oct 28: The Etobicoke Community Concert Band will present “Aaarrr Matey,” music of sailors, pirates and adventurers at Etobicoke Collegiate Auditorium.

Oct 29: “The Festival of Remembrance Concert” commemorating the 150th anniversary of the Ontario Regiment begins at 2pm at The Embassy Church, 416 Taunton Road, Oshawa. Bands will include the Pipes and Drums of Branch 43 Royal Canadian Legion, the Oshawa Civic Band, and the Band of HMCS York.

Jack MacQuarrie plays several brass instruments and has performed in many community ensembles. He can be contacted at bandstand@thewholenote.com.

The sound and character of this quintet isn’t all that reminiscent, to my ear, of many other notable jazz bands. I hear faint similarities with The Modern Jazz Quartet. Of course, there’s the vibraphone, which they have in common, but more than that, it’s the distinct sense that this is chamber music – music in the same lineage as Western Classical chamber works, music to play at home with friends, music through which people can have a conversation.

The thing I really appreciate about Otterville, and Downing’s compositions for the group, is his refusal – whether the decision is conscious or not – to lean on stock patterns to accompany a set of chord changes and a melody he’s written … not that there’s anything wrong with that!

Each part, from the drums to the cello, is composed specially for that melody, it seems, and in fact, is a part of the melody. A melody which, in every case, is elegant, idiosyncratic, and – you may be surprised to hear – not particularly dissonant.

Sometimes two instruments will pair up, sometimes all five will wander off, but they always sound as a cohesive whole, and an irresistibly charming whole at that.

Lessons from teaching. This August, back when it was still warm outside, I spent a week in Prince Edward County, teaching kids at an arts camp in Picton how to make music with various percussion instruments, their voices, and of course, buckets. I learned a ton from the kids, but I think the number one lesson I learned was not to make assumptions about them or underestimate them.

That lesson came on the first day, when I asked a group of campers to shout out names of artists or genres of music that they liked. I expected answers in the vein of Justin Bieber, Miley Cyrus, etc. And there were those, certainly. And those tastes are completely valid. But there were also lots of answers I didn’t expect: “Fiddle music,” one camper said, “You know, like jigs and stuff.” “I like Bob Marley,” another said. “Lemon Bucket Orkestra,” another still. Wait, what?
Welcome to the Blue Pages, The WholeNote’s 17th annual directory of concert presenters. The 155 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. The Blue Pages give us a glimpse of the roles these organizations will play in cultivating the region’s rich musical landscape this year.

We hope you enjoy this preview of what’s in store for 2016/17 as you peruse these pages of choirs, orchestras, chamber ensembles, opera companies, venues 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 www.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 onstage, we wish you all the best for the 2016/17 concert season!

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**Academy Concert Series**

Celebrating its 25th season, the Academy Concert Series offers an innovative and intimate 3-concert chamber music series on period instruments, bringing to audiences the musical riches and spirit of improvisation of the 17th and 18th centuries, and the passion and sonorous colour palate of the 19th and early 20th centuries. ACS has an exciting 25th anniversary season featuring special guest performers. November 12, 2016, Bratsche to the Future showcases the darker tones and expressive qualities of 19th-century and early-20th-century violin writing. Special guests are Steven Dann on viola, and Mark Fewer and Sheilla Jaffé on violin. On March 4, 2017, A Frankly Fabulous Foray features Leanne Regehr on piano and Alexander Reid on violin. The final concert of the season features violinist Scott St. John in Gut Reaction to a Changing World on May 13, 2017. Ernest Macmillan’s beautiful string quartet echoes Brahms, the harmonically intense Langsamer Satz by Anton Webern explores the farthest borders of this dissonating tonal system and Erich Korngold’s second string quartet showcases this prodigious but misunderstood composer’s contribution.

All concerts take place on Saturdays at 7:30pm, at Eastminster United Church (310 Danforth Ave.).

Kerri McGonigle 416-629-3716 kerri.mcgonigle@academyconcertseries.com www.academyconcertseries.com

**Adam Sherkin**

In residence at the St. Lawrence Centre for the Arts since 2011, Toronto native Adam Sherkin is a dynamic pianist/composer who commands a multidimensional approach to performance and composition. Sherkin released his debut album in 2012 on the Centrediscs label: a full-length solo disc featuring his own works, As At First. Acclaim has followed for Sherkin’s first record, described as displaying “a sense of daring,” “craftsmanship,” and unmistakable music by a “young, living, breathing and very gifted composer.” Sherkin has performed at significant venues throughout Canada, the U.S. and Britain. The new 2016/17 season features a concert series on the first Thursday of every month at the St. Lawrence Centre for the Arts in Toronto. Themed “Write Off the Keyboard,” this series highlights great pianist/composers of our not-too-distant past who not only interpreted with formidable mastery but also wrote exceptional music from the piano’s vantage point.

All concerts take place on the first Thursday of each month: at 12noon and 5:30pm, in the Bluma Appel Lobby of the St. Lawrence Centre for the Arts, 27 Front St. E. www.stlc.com

Nathan Williams, communications manager 416-825-2744 media@adamsherkin.com www.adamsherkin.com

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**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 www.agakhanmuseum.org for a full calendar of performances and film screenings.

Raheela Nanji 416-846-4677 information@agakhanmuseum.org www.agakhanmuseum.org

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**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 by Maurice Duruflé, a concert with the Nathaniel Dett Chorale and a thrilling Christmas presentation, A Ceremony of Carols by Benjamin Britten. The Kingsway Organ Recital Series and Jazz Vespers run bi-weekly from September to July. New members are always welcome to the Music at All Saints Kingsway family. Come and be a part of a fantastic choral, instrumental and creative community.

D. Brainerd Blyden-Taylor, director of music 416-233-1125 x5 music@allsaintskingsway.ca www.allsaintskingsway.ca

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**Alliance Française Toronto**

Alliance Française was founded in Paris in 1883 by Louis Pasteur, Ferdinand de Lesseps and Jules Verne. Established in Toronto since 1902, Alliance Française Toronto (AFT) has always embodied the modern values of humanism and a respect for linguistic and cultural diversity.

AFT is a 100% Canadian non-profit charitable organization offering the GTA community a wide range of classes in French as a Second Language for children, teenagers and adults at all levels of proficiency.

Alliance is also a cultural centre, offering a program of over 100 events organized in our own 150-seat theatre. Our cultural program comprises a wide range of events including exhibitions, movie screenings, lectures, theatre, storytelling evenings, events for kids, wine tastings and a variety of concerts: classical, jazz, world music, contemporary music, and the...
Nouvelle Scène Française.

This season, AFT welcomes more than 60 musicians from Canada, Europe and Africa, such as the classical Ensemble La Rêveuse from France, Allan Gorman quartet (jazz), a concert dedicated to Pierre Schaeffer, and a show paying homage to Miriam Makeba by Lorraine Klassen.

**Patricia Guérin**
416-922-2014 x35
patricia.guerin@alliance-francaise.ca
www.alliance-francaise.ca

### Amadeus Choir of Greater Toronto

Founded in 1975, the Amadeus Choir, under the direction of Lydia Adams, is celebrating its 42nd year. The 75-voice auditioned choir performs a regular series of concerts, presenting works by Canadian and international composers, collaborating regularly with the Toronto Symphony Orchestra, the Elmer Iseler Singers and the Bach Children's Chorus, among others.

The choir's season opener on November 13, entitled “Aurora Borealis: Magic and Mystery,” celebrates the beauty of the north—in Canada, Scandinavia, Russia, and the U.S.—featuring composers including Corlis, Esenvalds, Whitacre, Gjeilo and Daley. On December 17, the Bach Children's Chorus (with conductor Linda Beaupré) joins us in presenting “Winter Lullabies,” a concert highlighting winning compositions from our annual songwriting competition, as well as traditional, glorious seasonal works. “Love Notes,” our special fundraising concert on February 18, highlights love songs of all kinds, presented throughout an evening of fun with silent auction, food, drink and merriment. Finally, on April 9 we are joined by Canadian astronaut Dr. Roberta Bondar in our final series concert: “High Flight: Songs of the Stars,” including choral works inspired by the magic of the heavens.

Lydia Adams, conductor and artistic director
Shawn Grenke, accompanist
Todd Colter
416-446-0188
info@amadeuschoir.com
www.amadeuschoir.com

### Amici Chamber Ensemble

Amici Chamber Ensemble has celebrated over 25 years as one of Canada’s finest and most distinguished chamber music ensembles.

Artistic Directors clarinetist Joaquin Valdepeñas, cellist David Hetherington and pianist Serouj Kradjian invite some of the finest musicians to join them in innovative and eclectic programming, celebrating friendship through music.

Amici Chamber Ensemble’s annual concert series has featured world-renowned musicians as frequent guests, including James Ehnes, Isabel Bayrakdarian, Lara St. John, Shmuel Ashkenasi, Russell Braun, Michael Schade, Cho-Liang Lin, Jaime Laredo, Andre Laplante and James Sommerville. The ensemble has commissioned and premiered over 20 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, garnering the ensemble two JUNO awards, most recently the 2013 Classical Album of the Year: Solo or Chamber Ensemble, for Levant. Other prestigious honours include several JUNO award nominations, including a 2011 nomination for the ATMA Classique disc “Armenian Chamber Music.”

Jaika Corlazzoli, general manager
416-871-4275
kaja@amiciensemble.com
www.amiciensemble.com

### Annex Singers

The Annex Singers of Toronto is a vibrant and accomplished community choir under the dynamic and creative leadership of artistic director Maria Case. Now in its 37th season, the 60-voice auditioned choir performs three programs a year, collaborating with professional vocalists, instrumentalists and ensembles. Recent performances include Britten’s A Ceremony of Carols, Haydn’s Lord Nelson Mass, Fauré’s Requiem, and premieres of Canadian works. The Annex Chamber Choir is a 24-voice ensemble drawn from the larger choir. The Annex Singers engages in community outreach and offers choral development workshops led by some of Toronto’s most innovative musical coaches and clinicians. This season the choir will present two concerts at Grace Church on-the-Hill: Noel, featuring Marc-Antoine Charpentier’s magnificent Messe de Minuit, on Saturday, December 17, 2016, and Oh Canadiad! A Choral Landscape, featuring gems by contemporary composers, on Saturday, April 22, 2017. We rehearse Monday evenings at St. Thomas’s Anglican Church, 383 Huron St. Experienced singers who wish to audition should contact our membership coordinator through www.annexsingers.com.

Joanne Eidinger
416-458-4434
joeidinger@gmail.com
www.annexsingers.com

### Aradia Ensemble

The JUNO-nominated Aradia Ensemble led by artistic director and 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 begins a new chapter for Aradia as we expand our partnerships with other artistic organizations and new performance opportunities. Fresh Baroque will become even more fresh!

Samantha Little, executive director
647-960-6650
info@aradia.ca
www.aradia.ca

### Arraymusic

Arraymusic is on a mission to ignite and sustain a passion for the contemporary Canadian musical arts within an international, interdisciplinary context. We foster and advance exceptional contemporary music by embracing, supporting and collaborating with emerging, established and diverse creators across the arts disciplines and territories, and by seeking to engage our audiences deeply. Through Array’s Contemporary Music Program, we produce, present and support who and what’s best in contemporary music today. Since 1972, Arraymusic has presented its resident chamber group, the Array Ensemble, in an annual concert season in Toronto, featuring
In 2017 “The Small Concerts Series” features Array’s Creative Music Hub, we utilize the Array B4 Heidrich, Ivanovici, Knussen, Luedeke, Piazzolla, Poulenc, Ravel, Schubert and Stravinsky. Members of the Associates of the Toronto Symphony Orchestra (ATSO), a registered charitable not-for-profit organization, presents ten live performances of mainly Classical/Baroque music, with performers from across Canada and beyond. There are six Barrie Concerts and four Georgian Music concerts during the fall-spring months. Barrie Concerts are two-hour events held Saturday evenings starting at 7:30pm. Georgian Music concerts are two-hour events held Sunday afternoons starting at 2:30pm.

The 2016/17 season of Barrie Concerts includes: Talisker Players – October 22, 2016; Project Aria – November 26, 2016; Sinfonia Toronto and Pianist Kariné Poghosyan – January 28, 2017; Pianist Dmitri Levkovich – February 18, 2017; The Toronto Concert Orchestra, with flutist Kaill Maimets and harpist Andrew Chan – March 4, 2017; and Canada’s internationally-acclaimed Hamilton Children’s Choir – April 8, 2017. All are at Hi-Way Pentecostal Church, 50 Anne St. N., Barrie. Georgian Music includes: Canada’s celebrated Gryphon Piano Trio – November 6, 2016; Duo Taronga – January 8, 2017; Craig Pike conducts That Choir – March 19, 2017; and the Cecilia String Quartet with Spanish pianist Leopoldo Erice – April 23, 2017. All concerts are at Grace United Church, 350 Grove St. E., Barrie.
Barrie Concert Band

The Barrie Concert Band, under the direction of Rick Pauzé, was founded in 1869 and currently has 55 members. The band’s annual schedule includes a spring and a seasonal holiday concert, and a series of community concerts for seniors, veterans, and charitable causes such as food bank drives at several venues in Simcoe County. As of September 2016, the band is seeking trombone players and percussionists. The 2016/17 season will feature the 14th annual Veterans Salute on October 18 with the Base Borden Brass and Reed Band. On November 19, “Christmas at the Movies” will kick off the holiday season with arrangements from classic Christmas movies. On June 3, the band will be joined by the chamber ensemble A Little Wind Music, directed by Rita Arendz. This concert entitled “Made in Canada” will feature prominent arrangements by Canadian composers for Canada’s 150th anniversary. The Barrie Concert Band looks forward to its own sesquicentennial in 2019, and to providing music to the community for the next 150 years.

Betty Lillow, former president/advisor
Laurie McLeod, administrator
705-481-1607
barrieconcertband@gmail.com
www.barrieconcertband.org

Bel Canto Singers

Bel Canto Singers is an SATB community choir with singers of various ages and abilities directed by Linda Meyer/Michael Gomiega. Each week we meet to sing and laugh and grow. Members share a love of choral singing and enjoy the challenges of a widely varied repertoire, mixed with friendship and fun. Rehearsals are Tuesdays at St. Nicholas Anglican Church in Scarborough. We are currently looking to strengthen our tenor and bass sections. If you have ever wanted to participate in a group that values music, fun and fellowship please consider joining us. Auditions will take place in the first two weeks of September 2016 or January 2017, during our regular Tuesday night practice. Website: www.belcantosingers.ca. Contact Elaine at 416-899-4585.

Julia Peck
416-286-8260
juliapeck70@gmail.com
www.belcantosingers.ca

Bravo Niagara! Festival of the Arts

Bravo Niagara! Festival of the Arts, under the direction of Julia Peck and Louis Godin (2015), is a not-for-profit organization dedicated to presenting the world’s finest Canadian and international artists in innovative, inspiring multi-sensory concert experiences in Niagara-on-the-Lake and the surrounding wine country.

Bravo Niagara! has featured some of the world’s greatest classical artists and the top names in jazz, including James Ehnes and the Ontario debut of the Ehnes Quartet, Mari Kodama, Emily Bear, Wycliffe Gordon, Molly Johnson and many more. Bravo Niagara creates a “symphony of the senses” by presenting world-class music while showcasing the fine wine, local culinary experiences, awe-inspiring wonders and historic riches of the Niagara region.

The 2017 season includes a Bravo Winter! Festival, Spring into Music Series, and Fall North Star Freedom Festival. Endorsed by the UNESCO Slave Route Project, the North Star Freedom Festival will give voice to Niagara’s significant Black history through the arts.

Highlights of the 2017 season include performances by R&B Queen Divine Brown, internationally-acclaimed pianist Jon Kimura Parker, classical guitar sensation Miloš Karadaglic, Canadian jazz icon Molly Johnson, and superstar soprano Measha Brueggergosman performing her “Songs of Freedom.”

Christine Mori
289-868-9177
music@bravoniagara.org
www.bravoniagara.org

Canadian Art Song Project

Canadian Art Song Project (CASP) promotes and preserves Canadian art song through commissions, recordings, research and publication.

Following the tremendous success of our first ticketed recital series last year, in 2016/17 we are thrilled to present two concerts. The first, which is to be held November 18, 2016 at Trinity-St. Paul’s Centre for Faith, Justice and the Arts, will showcase the fruits of our ongoing research activities, as Martha Guth, Peter Barrett, Allyson McHardy and Helen Becqué present some of the more than 100 unpublished songs by Healey Willian, “Dean of Canadian Composers.” Our second concert will be presented as a part of the Royal Conservatory of Music 21C Festival on May 25, 2017 and will feature our latest commission, Dawn Always Begins in the Bones, by Ana Sokolović. The Sokolović work will receive its premiere at the Canadian Opera Company’s free noontime concert series in the Richard Bradshaw Amphitheatre May 17, 2017 with COC Ensemble Studio artists. On October 25, 2016, we will release our third full-length recording on the Centrediscs label.

Lawrence Wiliford
canadianartsongproject@gmail.com
www.canadianartsongproject.ca

Canadian Children’s Opera Company

The Canadian Children’s Opera Company occupies a unique position as the only permanent children’s opera company in Canada, and one of only a handful in the world. 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 leading arts organizations, including acting as the children’s chorus for the Canadian Opera Company. The group includes six divisions plus an outreach arm (OPERAtion KIDS), involving hundreds of children and youth ages 3 through 19.

Now in its 49th season, the CCO is led by artistic director Dean Burry, managing director Ken Hall, and music director Teri Dunn. The CCO offers children and youth a unique experience, giving members unparalleled performance opportunities and life skills along with age-appropriate vocal and dramatic training. Opera is simply storytelling with music, and those are two things that kids and youth love!

Highlights of the 2016/17 season include a major production and tour of the Czech children’s opera Brundibár.

Ken Hall
416-366-0467
info@canadianchildrensopera.com
www.canadianchildrensopera.com
• **Canadian Croatian Choral Society**

The CCCS is composed of 55 choristers drawn together by a love of Croatia’s rich musical heritage. Since its establishment in 2013, the choir has promoted greater awareness and appreciation of Croatian culture in Canada and abroad.

The choir’s purpose is to advance appreciation of the arts by providing high-quality performances of choral works and free performances for audiences that may not be able to attend regular performances, and to advance education by providing scholarships to post-secondary music students. CCCS presents three major concerts per year as well as performances in seniors’ residences. To reflect the cultural diversity of its members and audiences, the choir performs a varied repertoire of sacred, folk and contemporary songs in Croatian, English, French, Latin, Greek, Italian and Japanese.

For more information, please visit our website at www.canadiancroatianchoralsociety.com or write us at contactcccchoir.com. Rehearsals are on Wednesdays, 7:30 to 9:30pm at Humber Valley United Church, 76 Anglesey Blvd., Etobicoke. Singers who are interested in joining the choir are welcome to audition until September 30.

Edward Mavrinac
905-847-7162
edwardmavrinac@gmail.com
www.cccchoir.com

• **Canadian Men’s Chorus**

Now in its seventh season, the Canadian Men’s Chorus, under the artistic direction of Greg Rainville, is a highly accomplished men’s chamber choir, performing works from the classical repertoire and other genres. The Canadian Men’s Chorus is noted for its beautiful sound, exciting and varied performances and the ability to take audiences on an emotional journey. This auditioned ensemble presents three concerts each season. Commissioning new Canadian music is a major focus, with over 30 new choral works premiered since the CMC was co-founded in 2010 by Greg Rainville and Arlene Jillard. Past performances include Stratford Summer Music, CentreSpace for the Arts in London, Ontario, with the Stratford Symphony Orchestra and the Muskokka Concert Series in Gravenhurst, Ontario. Information about the CMC and auditions can be found on our website.

Arlene Jillard, executive director
519-305-1351
ajillard@canadianmenschorus.ca
www.canadianmenschorus.ca

• **Canadian Opera Company**

Based in Toronto, the Canadian Opera Company (COC) is the largest producer of opera in Canada and one of the largest in North America, and maintains an international reputation for artistic excellence and creative innovation.


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
Administration: 416-363-6671
Box Office: 416-363-8231
info@coc.ca
www.coc.ca

• **Canadian Sinfonietta**

Founded in 1998, Canadian Sinfonietta is a chamber orchestra led by founder Tak-Ng Lai in partnership with artistic director and concertmaster Joyce Lai. The orchestra is comprised of 14-25 professional musicians who perform as a large ensemble at the Glenn Gould Studio and the Tynsdale Chapel, and as a small ensemble at the Hellenic Hall. The mission of Canadian Sinfonietta is to reintroduce live chamber music to the growing GTA communities, producing a new generation of concertgoers by presenting concerts that are traditional with a twist. The programs are innovative and often feature interdisciplinary artistic presentations, multicultural music, non-western instruments and diverse Canadian artists.

Canadian Sinfonietta is a community-conscious group and plays an active role through partnership with local community organizations in promoting the appreciation of music across various cultures, mentoring young artists through our newly-formed youth orchestra, and using music as a language to engage and link people of all ages and status within the community. Canadian Sinfonietta believes that “chamber music is for everyone.”

Joyce Lai, artistic director
647-223-2286
canadiansinfonietta@gmail.com
www.canadiansinfonietta.com

• **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 interesting and evocative madrigals, lieder, chansons and villancicos of the 16th century. We also perform religious works, often the 5- to 8-part compositions less often heard by Toronto audiences.

Our 2016/17 season begins December 3 and 4, as we perform Christmas music from 16th- and 17th-century Dresden, including works by Schütz, Schein and Bach. On March 18 and 19, “The Glories of Venice” explores the music of Andrea and Giovanni Gabrieli, Monteverdi, and their students who carried their techniques across Europe. On May 27 and 28, our program “Into the Greenwood” celebrates the Renaissance fascination with nature via a selection of saucy and pastoral 16th-century English madrigals and French chansons – calling all nymphs and shepherds!

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
416-578-6602
cantemus.ca@gmail.com
www.cantemus.ca

• **Cathedral Bluffs Symphony Orchestra**

Cathedral Bluffs Symphony Orchestra (CBSO) has been one of Toronto’s premier community orchestras since 1985. CBSO concerts take place in the state-of-the-art P.C. Ho Theatre in the Chinese Cultural Centre of Greater Toronto, 5183 Sheppard Ave. E.

Under the baton of maestro Norman Reintamm, the CBSO will present a thrilling and unique seven-concert season including five subscription series concerts. This season, the CBSO is pleased to present internationally-acclaimed performers, including Canada’s Ballet Jorgen, cellist Aare Tamesalu, and renowned pianist Valerie Tryon. In addition, we are delighted to collaborate again with Tryptych Concert & Opera, the University of Toronto Scarborough Concert Choir, and the Grand River Chorus. Visit our website for details about our season.

The Orchestra is noted for facilitating performance opportunities for young musicians, and always welcomes new members. If you’re interested in joining the CBSO, please contact us by email.

Norman Reintamm, artistic director/principal conductor
Peggy Wong, orchestra manager
416-879-5566
cbsoboxoffice@gmail.com;
info@cathedralbluffs.com
www.cathedralbluffs.com

• **Cathedral Church of St. James**

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 church’s worship.
of the Anglican worship at Eucharist (11am) and Evensong (4:30pm) each Sunday to an internationally high standard. Its repertoire spans eight centuries, 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 recital 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 this musical life of this vibrant Cathedral community, please contact the Director of Music, Robert Busiakiewicz.

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

● Chorus Niagara

Chorus Niagara is the Niagara Region’s premier symphonic chorus. Its over 100 singers present passionate performances of choral classics, contemporary works, new commissions and little-known treasures.

Chorus Niagara is proud of its expansive youth initiatives including the Chorus Niagara Children’s Choir; the Side-By-Side High School Choral and the new Robert Cooper Choral Scholars Program. Chorus Niagara supports Canadian music and Canadian programming, and premiers and commissions works by Canada’s leading choral composers as well as composers of international renown. CN’s mandate to engage emerging Canadian soloists has helped launch the careers of wonderful vocalists including Catherine Robbin, Brett Polegato, Alex Dobson and Measha Brueggergosman.

You can see and hear Chorus Niagara this season in Partridge Hall in the FirstOntario Performing Arts Centre, at its annual Singathon, around the community, and on YouTube as our famed Hallelujah Flash Mob has brought international acclaim to the region with over 48 million views!

Mark your calendars: November 5, 2016 Elijah; December 10, 2016 Messiah; February 18, 2017 Singathon; March 4, 2017 The Farthest Shore; May 3, 2017 Phantom of the Opera.

Diana McAdorey
905-934-5575
cnadmin@becon.org
www.chorussniagara.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
416-920-9211 x28
motto@christchurchdeerpark.org
www.thereslifehere.org

● Church of St. Mary Magdalene

Steeped in musical heritage and assisted by generous acoustics, the Church of St. Mary Magdalene offers a music program 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
416-531-7955
andrew.timothy.adair@gmail.com
www.stmarymagdalene.ca

● Contact Contemporary Music

Contact combines 21st-century classical/experimental music with the sensibilities of rock and jazz to form a hybrid chamber ensemble that defies genres. 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 venues and new music festivals around the world. Contact is dedicated to interdisciplinary collaborations, nurturing and facilitating the creation, production, presentation and engagement with new music in all contexts, forms and variations and creating outreach opportunities with Canada’s diverse communities in order to enrich people’s experience with sound.

In addition to concerts, recordings and touring, Contact hosts Music From Scratch, a summer workshop for youth.

Jerry Pergolesi
416-802-7010
info@contactcontemporarymusic.org
www.contactcontemporarymusic.org

● 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 32nd season is about fresh directions and collaborations. RavAGE (November 13, 2016, the Music Gallery) celebrates composers who drive technology to the max, often inventing new forms and combinations of multimedia. For PIVOT (March 25, 2017, the Music Gallery), a collaboration with the CMC and the CLC, Continuum
performs works by six extraordinary emerging composers at the end of their 6-month mentorship with some of Canada's top composers. *Four Lands* (June 3 and 4, 2017, Evergreen Brick Works Kiln), a collaboration with Jumblies Theatre, combines Continuum's ensemble with more than 30 community members from Jumblies' Ground Floor Choir for multiple sonic and visual installations featuring premières by Juliet Palmer and Jason Doell. Continuum in the Classroom, our collaboration with the Toronto District School Board, also returns this season.

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

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**Counterpoint Community Orchestra**

We were formed in 1984 by LGBTQ musicians. Together, with our allies, we provide fine music, working towards diversity and inclusion in downtown Toronto. People from all walks of life play with us and all persons with a positive outlook toward lesbian, gay, bisexual, transgendered, queer and two-spirited people are welcome. Our 33rd season includes three concerts: December 10, 2016, and in 2017: March 25 and June 10 (Pride Month Event), plus a June concert at “Nuit Rose - A Festival of Queer Art and Performance.” Rehearsals: Mondays, 8pm at The S19, in the LGBTQ Village. Performances: St. Luke's United Church. We welcome players, volunteers for committees and our board of directors. Beginners to professionals, we will help you grow musically. No auditions. Help us make great music! Highlights this season: Canadian or LGBTQ composers. Featuring guest conductors Leondas Varahidis, Andrew Chung and John Liddle, as well as arranger/conductor Marlon Brown. We offer first-time attendees at concerts complimentary ticket for every ticket purchased. We welcome donations and provide charitable tax receipts.

**Holly Price**  
tickets@ccorchestra.org  
info@ccorchestra.org  
www.ccorchestra.org

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**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 “give ideas voice...” by identifying, studying, rehearsing and presenting outstanding choral chamber works of the recent past and championing the music of Canadian and local composers.

The 2016/17 season includes: “Threshold of Night” (November 12 and 13, featuring organist Lottie Enns-Braun and saxophonist Allan Harrington), “Mid-Winter Songs” (March 4 and 5, with violin and piano) and “O, Canadál!” (May 6, an all-Canadian concert to celebrate this country’s sesquicentennial). The eighth annual NewWorks composition competition will open in October, with the 2016 winning entry by Benjamin Bolden and honourable mention by Justin Lapierre premiered in May. 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  
www.dacapochamberchoir.ca

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**Don Wright Faculty of Music, Western University**

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 2016/17 season, we invite you to experience the incredible diversity of musical styles and genres our students and faculty have to offer, including Canadian content for Canada’s 150th celebration in 2017. We have traditional student ensemble performances (from choirs and opera to bands, jazz, percussion and early music), plus our signature Fridays@12:30 concert series. Our Faculty Concert Series returns this year; as well as several community events including Brass and Saxophone Days, extraordinary guest artists from around the world, and innovative collaborations between student composers, performers, artists-in-residence, and our world-class faculty.

**Rachel Condie**, marketing and communications coordinator  
519-661-3767  
rachel.condie@uwo.ca  
www.music.uwo.ca

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

Our non-auditioned 45-voice choir meets Thursday evenings for two hours and Sunday mornings for worship, preparing music ranging from Renaissance to jazz and from chant to oratorio. Prior experience in choral singing is a requirement. Outreach and benefit concerts are regular fare with support from our wonderful and talented eight section leads. This year we feature our 2016/17 Concert Series with special guests the Elmer Iseler Singers and Amadeus Choir of Toronto, our annual Christmas concert “Never a Brighter Star” with orchestra and finally, “Majestic Mozart and more...” with the ESG Choir and Orchestra featuring the stunning Mozart Requiem with other cherished choral classics.

**Shawn Grenke**, director of music  
shawn.grenke@esgunited.ca  
www.esgunited.org

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**Elmer Iseler Singers**

Celebrating its 38th season in 2016/17, the Elmer Iseler Singers, conducted by artistic director Lydia Adams, is a 20-voice professional choral ensemble based in Toronto. Founded by the late Dr. Elmer Iseler in 1979, the Singers have built an enviable reputation throughout Canada, the United States and internationally through concerts, broadcasts and recordings.

In addition to the Singers’ five-concert subscription series in Toronto each season, they also participate in local workshops and other concerts—including guest performances with the Toronto Symphony Orchestra.

Touring is a major component of the Elmer Iseler Singers activities, with a seven-city Western Canada concert and workshop tour scheduled for April 2017. The Singers’ GET MUSIC! Educational Outreach provides choral workshops for secondary school students, community choirs and conductors in the GTA, culminating in shared performances.

Recently, Lydia Adams was appointed Visiting Associate Professor in Choral Studies at Western University for the 2016/17 season. She 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.

**Jesse Iseler**, general manager  
416-217-0537  
info@elmeriselersingers.com  
www.elmeriselersingers.com

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**Elora Singers**

The Elora Singers, an all-professional Grammy- and JUNO-nominated chamber choir, was founded in 1980 by Noel Edison as principal choral ensemble of the Elora Festival.

Since 1997, the choir has been the core of the Toronto Mendelssohn Choir and the Toronto Mendelssohn Singers, and is the choral ensemble in-residence of the Elora Festival each summer. Through regular concert series, recordings, broadcasts and touring, the Elora Singers has established a reputation as one of the finest chamber choirs in Canada and beyond, contributing to the musical life not only of the community but on an international stage.

With ten releases on the Naxos label, the Elora Singers is known for its rich, warm sound and clarity of texture. The choir is renowned for its diverse styles, commitment to Canadian repertoire, and collaborations with other Canadian artists.

519-846-0321  
info@elorafestival.com  
www.elorafestival.com
**Ensemble Vivant**

Ensemble Vivant, “Canada’s Chamber Music Treasure” (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. They are Opening Day recording artists. Through EUTERPE (www.euterpe-musicarts.com), Ensemble Vivant is known for fostering a love of great music among our youth. Core members: Catherine Wilson, piano/artistic director; Corey Gemmell, violin; Sybil Shanahan, cello; Norman Hathaway, viola; Jim Vivian, bass; Don Thompson, vibes. Typically appears as a quintet, or as a duo of piano and bass.

“...the highest caliber...No matter the genre, there is magic in Ensemble Vivant’s music-making.” Rick Wilkins, CM

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

“...thoroughly enjoyable...” Boston Herald

“...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! Bravo!” Radio Classique, Montréal

Catherine Wilson
416-768-8856
cwpianist@me.com
www.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, as well as commissioning, performing and promoting fine Canadian and international compositions. Concerts offer audiences music otherwise unavailable in Canada and are performed with the highest standards to be found. 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, providing students with composition and performance mentorship. Esprit’s annual New Wave Composers Festival celebrates young Canadian artists, providing a platform to connect composers and performers with new audiences. Esprit has been the recipient of multiple prestigious awards, including three Lieutenant Governor's Arts Awards.

Esprit’s 2016/17 subscription concert series begins with a tribute to one of Canada’s most esteemed composers, R. Murray Schafer. This season will feature premieres from vital young composers, as well as spellbinding performances by some of Canada’s most outstanding, internationally-acclaimed soloists.

Alex Pauk, founder and music director
Rachel Gauntlett, operations manager
Amber Melhado, marketing and outreach coordinator
Esprit office: 416-815-7887
Box office: 416-408-0208
marketing@espritorchestra.com
www.espritorchestra.com

**ETOBICOKE CENTENNIAL CHOIR**

Lauren Mayer, media relations: 416-433-5495
Information: 416-622-6923
Ticket orders/season subscriptions: 416-769-9271
info@etobicokecentennialchoir.ca
www.etobicokecentennialchoir.ca

**Etoibcoke Community Concert Band**

Now in its 22nd season, the Etobicoke Community Concert Band is beginning our second 20 years in style. 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 such as our three-date “Summer Concerts in the Park” at the Applewood/Shaver House.


Rob Hunter, president
John Edward Liddle, conductor and musical director
Box office: 416-410-1570
info@eccb.ca
www.eccb.ca

**Etoibcoke Centennial Choir**

The Etobicoke Centennial Choir (ECC) is celebrating its 50th anniversary season! We are an auditioned SATB community choir that provides a high-calibre choral music experience for both singers and audiences.

Music Director Henry Renglısch has programmed a stellar repertoire of some of the world’s finest music to mark this special anniversary year.

The season begins Saturday, December 10, 2016 with “Sacred Traditions 2016,” a joyous celebration of the holiday season. Featured works include Benjamin Britten’s A Ceremony of Carols and contemporary carols by Barry Gosse, the choir’s first conductor.

On April 1, 2017, the ECC performs a beloved masterpiece of the choral repertoire, Mozart’s Requiem, along with signature choral works by Brahms, Rutter, Poulenc, Duruflé and Schubert. June 3, 2017 will feature the celebratory Alumni Evening – 50 Years of Favorites. Former choristers and conductors will return for this special anniversary concert featuring the ECC’s classical, Canadian and contemporary “greatest hits.”

Rehearsals are Tuesdays 7:30pm to 10pm at Humber Valley United Church in Etobicoke. The ECC always welcomes new members. Interested singers are invited to attend a rehearsal.

Greg Pimento, choir president: 416-201-2107
Etobicoke Philharmonic Orchestra

The 60-piece Etobicoke Philharmonic Orchestra, led by music director Sabatino Vacca, has been presenting classical music for over 55 years and is renowned for its talented musicians and exciting repertoire.

The upcoming 2016/17 season will present six exciting concerts - October 21 showcases the young winners of the North York Music Festival and continues to share its affinity for Canadian repertoire, as well as other music for chamber choir.

Concerts are at Martingrove Collegiate Institute, 50 Winterton Dr., except for the Holiday Spectacular (Humber Valley United Church) and the children's concert (John English Middle School).

Advanced orchestral musicians of all ages interested in joining us are welcome to apply for membership by contacting our personnel manager. We offer student scholarships by audition every spring. Rehearsals begin Wednesday September 7, 2016 at Martingrove Collegiate 7:30pm to 10pm, and continue every Wednesday until mid-May.

416-239-5665
info@eporchestra.ca
www.eporchestra.ca

Flute Street

Flute Street, Toronto's Professional Flute Choir, is comprised of first-class musicians performing on the full range of instruments from piccolo through G treble, concert, alto, bass, contrabass and even the subcontrabass flutes. Often featuring the less-explored colours of the rarer-sized flutes, Flute Street members present concerts of refreshing new repertoire balanced with traditional transcriptions and well-crafted settings of folk songs, jazz and popular tunes. World and Canadian premiers and international guest artists such as piccoloist Jean-Louis Beaumadier and low flutes specialist Peter Sheridan continue to be important components of Flute Street concerts.

This season, renowned piccoloist and composer Kelly Via will join us November 20 with the Canadian premiere of Russell Nadel's *Butterfly*. Flute Street's December 17 concert will also feature a blend of perennial favorites with premiers. In 2017, leading us in a celebration of Canada at 150 will be Canada's own international flute icon Robert Aitken.

Check with The WholeNote for upcoming concert details.

Nancy Nourse, artistic director
Lisa Jack, conductor
416-462-9498
airwolf@rogers.com

Gallery 345

Gallery 345, one of the finest piano and small ensemble salons in Toronto, is now booking concerts for the winter of 2017 (January to March) and spring of 2017 (April to June). I have staged over 400 performances in the past eight years, ranging from intimate solo piano concerts to 20-piece jazz bands. The gallery is known for its great acoustics.

The gallery's focus is solo piano, classical, jazz, art song and contemporary classical performance. Weekends book first, so think about booking Sunday-Thursday. Performers need to get the word out to family and friends to help bring in an audience. While I do what I can to promote events, it is up to the performers to advertise and promote their events as best as possible.

Gallery 345 is also an excellent event space to rent for private parties, weddings, photoshoots, recording sessions, fundraisers, CD launches and more. The gallery is a 2500 SF hard loft with 13' ceilings, a PA system, video projector, two washrooms, prep kitchen and outside patio, and seats 120. The beautiful 9' concert grand Baldwin is always ready.

Edward Epstein
416-822-9781
info@gallery345.com;
gallery345@gmail.com
www.gallery345.com

Georgetown Bach Chorale

The Georgetown Bach Chorale, now in its 17th 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 Vocal Ovations, featuring stunning mezzo-soprano Cassandra Warner in music of Berlioz, De Falla and Rossini, Handel's *Messiah* in the newly resurrected St. Elias Ukrainian Catholic Church, a “Canadian” Christmas, violin sensation Edwin Huizinga, and Bach's dramatic *Passion According to St. Matthew*. On Saturday, October 1, the GBC will also be featured in Beethoven's *Choral Fantasy* with the Rose Orchestra at the Rose Theatre. This is definitely a choral group and season not to be missed!

Ronald Greidanus
905-873-9909
info@georgetownbachchorale.com
www.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, Gordon Mansell Concert Organist, 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 – seen and unseen. President and artistic director Gordon Mansell is music director and titular 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 organs in the world and chose it for several important Bach and Pre-Bach DECCA recordings.

Gordon Mansell, president, artistic director, organist
416-769-5224; 1-877-769-5224
www.glionnamansell.com
● Grace Church on-the-Hill

The Choirs of Grace Church on-the-Hill proudly embrace our excellent Anglican choral tradition while looking towards the future for new music and proud traditions. Our choirs for both adults and children sing weekly from September to June. The Boys and Girls Choirs provide the ideal learning environment for young musicians, and we have funding available to subsidize the cost of music lessons for our children! Choristers of all ages develop lifelong friendships, self-esteem, and the joy of coming together for a shared goal. We hold a wonderful summer music and arts camp for children during the last week of summer before Labour Day, and our choir often goes on tour. In the summer of 2016, we toured to cathedrals in Dublin and Oxford to sing daily services of Evensong and Choral Eucharist. Other recent tours have included Ottawa and Quebec City. We welcome new members (especially tenors and children!) every September.

Stephen Frketic
416-488-7884
music@gracechurchonthehill.ca
www.gracechurchonthehill.ca

● Grand Philharmonic Choir

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
www.grandphilchoir.com

● Greater Toronto Philharmonic Orchestra

Now in its ninth season, the GTPO has become a unique organization, a trusted partner for community groups and a showcase opportunity for young talented musicians. Based in uptown Toronto, our season is presented mainly in two venues: Calvin Presbyterian Church, conveniently located at Yonge and St. Clair, and Columbus Centre on Lawrence W. and Dufferin St. The GTPO continuously strives to reach out and serve other communities outside of its base area. Last season saw the orchestra performing at George Weston Hall in the Toronto Centre for the Arts and outdoor at Mel Lastman Square. For 2016/17 we have prepared a season of programs that ranges from classical to romantics, pops and movie tunes. Under the baton of principal conductor Jean-Michel Malouf, and with the contribution of a select roster of emerging talent and established guest artists – Michael Bridge, David Fallis, Rocco Rupolo, Kornel Wolak and Robert Michaels – the orchestra will deliver a rich and challenging calendar of eight events within the GTA, an affirmation of its maturity and high artistic standards.

Qazim Kallushi, executive artistic director
Jean-Michel Malouf, principal conductor
647-238-0015
info@gtpo.ca
www.gtpo.ca

● Gryphon Trio

Now in its 23rd year, the Gryphon Trio has impressed international audiences and has firmly established itself as one of the world’s preeminent piano trios. With a repertoire that ranges from the traditional to the contemporary and from European classicism to modern-day multimedia, the Gryphons are committed to redefining chamber music for the 21st century.

The Trio tours regularly throughout North America and Europe, has released 17 recordings, commissioned over 75 new works, and regularly collaborates on projects that push the boundaries of chamber music. Honours include two JUNO Awards for Classical Album of the Year, and the prestigious 2013 Walter Carsen Prize for Excellence in the Performing Arts from the Canada Council.

The Gryphons frequently conduct masterclasses and workshops at universities and conservatories, and are Artists-in-Residence at the University of Ottawa’s Faculty of Music and Trinity College.

Gryphon cellist Roman Borys is artistic director of Ottawa’s Chamberfest. Annalene Patipatanakoon and Jamie Parker are the festival’s artistic advisors in addition to their responsibilities at the University of Toronto Faculty of Music, where Mr. Parker is the R. E. Edwards Chair in Piano Performance and Ms. Patipatanakoon is Associate Professor of Violin.

Sophie Vayro
647-283-3192
gryphontrio@gmail.com
www.gryphontrio.com

● Hannaford Street Silver Band

The Hannaford Street Silver Band is Canada’s award-winning professional brass band and resident company of Toronto’s St. Lawrence Centre for the Arts. 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.

“Havana Nights,” on October 16, features the great Cuban pianist Hilario Durán and his trio, conducted by David Briskin. The Orpheus Choir and Jackie Richardson join us for “Welcome Christmas” on December 13, in the beautiful acoustic of Yorkminster Park Baptist Church. “REWIRE, The Boston Brass is Back,” on February 19, features the Boston Brass under the baton of James Gourlay. This is also the last concert of our Festival of Brass Weekend. Our season concludes on May 7 with “Spring Fling,” showcasing Alain Trudel as conductor and trombone soloist. Get into Brass!

David Archer
416-425-2874
Box Office: 416-366-7723
brass@hssb.ca
www.hssb.ca
Harmony Singers of Etobicoke

The Harmony Singers of Etobicoke is a 35-voice women’s chorus 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. The Harmony Singers have sung the national anthems at Blue Jays games and appeared in a video with the group Down With Webster. The conductor is composer and arranger Harvey Patterson and the accompanist is renowned pianist Bruce Harvey. The Singers will present their Christmas concert “Winter Song” on Sunday, December 11 at 3pm at Humber Valley United Church. On Friday, December 16 at 8pm the Singers will be guest artists at the Etobicoke Community Concert Band’s concert “Christmas Sweater Swinging” in Etobicoke Collegiate Auditorium. The Harmony Singers welcome new members. To arrange a simple audition contact the conductor.

Harvey Patterson
416-239-5821
theharmonysingers@ca.inter.net
www.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. Now in its 18th season, I FURIOSI’s Toronto concert series has been revitalising 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 year’s concerts: Friday, October 21, 2016, Saturday, January 7, 2017, Friday, April 21, 2017 and Friday, June 2, 2017. All concerts take place at Calvin Presbyterian Church at 8pm.

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

Isabel Bader Centre for the Performing Arts

Situated on the shores of Lake Ontario in Kingston, the new award-winning Isabel Bader Centre for the Performing Arts brings together exceptional spaces and programs for Queen’s students and the Kingston community.

This 90,000 square foot venue was designed by Oslo/New York-based firm Snøhetta and includes the 566-seat Concert Hall, 100-seat Studio Theatre, 92-seat Film Screening Room, Rehearsal Hall and Art & Media Lab. 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 four dynamic performance series. The 2016/17 season features the Bader and Overton International Violin Festival with phenomenal artists such as Viktoria Mullova, Midori, James Ehnes and Ashley MacIsaac, and the season features such artists as Jan Lisiecki, Marc-André Hamelin, the National Arts Centre Orchestra, Oliver Jones, and Measha Brueggergosman. The inaugural Isabel Overton Bader Violin Competition will take place April 26 to 29, 2017.

Tricia Baldwin, director
Box office: 613-533-2424; or toll free 1-855-533-2424
ibcpaboxoffice@queensu.ca
www.theisabel.ca

International Resource Centre for Performing Artists

The goal of the IRCPA is to be a hub that assists Canada’s musicians to achieve sustainable, fulfilling careers that meet or exceed their goals. The mission is to connect individual musicians with one another, with artistic coaches, other professionals and current leaders in the industry for knowledge exchange, coaching and employment opportunities. By 2020, the IRCPA plans to establish and operate a physical centre which, in time, will be self-sustaining, where artists can rehearse, audition, develop business practices, gain confidence and find support in their careers.

Ann Summers Dossena
416-362-1422
info@ircpa.net
www.ircpa.net

Jubilate Singers

Jubilate Singers is a mixed-voice chamber choir that celebrates the multicultural origins of Torontonians by performing folk and contemporary works in many languages, in addition to French and English. A few of the choir’s 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 Bernal. The talented Sherry Squires has been the choir’s accompanist for over 20 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
olatunjie@gmail.com
www.jubilatesingers.ca

Ken Page Memorial Trust

The Ken Page Memorial Trust is a non-profit charitable fund supporting 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. Last year the Trust provided grants to the University of Toronto Faculty of Music, Humber College Community Music School, the Ken Page Memorial Trust Scholarship in memory of Ron Collier, the Banff Centre, the TD Toronto Jazz Festival and the All-Canadian Jazz Festival Port Hope.

Donations are our lifeblood. Board members are unpaid and every dollar is dedicated to fulfilling our mission. Contributions are gratefully received and if you are currently a donor we extend our sincere appreciation. If you would like to help us make a difference please visit our website.

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

Jazz Performance and Education Centre (JPEC)

The Jazz Performance and Education Centre (JPEC) – a non-profit, charitable organization – is the result of a collaboration between business people, musicians and arts professionals who are passionate about jazz in Toronto.

Officially incorporated in 2008, the concept for JPEC was born when jazz aficionados Raymond and Rochelle Koskie assembled a committee of fellow enthusiasts to address the need for a full-time jazz venue in the city. Over the course of that first year, the committee identified what continues to be its primary goal: to create a performing music hub similar to New York’s Jazz at Lincoln Center.

Since then, JPEC has presented over 30 jazz concerts and events, as well sponsoring over 60 workshops in schools. JPEC brings professional musicians into schools in underserved areas to present workshops for students of all ages. In addition, JPEC showcases student groups from Ontario Jazz Colleges, providing them with experience by performing in various venues.

Nancy Miller, marketing director
416-461-7744
millerneighbour@rogers.com
www.jazzcentre.ca
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 a full subscription series at the Flato Markham Theatre, in addition to several community-outreach events and educational programs. 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 GTA.

This season, the orchestra will welcome internationally-renowned soloists from the Canadian Opera Company (violinist Aaron Swobel and violist Keith Hamm) and National Arts Centre (cellist Rachel Mercer), as well as acclaimed pianists Michael Berkovsky and Rudin Lengo. In addition to masterworks by Beethoven, Brahms, Tchaikovsky, Rachmaninoff and many others, a highlight of the season will be a performance of Harold en Italie by Berlioz as well as Symphony No. 10 by Shostakovich. The Orchestra will also return for a highly-anticipated concert at the CBC Glenn Gould Studio, led by Italian maestro Stefano Vagnati.

Kristian Alexander, music director
Michael Berec, associate conductor
Jobert Sevilleno, president and CEO

Office: 905-604-8339
Box office: 905-305-7469
info@KSOOrchestra.ca

King Edward Choir

Since 1952, the King Edward Choir has been a musical staple in the Barrie community. Founder Jean Dobson gathered together a small group of teachers and parents and formed the King Edward Ladies’ Choir. The group quickly increased in size and reputation and, before long, both the choir and its audience had grown significantly.

Our mandate is to offer choristers and audience alike opportunities to experience new choral music, to expand the appreciation of world musics, to collaborate with other artists and artforms, and to create educational opportunities for youth in our community.

The King Edward Choir, led by artistic director Floydd Ricketts, is formed of trained and amateur singers who are committed to creating beautiful music together in a passionate, informed and evocative manner.

Our 2016/17 Season:
E.T.A. Hoffman’s The Nutcracker and the Mouse King: A Storybook in Concert, November 26, 2016; St. Augustine, a new oratorio, with music by Floydd Ricketts and lyrics by Dr. Bruce Meyer, February 25, 2017; The Coronation of King Edward VII, a dramatic re-enactment, May 6, 2017.

Peter Sullivan, board president
705-739-7281

Kindred Spirits Orchestra

pesullivan71@gmail.com
www.kingedwardchoir.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 70 concerts in the calendar year. We offer concerts in a true “chamber” – our Music Room is a very large living room seating just 85, with a superb Steinway for concerts requiring piano. Located in central Waterloo, overlooking Waterloo Park, with good restaurants and fine hotels within walking distance. Concerts range from solo piano, violin and guitar; to all chamber music combinations – especially string quartets. Many of our artists are world-famous; most are of national note in Canada; a few are local, including amateur events. Our current season includes a three-concert set of the ten Great Mozart Quartets by the Aviv Quartet of Israel, a five-concert tour of all the Shostakovich quartets by the brilliant Lafayette Quartet from Victoria, B.C., and Bach’s unaccompanied violin music in two concerts by Movses Pogossian, now at the University of Southern California. Go to www.k-wcms.com for much more, and an invitation to our e-list.

Jan Narveson
519-886-1673
kwcms@yahoo.ca
www.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 groups include the Adult Choir (volunteer and professional singers), the Lawrence Park Handbell Ringers and a Youth Band “Pan-cake Lunch.” 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. On Friday, November 11 at 8pm, Fridays @ 8 and the Toronto Centre of the Royal Canadian College of Organists present organ virtuoso David Briggs in a Remembrance Day Recital. On December 18 at 10:30am, the Choir leads in a Service of Lessons and Carols.

Mark Toews
416-489-1551 x28
mark@lawrenceparkchurch.ca
www.lawrenceparkchurch.ca

Li Delun Music Foundation

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 masterclasses and workshops given by internationally-acclaimed artists such as Lang Lang, Sa Chen and Prof. Lee Kum-Sing.

Rosalind Zhang
647-281-8765
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 other genres, plus theatre, books, TV documentaries and the 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

Living Arts Centre

The Living Arts Centre is a vibrant, non-profit, arts, culture and entertainment centre located in the heart of Mississauga. With our excellent facilities, we have served as an important resource for the arts, education and business for many years. The LAC houses two state-of-the-art theatres with newly updated sound systems for an exceptional theatre experience: RBC Theatre and Hammerston Hall (one of the largest in the GTA). We have hosted a wide variety of cultural, theatrical and musical performances within these walls, from ballets and symphony orchestras to comedians, plays and musicians, sure to be enjoyed by all kinds of audiences. The Centre is also home to professional art studios, as well as our very own Gallery Exhibition displaying works from local artists. Patrons may also dine at the exquisite LIVE Restaurant to enjoy a luncheon buffet or pre-show dinner. If you are driving to our facility, the LAC offers free parking throughout weekends and after 6pm on weekdays.

905-306-6000
www.livingartscentre.ca

Massey Hall

In 2016/17, Massey Hall continues to offer audiences the ultimate experience of the finest and most compelling performers in the world, in addition to supporting and developing Canadian talent. Acclaimed concert and concert-film series Live at Massey Hall enters its fourth season, creating new Massey Hall moments for audiences and Canadian artists, and allowing them to relive – and giving music fans around the world the chance to experience – those moments through high-quality films of the performances. We launch the thought-provoking discussion series AGO Creative Minds, and present the third annual gathering of the best in indie and folk for Dream Serenade, the eighth season of Classic Albums Live, the 16th edition of the New Year’s Eve Comedy Extravaganza and the 30th annual Women’s Blues Revue. In addition to the household names filling Massey Hall’s calendar like Loreena McKennitt and Ira Glass, we also present a range of talent at other venues, like Skydiggers, Lit-meets-music series Torn From the Pages and the Good Lovelies’ seasonal celebration at Harbourfront Centre, plus Donovan Woods at Trinity-St. Paul’s Centre, Lisa LeBlanc and Fortunate Ones at the Rivoli, and Jenn Grant at the Great Hall.

416-372-4255
reachus@rth-mh.com
www.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 their vocal skills under the expert leadership of artistic director Mervin William Fick.

The 2016/17 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 offers many opportunities for singers to enhance their vocal skills through in-rehearsal coaching, concert performances and participation in community events.

Marilyn Mason
905-278-7059
info@mcschorus.ca
www.mcschorus.ca

Meredith Potter Arts Management

Meredith Potter Arts Management works with contemporary performing arts companies in Toronto, including Peggy Baker Dance Projects and Volcano Theatre.

Volcano is an international award-winning theatre company based in Toronto. The company creates theatre that is stylistically and socially modern, and explores identity, politics and history. Peggy Baker Dance Projects is dedicated to offering experiences of significance, personal connection, and transformative potential to audience members through the power and beauty of the art of dance. Established in Toronto in 1990, the company has been distinguished from the outset by collaborations with extraordinary creators and performers. Since then the company has built an exceptional body of work and a growing slate of education, engagement and enrichment programs for all ages, and abilities. Peggy Baker Dance Projects began as a vehicle for solo dance expression and has grown to encompass both solo and ensemble repertoire, performed to both live and electroacoustic music, and features a company of outstanding dancers. The company’s performances have garnered 20 Dora nominations, with eight Dora wins for choreography, performance and lighting design.

Meredith Potter
416-538-4436
meredith@peggymbakerdance.com;
meredith@volcano.ca
www.peggymbakerdance.com
www.volcano.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 500 people study music in our building every week! Our vibrant choral program includes the Community Choir, Daytime Choir and new 8-week Specialty Choirs (Broadway, Jazz, Motown). Instrumentalists enjoy our Adult Klezmer Ensemble and Suzuki string programs (adult and children) and summer camp. SICA Singers presents a full-week adult camp to build vocal and choral skills with some of Toronto’s best instructors; 2017 potential opera and musical theatre focus! 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.

Gretchen Paxson-Abberger
416-924-6211 x0
music@mnjcc.org
www.mnjcc.org

Mississauga Children’s Choir

The Mississauga Children’s Choir is an auditioned choir under the artistic direction of Emily Petrenko. 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 37th 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.

Miranda Forbes, choir manager
905-624-9704
info@mississaugachildrenschoir.com
www.mississaugachildrenschoir.com

Mississauga Festival Choir

With more than 200 singers and four choirs, Mississauga Festival Choir is the largest and most spirited community choral organization in our city. Under the leadership of artistic director David Ambrose and a dynamic board, MFC’s choirs encourage young and old – and everyone in between – to come together and sing.

The organization includes the original MFC, a spirited, high-quality, 150-voice non-auditioned community choir; Mississauga Festival Chamber Choir (MFCC); Resonance, a non-auditioned 50+ voice choir for people aged 15 to 25; and Raising Voices, a choir for people with dementia and their caregivers.

The five-concert 2016/17 season is: A Mississauga Christmas with guests Mississauga Symphony and Hazel McCallion, in December (MFC); Festival of Friends, massed choir festival supporting Alzheimer Society Peel, in February (MFC, MFCC, Resonance, multiple guest choirs); Northern Lights, music from around the Arctic Circle, in March (MFCC); From Broadway to Hollywood, music from the Great White Way and the silver screen, in May (MFC); and Resonance in Performance, in June. We’re excited to perform for you all season long!

Susan Ritchie
info@mississaugafestivalchoir.com
www.mfchoir.com

Mississauga Symphony Orchestra

Since 1972, the Mississauga Symphony Orchestra has offered the community entertaining and increasingly sophisticated programs from the classic and popular repertoires, performed to the highest artistic standards. The MSO has continued to serve its original mandate to provide performance opportunities and personal development to talented amateurs, while it has combined the strands of excellence and education by assisting young professional performers and composers through solo performance opportunities, commissions and mentoring.

Ryan Tobin
905-306-6000
info@mississaugasymphony.ca
www.mississaugasymphony.ca

MOOREDALE CONCERTS

Mooredale Concerts celebrates its 28th season! We begin our 2016/17 season with a celebrated Canadian string quartet, followed by 20th-century music performed opera-style. An acclaimed pianist takes us through musical ages, all based on Bach. A young violin virtuoso struts his prize-winning skills. A ground-breaking British string quartet makes their Canadian debut, and a groundbreaking Canadian string quartet returns by popular demand.

The Players: Cecilia String Quartet – Celebrated Canadian Ensemble; Noel Coward – A Talent to Amuse cabaret; Stephen Prutsman, piano – Bach and Forth; The Heath Quartet – Britain’s Rising Stars; In Mo Yang – New Violin Virtuoso; and the New Oxford String Quartet with Adrian Fung, cello.

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 are 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 1:15-2:15pm. Adults are welcome! Subscriptions are $75 and include a chocolate truffle for everyone.

Christina Cavanagh
416-922-3714 x103
marketing@mooredaleconcerts.com
www.mooredaleconcerts.com

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 a production of Oliver! on Friday and Saturday, November 11 and 12; The Mystery of the Partimento with Lucas Harris, Benjamin Stein and others on February 10; motets by Monteverdi, music by Daley, Martin, Enns and others, and Eternal Light by Howard Goodall on Good Friday, April 14; a Marg and Jim Norquay Celebration Concert featuring baritone Jordan Scholl and soprano Lesley Bouza on May 6; and a Celebration of Canada on May 28. The annual Halloween Phantom of the Organ is on October 28 at 9pm. Noon at Met concerts – free recitals featuring the organ and other instrumentalists/vocalists – are held every Thursday at 12:15pm. Our special Christmas events include the Deck the Halls downtown carol sing with the Metropolitan Silver Band and organ on December 4, and our Candlelight Carol Service on December 18. 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
www.metunited.org
Music at St. Andrew’s

Music at St. Andrew’s is a community outreach program of historic St. Andrew’s Church in downtown Toronto. The program was inspired by the church’s 2011 purchase of a Bösendorfer Imperial grand piano and the desire to share this fine instrument with the greater community. The piano is featured extensively in our free Friday Noontime Recitals each fall and spring, which re-launches October 7. Performers include U of T post-graduate music students and professionals. Also this October, we’re premiering a contemporary music series with the TO.U Collective. Free daytime and ticketed evening concerts: soprano Xin Wang, clarinetist Max Christie, pianist Stephen Clarke and others. Enjoy a reading of Dickens’ A Christmas Carol on December 3 with media personalities, musical interludes and a gingerbread reception. Don’t miss St. Andrew’s annual Mardi Gras concert February 25. Celebrate Canada 150 on May 13 at Singing our History, an all-Canadian program of opera, oratorio and musical theatre with Allison Angelo, Christopher Enns and others. Great music at affordable prices!

Concerts take place at St. Andrew’s Church, 73 Simcoe St., Toronto. 
Dan Bickle
416-593-5600 x231
info@standrewstoronto.org
www.standrewstoronto.org

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, engage with this music through approximately 50 live concerts each season.

Monica Pearce
416-204-1080
monica@musicgallery.org
www.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 series...” - The Ottawa Citizen, “an embarrassment of riches...” - The Toronto Star; “consistently phenomenal...” - musicatotoronto.org

Music TORONTO’s 45th season includes a truly international quartet series – the Juilliard from the US, the Pražák from the Czech Republic and the Philharmonia Quartet Berlin from the famous orchestra – with a stellar collection of Canadian ensembles – Quebec’s Quatuor Arthur-LeBlanc, Toronto’s Eybler, and a special evening of soprano Suzie LeBlanc with Nova Scotia’s Blue Engine String Quartet.

Not to be missed are our local favourites – the St. Lawrence Quartet and the Gryphon Trio. And then there are pianists: the sterling Janina Fialkowska with an all-Chopin program, master British pianist Danny Driver in his Toronto debut; young American charmer Sean Chen playing Ligeti and his own transcriptions, and Russian-born, Toronto and Yale trained Montrealer Ilya Poletaev.

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!

Heather Lacey
MTO: 416-214-1660
Box office: 416-366-7723
www.music-toronto.com

Musicata – Hamilton’s Voices

Musicata - Hamilton’s Voices...formerly The John Laing Singers, is a renowned Hamilton-based chamber choir founded in 1982 by John Laing. Over the past 34 years, the group has performed throughout Canada, the US and Europe. Armed with a new name, Musicata - Hamilton’s Voices has a renewed sense of energy and purpose within the community as it launches the 2016/17 Performance Season. Under the artistic direction of Dr. Roger Bergs since 2011, Musicata - Hamilton’s Voices has a subscription series which includes three concerts each year: Pre-Christmas, Mid-Winter and Spring. While its current repertoire still includes the great chamber choir classics, there is a fresh energy to Musicata concerts in which performers and audience take equal delight in their encounters with amazing new and lesser-known pieces. Musicata concerts feature excellent instrumentalists, outstanding program notes and lively conductor’s comments, all of which provide a concert experience that is both educational and delightful. Experienced singers with good musical skills and a sense of adventure are welcome to inquire about joining us at any time.

Mary Ellen Forsyth
905-628-5238
info@musicata.ca
www.musicata.ca

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 ten years, and also performs across North America at universities and museums. 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 will present a series of concerts combining the poetry and prose by and associated with the great ladies of the English Renaissance, those of the Sidney family, Lucy Russell, the Countess of Bedford and Queen Elizabeth, along with songs, lute music and consort music by Dowland, Holborne, Morley and others.

John Edwards
416-535-9956
edwards.john@sympatico.ca
www.musiciansinordinary.ca

Nadina Mackie Jackson

Touring concerto soloist and recitalist, alone and with other artists including Guy Few, Stephan Sylvestre, Leslie Newman and Valdy. Most recorded solo bassoonist in Canadian history. Director of Bassoon Out Loud, a 12-concert series based at Heliconian Hall in Toronto, the only concert series in the universe showcasing collaborations with bassoonists and poets, writers, singers, songwriters, keyboardists, artists, string and wind players featuring new commissioned concerti to Vivaldi and beyond. Founder of Council of Canadian Bassoonists. Teaches at University of Toronto.

“Virtuosic playing to the end drew the crowd to its feet and a chance to meet their Bassoon Heroine at intermission...” - Classic Concerts NS, Halifax (September 2016)

“...Mackie Jackson tossed off rapid-fire runs during the short work’s first movement before displaying her gorgeous singing tone and lightly executed ornamentation in the second...” - Holly Harris, Winnipeg Free Press, Manitoba Chamber Orchestra (March 12, 2014)

Nadina Mackie Jackson
416-453-7607
info@nadinamackiejackson.com
www.nadinamackiejackson.com

Nagata Shachu

Nagata Shachu proudly presents its 2016/17 concert season, “Toronto Taiko Tales – Global Beats from Around the City” with three new productions. We will celebrate the city’s diversity by holding concerts in North York, Regent Park and the Annex neighbourhoods. Season tickets are now available online at: http://torontotaikotales.bpt.me/

Nagata Shachu, based in Toronto, Canada, has enthralled audiences with its mesmerizing and heart-pounding performances of the Japanese drum (taiko) since its formation in 1988. While rooted in the folk drumming traditions of Japan, the ensemble’s principal aim is to rejuvenate this ancient art form by producing innovative..." - http://torontotaikotales.bpt.me/
and exciting music that seeks to create a new voice for the taiko. Taking its name from founder Kiyoshi Nagata and the Japanese word shachu meaning group, Nagata Shachu has become renowned for its exacting, physically demanding and energetic performances on the taiko, as well as for its diverse repertoire. Their playing is the combination of unbounded spirit and passion with the highest levels of musicianship and discipline.

Joe Liu, general manager
416-651-4227
taiko@nagatashachu.com
www.nagatashachu.com

New Music Concerts

The season began September 30 with highlghts from New Music Concerts’ recent visit to the Beijing International Composition Workshop as the ensemble-in-residence. On October 30, Generation 2016 presents young composers from across Canada selected for the Ensemble contemporain de Montréal’s biennial tour; and then on December 2, we welcome back the Slovenian woodwind quintet Slowind for a program of virtuosic showpieces. January 7 provides an intriguing program of old and new works for one of the first electronic instruments, featuring theremin soloist Carolina Eyck. The iconic Italian composer Salvatore Sciarrino is featured in a Portrait Concert which is the concluding event of the U of T New Music Festival on February 5. On March 26, “Kafka Fragments” features two artists who have worked extensively with composer György Kurtág and includes video footage of a Kurtág masterclass. Longtime friend John Beckwith will turn 90 in March and our April 28 concert features two Beckwith premieres and his playful Avowals with Benjamin Butterfield, along with influential works by John Weinzweig and Igor Stravinsky.

David Olds
416-961-9594
nmc@interlog.com
www.newmusicconcerts.com

Newchoir

Toronto’s first rock choir, newchoir, has opened its second choir, newchoir too, thrilling audiences with a repertoire of unexpected SATB choral renditions of classic rock and pop songs from the 70s onward. From Pink Floyd to Walk off the Earth, Prince to Rihanna, Queen to Train and many things in between, our two ensembles of over 120 voices appeal to audiences of all ages. Currently in our 12th year, we are looking forward to newchoir’s concerts on January 28 at the St. Lawrence Centre for the Arts with Cadence and at Koerner Hall on June 3, and newchoir too’s concert on April 22. 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 on GivingTuesday for the

NAGATA SHACHU

Regent Park School of Music programs. Everyone has an inner rock star. Come and unleash yours!

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

Nine Sparrows Arts Foundation

Nine Sparrows Arts Foundation marks its 23rd anniversary this season under the continuing leadership of artistic director Eric Robertson. Nine Sparrows Arts Foundation has presented a rich variety of concerts for Toronto audiences, including its popular weekly recital series, as well as international groups such as King’s College Cambridge Choir, Clare College Singers and St. John’s College Choir. It has also featured Canadian artists including John Neville, Erica Goodman, Colin Fox, John McDermott, 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, a large 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.

Nine Sparrows Arts Foundation, in cooperation with Yorkminster Park Baptist Church, will begin its 2016/17 season on Tuesday, September 13 with the first recital in its weekly “Lunchtime Chamber Music” series.

E. Burns, president
416-241-1298
9sparrows.arts@gmail.com
www.9sparrowsarts.org

Nocturnes in the City

Nocturnes in the City was founded by Dr. Milos Krajny 16 years ago to promote Czech music to the Czech community and Canadian audiences. From an initial five-concert season, this series expanded to eight concerts a year – usually four classical and four jazz concerts. The classical concerts take place at the lovely St. Wenceslaus Church on Gladstone Ave. The church has excellent acoustics and seats 150 people comfortably. Jazz concerts take place in the intimate Prague restaurant at Masaryktown in Scarborough.

Nocturnes has presented pianists Antonín Kubařek, Jan Novotny, Martin Kasik, Boris Krajny and Adam Zukiwcz, singers such as Gustav Belacek, Eva Urbanova, Zdenek Plech, Czech quartets – Kocián, Pražák, Pancho, Martina and Zemlinsky – Radim Zenkl, George Grosman, Drew Jureck and others.

For this season, the classical concerts include pianists Jan Novotny, Slavka Pechocová, Zuzana Simurdova and flutist Radim Zenkl. On the jazz side in Scarborough, Bohemian swing with George Grosman, Martin Kratochvil and a jazz quartet from Prague, Emil Vikicky playing jazz piano with actor Jiří Labus and Joe Musil, piano with Lenka Novakova.

Admission fee is affordable at $25, students $15 (subscriptions $120 for all concerts).

Dr. Milos Krajny
Tickets: 416-481-7294
www.nocturnesinthecity.com

Oakville Children’s Choir

The internationally-renowned Oakville Children’s Choir consists of seven choirs ranging from the “Little Notes” Preparatory Choir Program to our Chamber Choir program to the “A Few Good Men” ensembles for boys and young men. The OCC provides a comprehensive music education program for close to 200 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 a 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
905-377-7104
info@oakvillechildrenschoir.org
www.oakvillechildrenschoir.org

**Off Centre Music Salon**

Now in its 22nd Anniversary Season, Off Centre Music Salon began as an attempt to find the magical, inclusive atmosphere of the Viennese and Parisian Salons of the 19th century. At a time when the concert hall experience had become almost clinical in its austerity, we felt the need, more than ever, to go back to a time when music was intimately shared, when concerts told a story and created personal connections for audiences and performers alike.

There is something quite extraordinary about turning 22. While we are certainly not mathematicians, even we cannot help but take note of this mysterious palindrome: 2+2 = 2 x 2 = 2² = FOUR. While drawing upon the aesthetics and ideals of the period, Opera Atelier goes beyond “reconstruction” and infuses each production with an inventive theatricality that resonates with modern audiences. Led by founding artistic directors Marshall Pynkoski and Jeannette Lajeunesse Zing, since 1985, Opera Atelier has garnered acclaim for its performances at home as well as in the United States, Europe and Asia.

The 2016/17 season features heart-stopping singing, dancing and drama. Purcell’s *Dido and Aeneas* (October 20 to 29, 2016) and Charpentier’s *Medea* (April 22 to 29, 2017) represent the pinnacle of 17th-century Baroque opera in all its glory.

Tickets start at $38 and can be purchased through Ticketmaster at 1-855-622-ARTS(2787) or www.ticketmaster.ca, or at the Elgin Theatre Box Office (189 Yonge St.).

1-855-622-2787
opera.atelier@operaatelier.com
www.operaatelier.com

**Open Ears Festival of Music and Sound**

The Open Ears Festival of Music and Sound uses unusual venues to present a very eclectic range of music from new classical music to electro-acoustic, musique actuelle and sound installation. Innovative and collaborative, the festival works closely with other organizations to co-present activities or to include activities within our schedule. Our main centre of activity takes place in the Waterloo Region.

The festival promotes cross-disciplinary enhancement and the strengthening of the artistic community through joint projects. It has encouraged urban renewal through the re-investigation of alternative spaces and rethinking our experience of architecture. In 1999 we were given an award by the Kitchener Downtown Business Association for our work in helping to renew the troubled downtown Kitchener core. In 2008, the City of Kitchener identified Open Ears as one of its ‘pillar’ festivals. In 2009 we were recognized with a KW Arts Award.

519-579-8564; 1-888-363-3591
info@openears.ca
www.openears.ca

**Opera Atelier**

Opera Atelier is North America’s premier period opera/ballet company, producing the opera, ballet and drama of the 17th, 18th and 19th centuries. While drawing upon the aesthetics and ideals of the period, Opera Atelier goes beyond “reconstruction” and infuses each production with an inventive theatricality that resonates with modern audiences. Led by founding artistic directors Marshall Pynkoski and Jeannette Lajeunesse Zing, since 1985, Opera Atelier has garnered acclaim for its performances at home as well as in the United States, Europe and Asia.

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Tickets start at $38 and can be purchased through Ticketmaster at 1-855-622-ARTS(2787) or www.ticketmaster.ca, or at the Elgin Theatre Box Office (189 Yonge St.).

1-855-622-2787
opera.atelier@operaatelier.com
www.operaatelier.com

**Opera York**

In our 20th 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 Vacca 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 *Elixir of Love*, with stage director Renée Salewski. Opera York continues to provide affordable and accessible lectures, operatic concerts for seniors and educational programming.

November 3 and 5, 2016: Puccini’s Tosca; March 2 and 4, 2017: Donizetti’s *Elixir of Love* - Richmond Hill Centre for the Arts.

905-763-7853; Tickets: 905-787-8811
info@operayork.com
www.operayork.com

**Orchestra Toronto**

Orchestra Toronto, Toronto’s premier community symphony orchestra, conducted by music director Kevin Mallon, is an Orchestra in Residence at the Toronto Centre for the Arts and offers five Sunday afternoon season concerts in the George Weston Recital Hall. The 2016/17 season will be our 63rd and celebrates Canada in honour of our upcoming 150th birthday! 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 maestro Mallon. We also have an exciting roster of soloists: mezzo-soprano Maria Souls, actor Trevor Rines, our own principal cellist Tom Mueller, pianist and composer Richard Herriott and our new concertmaster Corey Gemmell. Our December concert, “Youth at the Holidays,” will feature percussionist Michael Murphy, our concerto competition winner, as well as our popular Long & McCaule 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 Marta Hidy Concerto Competition for Young Musicians.

Samantha Little, executive director
Box office: ticketmaster.ca or 1-855-985-2787 (OT Number is 416-467-7142)
info@orchestratoronto.ca
www.orchestratoronto.ca

**ORGANIX Concerts Inc.**

ORGANIX Concerts Inc., a wholly owned subsidiary of Giolonna 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 has featured exceptional lunchtime concerts “The Kingsway Organ Series” in collaboration with All Saints Kingsway Anglican Church. This series will continue into 2017 and eventually include concerts at Our Lady of Sorrows Catholic Church. ORGANIX will also feature select gala solo concerts throughout 2017. ORGANIX is a music series unlike any other!

Gordon Mansell, president and artistic director
416-769-5224; 1-877-769-5224
www.organixconcerts.ca
The Orpheus vision is “to celebrate the transformational power of choral music as an agent of social change and a passionate medium of artistic expression.”

Celebrating our 53rd innovative season, and under the charismatic direction of artistic director Robert Cooper, Orpheus champions the rare and different in choral performance.

2016/17 highlights: the Toronto premiere of Paul Mealor’s The Farthest Shore; Christmas with the Hannaford Street Silver Band and gospel songstress Jackie Richardson; a sesquicentennial celebration featuring commissioned works contrasting the 1867 and 2017 faces of Canada; a gala concert at Koerner Hall with vocal superstars Andriana Chuchman and James Westman in the Ontario premiere of Larysa Kuzmenko’s The Golden Harvest; and guest appearances at the Luminous Night Festival and with the Toronto Symphony Orchestra.

Education initiatives include our highly successful Sidgwick Scholars Program for rising vocal stars, an Apprentice Conductor position, and our high-school focused Vocal Apprentice Program.

The Orpheus Choir is a vital and inclusive choral community meeting Tuesday evenings at Yorkminster Park Baptist Church. We welcome enthusiastic singers for an “expect something different” experience!

Lisa Griffiths, managing director
Box office: 416-530-4428
lisa.griffiths@orpheuschoirtoronto.com
www.orpheuschoirtoronto.com

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 2016/17: Mendelssohn’s Elijah with the Bicycle Opera Project and full orchestra; Parry’s Ode on the Nativity with Shannon Mercer; and Elgar’s The Apostles with full orchestra.

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

Jennifer Collins, general manager
boxoffice@paxchristichorale.org
www.paxchristichorale.org

Penthelia Singers

Celebrating its 20th anniversary season this year, Penthelia Singers is a vibrant women’s 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, Penthelia. Penthelia 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 Penthelia performance an original and engaging concert experience. Penthelia 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.

Penthelia Singers rehearses 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 2016/17 season are on Sunday, December 4 and our special 20th anniversary celebration concert, on Saturday, June 3, 2017.

Alice Malach, artistic director
416-579-7464
pentheliasingers@yahoo.ca
www.penthelia.com
The Royal Canadian College of Organists offers opportunities for professional and amateur organists, choir and congregation musicians, choral conductors and any other person who values the “King of Instruments.”

This year’s activities begin with an ORGAN CRAWL to Ancaster, visiting a new 2-manual Reuter at Maranatha Free Reformed Church, followed by a visit to the King RC Cathedral Basilica to see a 4-manual 1985 R Steinmeyer from 1933, one of only three in North America, with a new console installed by Casavant in April 2016. We will also visit/hear the Carillon. We will have an extensive used music sale in September, as well as our annual free Halloween concert, “Phantoms of the Organ,” which takes place on Friday October 28 at 9pm, at Metropolitan United Church. A stunning organ performance of works for Remembrance Day will be given on November 11 by organist David Briggs. Other events in 2016 and 2017 can be viewed on our webpage.

David Weind, president: 416-789-1175
dweind@hotmail.com
Hazel Ogilvie, membership secretary: 905-881-7266
www.rcco.ca/toronto-on

Reaching Out Through Music

Since 2007, Reaching Out Through Music has been providing musical opportunities to the children of St. James Town, one of North America’s most densely populated and ethnically diverse communities. We seek to enrich children’s lives by offering active participation in choral, instrumental and other programs, including the opportunity to attend some of the myriad concerts in the City of Toronto.

We create social opportunities for children by encouraging them to share a love of music, performance and teamwork through collaboration in choral and instrumental ensembles. A critical part of child development, music education has been proven to provide children with cognitive and emotional benefits that will have a lifelong impact on learning and social skills.

Reaching Out Through Music has a tradition of hosting benefit concerts every year (often with popular silent auctions), featuring both world-renowned artists and our own students.

Our talented and dedicated teachers, supported by a growing group of volunteers, look forward to an enriching year culminating in our tenth anniversary celebrations in October 2017. John Loosemore info@reachingoutthroughmusic.org
www.reachingoutthroughmusic.org

Royal Conservatory of Music

The 2016/17 concert season at The Royal Conservatory of Music has been announced and we are excited to bring you more than 90 classical, jazz, pop, family and world music concerts, including three specially-curated series and many inspiring artists! Visit our website to browse the full lineup of 2016/17 season concerts by date.

416-408-0028
www.performance.rcmusic.ca

Scaramella Concerts

Scaramella presents one-of-a-kind period instrument chamber music concerts, bringing together accomplished and artful musicians from Canada and abroad for fresh and vivacious performances. Children aged 14 and under are welcomed and admitted free of charge.

For 2016/17, Scaramella offers three beguiling and scintillating programs. Among the most-recorded and best-known baroque violinists of her generation, Ingrid Matthews comes to Toronto from Seattle for music of the 17th century stylus phantasticus – Biber and Schmelzer. Our second program introduces harpsichordist Katelyn Clark and recorder player/composer Terri Hron in music by François Couperin paired with several modern Canadian works. We round out the season with a singular early-Romantic program of Schubert, Rossini and Hummel, with Andrea Boticelli at the fortepiano. For full details, see our website. It’s a season of eclectic and exhilarating music – do please join us!

Tickets are available at the door, or for advance purchase using the order form on the website.

Joëlle Morton
416-760-8610
morton.joelle@gmail.com
www.scaramella.ca

Shen Yun Performing Arts

Shen Yun is one of the most renowned Chinese performing arts companies in the world. Based in New York, its mission is to revive 5,000 years of divinely inspired culture. Through the universal language of dance and music, Shen Yun weaves a wondrous tapestry of heavenly realms, ancient legends and modern heroic tales, taking audiences on a journey through millennia of authentic Chinese culture. Its stunning beauty, purity and tremendous energy leave audiences greatly uplifted and deeply inspired. A Shen Yun performance features the world’s foremost classically-trained dancers, a unique live orchestra blending East and West, and dazzling animated backdrops—together creating one spectacular performance. With four equally large companies touring in some 20 countries and 100 cities around the globe, Shen Yun has touched the hearts of millions and has made an international phenomenon. Shen Yun is coming back to the GTA for its 2017 season with an all-new show from the end of December to early next March, performing in Kitchener, Hamilton, Mississauga and Toronto. For showtimes and tickets please refer to www.shenyun.com/tickets.

Michael Cui
1-855-416-1800
www.shenyun.com/gta

Shen Yun Symphony Orchestra

As a part of Shen Yun Performing Arts, Shen Yun Symphony Orchestra blends the spirit of Chinese music with the precision, power and grandeur of the Western symphony to create one refreshing
sound. All-original compositions draw upon five millennia of culture and legends. Western strings, percussion, woodwinds and brass accentuate the sound of ancient Chinese instruments—like the two-stringed erhu and the plucked pipa. Never before have the exquisite beauty of Chinese melodies and the grandeur of a Western symphony been so seamlessly combined. Along with Shen Yun’s original compositions, the concert includes Western classical masterpieces from Beethoven, Tchaikovsky, Dvořák and more, as well as Shen Yun’s celebrated vocal and instrumental soloists. In 2012, Shen Yun Symphony Orchestra debuted in Carnegie Hall. In 2013, it began to tour. Shen Yun Symphony Orchestra is coming to Roy Thomson Hall for one brand-new concert on October 23, 2016. Experience the ancient Chinese instruments leading a grand Western orchestra through melodies rooted in 5,000 years of civilization. For showtimes and tickets please refer to www.shenyun.com/symphony/tickets.

Michael Cui
1-855-416-1800
www.shenyun.com/symphony

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**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, dance and theatre productions have also come to Canada under the Show One banner. In 2016/17, the company presents its most ambitious season yet, featuring top world-renowned singers and instrumentalists: Dmitri Hvorostovsky with Anna Netrebko and Yusif Eyvazov in an unprecedented gala performance at COC; pianist Denis Matsuev, Moscow Virtuosi and Vladimir Spivakov featuring MET soprano Hibla Gerzmava in her Canadian debut; the national tour of the beloved Ballets Trockadero de Monte Carlo and a sensational world premiere of Tchaikovsky, Dvořák and more, as well as Shen Yun’s original compositions, the concert includes Western classical masterpieces from Beethoven, Tchaikovsky, Dvořák and more, as well as Shen Yun’s celebrated vocal and instrumental soloists. In 2012, Shen Yun Symphony Orchestra debuted in Carnegie Hall. In 2013, it began to tour. Shen Yun Symphony Orchestra is coming to Roy Thomson Hall for one brand-new concert on October 23, 2016. Experience the ancient Chinese instruments leading a grand Western orchestra through melodies rooted in 5,000 years of civilization. For showtimes and tickets please refer to www.shenyun.com/symphony/tickets.

Michael Cui
1-855-416-1800
www.shenyun.com/symphony

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**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, the 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.

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**SoundCrowd**

If you liked “Pitch Perfect” you’ll love this! SoundCrowd is Toronto’s first large-scale a cappella ensemble. Featuring over 70 singers, SoundCrowd is taking Toronto by storm in its inaugural 2016/17 season. With a debut during the holidays at Bloor St. United on December 16, SoundCrowd is then hitting the road in April to participate in the annual sellout “Total Vocal” concert at Carnegie Hall with a cappella guru Deke Sharon. Capping off the year will be a final celebration concert at St. Michael’s School for the Arts on May 27, 2017, and throughout it all you’ll never know where SoundCrowd will pop up! Keep an eye on social media for surprise performances...

SoundCrowd’s vision is to enrich the Toronto community with the proven health and social benefits of participating in and experiencing choral music, to create dynamic and original performances of music from all genres using the musical language of a cappella, and to tell our stories through voice and movement using repertoires that is exciting, fun and meaningful to all.

Scott Pietrangelo, founder and artistic director
647-281-1397
info@soundcrowd.ca
www.soundcrowd.ca

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**Soundstreams**

Soundstreams is one of the world’s leading contemporary music companies, and the largest global presenter of new Canadian music. Artistic director Lawrence Cherney and executive director Ben Dietschi are committed to showcasing the work of living and international composers with a focus on innovative thematic and experimental programming.

The 2016/17 season will bring fresh sounds to life with this incredible lineup: Magic Flutes, the Nelson Mandela University Choir, the Estonian Philharmonic Chamber Choir, R. Murray Schafer’s Odditorium and The Music of Unsuk Chin. The ever-popular Ear Candy Series will also continue with Density 2036, Electric Messiah and Music in Fifths.

Soundstreams maintains its commitment to the larger community with Salon 21, a free series offering performances contextualized through engaging discussion. In 2016-17, Soundstreams is also launching, town halls, holiday parties and fundraisers – it is truly where the world comes to play! 1-855-872-SONY(7669) info@sonycentre.ca www.sonycentre.ca

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**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 Dan Damon, Mary Louise Bringle, Carl Daw, Michael Hawn and Brian Wren have also been guests.

October 30, 2016: Church of the Holy Trinity, Toronto, 2:30pm to 4:30pm. “Heart Songs of the World.” Saya Ojiri and Becca Whital, sacred music students at Emmanuel, introduce hymns of Japan and Cuba.

February 26, 2017: Salvation Army Headquarters, 2 Overlea Blvd., 2:30pm to 4:30pm. “Sing a New Song.” Craig Lewis introduces the Salvation Army’s new hymnal.

April 23, 2017: 2:30pm to 4:30pm, location TBA. Celebrating 150 Years of Canadian Confederation. Join Margaret Leask and friends on a romp through the music of Canada’s early days.

Ila Vaculik
416-694-6436
www.sochs.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 musicians from across Ontario. 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 six 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 The Grand Duke.

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
www.saintanne.ca

● St. Michael’s Choir School

Founded more than 75 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 program for boys from grades 3 to 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.

Kate Rosser-Davies
416-397-6367
musicoffice@smcs.on.ca
www.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 10:30am), 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.

Our director of music, John Stephenson, 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
www.stolaves.ca

● Syrinx Concerts Toronto

Syrinx will present five Sunday concerts during the 2016/17 season. Each concert will feature a work by a Canadian composer, integrated within a more familiar repertoire.

Our concerts are held in an intimate chamber music setting and after each concert there is a reception.

On December 11, Syrinx will open the season by welcoming three prominent musicians: Jeanie Chung, piano, Shalom Bard, clarinet and Thomas Wiebe, cello. The February 5 concert puts the spotlight on composer and pianist Walter Buczynski, alongside pianist Richard Herriott. The two will perform a diverse program, including two works by Buczynski himself. On March 5, Syrinx welcomes back distinguished pianist Peter Longworth. On April 23 Syrinx presents a special concert featuring all six of Srl Irving Glick’s Suite Hebraiques. The performers include Angela Park, piano; James Campbell, clarinet; Elissa Lee, violin; Barry Shiffman, violin; Susan Hoeppner, flute; Cameron Crozman, cello; Wallace Halladay, saxophone; and Sharon Wei, viola. This recording will be mastered for CD release. Syrinx’s final concert on May 28 features celebrated Israeli pianist Ishay Shaer.

Dorothy Glick
416-654-0877
info@syrinxconcerts.ca
www.syrinxconcerts.ca

● Tafelmusik

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 the 2016/17 season as we welcome guest artists and returning favourites to the beautiful Trinity-St. Paul’s Centre, Jeanne Lamon Hall, while continuing our popular series at Koerner Hall and the Toronto Centre for the Arts.

Celebrated guest artists join Tafelmusik to lead the orchestra in diverse programs sure to delight all audiences, including violinists Elisa Citterio and Rodolfo Richter, cellist Christopho Coin, and father-daughter duo Alfredo Bernardini, oboe, and Cecilia Bernardini, violin.

Other highlights include the 35th anniversary of the Tafelmusik Chamber Choir in Let Us All Sing, and Visions & Voyages: Canada 1663–1763, our latest multimedia creation by Alison Mackay celebrating Canada’s 150th anniversary of Confederation.

Choral highlights include the always-popular Messiah; and the 30th anniversary of “Sing-Along Messiah,” as well as The Baroque Diva featuring Karina Gauvin, soprano, and Mozart’s Mass in C Minor, with Julia Doyle and Joanne Lunn, soprano.

William Norris, managing director
Box office: 416-964-6337
admin@tafelmusik.org

● Talisker Players

Talisker Players is a unique ensemble of instrumentalists dedicated to working with singers and 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 music. Core players are joined by leading vocal soloists and actors in an annual series of themed programs that are as theatrical as they are musical.

Songs of Enchantment (October 25 and 26, 2016) — tales of wonder, spells and transformation; S’Wonderful (January 29 and 31, 2017) — the
best of the Gershwin songbook; Land of the Silver Birch (March 28 and 29, 2017) – songs of Canada’s first European settlers; A Mixture of Madness (May 16 and 17) – the fine line between insanity and revelation.

Mary McGeer, artistic director
Elizabeth Shannon, administrative director
416-466-1800
words.music@taliskerplayers.ca
www.taliskerplayers.ca

Tallis Choir

The Tallis Choir is a chamber ensemble of 36 voices that has earned a reputation for innovative programming and polished performances across Southern Ontario. Works from Gregorian Chant to contemporary choral music are represented, but the choir is best known as one of the few Canadian ensembles specializing in the music of the Renaissance, particularly 16th-century Italy and England. The choir consists primarily of auditioned amateur singers, built around a small core of professional musicians.

Founded in 1977, the choir presents an annual four-concert subscription series, including a cappella programs, small chamber ensembles, organ works and, on several occasions, larger-scale productions featuring choir, professional soloists and chamber orchestra. The Tallis Choir has earned particular acclaim from audiences for its presentation of themed concert programs and historical recreations, placing both well-known and rarely-heard choral masterpieces in their broader historical context.

The Tallis Choir can also be engaged for special performances outside their regular concert series. Customized programs featuring both current repertoire and new music can be developed to suit individual needs and budgets.

David Martin
416-286-9798
info@tallischoir.com
www.tallischoir.com

Tapestry Opera

Tapestry Opera is a professional company creating and producing opera from the heart of here and now. For 37 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 development, Tapestry Opera is committed to cultivating new creators and performers to serve the evolution of the form and build a lasting Canadian repertoire.

Amy Gottung
416-837-6068
info@tapestryopera.com
www.tapestryopera.com

That Choir

Celebrating its ninth season, That Choir is one of Toronto’s most exciting a cappella chamber choirs, combining high-calibre performance with storytelling through choral music. Founded in 2008 by artistic director Craig Pike, That Choir now draws 36 auditioned singers with diverse backgrounds in work and study.

That Choir’s 2016/17 season features three self-presented concerts: “That Choir Remembers” - November 11, 2016; “That Choir Carols” - December 18, 2016; and “That Choir: Borealis” - May 7, 2017. Other highlights include a four-part cabaret series and a performance at Georgian Music in Barrie (March 2017). It is That Choir’s goal to share our passion for choral music and to inspire audiences both young and young at heart.

We look forward to sharing our music with you in our exciting new season! Please follow us @ thatchoir on Facebook, Instagram and Twitter!

Colin Frotten, general manager
416-706-5221
info@thatchoir.com
www.thatchoir.com

TO.U Collective

TO.U is an initiative to exhibit contemporary music performers who, out of curiosity and the need for growth, have made a commitment to the contemporary repertoire. TO.U offers these performers not only a stage to make music, but also an opportunity to speak of their individual artistic development and aspirations.

TO.U aims to make a connection. Through this direct, complex, intense and demanding repertoire, TO.U showcases passion and discipline, the driving forces behind our own evolution as artistic people and our core relevance.

Xin Wang
416-593-5600 x231
toucollective@gmail.com
www.toucollective.com

Toronto Chamber Choir

The Toronto Chamber Choir explores the topic of Music & Memory in its 48th season.

Our mission is to present programs of Renaissance and Baroque repertoire accompanied by period instruments. We also perform music from later periods that complements this core repertoire.

Our season consists of two full-length evening concerts and two Sunday afternoon Kaffemusiks, a combination of music, commentary or narration and slideshow. On the theme of Music & Memory, we present:

A survey of the complex relationship between music and memory drawing on sources from ancient Greece to neuroscience, with the premiere of David Barber’s Remember Not (October 30); A Tour of Carols from a dozen nations (December 17); A performance of Heinrich Biber’s masterful Requiem in F Minor (March 18), and sacred music from Latin America (May 28).

We have about 35 singers and are now in our third season with artistic director Lucas Harris.

We auditions new singers throughout the season as necessary. Interested singers should bring a rich choral background and a deep love for early repertoire.

Mary E. Thomas Nagel
416-763-1695
info@torontochamberchoir.ca
www.torontochamberchoir.ca

Toronto Children’s Chorus

The Toronto Children’s Chorus, celebrating its 39th season and tenth year under artistic director Elise Bradley, has given thousands of children exceptional musical opportunities. Auditions are held in May and early September for membership in one of five choral levels. KinderNotes classes for children aged three to six, and the Toronto
The Toronto Choral Society (TCS) was founded in 1845, to foster a positive musical environment in which members can learn and develop both musical ability and choral repertoire. In addition, TCS aims to be an integral part of the community of Toronto, presenting important works from the traditional choral repertoire, exploring the music of the many cultures that make up our community, and making an active contribution to the life of the city by participating in community events. Artistic director and conductor of three of the TCS choirs is Geoffrey Butler, who joined the TCS in 1994. Under his guidance, the choir has flourished and grown, performing choral works in a wide variety of styles, from Baroque to jazz. An accomplished tenor, Mr. Butler helps the members of the choir to expand both their musical horizons and their singing abilities.

Accompanist of the Community Choir is William O’Meara. A talented pianist, organist and harpsichordist, Mr. O’Meara is well-known for traditional solo repertoire as well as his improvised accompaniments at international silent film festivals.

Eric F. Duffy
416-276-3529
www.torontochoralsociety.org

Toronto City Opera

Toronto City Opera, under the artistic direction of Beatrice Carpio 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. This year we are celebrating our 50th season of presenting fully-staged operas! Anyone can join our chorus, no audition required. We will help teach you to sing and to act. This year we are presenting Georges Bizet’s Carmen, which will be sung in French, as well as Franz Lehár’s Merry Widow, which will be sung in English. For more information see our website at www.torontocityopera.com. We will present our current season in late February and early March, 2017. Come enjoy a show for as little as $15!

Chris Lea
647-874-6245
info@torontocityopera.com
www.torontocityopera.com

Toronto Classical Singers

The Toronto Classical Singers announces its 25th season, Making a Joyful Noise, under the baton of artistic director Jurgen Petrenko. Opening with Handel’s Messiah (highlights) on December 4, 2016, and heralding spring with Rossini’s Petite messe solonelle on February 19, TCS will crown the season on Sunday, April 30 with Handel’s Coronation Anthems and Elgar’s Coronation Ode. Don’t miss 100 Singers perform with The Talisaker Players Orchestra and Soloists. 4pm Sundays, Christ Church Deer Park, 1570 Yonge St. Season ticket $80, single ticket $30. www.torontoclassicalsingers.ca/tickets

Shirley Paquette
www.torontoclassicalsingers.ca

Toronto Consort

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.


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 Consort program.

David Fallis, artistic director
Admin: 416-966-1045
Box office: 416-964-6337
info@torontoconsort.org
www.torontoconsort.org

Toronto Masque Theatre

Founded in 2003 by artistic director Larry Beckwith, Toronto Masque Theatre is one of the only companies in the world devoted to the performance and creation of masque, an art form that fuses music, dance and theatre. Inspired by the rich courtly tradition of the late Renaissance, we reinvent the art form for today’s audiences, speaking to contemporary Toronto.

We have produced over 50 critically-acclaimed productions, ranging in repertoire from the late Renaissance to the present day, including eight commissions of original work from Canadian artists.

This season we explore the themes of desire and transformation. In November we present Handel’s great dramatic cantata Apollo and Daphne in a double bill with Tennyson’s epic poem Enoch Arden, with incidental music by Richard Strauss. In March we present the world premiere of the thrilling The Man Who Married Himself, by Juliet Palmer and Anna Chatterton. Our salon season begins in September with Music Amongst the Trees, includes a special Christmas event in December and concludes in May with a staged reading of a Ben Jonson masque reimaged by Susan Coyne.

Vivian Moens
416-410-4561
admin@torontomasquetheatre.com
www.torontomasquetheatre.com

Toronto Mendelssohn Choir

Grand symphonic sound has been the trade-mark of the Toronto Mendelssohn Choir, Canada’s world-renowned large vocal ensemble, for over 100 years. TMC concerts feature choral masterworks, music that expresses hope, joy, desolation and faith. The 135-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.

TMC’s 2016/17 marks Noel Edison’s 20th season with the Choir. 2016/17 concerts include: The Elora Festival Singers (music of Palestrina, Pärt and Morlock), October 16 at Church of the Holy Trinity; Felix Mendelssohn’s Elijah with bass-baritone David Pittsinger, November 5 at Koerner Hall; the free Conductors’ Symposium concert, January 28; Sing Joyfully!, a hymn sing March 4; and Sacred Music for a Sacred Space, April 12 and Good Friday, April 14 at St. Paul’s Basilica.

The TMC’s education and outreach programs include live concert webcasts of select performances and Singsation Saturday choral workshops for anyone who loves to sing.

Noel Edison, artistic director
Cynthia Hawkins, executive director
416-598-0422 x221
manager@tmchoir.org
www.tmchoir.org
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 6, 2016 with a tribute concert to Kálmán and Lehár’s work from the Austro-Hungarian Empire, Waltz Rivals. Michael Rose is music director and pianist. Our holiday production, The Pirates of Penzance by Gilbert & Sullivan, features Colin Ainsworth, Elizabeth Beeler, Curtis Sullivan, Vania Chan and Derek Bate as conductor; December 27, 2016 to January 8, 2017. The spring production, The Chocolate Soldier by Oscar Strauss, from April 27 to 30, 2017, features Jennifer Taverner, Anna McDonald, Stefan Fehr and Michael Nyby with Peter Tiefenbach as conductor. The season will conclude with a tribute concert to Jacques Offenbach’s work Galope Offenbachienne with music director Michael Rose.

All performances are held at the St. Lawrence Centre for the Arts.
Guillermo Silva-Marin
Box Office: 416-366-7723
admin@torontooperetta.com
www.torontooperetta.com

Toronto Singing Studio

Welcome to a new adventure in 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 (adults) who want to work on solo song performance may be a good fit.

The Toronto Singing Studio has three amateur non-auditioned adult choirs: Vocal Mosaic (Monday evenings), Celebration Choir (Thursday afternoons, for singers over age 55) and the Summer Singers (meets in June and July).

Do you love Broadway shows? Do you dream of being onstage, singing, dancing and delivering funny, serious, or romantic lines in a play? Then you are a perfect candidate for the new Musical Theatre Workshop for Adults program.

The Toronto Singing Studio has locations downtown and midtown. For more information, visit the TTSS website.
Linda Eyman, director
416-455-9238
linda@thetorontosingingstudio.ca
www.thetorontosingingstudio.ca

Toronto Symphony Orchestra

Founded in 1922, the Toronto Symphony Orchestra is one of Canada's most important cultural institutions, recognized internationally as an outstanding orchestra. Music director Peter Oundjian leads the TSO with a commitment to innovative programming and audience development through a broad range of performances that showcase the exceptional talents of the orchestra along with a roster of distinguished guest artists and conductors. The TSO also serves the larger community with TSOUND-CHECK, the original under-35 ticket program, the Toronto Symphony Youth Orchestra, and music education programs that reach over 50,000 students each year.
416-598-3375
www.tso.ca

Toronto Mendelssohn Choir

Canada’s premier 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 Murphy 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 performances at 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 Hamilton Children’s Choir; as well as with soloists Krisztina Szabo, Rivka Golani and composer Nicole Lizée.

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

Toyich International Projects (TIP)

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 amateur musicians and 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).

TIP, in collaboration with the University of Toronto's Faculty of Music, is proud to present RomeSMARTS (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 10 to 21, 2017.
boyanna@sympatico.ca; boyanna.toyich@utoronto.ca
www.romesmarts.org
Trio Arkel is the collaboration of three women at the top of the classical music world in Canada, each a soloist and leader in her own right: Marie Berard is concertmaster of the Canadian Opera Company Orchestra; Teng Li is the principal violist of the Toronto Symphony Orchestra; Winona Zelenka is the assistant principal cellist of the Toronto Symphony Orchestra. Since 2008 they have joined forces to bring a wide variety of classical chamber music to the Toronto public, enlisting internationally-renowned guest artists for a truly stimulating and eclectic musical experience.

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

Ukrainian Art Song Project

Ukrainian Art Song Project (UASP) is a groundbreaking 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. Since 2004, 352 art songs of Steensen, Stepovyi, Lysenko, Barvinsky, Liudkevych, Sichynsky and Turkewich have been released to critical acclaim, many of them only recently discovered and never previously recorded.

Internationally-renowned bass-baritone and artistic director, Pavlo Hunka, has 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 published on the UASP website and are available for download free of charge.

The 2016/17 season will feature Ukrainian art songs at a TSO guest orchestra pre-concert on February 13, a concert of art songs set to the poems of Taras Shevchenko and William Shakespeare on March 12 at Mazzoleni Hall and, in August, the inaugural Ukrainian Art Song Summer Institute, held at the Royal Conservatory of Music in Toronto.

www.ukrainianartsong.ca

Univox Choirs Toronto

Univox Choirs is a non-profit music organization composed of two sister choirs that share the same core principles: musical excellence, social responsibility, and relationship building. Musical excellence is achieved with weekly rehearsals, workshops and sectional practices arranged by choir members. Univox Choirs upholds its social responsibility by partnering with local charities and making accessibility of the ensemble and its venues a priority. We work to build and nurture relationships among choir members as well as with outside communities through choir retreats, social events, and local and international concert tours.

Univox Choirs, One Voice. Many Hearts.
Dallas Bergen
www.univoxchoir.org

Upper Canada Choristers

The Upper Canada Choristers is a mixed-voice community choir in Toronto with a history of collaboration with international choirs and local children's choirs. Performing with a wide variety of guest artists, the choir has a diverse repertoire and is committed to excellence. Cantemos is the choir's auditioned Latin American chamber ensemble. Founding artistic director and conductor Laurie Evan Fraser and accompanist Hye Won Lee provide the professional musical leadership for this vibrant organization. The choir performs 15-20 concerts in the community annually.

Our 2016/17 concert season opens with Noche de Paz, a Global Christmas Celebration, on December 2, 2016 at Grace Church on-the-Hill: the program will feature Navidad Nuestra by Argentinian composer Ariel Ramirez. Our spring concert on May 12, 2017 at Grace Church on-the-Hill, Ubi Caritas et Amor, will focus on sacred music including works by Vivaldi, Fauré, Jenkins and Gjelio. On Sunday, June 18, 2017, the Choristers and Cantemos will hold our annual Strawberry Social in the Parish Hall at Grace Church, featuring light classics and show tunes.

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

Victoria Scholars Men's Choral Ensemble

The namesake of the Victoria Scholars, Tomás Luís de Victoria, was an outstanding Renaissance composer whose music is renowned for its spirituality and emotional expressiveness. The Victoria Scholars bring the clarity and balance of sound so characteristic of Renaissance music to all their repertoire, encompassing Medieval plainchant, works from the Baroque, Classical, Romantic and contemporary eras and newly-commissioned works.

Past winners of the Healey Willan Grand Prize in the CBC Radio National Competition for Amateur Choirs, the Victoria Scholars have performed with many exceptional arts organizations (including the Toronto Symphony Orchestra and the Kiev Chamber Choir) and vocal soloists (including Sondra Radvanovsky, Michael Schade, Russell Braun and Norine Burgess). They have toured nationally and internationally and are heard regularly on CBC Radio 2 and Classical 96.3FM.

The 2016/17 concert series includes “Welcome Christmas” (December 18 and 19), “Canadian Scholars” (March 5), and “Sea Fever” (May 28). Volunteers are always welcome to help with operations such as website management and concert-related activities. Please contact us for more information on joining the Victoria Scholars organization.

Jerzy Cichocki, music director
416-761-7778
Village Voices

Village Voices is a non-profit, adult mixed-voice community choir of over 50 voices. Under the direction of Oksana Vignan, the choir 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.

Our May 2016 spring concert celebrated the many Faces of Love in joyful secular and sacred songs. On December 10 and 11, 2016, we will present two performances featuring John Rutter’s Gloria, at Markham Missionary Church. Our Carol Sing-Along will take place on December 14 in the Rehearsal Hall of the Markham Cornell Community Centre.

Oksana Vignan, conductor
and artistic director
905-763-4172
info@villagevoices.ca
www.villagevoices.ca

VIVA! Youth Singers of Toronto

Celebrating its 17th season, VIVA! Youth Singers of Toronto is a vibrant choral organization for singers from age four to young adults. VIVA! offers youth the opportunity to achieve artistic excellence through musical 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 six choirs – Preparatory Chorus, Junior Choir, Main Chorus, ECS (Everyone Can Sing) Chorus, the SATB Chamber Choir and The Six Week Singers, a non-auditioned project-based group for ages 12 and up. The season includes Monday rehearsals, appearances in The Nutcracker with The National Ballet of Canada orchestra, two series concerts annually in Jeanne Lamon Hall at Trinity-St. Paul’s, “Carols by Candlelight” in December, and an annual Gala Fundraising Dinner. Recent highlights include the VIVA!-commissioned premiere at Daniels Spectrum of Dean Burry’s opera The Sword in the Schoolyard, Bach’s St. John Passion, The Play of Daniel with the Toronto Consort and Song of Extinction at the 2016 Luminato Festival.

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

Susan Suchard
416-788-8482

VICTORIA SCHOLARS MEN’S CHORAL ENSEMBLE

info@vivayouthsingers.com
www.vivayouthsingers.com

VOCA Chorus of Toronto

The VOCA Chorus of Toronto is an auditioned ensemble that performs a wide range of repertoire, including premieres of arrangements by our artistic director, Jenny Crober, in collaboration with guest artists. Our season consists of two concerts, a cabaret, community performances, workshops and retreats. Our talented, versatile accompanist is Elizabeth Acker.

Some of Canada’s finest artists from various musical genres and disciplines have been VOCA’s guest performers and clinicians, including conductor Ivars Taurins, composer Sarah Quartel, flutist Les Allt, guitarist Michael Occhipinti, percussionist Ray Dillard, singer Alexander Dobson, Celtic harpist Sharlene Wallace, actor Deborah Drakeford and dancer/storyteller Adwoa Badoe. In May 2015, several of our choristers (Jenny Crober, co-conductor) were honoured to perform at NYC’s Carnegie Hall.

Our December 10 “Northern Lights” concert will feature works by our fall workshop clinician, renowned Norwegian-born/NYC-based composer Ola Gjeilo, along with other selections. Guests: Elizabeth Loewen Andrews, violin; Rory McLeod, viola; Wendy Solomon, cello. Our May 27 concert will feature Carmina Burana. Guests: TorQ Percussion Quartet, Elizabeth Polese, Christopher Mayell and others.

Rehearsals: Mondays - Eastminster United (Chester subway).

Jenny Crober
416-463-8225
www.vocachorus.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 2016/17 season opens with a tribute concert to Shakespeare-inspired work, Shakespeare 400, with OIC Chorus and music director Michael Rose on Sunday, October 30, 2016. I Capuleti e i Montecchi (The Capulets and the Montagues) by Vincenzo Bellini is next on November 20, 2016, featuring Caitlin Wood and Tonatiuh Abrego. L’isola disabitata (The Deserted Island) by Joseph Haydn with Aradia Ensemble follows on February 5, 2017, featuring Valérie Bélanger; Marjorie Maltais and Alexander Dobson and conducted by Kevin Mallon. The finale of the season is Khovanshchina (The Khovansky Affair) by Modest Mussorgsky on March 26, 2017, featuring Emilia Boteva, Andrey Andreychik and Dion Mazerolle, along with Narmina Afandiyeva as music director.

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

Guillermo Silva-Marin
Box Office: 416-366-7723
admin@operainconcert.com
www.operainconcert.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, Nuine Blanite, Musically Speaking, Stratford Chamber Music, the Lake MacDonald Music Centre, Music at Port Milford and New Hamburg Liver, and is regularly appointed as the quartet-in-residence at summer festivals.

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

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**Women’s Musical Club of Toronto**

Through its Music in the Afternoon concert series, the 119-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 119th (2016/17) season include tenor Issachah Savage (Thursday October 6); James Sommerfeld with Scott St. John and Peter Longworth (Thursday November 24); Trio Shaham Erez Wallfisch (Thursday March 9); and Azurri String Quartet (Thursday April 6); and WMCT 2015 Career Development Award winner Charles-Richard Hamelin (Thursday May 4). Member/subscriber benefits include Tuning Your Mind, a free pre-concert lecture series presented in partnership with the Faculty of Music, University of Toronto, on a topic related to the day’s concert. Masterclasses this season are to be announced.

**Neva v. Wasilewski, arts administrator**
416-923-7052
wmct@wmct.on.ca
www.wmct.on.ca

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**Wychwood Clarinet Choir**

Established in 2009, the Wychwood Clarinet Choir is directed by clarinetist and conductor Michele Jacot. Members of the choir include skilled clarinetists of all ages who share a love of music-making, friendship and fun. The group rehearses weekly and performs on a regular basis in Toronto’s St. Clair and Wychwood area.

The instrumentation of the WCC extends from the contrabass clarinet to the E-flat soprano. The choir’s repertoire includes many compositions and arrangements written by the group’s own Composers’ Collective, and by the choir’s late Composer and Conductor Laureate, Howard Cable.

The Wychwood Clarinet Choir embraces the ideal of “music for life” and is committed to sharing the musical experience in educational settings and in the wider community.

Choir members are admitted by audition and pay a modest annual membership fee.

**Margaret Jacot**
wychwoodclarinetchoir@yahoo.com
www.wychwoodclarinetchoir.com

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**York University Department of Music**

York University’s Department of Music presents more than 100 public events each season. This year our Faculty Concert Series spotlights pianist Casey Sokol, as well as saxophonist and composer Sundar Viswanathan. 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.

**Matt Vander Woude, chair**
**Rob Bowman, associate chair**
**Mark Chambers, graduate program director**
**Judy Karacs, events and promotions coordinator**

Box office: 416-736-5888
musicprg@yorku.ca
music.ampd.yorku.ca

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**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 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, organist and director of music**
416-922-1167
info@yorkminsterpark.com
www.yorkminsterpark.ca

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Updated online at thewholenote.com/blue
The WholeNote listings are arranged in four sections:

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

B. **BEYOND THE GTA** covers many areas of Southern Ontario outside Toronto and the GTA. Starts on page 47.

C. **MUSIC THEATRE** covers a wide range of music types: from opera, operetta and musicals, to non-traditional performance types where words and music are in some fashion equal partners in the drama. Starts on page 50.

D. **IN THE CLUBS (MOSTLY JAZZ)** is organized alphabetically by club. Starts on page 51.

E. **THE ETCETERAS** 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—ever, 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, 2016. All listings must be received by midnight Saturday 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.

### IN THIS ISSUE: Aurora, Brampton, Etobicoke, Markham, Milton, Mississauga, Newmarket, North York, Oakville, Richmond Hill, Scarborough, Sharon, Toronto, Woodbridge

**Saturday October 1**

- **12:00 noon:** Royal Conservatory, Koerner Hall. Free for All. Come and go as you please. Koerner Hall, Telus Centre, 273 Bloor St. W. 416-408-0208. Free. Also at 3pm.
- **2:00:** MCS Chorus Mississauga. MCS Chorus Celebrates Doors Open Mississauga. Works by Mendelssohn, Wesley and others. Mervin W. Fick, conductor; Dixie Presbyterian Church, 3065 Cawthra Rd., Mississauga. 416-782-7103. Free.
- **4:30:** Beach United Church. Jazz and Reflection. Love. Michael Lalonde Trio; Dylan Bell, piano; Bill McInerney, flute. 140 Wineva Ave. 416-691-8082. Freewill offering.
- **5:00:** Royal Conservatory, Koerner Hall. Free for All. Come and go as you please. Koerner Hall, Telus Centre, 273 Bloor St. W. 416-408-0208. Free. Also at 12noon.
- **7:00:** Yorkminster Park Baptist Church. Last We Forget. Performance in honour of Veterans and service personnel. John McDermott, tenor; Hedgerow Singers; R.H. Thomson; and others. 1658 Yonge St. 416-922-1167. $30. Fundraiser for Toronto Artillery Foundation.
- **7:30:** University of Toronto Faculty of Music. U of T Symphony Orchestra. Ridout: Fall Fair; Butterworth: Six Songs (A Shropshire Lad); Britten: Four Sea Interludes (Peter Grimes); Vaughan Williams: Symphony No.2 in G “London”. Adam Harris, baritone; Uri Mayer, Chad Heltzel, conductors. MacMillan Theatre, Edward Johnson Building, 80 Queen’s Park. 416-978-3750. $30; $20(sr); $10(st). 
- **8:00:** Aga Khan Museum. World Music Series: Huun Huur Tu. Blend of electronics, funk and the ancient songs of central Siberia. Radik Tyulyush, throat singer.
- **8:10:** Mark B. Young and Gordon Murray Present: Guttars and Skies: Eros to Death (reprise). An evening of music and verse. Works by Rachmaninoff, poems original and represented. Marc B. Young, voice; Gordon Murray, piano. Trinity-St. Paul’s Centre (Chapel), 427 Bloor St. W. 416-631-4300. $10.

**Sunday October 2**

- **2:00:** Royal Conservatory. Interlude Concert. Allison Au Quartet. Mazzoleni Concert Hall, Telus Centre, 273 Bloor St. W. 416-408-0208. Free (ticket required).

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**WINDERMERE STRING QUARTET Sunday October 2, 3:00**


**Monday October 3**

- **7:30:** University of Toronto Faculty of Music. Enrico Elsi, Piano. Works by Bach, Mendelssohn, Berg, Debussy and Liszt. Walter Hall, Edward Johnson Building. University of Toronto, 80 Queen’s Park. 416-978-3750. $40; $25(sr); $10(st).

**Tuesday October 4**

- **12:10:** Nine Sparrows Arts Foundation/ Yorkminster Park Baptist Church. Lunchtime Chamber Music: David Potvin, Piano. Yorkminster Park Baptist Church, 1585 Yonge St. 416-241-1298. Free. Donations accepted.
- **12:30:** York University Department of Music. Music @ Midday: Student Showcase. Martin Family Lounge, Accolade East, York
**A. Concerts in the GTA**

University, 4700 Keele St. 647-459-0701. Free.
- **1:00:** Cathedral Church of St. James. Organ Recital. Thomas Gander, organ. 65 Church St. 416-364-7855. Free.
- **8:00:** Sounds & Strings. Ear Candy; Density 2036. Du Yun; Gradient Density (electronics only); An Empty Garlic; Reich: Ver mondt Counterpoint; Balter: Pessos; Dada de León: Lucform; Varèse: Density 21.5. Claire Chase, flute. Buddies in Bad Times Theatre, 12 Alexander St. 416-504-1292. $30/$15(adv).
- **8:00:** Toronto Symphony Orchestra. The Music of ABBA. Rajaton, vocal ensemble; Steve Reineke, conductor. Roy Thomson Hall, 60 Simcoe St. 416-385-3875. From $33.75. Also Oct 5(2:00 & 8:00).

**Wednesday October 5**
- **2:00:** Toronto Symphony Orchestra. The Music of ABBA. Rajaton, vocal ensemble; Steve Reineke, conductor. Roy Thomson Hall, 60 Simcoe St. 416-385-3875. From $29.50. Also Oct 4 & 5(8:00).
- **6:00:** Cathedral Church of St. James. Cantatas in the Cathedral. Bach: Cantata BWV180. Katherine Napiwotzki, soprano; Rebecca Claborn, alto; Asitha Tennekoon, tenor. 65 Church St. 416-364-7865. Free. Refreshments following.

**Thursday October 6**

**Haydn: Irresistible Invention**

**ISSACHAH SAVAGE, tenor**

**Thursday, October 6, 1:30 p.m.**

Tickets $45
416-923-7052
www.wmct.on.ca

- **12:00 noon:** Canadian Opera Company. World Music Series: Infinite Sea - Journeys from Persia. Sina Bataieh, santur (Persian hammered dulcimer). Richard Bradshaw Amphi theatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free. Late seating is not available. 
- **12:00 noon:** Encore Symphonic Concert Band. In Concert: Classics and Jazz. John Edward Liddle, conductor. Wilma Heights Centre, 963 Pharmacy Ave., Scarborough. 416-346-3910. $10. Includes coffee and snack. Also Nov 3.
- **12:30:** York University Department of Music. Jazz @ Midday: Tara Davidson Group. Martin Family Lounge, Accolade East, York University, 4700 Keele St. 647-459-0701. Free. Also Oct 5 & Oct 7, 8(9:30).

**Tafelmusik**

**The Eloquent Cello**

October 5–9, TSP

- **7:00:** Tafelmusik. The Eloquent Cello. Dittersdorf: Symphony No. 4 in F; Boccherini: Cello Concerto in G D 4683; C.P.E. Bach: Symphony for Strings in B Minor Wq182/5. Haydn: Cello Concerto in C HobVIIb/1. Christophe Coin, cello/guest director. Trinity-St. Paul’s Centre, 427 Bloor St. W. 1-866-780-1054. $39–$93. Also Oct 6(8:00), 7(8:00), 8(8:00), 9(3:30).

**Friday October 7**

- **8:00:** Manitoba Chamber Orchestra in Concert. Dame Evelyn Glennie. Percussion. Manitoba Chamber Orchestra, 345 Sorauren Ave. 416-822-9781. $20; $15(sr/st). 

**Saturday October 8**

- **7:30:** Opera by Request. Les Femmes. Fatales. Haydn: Arianna a Naxos; Berlioz: La Fille Mal gardée. The Arts, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231, $50–$375; $22(under 30). English Surtitles™. Also Oct 15, 18, 21, 26, 28(all 7:30); 23(2:00), Nov 5(4:30).

**Monday October 9**

- **8:00:** Opera by Request. Les Femmes. Fatales. Haydn: Arianna a Naxos; Berlioz: La Fille Mal gardée. The Arts, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231, $50–$375; $22(under 30). English Surtitles™. Also Oct 15, 18, 21, 26, 28(all 7:30); 23(2:00), Nov 5(4:30).

**Tuesday October 10**

- **8:00:** Canadian Opera Company. Opera by Request. Les Femmes. Fatales. Haydn: Arianna a Naxos; Berlioz: La Fille Mal gardée. The Arts, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231, $50–$375; $22(under 30). English Surtitles™. Also Oct 15, 18, 21, 26, 28(all 7:30); 23(2:00), Nov 5(4:30).

**Montreal Symphony Orchestra**

**Monday October 9**

- **8:00:** Opera by Request. Les Femmes. Fatales. Haydn: Arianna a Naxos; Berlioz: La Fille Mal gardée. The Arts, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231, $50–$375; $22(under 30). English Surtitles™. Also Oct 15, 18, 21, 26, 28(all 7:30); 23(2:00), Nov 5(4:30).
moot de Cléopâtre; Poulenc: La voix humaine. Katharine Dain, soprano; Catharine Carew, mezzo; William Shookhoff, piano and music director. College Street United Church, 452 College St. 416-455-2365. $20.


8:00: Tafelmusik. The Eloquent Cello. See Oct 5. Also Oct 9(3:30).

Sunday October 9


8:00: Tafelmusik. The Eloquent Cello. See Oct 5. Also Oct 9(3:30).

Monday October 10


3:30: University of Toronto Faculty of Music. Singer and the Song Series. Featuring singers from the Faculty of Music. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen’s Park. 416-408-0208. Free.


Thursday October 13


3:30: University of Toronto Faculty of Music. Singer and the Song Series. Featuring singers from the Faculty of Music. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen’s Park. 416-408-0208. Free.


Friday October 14


7:30: Heliconian Club. Folk Meets Classic. Bartok: Roumanian Folk Dances for Violin and Piano;!!!!! Andean harp; and Canadian folk songs arranged by Britten and Vaughan Williams; Rodrigo: Cuatro madrigales amatorios; Traditional music from France and Norway. Andrea Haddad, harp; Sandy gurdy; Sandra Spencer, hurdy-gurdy; Alison Melville, self-life; Jieun Lee Yoon, violin; Allison Arends, soprano; Dorothy de Val, piano; Evelina Soulis, piano. Heliconian Hall, 35 Hazelton Ave. 416-922-3618. $25.


8:00: Aga Khan Museum. Duende Flamenco Festival: Two Views of the Alhambra. Justine Bayed Espoz, Pablo Gimenez, guitar; Sara Jimenez, dancer. 77 Wynford Dr. 416-646-4677. $40; $38(members). Festival runs Oct 14-16.

8:00: Pluto Markham Theatre. collective9. 171 Town Centre Blvd. Markham. 905-305-7489. $34-$39.


8:00: Music Gallery/Sensorium Centre and Dispersion Lab, School of The Arts, Media, Performance and Design, York University. X Avant XI: Reverberations. Pauline Oliveros (digital accordion); Ione (poetry); Anne Bourne (avant-cello); Doug Van Nort

Music Toronto

JUILLIARD QUARTET

October 13 at 8 pm

Music TORONTO

Krzysztof Urbanski, conductor

November 10 at 8 pm

October 13 at 8 pm

Music Mix

—Tchaikovsky: Violin Concerto in D Op.35; Overture to The Marriage of Figaro K492; Mozart: Symphony No.4 in B-flat Op.60. Esther Yoo, violin; Karina Canellakis, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From $20.50. Also Oct 9(3:00).

Saturday, October 15


Tuesday October 11


1:00: Cathedral of St. James. Organ Recital. Irene Gilah, organ. 65 Church St. 416-364-7865. Free.


Wednesday October 12


8:00: Soundstreams. Magic Flutes.

MAGIC FLUTES

OCTOBER 12 – 8PM

KOERER HALL, TELUS CENTRE

Five flute virtuosi – Pied Pipers extraordinaire – explore themes of light and dark in iconic repertoire by Glass, Debussy, Takemitsu, and a world premiere by Anna Höstman.

Soundstreams.ca | Box office 416-504-1282

thewholenote.com
A. Concerts in the GTA

(surround sound); Merganzer, violin/electronics. Music Gallery, 151 John St. 416-204-1080. $20/$15(ad); $10(st/members). Festival runs Oct 13-16.

Saturday October 15


● 7:30: Reaching Out Through Music. A Benefit Concert. Thaanya Aswathaman, soprano; Meredith Hall, soprano; Felipe Jimenez, clarinet; Patricia Perr and Kathleen Penny, duo piano; John Shepard, piano. St. Simon’s-Apostle Anglican Church, 525 Bloor St. E. 416-923-8714. $40; $30(ad/ste); $100(patron). Auction at 7:30. Refreshments.

● 7:30: Tallis Choir. Music for Bloody Mary. Taverner: Missa Sancti Wilhelmi Devo- tio; Sheppard: Gaude, Gaude, Gaude Maria Virgo; Tallis: Loquebantur Varis Linguis; and other works. St. Patrick’s Catholic Church (Toronto), 131 McCaul St. 416-296-9798. $30; $25(ad); $10(st).

● 7:30: Toronto Messiaen Ensemble. Crumb: Father-Son-Pupil. Schubert: Piano Trio No.2 D929 mtz 2; Bartok: Six Romanian Dances for clarinet and piano; David Crumb: Improvisations on an English Folk Tune for flute, clarinet, violin, cello and piano; George Crumb: Makrokosmos Vol.2 No.7 for piano - Tory; Toral Toral; and other works. Toronto Mes siaen Ensemble: Esther Choi, flute; Peter Pinteric, clarinet; Jiye Joelle Kee, violin; Andrew Asczenzio, cello; Gideon Gee-Bum Kim, artistic director/ conductor. Guests: Todd Yaniv, piano; Calin Stavrin, clarinet; Jihye Joelle Kee, violin; Andrew Asczenzio, cello; Gideon Gee-Bum Kim, artistic director/conductor. Trinity Anglican Church (Toronto), 131 McCaul St. 416-286-9798. $30; $25(sr); $10(st).

● 7:30: University of Toronto Faculty of Music. Wind Ensemble Serpentissi: Symphony No.8; Corigliano: Lullaby for Nat alie; Danyew: Adagio; Somers: Little Suite; MacMillan: Exultate Chamber Singers; Resonance; Yorkminster Park Baptist Church. Tickets: $30, Seniors: $25, Students with ID: $10 (only at the door) Info: 416 286-9798. Order online: www.tallischoir.com
**Havana Nights**

**David Briskin, Conductor**

Featuring The Hilario Duran Trio

**Sunday October 16th**

**3:00 PM**

Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723. $40.

**Greater Toronto Philharmonic Orchestra**

**Autumn Classics**

Mozart: Violin Concerto No.3; Beethoven: Piano Concerto No.1 1st mvt; Vivaldi: Concerto for Two Trumpets; Dvořák: Symphony No.8. Jean-Michel Malouf, conductor. Guests: Duncan McDougall, violin; Kyoko Kohno, piano; Matisse and Aled Blundell, trumpets. Calvin Presbyterian Church, 26 Delisle Ave. 647-238-0015. $25; $20(sr/st); $17.50(group/family).

**St. Andrew’s Church**

**New Colours of the Past**

Works by Handel, Grieg, Penderecki, Berg, Malizia, and others. Duo Aliada. St. Andrew’s Church (Toronto), 73 Simcoe St. 416-593-5600. $20; $10(sr/st).

**Toronto Mendelssohn Choir**

Elora Festival Singers

Sun Oct 16, 3 pm

Church of the Holy Trinity Works by Palestrina, Pärt and Morlock

tmchoir.org

**Toronto Symphony Orchestra**

**Yuja Wang**

Grieg: Suite No.1 from Peer Gynt Op.46; Bartók: Piano Concerto No.3; Dvořák: Symphony No.9 in E Minor, “From the New World”. Yuja Wang, piano; Krzysztof Urbański, conductor. Roy Thomson Hall, 60 Simcoe St. 416-408-0208. $45-$125.

**Burdock Music Hall**

Turkwaz and So Long Seven: Arrangements of traditional songs and world jazz. 1184 Bloor St. W. 416-546-4033. $25/$20(adv).

**Music Gallery**


**Sun Oct 16, 3 pm**

Church of the Holy Trinity

Works by Palestrina, Pärt and Morlock

Elora Festival Singers

Music by:

HÄNDEL

GRIEG

PENDERECKI

BERG

MALIZIA

DE FALLA

PIAZZOLA

Tickets

General: $20
Students/Seniors: $10
Online: standrewstoronto.org
Or pay at the door

St. Andrew’s Church
King W. & Simcoe
TTC: St. Andrew

**Northern Sketches**

**Lydia Adams, Conductor and Artistic Director**

With special guest, James Campbell, clarinet

Featuring music of Bach and Mozart, as well as Srul Irving Glick’s *Northern Sketches*, Gary Kulesha’s *Shaman Songs* and Eleanor Daley’s *Salutation to the Dawn*. 

Sunday, Oct. 16, 4pm

Eglinton St. George’s United Church

35 Lytton Blvd., Toronto

Tickets 416-217-0537

the-wholenote.com
A. Concerts in the GTA


Wednesday October 19


1:00: Canadian Opera Company. Ariodante. See Oct 16(2:00). Also Oct 25, 27, 29, Nov 4(7:00); Oct 22(4:30).


Thursday October 20


12:30: University of Toronto Faculty of Music. Faculty Spotlight Series: Acolade Trio. Patricia Wait, clarinet; Mark Chambers, cello; Sue Black, piano. Tribute Communities Recital Hall, Acolade East Building, YU, 4700 Keele St. 847-459-0701. Free.


Tuesday October 18

12:00 noon: Canadian Opera Company. Chamber Music Series: Marinha Plus. Works by Canadian composers and others. Artistic Director and Chief Curator Ralph Brandau. Four Seasons Centre for the Performing Arts, 154 Queen St. W. 416-363-8231. Free. Late seating is not available.


Friday October 21


7:30: Canadian Opera Company. Norma. Bellini. See Oct 6. Also Oct 26, 28(all 7:30); 23(2:00), Nov 5(4:30).

7:30: Opera by Request. Der Freischütz. Weber. In concert with piano accompaniment. Sarah Hoad, soprano (Agathe); Michelle Danese, soprano (Annchen); Ryan Harper, tenor (Max); Jay Lombie, tenor (Kilian/Ottokar); John Holland, baritone (Kaspar/Hermit); Domenico Sanfilippo, baritone (Cuno); William Shookhoff, piano and music director. College Street United Church, 452 College St. 416-455-2365. $20.

7:30: University of Toronto Faculty of Music. VOCALIS Masters/DMA Series: A Night at the Opera. Heliconian Hall, 35 Hazelton Ave. 416-408-0208. Free.

8:00: Alliance Francaise de Toronto. Fleurs de tranchemé. Music for violin and piano. Works by Ravel and Albéric Magnard. 24 Spadina Rd. 416-922-2014 x37. $15($10/in-teacher); free(18 and under).

8:00: Sinfonia Toronto. Romantic Russian. Rachmaninoff: Piano Concerto No. 2; Tchaikovsky: Serenade for Strings. Sheng Cai, piano; Narhan Arman, conductor. Toronto Centre for the Arts, 5040 Yonge St., North York. 416-499-0403. $42; $35(sr); $24(arts worker); $15(st).

Saturday October 22

2:00: Toronto Symphony Orchestra. Symphony Spooktacular. The Spot Halloween Dancers; Lucas Waldin, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From $20.50. Also at 4:00. Pre-concert performance in the lobby.


7:00: Celebrity Symphony Orchestra. The Polish Tenors and Viva. Works by Kiprus and Nowowiejski; opera arias, duets, Neapolitan and Polish songs. Tadeusz Szenkier, Tomasz Janczak and Wojciech Sokolnicki, tenors; Viva Trio; Andrzej Rozbicki and Piotr Sulkowski, conductors. Living Arts Centre, 4141 Living Arts Dr., Mississauga. 905-306-6000. $55-$65.

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When Earth Shook

Season Concert featuring Choral Scholars and Training Choirs with Nagata Shachu, Japanese taiko drummers

St. Anne’s Anglican Church Saturday, October 22, 3pm

torontochildrenschorus.com

3:00: Toronto Children’s Chorus Training Choirs and Choral Scholars. When the Earth Shook. Works from Praetorius to the present. Stan Klebanoff, trumpet; Nagata Shachu; taiko drummers; and others; Elise Bradley, Carole Anderson, Judith Bean and Matthew Otto, conductors. St. Anne’s Anglican Church, 270 Gladstone Ave. 416-932-6666 x231. $25; $20(st); $10(child).

5:00: Walmer Road Baptist Church. Organ Recital. Featuring music and stories about women composers. Works by Bach, Mozart, Mendelssohn and Liszt. Imre Olah, organ; guest: Holly Duff, piano. 188 Lethwr Ave.

Choral Arrangements of Folk Songs from Around The World

AROUND THE CIRCLE

8PM Oct 22nd | Tickets $25/$20
Church Of The Redeemer
162 Bloor St. West
CantabileChamberSingers.com

8:00: Guitar Society of Toronto. Monteverdi Guitar Duo. Works by Bach, de Falle, Piazzolla and others. Heliconian Hall, 55 Hazelton Ave. 416-864-2298. $35/$30(adv); $30(sr/st)/$25(adv).

8:00: NYCO North York Concert Orchestra. Shakespeare’s 400th. Rafael Luz, conductor. Yorkminster Citadel, 1 Lord Seaton Rd., North York. 416-628-9195. $25; $20(sr); $10(st).

8:00: Scarborough Philharmonic Orchestra. Let’s Dance. Tchaikovsky: Valse from Sleeping Beauty; Danse russe from Swan Lake; Lalo: Rondo from Symphonie espagnole for violin and orchestra; Degazio: Ontario Pictures - Land of the Silver Birch and The Lumberjack’s Life (premiere); Bisson: Grande valse d’après minuit (premiere); and other works. Corey Gammell, violin; Ronald Royer, conductor. Salvation Army Scarborough Citadel, 2021 Lawrence Ave. E., Scarborough. 416-429-0007. $30; $25(sr); $15(st); $10(child).

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torontochildrenschorus.com

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When Earth Shook

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torontochildrenschorus.com

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5:00: Walmer Road Baptist Church. Organ Recital. Featuring music and stories about women composers. Works by Bach, Mozart, Mendelssohn and Liszt. Imre Olah, organ; guest: Holly Duff, piano. 188 Lethwr Ave.
October 23, 2016 | 3pm

England

Sea Pictures Op. 37 by Edward Elgar performed by Maria Soulis

A Somerset Rhapsody Op. 21 No. 2 (1907)

by Gustav Holst

Symphony No. 5 in D Major

by Ralph Vaughan Williams

Pre-concert Chats begin at 2:15

Subscriptions on sale now!

George Weston Recital Hall, Toronto Centre for the Arts, 5040 Yonge St.

Tickets are available at the TCA Box Office, ticketmaster.ca or 1-855-985-2787. Season and Pick 3 Subscriptions, and Group Sales 416-322-1900. Single tickets are available at the TCA Box Office, ticketmaster.ca or 1-855-985-2787. George Weston Recital Hall, Toronto Centre for the Arts, 5040 Yonge St.

October 1, 2016 - November 7, 2016

MONDAY, OCTOBER 24TH - 8:00 PM

@YORKMINSTER PARK BAPTIST CHURCH

1585 Yonge St. | yorkminsterpark.com

STEVE BELL

IN CONCERT

MONDAY, OCTOBER 24TH - 8:00 PM

@YORKMINSTER PARK BAPTIST CHURCH

1585 Yonge St. | yorkminsterpark.com

A. Concerts in the GTA

Power On

A Tribute to R. Murray Schafer

Sunday October 23, 2016

8pm Concert

Koerner Hall

ESPRIT ORCHESTRA

espiritorchestra.com

- 8:00: Esperit Orchestra. Power On, R. Murray Schafer: Concerto for Flute and Orchestra, Scorpius, Adieu Robert Schumann; Andrew Norman: Switch for percussion and orchestra. Ryan Scott, percussion; Robert Atkin, flute; Kristinza Szabo, mezzo; Alex Pauk, conductor. Koerner Hall, Telus Centre, 273 Bloor St. W. 416-408-0208. $40; $40(sr); $22(st). Pre-concert chat moderated by composer Alexa Louisa.

Monday October 24

- 12:30: York University Department of Music. Music @ Midday: Classical Instrumental Concert. Tribute Communities Recital Hall, Accolade East Building, 4700 Keele St. 647-459-0701. Free.


• 2:00: Royal Conservatory. Mazzoleni Masters: Welcome and Adieu. English and French songs and duets. Nathalie Paulin, soprano; Maria Soulis, mezzo; Kevin Mallon, conductor. George Weston Recital Hall, 5040 Yonge St. 1-855-985-2787. $43; $37(sr); $15(under 18).


• 3:00: British Columbia Youth Choir. Euphony. A selection of spirituals and choral works. The British Columbia Youth Choir, 223 Powell St. 604-682-3043. $30; $20(st). Pre-concert chat moderated by composer.


• 3:00: Esprit Orchestra. Power On, R. Murray Schafer: Concerto for Flute and Orchestra, Scorpius, Adieu Robert Schumann; Andrew Norman: Switch for percussion and orchestra. Ryan Scott, percussion; Robert Atkin, flute; Kristinza Szabo, mezzo; Alex Pauk, conductor. Koerner Hall, Telus Centre, 273 Bloor St. W. 416-408-0208. $40; $40(sr); $22(st). Pre-concert chat moderated by composer Alexa Louisa.

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- 12:30: York University Department of Music. Music @ Midday: Classical Instrumental Concert. Tribute Communities Recital Hall, Accolade East Building, YU, 4700 Keele St. 647-459-0701. Free.


- 3:00: Opera Atelier. Dido and Aeneas. See Oct 20. Also Oct 25, 28(all 7:30); Oct 29(4:30).


- 4:00: Cathedral Church of St. James. Choral Recital. Trinity Boys and Mens Choir (Esbjerg, Denmark). 65 Church St. 416-304-7865. Free.


• 2:00: Royal Conservatory. Mazzoleni Masters: Welcome and Adieu. English and French songs and duets. Nathalie Paulin, soprano; Maria Soulis, mezzo; Kevin Mallon, conductor. George Weston Recital Hall, 5040 Yonge St. 1-855-985-2787. $43; $37(sr); $15(under 18).


• 3:00: Opera Atelier. Dido and Aeneas. See Oct 20. Also Oct 25, 28(all 7:30); Oct 29(4:30).

• 3:00: Orchestral Toronto. England. Elgar: Sea Pictures Op.37; Vaughan Williams: Symphony No.5 in D. Maria Soulis, mezzo; Kevin Mallon, conductor. George Weston Recital Hall, 5040 Yonge St. 1-855-985-2787. $43; $37(sr); $15(up to 29).

• 4:00: Cathedral Church of St. James. Choral Recital. Trinity Boys and Mens Choir (Esbjerg, Denmark). 65 Church St. 416-304-7865. Free.

• 4:00: University Settlement Music and Arts School. Faculty Favourites for United Way. Classical, jazz and folk favourites. St. George the Martyr Church, 197 John St. 416-598-3444 x244/243. PWYC. Proceeds support United Way Toronto and York region.

**Music Toronto**

**JANINA FIALKOWSKA**

October 25 at 8 pm


**Wednesday October 26**

- **12:30: Organics Concerts/All Saints Kingsway.** Kingsway Organ Concert Series. Shawn Gruenke, organ. All Saints Kingsway Anglican Church, 2850 Bloor St. W. 416-769-5224. Free will offering.
- **8:00: Talisker Players. Songs of Enchantment: Tales of Wonder, Spells and Transformation.** Schafer: Beauty and the Beast; Purcell: The Fairy Queen (excerpts); Arnold: William Blake Songs; Morlock: ... et je danse; Louise: Songs of Enchantment. Miriam Khalil, soprano; Lauren Segal, mezzo; Stewart Arnott, actor, reader; Talisker Players. Trinity St. Paul's Centre, 427 Bloor St. W. 416-466-1800. $45; $35 (sr); $10 (st). 7:15: Pre-concert chat. Also Oct 25.
- **8:00: Toronto Symphony Orchestra.** The Decades Project (1920-1929): Rachmaninoff and Gershwin. Steve Reich: Duet for Two Violins and Strings; Rachmaninoff: Piano Concerto No.4; Gershwin: Rhapsody in Blue; Kodaly: Suite from Hary Janos. Denis Kozhukhin, piano; Shane Kim, violin; Eri Koseka, violin; Kristian Jarvi, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. $33.75-$148. Also Oct 26.

**Friday October 28**

- **12:10: Music at St. Andrew's.** Noontime Recital. Vadololov, piano. St. Andrew's Church (Toronto), 73 Simcoe St. 416-593-5800 x231. Free.

**Monday October 31**

- **10:00: Talisker Players. Songs of Enchantment: Tales of Wonder, Spells and Transformation.** Schafer: Beauty and the Beast; Purcell: The Fairy Queen (excerpts); Arnold: William Blake Songs; Morlock: ... et je danse; Louise: Songs of Enchantment. Miriam Khalil, soprano; Lauren Segal, mezzo; Stewart Arnott, actor, reader; Talisker Players. Trinity St. Paul's Centre, 427 Bloor St. W. 416-466-1800. $45; $35 (sr); $10 (st). 7:15: Pre-concert chat. Also Oct 26.

**Tuesday October 25**

- **1:00: Cathedral Church of St. James.** Organ Recital. Thomas Fitches, organ. 65 Church St. 416-364-7865. Free. Also Oct 20.
- **7:00: Canadian Opera Company.** Ariodante. See Oct 16 (2:00). Also Oct 27, Nov 4.
- **7:30: Opera Atelier.** Dido and Aeneas. See Oct 20. Also Oct 28 (all 7:30); Oct 29 (4:30).
Embracing our Choral Heritage
October 28, 2016
www.exultate.net

A. Concerts in the GTA

TCHAIKOVSKY
PIANO CONCERTO No. 1
RACHMANNINOFF | Symphony No. 1
TCHAIKOVSKY | Piano concerto No. 1
BEETHOVEN | Leonore Overture No. 3
KINDRED SPIRITS ORCHESTRA
Kristian Alexander | Music Director

Kristian Alexander conductor
Alexa Petrenko host
Michael Berkovsky pianist

Saturday, October 29, 2016 at 8:00 p.m.
Markham Theatre
905.305.7469
171 Town Centre Blvd.
MarkhamTheatre.com

Music at Metropolitan presents
Phantoms of the Organ!
A Hallow’en howl of unearthly delights!

Friday, October 28 9 pm
Metropolitan United Church 56 Queen St. (at Church St.), Toronto
416-363-0331 Ext. 51 or Ext. 26
Co-sponsored by the Toronto Centre, Royal Canadian College of Organists
Donations support student organists
(Darryl Edwards, conductor); Hilary Apfelstadt and Tracy Wong, conductors. Church of the Redeemer, 162 Bloor St. W. 416-408-0208. $50; $20(sr); $10(st).


● 8:00: Gallery 345. Elissa Lee, Violin and Angela Park, Piano. Bach: Partita No.2 for solo violin; Grieg: Sonata No.1; Ravel: Sonata. 345 Sorauren Ave. 416-822-9781. $25; $10(st).

Wednesday November 2


Thursday November 3


● 12:10: University of Toronto Faculty of Music. Thursdays at Noon: Poetry and Music. Works inspired by Hamlet and Macbeth. Monica Whicher, soprano; Laura Tucker, mezzo; Steven Philcox, piano; Eric Dornville, spoken word. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen’s Park. 416-408-0208.

Tuesday November 1


Wednesday November 2


Thursday November 3


● 12:10: University of Toronto Faculty of Music. Thursdays at Noon: Poetry and Music. Works inspired by Hamlet and Macbeth. Monica Whicher, soprano; Laura Tucker, mezzo; Steven Philcox, piano; Eric Dornville, spoken word. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen’s Park. 416-408-0208.


● 12:00 noon: Adam Sherkin, piano

Music & Memory

With help from everyone from Mozart to Oliver Sacks, TCC explores the relationship between music and memory, drawing on the music of Purcell, Allegri, Lassus and others. It’s an experience you won’t forget!

Calvin Presbyterian Church
26 Delisle Ave.
(one block northwest of Yonge and St Clair)

(416) 763-1695

ECM+ | Generation 2016

Sun, Oct. 30 | The Music Gallery

Véronique Lacroix | director

Early Music - New Light Toronto Chamber Choir

Sunday Oct 30 at 3 pm

Music & Memory

With help from everyone from Mozart to Oliver Sacks, TCC explores the relationship between music and memory, drawing on the music of Purcell, Allegri, Lassus and others. It’s an experience you won’t forget!

Calvin Presbyterian Church
26 Delisle Ave.
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(416) 763-1695
torontochamberchoir.ca
A CONCERT OF REMEMBRANCE
FRIDAY NOVEMBER 4TH, 2016 7:30 PM
Yorkminster Park Baptist Church
1585 Yonge Street at Heath Street

SPECIAL GUEST
Bart Woermert trumpet (True North Brass)
Rob Crabtree piper
Lark Popov piano
Colleen Burns narrator
Yorkminster Park Baptist Church Choir
The Hedgerow Singers
William Maddox organ
Eric N. Robertson conductor

ADMISSION FREE - DONATIONS WELCOME
WWW.9SPARROWSARTS.ORG

CONCERTS IN THE GTA

7:00: Toronto Symphony Orchestra. The Decades Project (1920-1929): From Paris to Leningrad. Milhaud: La création du monde; Prokofiev: Piano Concerto No.3; Shostakovich: Symphony No.1. Jon Kimura Parker, piano; James Gaifigan, conductor. Roy Thomson Hall, 80 Simcoe St. 416-598-3375. From $33.75. Also Nov 2 (8:00) and 5 (7:30).

Friday November 4

7:00: Canadian Opera Company. Ariadne. See Oct 16/2000
7:30: Nine Sparrows Arts Foundation. A Concert of Remembrance. Guest: Bart Woermert, trumpet; Yorkminster Park Baptist Church Choir; Hedgerow Singers; William Maddox, organ; Eric N. Robertson, conductor; and others. Yorkminster Park Baptist Church, 1585 Yonge St. 416-241-1298. Free. Donations accepted.
8:00: Art of Time Ensemble. That’s Not Funny. Works by Spike Jones, Haydn and Tom Lehner; 2 Pianos 4 Hands (excerpts); The Dance Belt: A Brief History of the Performing Arts; and other works. Members of Coleman Lemieux & Compagnie. Harbourfront Centre Theatre; 253 Queens Quay W. 416-973-4000. $25-$64. Also Nov 4 and 5.
8:00: Riato Markham Theatre. The 5 Browns. 171 Town Centre Blvd., Markham. 905-305-7469. $59-$64.
8:00: Tafelmusik. Tafelmusik Chamber Choir at 35. See Nov 2. Also Nov 4, 5 (all 8:00); 6/3:30.

Saturday November 5

4:00: Toronto Children’s Chorus Main Choir. Songs of Celebration. Works by Bach, Mendelssohn, Fauré, Gjelio, Antognini and Sir ett. Michel Ross, piano; Flamenco guitarists; Jennifer Swan, choreographer; Elise Bradley, Carole Anderson and Matthew Otto, conductors. Calvin Presbyterian Church, 26 Delisle Ave. 416-392-6560 x231. $35; $30(st); $20(child). In support of the 2017 Chamber Choir Tour to Barcelona.
IN THIS ISSUE:


Elijah

November 5 & 6
Pax Christi Chorale with The Bicycle Opera Project

PAXCHRISTICHLORALE.ORG

8:00: The Art of the Piano: Marc-André Hamelin. Richard-Hamelin, piano. Koerner Hall, Telus Centre, 273 Bloor St. W. 416-408-0208. $35-$87; $20-$64.

Elijah November 5 & 6
Pax Christi Chorale with The Bicycle Opera Project

PAXCHRISTICHLORALE.ORG

7:30: Toronto Mendelssohn Choir. Elijah. Mendelssohn. Lesley Bouza, soprano; Christina Stelmach, mezzo; Michael Schade, tenor; David Pidgins, bass-baritone; Festival Orchestra. Koerner Hall, Telus Centre, 273 Bloor St. W. 416-408-0208. $35-$87; $20(VoxTel).
7:30: Toronto Symphony Orchestra. The Decades Project (1920-1929): From Paris to Leningrad: Milhaud: La création du monde; Prokofiev: Piano Concerto No.3; Shostakovich: Symphony No.1. Joan Kimura Parker, piano; James Gaigfican, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-3375. From $33.75. Also Nov 2(8:00) and 3(2:00).
8:00: Alliance Française de Toronto. Pandailé en concert. Post-rock music. 24 Spadina Rd. 416-922-2014. $15; $10(sr; teachers); free(18 and under).
8:00: Art of Time Ensemble. That’s Not Funny. Works by Spike Jones, Haydn and Tom Lehrer; 2 Pianos 4 Hands (excerpts); The Dance Belt: A Brief History of the Performing Arts; and other works. Members of Coleman Lencieux & Compagnie. Harbourfront Centre Theatre, 275 Queens Quay W. 416-972-4000.
8:00: Music & Beyond: Mooredale Concerts. Piano Works by Moestedt, Milhaud, Ponce, and others. Gallery 345 Sorauren Ave. 416-822-9781. $25; $10(st).
8:00: NAGATA SHACHU & SHOGO YOSHI. Saturday, Nov. 5 @ 8 pm nagatashachu.com
8:00: NAGATA SHACHU. Music from Japan and Beyond. Traditional and contemporary music for Japanese taiko, kokyū (bowed-string instrument), shamen and shobue (bamboo flute). Nagata Shachu; Shogo Yoshii. Japanese Canadian Cultural Centre, 6 Garamond Ct. 416-441-2345. $30; $20(st).
9:00: Tafelmusik. Tafelmusik Chamber Choir at 35. See Nov 2.

Mooredaleconcernts.com

Noël Coward: A Talent to Amuse
November 6 3:15pm


Sunday October 1

2:30: Kitchener-Waterloo Symphony. Rhythm Rocks! Works by Rameau, Gershwin, the Rolling Stones and others. Daniel Bartholomew-Poyser, conductor. Centre in the Square, 101 Queen St. N., Kitchener. 519-745-4717 or 1-888-745-4717. $18; $11(child), 1:15 Pre-concert activities (free with concert ticket).
7:30: Isabel Bader Centre for the Performing Arts Ensemble Series: National Arts Centre Orchestra. Symphonies by Schumann, Alexander Shelley, conductor. 390 King St. W., Kingston. 613-533-2424. $28-$52; $24-$48(family/staff); $14-$26(st).
8:00: Kitchener-Waterloo Symphony. Rachmaninoff and Tchaikovsky. Bates: Motherless; Rachmaninoff: Piano Concerto No.3 in D Minor; Tchaikovsky: Symphony No.4 in F Minor. Natasha Paremski, piano; Edwin Outwater, conductor. Centre in the Square, 101 Queen St. N., Kitchener. 519-745-4717 or 1-888-745-4717. $19-$82.

Sunday October 2

3:00: Don Wright Faculty of Music. Faculty Concert Series: Pianoopoloza! All piano faculty united at two keyboards in combinations of 2 piano hands, 2 piano hands and 1 piano hands. Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., London. 519-661-3787. Free.
8:00: Kitchener-Waterloo Chamber Music Society. Jethro Marks, Violin; Mauro Bertoli, Piano; Schubert: Arpeggione Sonata; Mendelssohn: Violin Sonata; Beethoven: Violin Sonata No.8. KWCMS Music Room, 57 Young St. Waterlo. 519-886-1673. $30; $20(st).

The Wholenote
Thursday October 5

12:00 noon: Midday Music with Shigeru: In Concert. Mozart: Trios from The Marriage of Figaro and Così fan tutte. Andrea Ceresa, violin; Sharon Tikiryan and Gene Wu, vocalists; William Shooshikian, piano. Hi-Way Pentecostal Church, 50 Anne St. E., Guelph. 519-588-0220 x24226. Free.


Thursday October 6


Thursday October 12

4:30: St. George’s Anglican Church (Guelph). In Concert. Magistera Solists, 96 Woolwich St., Guelph. 519-822-1356. Free.

Wednesday October 12


Thursday October 13


Friday October 14

12:30: Don Wright Faculty of Music. Fridays at 12 Concert Series. Program includes the premiere of a new work by Canadian composer Emille LeBiel. Avea Duo: Masahito Sugihara, saxophone; Jennifer Cooper, flute. On Kuster Hall, Music Building, Western University, 1151 Richmond St. N., London. 519-661-3767. Free.

12:30: University of Waterloo Department of Music. Noon Hour Concerts: Orchestral Ensemble. lanz Tung, erhu; Xiao Mei Zhao; Martinh Sebastianham, trombone; Hector Pena; Daniel Grebel University College, 140 Westmount Rd. N., Waterloo. 519-885-0220 x24226. Free.

Saturday October 14


Sunday October 15


7:30: Hamilton Philharmonic Orchestra. Spanish Fire. Bizet: Carmen (excerpts); Ropogos. Concerto d’Aranjuez; Dan- zón No.3; Fallas: El amor brujo. Leslie Newman, flute; Jeffrey McFadden, guitar; Lauren Segal, mezzo; Gemma New, conductor. Hamilton Place, 10 MacNab St. S., Hamilton. 905-526-7756. $10-$67. 6:30: Pre-concert talk.

Sunday October 16


8:00: Kitchener-Waterloo Chamber Music Society. Tarita Haru, guitar; Malatas: Seren- ata Española; Albéniz: Cádiz, Malagueña, Mal- hora; Asturias, Tárrega: Las dos hermanitas, Capricho árabe; Puigó: Señorilla, Turina: Rafaga; and other works. KWCMS Music Room, 57 St. John’s W., Waterloo. 519-886-1673. $30; $20(st). Free admission.

Monday October 17

7:30: Isabel Bader Centre for the Performing Arts. Violin Festival Series: James Ehnes @ 40. Works by Handel, Beethoven and Bramwell Tovey. James Ehnes, violin; Andrew Armstrong, piano. 390 King St. W., Kingston. 613-533-2424. $28-$52; $24-$48(faculty/staff). $26(st).

Monday October 19

12:00 noon: Music at St. Andrew’s. Organ Concert. Tom Loney, 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: Light, Hope and Joy. Works by Reed, Whitacre, Van der Roost, Yariv and Sedel. Paul Davenport Theatre, Totsal College, Western University, 1151 Richmond St. N., London. 519-661-3767. Free.


Wednesday October 19

Orchestra; Brock U students, alumni and faculty; regional guitarists, guitar teachers, composers and others; Timothy Phelan, conductor; guest: Emma Rush, guitar. FirstOntario Performing Arts Centre, 250 St. Paul St., St. Catharines. 905-688-0722 or 1-855-515-0722. $10; $5(under 15/yearGO); free(st of MIWSFPA).

- 7:30: Island Bader Centre for the Performing Arts. Violin Festival Series: Kingston’s Koll Trotter. Keil Trotter; fiddle/vocals/dancer. 390 King St. W., Kingston. 613-533-2424. $28-$52; $24-$48(faculty/staff); $26(zt).
- 7:30: Musikay Choir. Alleluia. Sacred Renaissance music. Works by Lasso, Palestrina, Josquin, Victoria and Willaert. Stéphane Potvin, conductor. FirstOntario Performing Arts Centre, 250 St. Paul St., St. Catharines. 905-688-0722 or 1-855-515-0722. $69; $64(zt); $34(30 and under); $14(st); $12(zt); $5(eyeGO). Also Oct 20(23/30).

Sunday October 23

- 2:30: Niagara Symphony Orchestra. Close Encounters with John Williams. Music from Star Wars, Jaws, Superman, Jurassic Park, Indiana Jones and other films. Bradley Thachuk, conductor. FirstOntario Performing Arts Centre, 250 St. Paul St., St. Catharines. 905-688-0722 or 1-855-515-0722. $69; $64(zt); $34(30 and under); $14(st); $12(zt); $5(eyeGO). Also Oct 20(23/30).

Thursday October 27

- 7:30: Festival of the Bay. Duo Fortin, Midland Cultural Centre, 333 King St., Midland. 705-572-4420. $30.
- 8:00: Steel City Jazz Festival. Kite Trio and Brad Cheeseman Trio. Original compositions. Artwork Ar tbar, 15 Colborne St., Hamilton. 905-543-8512. $15.

Friday October 28

- 7:30: Island Bader Centre for the Performing Arts. Violin Festival Series: Zukerman Trio. Works by Brahms, Shostakovich and Mendelssohn. Pinchas Zukerman, violin; Amanda Forsyth, cello; Angela Cheng, piano. 390 King St. W., Kingston. 613-533-2424. $28-$52; $24-$48(faculty/staff); $26(zt).
- 8:00: Steel City Jazz Festival. Vocal Jazz with Aubrey Wilson Quartet and Ault Sisters. Artwork Ar tbar, 15 Colborne St., Hamilton. 905-543-8512. $15.

Saturday October 29

B. Concerts Beyond the GTA

Rich Brown. Artword Artbar, 15 Colbourne St., Hamilton. 905-543-8012. $10/PWYC.

Wednesday November 2

• 12:00 noon: Midday Music with Shigero. In Concert. Works by Prokofiev and Rachmaninoff. Alyssa Wright, cello; Marilyn Reesor, piano. Hi-Way Pentecostal Church, 50 Anne St. N., Barrie. 705-726-1181. $5. Free (at).

Thursday November 3


Friday November 4

• 12:30: Don Wright Faculty of Music. Friday at 12:30 Concert Series. Works by Clara Schumann, Fanny Mendelssohn and Alma Mahler. maple; Simard-Salabert, soprano; Olivier Hébert-Bouchard, piano. Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., London. 519-661-3767. Free.

• 8:00: Don Wright Faculty of Music. Fall Opera Gala. Opera and musical theatre. Graduate and undergraduate students in the Western opera program. Paul Davenport Theatre, Talbot College, Western University, 1151 Richmond St. N., London. 519-661-3767. $15; $10 (sr); Also Nov 4.

• 8:00: Kitchener-Waterloo Chamber Music Society. Piano Quintet in E-flat Op.1; Bax: Piano Quintet. Stollmarket Hall, 251 Dundas St., London. 519-672-8800. $35; $30 (sr); $15 (st).

Saturday November 5

• 2:30: Kitchener-Waterloo Symphony. Nat King Cole Songbook. Unforgettable; Route 66. Embraceable You; L-O-V-E and others. Denzal Sinclaire, vocals; Daniel Bartholomew-Poyer, conductor. Centre in the Square, 101 Queen St. N., Kitchener. 519-745-4711 or 1-888-745-4717. 519-386-46. Also Nov 5 (mat & eve).

• 10:00: Jimmy Jazz. Run With The Kittens plus GUH. 52 Macdonnell St., Guelph. 519-767-1694. Free; PWYC.

C. Music Theatre

These music theatre listings contain a wide range of music theatre types including opera, oratorio, musicals and other performance genres where music and drama combine. Listings in this section are sorted alphabetically by presenter.

• Acting Out Stage. UnCovered: Queen and Bowie. Music director Reza Jacobs and a company of great Canadian musical theatre. Reza Jacobs and the company performers bring songs of Queen and Bowie in a way that makes you hear them again for the first time. Koerner Hall, 273 Bloor St. W. 416-927-7880. $35-$100. Opens Nov 1, 8:00pm. Also Nov 2-3.

• Canadian Opera Company. Norma. Music by Vincenzo Bellini, libretto by Francesco Maria Piave. Sondra Radvanovsky, Elena Z presano; and others; Kevin Newbury, director. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. $50-$375; $22 (under 30). Opens Oct 6, 7:30pm. Also Oct 15, 16, 18, 25, 27, 29, 20 Nov (all 7:30); Oct 22 (3:00).

• Canadian Opera Company. Ariadne. Music by George Frederic Handel. Alice Coote, mezzo (Ariondo); Jane Archibald, soprano (Sinfonia;ARED); Georgina; Vanduytu Abrahamian, mezzo (Poli- nessio); and others; Richard Jones, director. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. $50-$375; $22 (under 30). Opens Oct 16, 2:00pm. Also Oct 19, 25, 27, 29, Nov 4 (all 7:30); Oct 22 (2:30).

• Canadian Stage. All But Gone. A new work juxtaposing Samuel Beckett’s short plays with Toronto’s best operatic voices. Jonathon Young, performer; Shannon Mercier, soprano; Kristina Szabó, mezzo, Berkshire Theatre Centre, 471 Richmond St. N., Kitchener. 519-745-4711 or 1-888-745-4717. 519-846. Also Nov 5 (mat & eve).

• 10:00: Jimmy Jazz. Run With The Kittens plus GUH. 52 Macdonnell St., Guelph. 519-767-1694. Free; PWYC.

• Don Wright Faculty of Music. Fall Opera Gala. Opera and musical theatre. Graduate and undergraduate students in the Western opera program. Paul Davenport Theatre, Talbot College, Western University, 1151 Richmond St. N., London. 519-661-3767. $15; $10 (sr); Also Nov 4.

• 8:00: Kitchener-Waterloo Symphony. Nat King Cole Songbook. Unforgettable; Route 66. Embraceable You; L-O-V-E and others. Denzal Sinclaire, vocals; Daniel Bartholomew-Poyer, conductor. Centre in the Square, 101 Queen St. N., Kitchener. 519-745-4711 or 1-888-745-4717. 519-846. Also Nov 5 (mat & eve).

• 8:00: Kitchener-Waterloo Symphony. Nat King Cole Songbook. Unforgettable; Route 66. Embraceable You; L-O-V-E and others. Denzal Sinclaire, vocals; Daniel Bartholomew-Poyer, conductor. Centre in the Square, 101 Queen St. N., Kitchener. 519-745-4711 or 1-888-745-4717. 519-846. Also Nov 5 (mat & eve).

• Saturday Night at 12:00 noon: Midday Music with Shigero. In Concert. Works by Prokofiev and Rachmaninoff. Alyssa Wright, cello; Marilyn Reesor, piano. Hi-Way Pentecostal Church, 50 Anne St. N., Barrie. 705-726-1181. $5. Free (at).

Sunday November 6


• 3:00: Dundas Valley Orchestra. Spotlight Dundas. Tuk: Fanfare for Brass and Percussion. Mozart: Overture to the Magic Flute; Thomas: Birds Flying Over Dundas Peak; Vivaldi: Concerto for Two Mandolins in G RV352; Ariga: An Ordinary Day of Dundas; and other works. Ross Colbourne, guitar; Steve Par- ton, guitar; Michael Schulte, violin; Babbage Industries; and others. St. Augustine Catholic Church, 58 Sydenham St., Dundas. 905-367-4773. Free; donations welcome. Please note change in venue.

Music at Metropolitan

**Oliver!** A celebrated musical for all ages, presented by the Metropolitan family and friends

Admission: $20/10 ages 18 and under  Family Pass: $50 for 2 adults and up to three children, sold in advance only.

Friday, November 11 at 7:30 pm
Saturday, November 12 at 2:00 pm and 7:30 pm

Metropolitan United Church
56 Queen Street East (at Church Street), Toronto
Tickets 416-363-0331 (ext. 26)  www.metunited.org
Tickets also available at the Estore www.metunited.org

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**Lemon Bucket Orkestra**

I was just a little taken aback by the fact that the first person to mention Lemon Bucket Orkestra (LBO) – the self-described Balkan-klezmer-gypsy-punk-punk-superband – to me since I was invited to go see them three years ago, was not a fully grown person from Toronto, but a child from Picton. But then again, why should I be surprised?

I can’t see why LBO wouldn’t appeal to everyone; in addition to being a well-executed musical performance combining elements of various Eastern European musical traditions with a touch of punk rock (but not so much that it’s inaccessible to those who don’t like punk rock), LBO puts on a dazzling visual performance, including dancing, a certain degree of acting, and outfits which are both figuratively and literally colourful. Theirs is a performance which implicitly but aggressively invites audience participation.

LBO has often made their shows a surprise: they once performed a concert on a plane, apparently on a whim, when a flight was delayed; but aggressively invites audience participation.

They’ll be performing every Wednesday in October, in true LBO fashion, **somewhere** in Toronto. The venues are not to be announced until the day before. Unfortunately for LBO, however, The Rex – and by extension, The WholeNote – has revealed where the penultimate of their Wednesdays in October series will be held. You can’t buy tickets ahead of time, though, so you may as well go early and line up.

I have been absent from most clubs these last couple of months. I do intend to rectify that. If you see me – the guy in the loud sweater, most likely – at a concert I’ve recommended, I encourage you to recommend another upcoming concert to me. I may like it, write about it here and learn about someone new while there. So on and so on. See you in the clubs.

Bob Ben is The WholeNote’s jazz listings editor. He can be reached at jazz@thewholenote.com.

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**Butter Knives to Buckets, continued from page 34**

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**In the Clubs (Mostly Jazz)**

**120 Diner**

120 Church St. 416-792-7725
120diner.com (full schedule)
All shows: PWYC ($10-$20 suggested)
October 1 6pm Beverly Taft Sings Frank Loesser; 9pm Danielle Bassels. October 2 6pm Gary Kawradow: “One Lucky Son of a Gun”; 8:30pm Melissa-Marie Shriner. October 4 6pm Leslie Hayler; 7:30pm Annie Bionsgire; 9:30pm Chris Birkett. October 5 6pm Genevieve Marentette & Robert Scott; 8pm Lisa Particelli’s Girls’ Night Out Jazz Jam. October 6 6pm Julie Miller with Kevin Barrett. October 7 6pm The Sinners Choir. October 8 6pm Joanne Powell. October 11 6pm Leslie Hayler; 7:30pm Annie Bionsgire; 9:30pm Chris Birkett. October 12 6pm Genevieve Marentette & Robert Scott; 8pm Lisa Particelli’s Girls’ Night Out Jazz Jam. October 13 6pm Ryley Murray; 9pm Sophia Perlman. October 14 Jennifer Ryan & Jordan O’Connor. October 15 6pm Marla Lukofsky. October 16 6pm Oli Dagan sings Nat King Cole; 8:30pm Judith Lander & Roberta Hunt. October 18 6pm Leslie Hayler; 7:30pm Annie Bionsgire; 9:30pm Chris Birkett. October 19 6pm Genevieve Marentette & Robert Scott; 8pm Lisa Particelli’s Girls’ Night Out Jazz Jam. October 20 6pm Debbie Fleming. October 21 6pm Heidi Lane & Peter Campbell. October 22 6pm 4 Skor; 9pm X Jazz Festival. October 23 6pm June Garbar; 8:30pm Gavin Higgs. October 25 6pm Leslie Hayler; 7:30pm Annie Bionsgire; 9:30pm Chris Birkett. October 26 6pm Genevieve Marentette & Robert Scott; 8pm Lisa Particelli’s Girls’ Night Out Jazz Jam. October 27 6pm Kat Leonard. October 28 6pm Bruce Moore. October 30 6pm Rieelle Brad & Sarah Strange; 8:30pm Ryan Q. Hindu & Renee Strausfeld.
**De Sotos**

Every Sun 7-11pm Sunday Live Jazz Brunch No cover.

**Emmet Ray, The**

524 College St. 416-792-4497
e Emmetray.com (full schedule)

All shows: PWYC.

October 3 5pm The Sean Stanley Trio & Soksina-Dor

October 10 8pm Sean Colotty Trio – Transylvanian Concert

October 17 9pm John Farrell Concord Jazz Quintet

October 24 9pm Liz Harris with Louis Hickey – Blues Night

October 31 9pm Roger Kellaway (Los Angeles)

**Hugh’s Room**

2261 Dundas St. W. 416-531-6604

October 2 8:30pm (unless otherwise noted). October 1 Tribute to Muddy Waters & Howlin’ Wolf $30(ad)/$35(doors).

October 2 The John Prine Shrine 11th Annual Tribute

Save $25/ad/$27.50(doors).

October 3, 4 Acoustic Strawbs $55/ad/$60(doors).

October 8 Attia Fiss and Eric St. Laurent – John Kennedy’s Birthday Celebration with Alexan- der McEachern (drums), Dave Field (bass), Mike Malson (sax), Bernie Seninsky (piano) $20.

October 20 8pm Lisa Michelle, Gina Pennesi, Kolette Easy (voice), Rob Christian (sax) $20. October 23 7pm Adi Braun’s (voice) Noir with Tom King (piano), Daniel Barnes (drums), Pat Collins (bass) $20. October 25 8pm Jubiloso (voice, piano) with Chris Plante (guitar), Connor Walsh (bass), Robin Clutson (drums) $15.

October 26 8pm Stevie Ross and The Blue Mamba Swing: Alexis Baro (trumpet), Arden Furriga (piano), George Koller (bass), Ernesto Cervini (drums), Luisito Orbegoso (percussion) $15. October 27 8pm Stu Mac- donald (voice) Quartet with Stru Harrison (piano), Ross MacIntyre (bass), Mark Mick- lethwaite (drums) $20.

October 28 9pm Diana Panton (voice) Trio with Reg Schwager (guitar), Don Thompson (bass) $20. October 30 7pm Cabaret with David Warrack.

**Jazz Bistro, The**

251 Victoria St. 416-863-5299

Jazzbistro.com

October 1 9pm Ranee Lee and the Richard Ring Quartet $20. October 2, 9, 16, 23, 30 11am Sunday Brunch with Eli Pasic $5. October 4 8pm Jim Gelcer CD Release – Melodies Pure and True $15. October 5, 6 8pm Bill King and Cornelia Luna – The Streisand Project $15. October 7, 8, 9, 10, 11, 12, 13, 14, 15, 16 8pm Amy McConnell & William Sperandei – CD Release $20. October 9 7pm Arlene Smith (voice) Trio with Mark Eisenman (piano), Steve Wallace (bass) $15. October 11 8pm Spectrum Music CD Release This Troubled Land with Alexan- der McEachern (drums), Dave Field (bass), Mike Malson (sax), Bernie Seninsky (piano) $20.

October 12 7pm Arlene Smith (voice) Trio with Mark Eisenman (piano), Steve Wallace (bass) $15. October 15 8pm Spectrum Music CD Release This Troubled Land with Alexan- der McEachern (drums), Dave Field (bass), Mike Malson (sax), Bernie Seninsky (piano) $20.

October 25 7pm Attila Fias and Eric St.-Laurent – Transylvanian Concert $15.

October 30 8pm Lisa Michelle, Gina Pennesi, Kolette Easy (voice), Rob Christian (sax) $20. October 23 7pm Adi Braun’s (voice) Noir with Tom King (piano), Daniel Barnes (drums), Pat Collins (bass) $20. October 25 8pm Jubiloso (voice, piano) with Chris Plante (guitar), Con- nor Walsh (bass), Robin Clutson (drums) $15.

October 26 8pm Stevie Ross and The Blue Mamba Swing: Alexis Baro (trumpet), Arden Furriga (piano), George Koller (bass), Ernesto Cervini (drums), Luisito Orbegoso (percussion) $15. October 27 8pm Stu Mac- donald (voice) Quartet with Stru Harrison (piano), Ross MacIntyre (bass), Mark Mick- lethwaite (drums) $20.

October 28 9pm Diana Panton (voice) Trio with Reg Schwager (guitar), Don Thompson (bass) $20. October 30 7pm Cabaret with David Warrack.
20. October 21 Eliane Radjou $15.
Joe Mama’s
317 King St. W. 416-340-6469
joemamas.ca
Every Tue 6pm Jeff Eager; Every Wed 6pm
Thomas Reynolds. Every Thu 9pm Blackburn.
Every Fri 10pm The Grind. Every Sat 10pm Shugga.

KAMA
214 King St. W. 416-599-5262
kamindia.com (full schedule)
Every Thurs 5:30pm Jazz with the Kama House Band.

La Revolution
2848 Dundas St. W. 416-766-0746
larewebs.com
Every Tue 9pm Duos with Peter Hill and featured
guests. Every Sat 7:30pm Saturday Night Jazz (lineup TBA).

Local Gest, The
424 Parliament St. 416-961-9425
October 2 4:30pm Carin Redman Trio.

Luna Lounge
1585 Dundas St. W. 416-588-3007
lulacafe.com (full schedule)
October 18 8pm Whiskey Jack presents Stor-
ies and Songs Of Stompin’ Tom with Duncan
Fremlin (banjo), Bob Mc Niven (guitar), Eric
Jackson (bass), Howard Willett (voice, har-
monica), Randy Morrison (fiddle), Jen Cook
(voice), Al Cross (drums) $37.50.

Manhattans Pizza Bistro & Music Club
951 Gordon St. 519-767-2440
manhattans.ca (full schedule)
All shows; PWYC.

Méca Café
876 Dundas St. W. 647-607-2032
maytoronto.com (full schedule)
Every Sun The Honour Roll. October 1 On Topic.
October 5 Mike Murley & Reg Schwager.
October 12 Bill McBurnie & Bernie Senensky.
October 19 Don Jonescu & Dave Restivo.
October 26 Klezology; Jono Lightstone &
David Mott.

Mezzetta Restaurant
681 St. Clair Ave. W. 416-658-5687
mezzettenyc.com (full schedule)
All shows; PWYC.

Monarch Tavern
12 Clinton St. 416-531-5833
themonarchtavern.com (full schedule)
Every Thu 7:30pm Martin Looner & His
Orange Devils Orchestra $10.

Morgans on the Danforth
1282 Danforth Ave. 416-461-3020
morgansonthedanforth.com (full schedule)
All shows; 2pm-5pm. No cover.
October 30 2pm Lisa Partition’s Girls Night
Out. Jazz Jam.

N’awlins Jazz Bar & Dining
299 King St. W. 416-595-1958
nawlins.ca
All shows; No cover/PWYC.
Every Tue 6:30pm Stacie McGregor;
Every Wed 7pm Jim Heineman Trio. Every Thu 8pm
Nootin’ but the Blues w/ Joe Bowden (drums) and
featured vocalists. Every Fri, Sat 8:30pm N’awlins
All Star Band; Every Sun 7pm Brooke Blackburn.

Nice Bistro, The
117 Brock St. N., Whitby. 905-668-8839
nicesbistro.com (full schedule)
October 12 Farrucaz Latin Duo $39.99 (dinner
included). September 28 Laura Gauthier;
Paul Gregco $39.99 (dinner included).

Old Mill, The
21 Old Mill Rd. 416-236-2641
oldmillToronto.com
The Home Smith Bar: No reservations. No cover.
210% of minimum. All shows: 7:30pm-10:30pm.
October 1 Dave Caldwell (sax, flute) Quar-
tet with Mark Eisenman (piano), Neil Swain-
saon (bass), Don Vickery (drums). October 4 In Concert and Conversation with Gene
DiNovi. October 6 Sophia Perfman (voice)
Trios with Adrian Stouffer (guitar), Brendan Davis
(bass). October 7 Canadian Jazz Quartet: Frank
Wright (guitar), Ted Quinlan (guitar), Pat Collins
(bass), Don Vickery (drums) feat. John MacLeod (trumpet, flugelhorn).
October 8 Richard Whitman (piano) Trios with
Kurt Neilsen (bass), Jeff Halischuk (drums), Mike
Moxon (guitar). October 11 Mark Kenneth
Annsley (guitar), Nick Martinelli (drums),
Ted Quinlan (guitar), Mike Downs (bass).
October 12 Jules Estrin (bass) Trio with Earl Mac-
Donald (piano), Mike Downs (bass).
October 22 Yvette Tollar (voice) Trio with Adreaen
Farrugia (piano), Mike Downs (bass). October
27 Brenda Lewis (voice) Trios with Mar-
garet Stowe (guitar), Rosemary Galloway
(voice). October 28 Ethan Ardelli (drums) Trio
with Chris Donnelly (piano), Luis Denz (sax).
October 29 Brian Blain (guitar, voice) Quartet
with Alison Young (sax), George Koller
(voice), Michele Josef (guitar).

Café, The
729 Danforth Ave. 416-463-7843
teahonycafe.com (full schedule)
All shows; 8pm unless otherwise indicated.
October 12, 16 Lurzsn.

Paintbox Bistro
555 Dundas St. E. 416-748-0555
paintboxbistro.ca (full schedule)
Phoenix Concert Theatre
410 Sherbourne St.
thephoenixconcerttheatre.com (full schedule)
October 13 8pm Snappy Puppy.

Pilot Tavern, The
22 Cumberland Ave. 416-923-5716
thepilot.ca
All shows; 3:30pm. No cover.
October 1 Sugar Daddies Sextet; Gord
Sheard (piano), John Johnson (sax), Dave
Dunlop (trumpet), Tom Bellman (guitar),
Peter Howard (drums), Steve Conover (bass).
October 8 Ernesto Cervini (drums) Quartet with
Dave Restivo (piano), Dan Fortin (bass),
Kelly Jefferson (vocals). October 15 Barry Elmes
Quartet with Kelly Jefferson (sax), Reg Schwager
(guitar), Pat Collins (bass). October 22 Kelly Jefferson (sax) Quartet with Lucian Gray
(guitar), Neil Swainson (bass), Barry Elmes (drums). October 29 Chris Gale
(sax) Quartet with Ben Bishop (guitar), Jeff
McLeod (organ), Morgan Chids (drums).

Poetry Jazz Café
224 Augusta Ave. 416-599-5299
poetryjazzcafe.com (full schedule)

Reposado Bar & Lounge
136 Ossington Ave. 416-532-6474
reposadobarlounge.com (full schedule)
Every Wed Spy vs. Spy. Every Thu,
10pm Reposadists Quartet: Tim Hamel
(trumpet), Jon Meyer (bass), Jeff Halischuk
(drums), Roberto Rosamont (guitar).

Reservoir Lounge, The
52 Wellington St. E. 416-955-0857
reservoirlounge.com (full schedule).
All shows: 9:45pm
Every Tue, Sat Tyler Yaremca and his Rhythm.
Every Wed The Wigs. Every Thu Stacey
Kanak. Every Fri Dee Dee and the Dirty
Martins.

Rex Hotel Jazz & Blues Bar, The
194 Queen St. W. 416-598-2475
therex.ca (full schedule)
Call for cover charge info.
October 12 The Sinners Choir; 3:30pm
Paul Reddick; 7pm Keith Hallet; 9:45pm David
French’s Bloomsday. October 12 10pm Excel-
sion Dixieland Jazz Band; 3:30pm “Shrimp
Daddy” Reid; 7pm Teri Parker Trio; 9:30pm
Snaggle CD Release. October 3 6:30pm Uni-
versity of Toronto Student Jazz Ensem-
bles; 9:30pm Mike Herriott & The OTR Big
Band. October 4 6:30pm John Pittman Quin-
tet; 9:30pm Classic Rez Jazz Jam hosted by
Chris Gale. October 5 6pm Andrew Boniwell
Quartet; 9:30pm Andrew Bowes. October
6 6:30pm Victor Bateman Quartet; 9:30pm
Beverly Taft Quartet. October 7 7pm Teri
Parker Trio; 9:30pm Open Mic Mondays.

Salted Dog & Grill, The
1880 Queen St. E. 416-849-5064
thesalteddog.ca (full schedule)

Sauce on the Danforth
1376 Danforth Ave. 647-748-1376
sauceontheDanforth.com
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October’s Child

Adrian Fung

M J BUELL

Canadian cellist Adrian Fung was born in Burlington and grew up in Oakville. His father was an actuary, his mother a concert pianist and later pedagogue. Fung went to Applewood Heights Secondary School and then to McGill University where he studied cello with Antonio Lysy. He holds a bachelor’s degree from the San Francisco Conservatory and the Juilliard School’s prestigious Artist Diploma, and an MBA from the University of Toronto’s Rotman School of Management. He was recently featured in Fortune magazine’s Best and Brightest Executive MBAs in the Class of 2016.

Fung is artistic director of Mooredale Concerts and also the Toronto Symphony’s recently appointed vice-president of innovation. A founding member of the Afiara Quartet, and a winner of numerous awards, Fung has spent ten busy years performing internationally as a solo and chamber musician, collaborating widely and producing a diverse range of print and recorded music. Fung also performs for Concerts in Care (Health Arts Society of Ontario). He has given more than 30 concerts for frail and/or elderly people in long-term care residences who would otherwise no longer have access to live music. Fung is also active as a writer, music educator, artist and rapper.

**If you could travel back through time is there anything you would like to tell young Adrian?** I would want to tell him not to practise the same thing a thousand times, but in a thousand different ways.

**Your earliest musical memory?** I remember hearing my mother practise piano: great works of the Romantic repertoire floated in the air as I drifted in and out of sleep.

**Where did music fit into your childhood?** I actually started studying music at four with piano lessons from my mother. I threw daily temper tantrums at the foot of the instrument. But I remember “composing” a piece on the piano when I was four, with the beguiling technique of using two index fingers. I remember pretending there was a volcano and villagers scampering away. Classical music was always on the radio in the car. I remember hearing Handel’s Messiah at church around Christmas time. My mother was very good at taking me to orchestral concerts at both the Toronto Symphony and Hamilton Philharmonic.

**Why did you begin playing the cello?** Accounts differ on why I started playing the cello but the general consensus in the household was that the piano was “not my thing.” My mother wanted me to choose my next instrument and suggested either the violin or cello because you can play in orchestras or ensembles and make friends. I thought the violin was for girls and that the cello was a bassoon – which I still think is such a cool instrument – so I chose the cello. But when my mother turned up with the largest violin I had ever seen, I was initially pretty upset. But perhaps because we had already committed to leasing the instrument, my fate was sealed, for at least a year! And I grew to love the instrument.

**UPCOMING…**

In Toronto November 3, 4 and 5 – Art of Time Ensemble; November 6 – Mooredale Concerts. My Spin Cycle project – with Afiara Quartet and Skratch Bastid – is featured in the documentary What Would Beethoven Do? and includes composer Dinuk Wijeratne, Bobby McFerrin and Benjamin Zander. It will screen February 28 at Hot Docs Ted Rogers Cinema.

At the TSO I’m leading the Canada Mosaic project: a year-long celebration of Canada’s 150th. There are 20 programs commissioned and shared across the nation with over 40 other orchestras, bolstered by a digital microsite and e-learning platform that will help the TSO reach over 8.23 million Canadians.

Please read Adrian Fung’s full-length interview at thewholenote.com.
M y first exposure to local mandolin maestro Andrew Collins was through his activities here at The WholeNote – discs by his groups the Foggy Hogtown Boys and Creaking Tree String Quartet. But it was through New Music Concerts that I first had the pleasure of meeting him in 2008. We had been asked to mount a performance of Chris Paul Harman’s *Postludio a rovescio* for the presentation of the Jules Léger Prize for New Chamber Music, and the piece called for mixed ensemble, including both guitar and mandolin. Although we already had an excellent guitarist lined up for the concert, it proved to be quite a challenge to find a mandolin player well-versed in the contemporary techniques and notational complexities of Harman’s score. On a recommendation from trumpeter Stuart Laughton, who had taken mandolin lessons from him, we approached Collins. A very accomplished musician in his own field – bluegrass and any number of roots-based musics – the world of hardcore contemporary composition was definitely outside his comfort zone. But what a trooper! Throughout the rehearsal process, he worked tirelessly and rose admirably to the challenge, to everyone’s satisfaction including his own.

I don’t know if that experience sparked an interest in composition per se, but on his latest project, The Andrew Collins Trio – *And It Was Good* (andrewcollinstrio.com), we are presented with an eight-part suite by Collins depicting a secular version of the Biblical creation story. The work is scored for the multi-instrumentalists of the trio itself – Collins on mandolin, mandola, mandocello and fiddle, Mike Mezzatesta, mandolin, guitar and fiddle, and James McEleney, double bass and mandocello – plus a traditional string quartet formation provided by the Phantasmagoria String Quartet (John Showman, Trent Freeman, Ben Plotnick and Eric Wright). The suite opens essentially with *Light from the Darkness*, gradually moving from plucked harmonics to busy mandolin passages over static colours in the quartet, and then on to a gently lilting melody over shifting, cloud-like accompaniment. *Firmaments* features high mandolin lines soaring above ostinati from the bass and guitar. The quartet returns in *Seed of Its Own Kind* accompanying an arpeggiated contrapuntal melody from two mandolins. The suite proceeds through *Stars, Sun and Moon, Fish and Fowl* (featuring a fiddle duet with quartet accompaniment) and *Everything That Creeps* (with a pizzicato double stop opening from the bass) before coming to Rest, described as an “open, slow, ballad.” The seven-day creation story does not end there however and, with the eighth track, *And It Was Good*, culminates in an upbeat, bluegrass celebration with a good time had by all, especially me.

**This just in:** The Andrew Collins Trio is one of five ensembles nominated in the Instrumental Group of the Year category at the Canadian Folk Music Awards for *And It Was Good*.

**Concert note:** The Andrew Collins Trio launches *And It Was Good* at Hugh’s Room on Friday October 21. I know where I will be that night!

With Dutilleux – *Sur le même accord; Les citations; Mystère de l’instant; Timbres, espace, mouvement* (SSM012 seattlesymphony.org), Ludovic Morlot and the Seattle Symphony complete the third volume in a survey of orchestral works in a centennial tribute to Henri Dutilleux (1916–2013). *Sur le même accord* – on the same chord – was written at the request of Anne-Sophie Mutter and first performed in 2002. Described as a nocturne for violin and orchestra, it is in one movement and begins with a statement of the six-note phrase that dominates the work played pizzicato by the soloist accompanied by dark timpani strokes. Although the colour remains dark throughout its ten-minute duration, there are moments of busy excitement with shrill violin glissandi. The young Italian violinist Augustin Hadelich, who has made his home in New York City for the past dozen years, shines as the soloist.

Dutilleux was not a prolific composer, working slowly and meticulously, with less than a dozen orchestral works, four chamber pieces and a smattering of piano works and songs in his oeuvre. *Les citations* for oboe, harpsichord, contrabass and percussion had a long gestation. Originally a one-movement work that did not include the bass, it was composed for the Aldeburgh Festival in 1985 and uses an extended quotation – citation – from festival founder Benjamin Britten’s *Peter Grimes*. Dutilleux added a second movement in 1991 at which point the bass was incorporated – reminding us of an early music continuation – as were quotes from French composers Janequin (1485–1558) and Jehan Alain (1911–1990), two Renaissance composers. Whereas the first movement begins with an extended mournful oboe melody, the second opens with a virtuosic harpsichord solo. Dutilleux returned to the work two decades later to make a final version just three years before his death in 2013.

Swiss conductor Paul Sacher commissioned some of the most significant works of the 20th century including pieces by Stravinsky, Martinů, Elliott Carter and significantly Bartók’s *Music for Strings, Percussion and Celesta*. One of the last works that Sacher commissioned was Dutilleux’s *Mystère de l’instant*, which in tribute to Bartók is scored for strings, percussion and the Hungarian cimbalom. The one-movement work is in ten connected sections, the penultimate of which is *Metamorphosis (sur le nom SACHER)* thus providing a double tribute.

**Yellow arrows like this point you to…**

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The disc ends with the earliest composition on offer, Timbres, espace, mouvement (ou “La nuit étoilée”) from 1977, inspired by van Gogh’s painting The Starry Night. Drawing on the full orchestral palette in the first and third movements – Nébuleuse and Constellations – the intervening Interlude begins in the growly depths of the contrabass section and only gradually ascends into the firmament.

**Concert note:** “Henri Dutilleux – A Portrait from the Piano” presents another side of this iconic French composer performed by Katherine Dowling at Gallery 345 on October 28.

The weathered stone (ER26 ergodos.ie) is a mostly meditative suite by Irish composer Benedict Schlepper-Connolly. Its gentle, pointillist minimalism is something like the music of Morton Feldman or perhaps Linda Catlin Smith, but in double time. The overall sensibility and careful placement of notes is familiar but in this case there is a repetitive trance-like effect that gives the impression of very slow development while the notes are actually moving quite quickly. The press release describes it aptly as a “many-hued musical statement that is at once minimal and teeming with matter.” It is said to be “inspired by the secret histories of landscapes, old maps and memory” and it is certainly filled with a haunting beauty. The eponymous extended first movement is scored for piano, violin and cello, although quite a bit of time passes before we become aware of the cello in the texture, which is dominated by slow-yet-ebullient piano and sparse violin repeating a two-note theme. As it develops over its 20-minute duration, roles are reversed with the rolling strings punctuated by gentle but persistent piano interpolations which in turn are replaced by placid clouds of sound from all three. There is eventually a percussive pizzicato section, but this soon passes back into a calm arpeggiated progression cleverly passed between the three musicians.

The second movement, A View from Above, features the Robinson Panoramic Quartet – one each of violin, viola, cello and bass – and opens with an extended pizzicato introduction which eventually gives way to a rolling, wave-like arco barcarolle. This is gradually replaced by sparse solo melodies replete with harmonics in the high strings which continue to the piece’s end. Beekeepers is a gentle – that word keeps coming up throughout this journey – song featuring the soft and vulnerable voice of the composer. The instrumentation includes Saskia Lankhoorn’s piano, chalumeau – a rarely featured solo instrument – and the quartet, which in this instance creates a texture reminiscent of a harmonium drone.

Schlepper-Connolly is (barely) heard on synthesizer in the last movement, Field, on which piano and quartet return while Mac Erlaine switches to bass clarinet. While this closer does build to mezzo-forte with a brief dance interlude, the overall feel of the track, and the suite, is gentle (again!) beauty spun gracefully over its 45-minute development. A wonderful experience for anyone in a quiet mood.

Another disc perfect for a quiet mood is Longing (teresasuen.com). Suen has the distinction of being the first Chinese harpist to obtain a Doctor of Music degree, which she acquired after studies at Northwestern University in Evanston, Illinois with Elizabeth Cifani. The Hong Kong-born harpist has recently made Toronto her home after a three-year appointment at Carleton University in Ottawa. Longing was recorded in 2010 and features turn-of-the- and mid-20th-century works for solo harp. While the music is more or less modern – including works by Paul Hindemith and John Cage – it is surprising how mellow the overall feel of the disc is. It begins and ends with Préludes intimes by the important pioneer of harp technique and development, Carlos Salzedo. The subtitles tenderly emoted and profoundly peaceful are apt descriptions, but his Chanson dans la nuit includes a variety of moods.

Hindemith, in his quest to write “music for use,” composed solo sonatas for every instrument. The Sonata for Harp was written in 1939 in Switzerland just before he emigrated to America. The three-movement work is inherently melodic with moments of playfulness and exuberance, although its finale is moody and slow. Cage’s In a Landscape is the most recent work on the disc, dating from 1948. Originally a piano piece, it is often played by harpists, its slow and mournful arpeggios being well-suited to the instrument. Other works included are by Saint-Saëns, Pierné and Granados. Suen has chosen a well-balanced program focusing on calmness and warmth, beautifully played. She will be a welcome addition to the local music scene.

**Concert note:** Toronto’s reigning harp diva Judy Loman is celebrated on October 30 in “Mazzoleni Masters: Judy Loman 80th Birthday Celebration,” where she will perform works by Salzedo among others, at Mazzoleni Hall. The concert celebrates her illustrious career and the launch of Ariadne’s Legacy, the complete works for harp by R. Murray Schafer which is being released on the Centrediscs label and will soon be reviewed in these pages.

And just couple of quick jazz notes lest you think I have joined the Lotus-eaters and spent the last month in a state of mellow musical bliss...

Guitarist Eric St-Laurent and his quartet will launch Planet (ericst-laurent.com) at Hugh’s Room on October 6. This jazz/funk offering features Jordan O’Connor on bass, Attila Fias on piano and the Latin-nuanced percussion of Michel DeQuevedo in a set of five St-Laurent originals and intriguing arrangements of Charlie Parker’s Donna Lee, Carly Rae Jepson’s Call Me Maybe and in a moment of relaxation, the second movement theme from Beethoven’s Piano Sonata No.8 convincingly rendered on acoustic guitar with double bass in unison. The driving rhythms and clever interactions of the quartet were just the wake-up call I needed after my extended immersion in the discs mentioned above.

After a busy summer in Toronto, trumpeter and flugelhornist Andrew McAnsh has returned to his studies at the Berklee School in Boston. Although there are no local performances on the immediate horizon, McAnsh has left us with Illustrations (andrewmcansh.bandcamp.com) on which he is joined by Jeff Larochelle (tenor sax), PJ Andersson (trombone), Geoff Young (guitar), Wes Allen and Soren Nissen (bass), Chris Pruden (piano) and Ian Wright (drums). Wordless vocals by Mjaa Danielson and Mara Nesrallah (who also provides compelling narration on Confabulation) in unison with horn lines add to a very intriguing big band texture. All the tracks were composed by McAnsh with the exception of the opening Utopia Suite which was co-written with the trombonist. Of particular note are McAnsh’s arrangements which convey the impression of a large brass section using only three horns. Perhaps we’ll have a chance to hear him live again next summer.

We welcome your feedback and invite submissions. CDs and comments should be sent to: DISCoversies, 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, DISCoversies Editor**
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TERRY ROBBINS

Very, very rarely does a review copy CD have such an effect on me that I simply want to keep playing it instead of listening to the rest of the month’s selections, but that’s exactly what happened with the absolutely stunning CD Janoska Style, featuring the Janoska Ensemble in a dazzling selection of their own distinctive arrangements (Deutsche Grammophon 481 252.4).

The ensemble features the three Czech brothers Ondrej and Roman Janoska on violin and František Janoska at the piano, with their Hungarian brother-in-law Julius Darvas on double bass. All four musicians had significant independent careers in Vienna before deciding to concentrate on their own music with the Janoska Ensemble in 2013. They combine salon style, gypsy music, jazz and improvisation and bravura cadenzas in virtuosic arrangements that leave you short of breath and scrambling for words to describe them.

From the opening Die Fledermaus Overture à la Janoska, which morphs into a frenetic gypsy version of Those Were the Days, through reworkings of Waxman’s Carmen Fantasie, Massenet’s Thaïs Meditation, Paganini’s Caprice No.24 to Piazzolla’s Adiós Nonino, this is musical imagination, vision and virtuosity of the highest order.

We’re never asked to choose a CD of the Year, but if we were then this would undoubtedly be mine.

Overtures to Bach is the latest CD from the cellist Matt Haimovitz on the Pentatone Oxingale Series label (PTC 5186 561). It’s yet another tour-de-force solo recital of Bach and Bach-inspired contemporary works from this outstanding performer.

Haimovitz’s continuing relationship with the Bach Cello Suites stretches back over a period of more than 30 years, and in this latest venture – which he calls a culminating moment in the relationship – he has commissioned six new overtures that reflect on and anticipate the six individual suites and, by expanding on the cross-cultural and vernacular references in Bach’s music, reach both forward and backward in time.

Each new piece is followed by the Prelude to the relevant Suite. The new works, in Suite order, are: Overture by Philip Glass; The Veronica, by Du Yun; Run, by Vijay Iyer; La memoria, by Roberto Sierra; Es War, by David Sanford; and Lilli’uokalani for solo cello piccolo by Luna Pearl Woolf.

Haimovitz is superb in the wide range of technical challenges presented by the new works, and is as thoughtful and inquisitive as ever in the Bach Preludes. It’s a simply outstanding CD.

When I saw the title of the new 2-CD set from the Chiara String Quartet – Bartók by Heart (Azica ACD-71310) I couldn’t believe my eyes. Surely it didn’t mean that they were performing all six of the Bartók quartets from memory? Well, yes it did, and yes they were.

I don’t think you necessarily have to be a string player to be able to appreciate the simply staggering nature of such a challenge, but anyone who has ever played in a string quartet will know exactly what is involved here – you don’t simply have to remember your own part, but also everybody else’s part to a large extent so that the complete picture is always present in your mind. And these are six works of huge complexity and technical difficulty.

It’s important, though, to move beyond the astonishing magnitude of the feat itself to the musical and emotional result, and the level of the performances here more than repays the effort involved. Interestingly, the quartet members feel that memorizing the music made the more difficult passages easier to play, and that the process took the music back to the aural tradition from which Bartók drew his initial influences.

One thing is certain: in a fiercely competitive field there isn’t another Bartók set quite like this one.

The outstanding American violinist Jennifer Koh, who has produced a string of terrific CDs for the Cedille label featuring contemporary compositions, returns to the standard repertoire for her latest release, Tchaikovsky Complete Works for Violin and Orchestra, with Alexander Vedernikov conducting the Odense Symphony Orchestra (CDR 90000 166). The trademark Koh intelligence and sensitivity in programming is still there, however: Vedernikov was the conductor when the 15-year-old Koh played the Tchaikovsky Violin Concerto in D Major Op.35 in the International Tchaikovsky Competition for Young Musicians in 1992, the same year in which she first played with the Odense Symphony, and in 2011 all three

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Koh admits to possibly being more patient in the concerto after all these years, and there is certainly never any sense of rushing in what is a carefully measured and highly lyrical performance. There aren’t quite the fireworks that you’ll find in some recordings, perhaps, but that doesn’t in any way diminish the interpretation here – it’s a thoughtful, personal statement from a player with impeccable technique.

Tchaikovsky’s works for violin and orchestra all date from the years 1875–78. The Sérénade melancolique in B Minor Op.26 from 1875 and the Valse-Scherzo in C Major Op.34 from 1877 open the disc, with the 1878 concerto as the central work; the Glazunov orchestration of the three-piece Souvenir d’un lieu cher Op.42, also from 1878, completes a highly satisfying CD.

Another outstanding American musician, cellist Zuill Bailey, features on two new CDs. On Arpeggione (Azica ACD-71306) he teams with guitarist and composer David Leisner in a recital that includes Schubert’s Sonata In A Minor (Arpeggione) D821, de Falla’s Siete Canciones Populares Españolas and the world premiere recording of Leisner’s own Twilight Streams. Short pieces by Gluck, Saint-Saëns and Villa-Lobos fill out a CD that ends with an astonishing transcription of a virtuosic violin piece by Paganini – the Variations On One String on a Theme from Rossini’s Moses.

Terrific technique and warm tone from both players make this a charming disc. All of the arrangements other than the Villa-Lobos are by Leisner.

On Reimagined: Schumann & Beethoven for Cello Quintet (Sono Luminus DSL-92204) Zuill Bailey joins the Ying Quartet in arrangements of the Schumann Cello Concerto In A Minor Op.129 and Beethoven’s Sonata No.9 for Violin and Piano Op.47 “Kreutzer.” The Schumann arrangement is by the performers; the Beethoven is an anonymous arrangement from 1832.

The Schumann works well, but the revelation here is the “Kreutzer” Sonata. The absence of a piano makes for a completely different opening, for starters, but the entire work comes across not just as a transcription or arrangement but as a new Beethoven string quintet – and a stunning one at that. It makes you realize and appreciate the sheer depth and strength of the original sonata.

The playing is outstanding throughout a quite fascinating and thought-provoking CD.

Having first recorded the Brahms Violin Sonatas in a 2002 live performance, violinist Christian Tetzlaff and his regular collaborator pianist Lars Vogt have revisited them after 14 years as they feel that their growth as a duo has resulted in their having more to say (Ondine ODE 1284-2). I’ve never heard the 2002 CD, but this latest issue provides ample proof that the duo does indeed have a great deal to say in these immensely popular works.

The opening of the Sonata No.1 in G Major Op.78 is simply lovely, and the beautiful playing that follows evokes all the usual Brahms descriptive terms – it’s warm, gentle, expansive and autumnal in feel. The Sonata No.2 in A Major Op.100 is equally lovely, and there is plenty of fire in the Sonata No.3 in D Minor Op.108.

Brahms’ contribution to the F.A.E. Sonata, the Scherzo WoO 2 completes the disc. The playing from both performers throughout is rhapsodic, passionate and nuanced, with an excellent dynamic range and a simply lovely recorded sound. This is one revisit that is quite clearly well worth the trip.

On Streams (Azica ACD-71306) the English-Canadian pianist Leslie Hurst appears with violinist Caroline Goulding in a CD of Brahms’ Variations on One String on a Theme from Rossini’s Moses, a lively set of variations on a Rossini theme, including a sprightly fourth variation that begins with a simple phrase that sounds a bit like a melodic version of Rossini’s “William Tell.”

Having first recorded the Brahms Violin Sonatas in a 2002 live performance, violinist Christian Tetzlaff and his regular collaborator pianist Lars Vogt have revisited them after 14 years as they feel that their growth as a duo has resulted in their having more to say (Ondine ODE 1284-2). I’ve never heard the 2002 CD, but this latest issue provides ample proof that the duo does indeed have a great deal to say in these immensely popular works.

The opening of the Sonata No.1 in G Major Op.78 is simply lovely, and the beautiful playing that follows evokes all the usual Brahms descriptive terms – it’s warm, gentle, expansive and autumnal in feel. The Sonata No.2 in A Major Op.100 is equally lovely, and there is plenty of fire in the Sonata No.3 in D Minor Op.108.

Brahms’ contribution to the F.A.E. Sonata, the Scherzo WoO 2 completes the disc. The playing from both performers throughout is rhapsodic, passionate and nuanced, with an excellent dynamic range and a simply lovely recorded sound. This is one revisit that is quite clearly well worth the trip.

There’s more lovely duo playing on Prokofiev Music for Violin and Piano, the debut duo CD by violinist Jameson Cooper and pianist Ketevan Badridze issued on the Afinat Records label (AR1601) in celebration of the 125th anniversary of the composer’s birth. The English-born Cooper has long been active in the United States, and is the first violinist with the Euclid Quartet in residence at Indiana University South Bend, where Badridze is also on the faculty as a senior lecturer.

It’s a CD that certainly makes a lovely birthday present, with outstanding playing of the three works on the program: the Five Melodies Op.35bis; the Violin Sonata No.1 in F Minor Op.80; and the Violin Sonata No.2 in D Major Op.94bis. Both performers are in great form, with their outstanding techniques allowing them to explore the emotional depths of the dark and intensely personal F Minor sonata in particular.

Cooper and Badridze have some top competition in this field – I’ve reviewed similar CDs by Viktoria Mullova, Alina Ibragimova, Jonathan Crow and James Ehnes in the last few years – but this is a disc that can more than hold its own. Cooper’s insightful and perceptive booklet notes complete a terrific package.

The 23-year-old American violinist Caroline Goulding teams with pianist Danae Dörken on her debut CD of music by Georges Enescu, Antonin Dvořák and Robert Schumann (Ars Produktion ARS 8536).

The choice for the opening work on the disc, Enescu’s Impressions d’enfance Op.28, is a surprising but strikingly successful one. This simply astonishing suite that traces the course of a child’s day is not what you would expect on a debut disc, but it provides a wonderful palette for violinists to display their range of tone colour as well as their technique, and Goulding takes full advantage of it.

There is something pleasingly old-fashioned about Goulding’s playing in some respects, with its big warm tone and vibrato and her judicial use of portamento. The Dvořák Romantische Stücke Op.75 benefits greatly from this in a lovely performance, and there is more nice playing from both performers in Schumann’s Violin Sonata No.2 in D Minor Op.121.

All in all, an excellent debut CD from a definite talent.

Maximilian Hornung is the soloist in the Concerto for Cello and Orchestra by the American composer Samuel Adler (b.1928) on the CD José Serebrier conducts Samuel Adler (Linn CKD545); Serebrier also conducts the Royal Scottish National Orchestra in Adler’s Symphony No.6.

The concerto is a strong four-movement work written for the Cleveland Orchestra and its principal cellist Stephen Geber almost 30 years ago, when Adler was a professor at the Eastman School of Music in Rochester. The movements strike a lovely balance between slow, lyrical writing for the cello and rhythmically strong up-tempo passages that show a fair bit of jazz influence.

The symphony is perhaps the more significant recording here. It was written in 1984–85 for the Baltimore Symphony Orchestra and their conductor David Zinman, but Zinman left the orchestra before the work could be scheduled. This recording is the premiere performance of the symphony as well as the first recording.

It’s a powerful three-movement work with a simply explosive start and a slow, expressive middle movement between two fast outer movements. The orchestration has a distinctively American feel, with more than the occasional hint of Leonard Bernstein, especially in the handling of the percussion and the rhythmic writing.

The short orchestral tone poem Drifting On Winds And Currents concludes an impressive CD.
using the piano as an orchestral percussion section, often brutally, is a requisite for performing Stravinsky’s The Rite of Spring. Sivan Silver and Gil Garburg are unrestrained in conveying the savagery of the ballet’s storyline in their recording Igor Stravinsky – Petrouchka, Le Sacre du printemps (Berlin Classics 0300588BC). Stravinsky wrote this duet version of The Rite of Spring at the same time as the orchestral score. Curiously, the piano version was published a week before the stormy Paris premiere in May 1913, while the orchestral score remained unpublished for another eight years.

The Silver-Garburg duo performs wonderfully throughout this work always using the well-placed quieter moments of repose as contrast against the wilder passages. They understand it completely and play with a commitment to making an emotional impact no less powerful than the larger orchestral score.

Petrouchka also exists as a piano duet by Stravinsky. He finished it just as he began The Rite of Spring in 1911. The duo performs it beautifully. They play with exceptional unity and control especially through the long mystical pauses and speed changes of Petrouchka’s Room. Their crisp, energetic staccatos make Russian Dance a track worth hearing more than once. The disc’s closing track, The Mummers is a brilliant display of speed and technique, and a terrific ending to this recording of two of Stravinsky’s most admired compositions.

Shortly after winning the 2013 Cincinnati World Piano Competition, Marianna Prjevalskaya recorded Marianna Prjevalskaya plays Rachmaninoff, Variations on Themes by Chopin and Corelli (Fanfare Cincinnati FC-008). The works are big and sit 30 years apart in Rachmaninoff’s oeuvre. The earlier set of variations on the theme of Chopin’s Prelude in C Minor Op.28 dates from 1902. Prjevalskaya plays these 22 pieces capturing all the references to Chopin’s language as well as the early hints of Rachmaninoff’s growing penchant for large-scale orchestral statements, even if only from a keyboard. There’s a lot of emotional variety in this set, with retrospective glances at the Baroque and Classical. But Prjevalskaya ensures that we never lose sight of the essential Russian-ness of the composition. The concluding variation, Maestoso, embodies this in its larger-than-life declaration of Chopin’s idea as towering chords of Russian pianism.

Variations on a Theme of Corelli Op.42 shows us a different composer. Prjevalskaya knows this, and plays with a focus on Rachmaninoff’s more modern vocabulary. She uses his rhythmically irregular figures and unexpected harmonic shifts to present the mature composer writing his last solo piano work. Her approach is less academic than the earlier set and far more a full concert piece that asks to be considered as a whole. It’s for this reason that we hear more clearly the Rachmaninoff of the piano concertos, his melodic voice and rich harmonic palette. Imagine hearing the premiere performed by the composer in Montreal in 1931.

Film music is a reliable audience pleaser for orchestras, and people never seem to tire of the great themes that slumber in the soundtracks of so many half-forgotten films. Since its early role as accompaniment to films, the piano has receded into more of a concerto relationship with orchestral film music. Still, many a good theme falls to the keyboard, and Love Story, Piano Themes from Cinema’s Golden Age (Decca 478945.4) collects some of film’s most beautiful music for this instrumental combination.

The screen seems to require composers to write in a way that gives immediate access to emotion and drama. Valentina Lisitsa, whose controversial public stance on the turmoil in Ukraine compelled the Toronto Symphony to cancel her 2015 concerts, appears on this disc as the pianist. Her performance of these screen works with the BBC Concert Orchestra is superb. She brings all the requisite concert technique and expression to the service of the score. It’s all intensely Romantic and very lush, graphic music. You can almost smell the popcorn.


The title music from the 1985 TV series Pride and Prejudice, with its period feel, is an artful work by composer Carl Davis. Lisitsa takes her solo moments in this as though they were short solos in Mozart piano concertos. Pure delight.

This unusual recording Keys to the City – The Great New York World” (The Los Angeles Times) will be performing at Koerner Hall on October 29th.
Pianists Perform the Great New York Songs (Roven Records RR99999) is a celebration of the Big Apple’s music by its own musicians. As an added treat, the liner notes have the pianists writing about each other. Glen Rosen writes about Dick Hyman, Hyman about Frank Owens, Billy Stritch about Paul Shaffer and so on. It’s a wonderful gathering of performers who admire each other’s contribution to the New York keyboard scene.

A few highlights from the playlist include Axel Tosca playing *Take the “A” Train* with a strong Latin feel that works surprisingly well, Dick Hyman playing *42nd Street*, and Frank Owens performing *Lullaby of Broadway* with a distinctly Gershwin-esque feel. There’s also Glen Rosen playing *55th Street Bop* in a trio for piano, violin and cello.

The bonus track on this disc has pianist, conductor and teacher Leon Fleisher performing Earl Wild’s arrangement of Gershwin’s *The Man I Love*. He plays it entirely with the left hand, a reminder of the rare condition he suffered, causing him the loss of his right hand for performance.

Pianist Ian Gindes is a commissioned officer in the US National Guard. His pride in the distinctive language of American music is evident throughout the tracks of American Visions (Centaur CRC 3476). More than half the disc is music by Aaron Copland whose *Four Piano Blues No.3* opens the program with a tender and haunting tribute to pianist William Kapell. Gindes establishes his credible interpretive abilities in this quiet and muted piece.

He next explodes into Copland’s *Rodeo* where Buckaroo Holiday and *Hoe-down* are crisp, powerful and highly energized. Saturday Night Waltz is often played more pensively but Gindes’ approach is entirely consistent with the rest of the suite and works well.

*Our Town* is Copland’s music to Wilder’s play. It’s less idiomatic than *Rodeo* and Gindes’ approach reflects the composer’s focus on the atmospheric, emotional narrative. Gone here is the big Copland piano sound of *Rodeo*. In its place is a deeply quiet introspection delivered by sparse writing and measured playing. Gindes proves to be a superb Copland interpreter.

A couple of fun tracks follow. *Etudes* by Earl Wild on Gershwin’s *Fascinatin’ Rhythm* and *Embraceable You* are demonstrably virtuosic. Stephen Hough’s equally brilliant arrangements of Rodgers and Hammerstein’s *My Favourite Things* and *Carousel Waltz* give Gindes another chance to show his mastery of the keyboard.

The final track is a live recording of Sousa’s *The Stars and Stripes Forever* for two pianos, eight hands in which Gindes is joined by Tatiana Shustova, Jiafang Yan and Jing Hao. Rousing from start to finish!

Irish-born John Field (1782-1837) was a composer of a modest body of works. Despite their relative neglect, they are exquisitely crafted for any pianist who makes the effort to understand their composer. Benjamin Frith in John Field – Piano Concerto No.7, Irish Concerto with the Northern Sinfonia; David Haslam (Naxos 8.573262), shows Field’s language to have many elements that are antecedents of phrasings and figures we hear in the music of Chopin and Liszt, who both attended the 1832 Paris premiere of the Concerto No.7. It makes for curious listening as Beethoven- and Schubert-like elements also occur. Still, there’s no doubt Field evolved his own voice. He rejected the current trend for virtuosic exhibition, instead favouring nuance and subtlety in his writing and playing. Frith captures these hallmarks of Field’s music. He is generous with his pauses and capably exploits every opportunity to create contrast and interest in Field’s ideas.

Frith is especially engaging in the Irish Concerto, where his gentle touch matches the beauty of Field’s numerous and ornate melodies. This is lovely material and Frith lets not a single note escape his affectionate attention.

The Piano Sonata No.4 in B Major has a frequent early Classical feel and Frith plays it with balanced Mozartian sensibility. Here too there is an ever present lightness to Field’s music that uses none of the turmoil or bombast of some of his contemporaries.

This Naxos disc brings together recordings from 1996, 2013 and 2014. Production values have remained wonderfully consistent over the years and the spread in performance dates is not evident without reading the notes.

Here’s a terrific video production of a concert featuring familiar and impressive names: Chung, Argerich, Angelich: Live at the Theatre Antique d’Orange, Orchestre Philharmonique de Radio France, BelAir Classics (BAC132). The first-century Roman amphitheatre is packed with an eager audience. Myung-Whun Chung conducts one of Europe’s finest orchestras. And a statue of Caesar looks down on them all as they open the concert with Berlioz’s *Roman Carnival Overture*.

The pianistic treat on the program is Poulenc’s Concerto for Two Pianos and Orchestra in D Minor. Martha Argerich and Nicholas Angelich are at their respective Steinways. The whole thing is impeccably played and presented. Clever production offers occasional split screen views of both keyboards in action. Chung conducts the entire evening without a score. He joins the two pianists at a single keyboard to play Rachmaninoff’s *Romance for Six Hands* in *A Major*. It’s a bit harmonically thick at times but it’s Rachmaninoff and everyone’s having so much fun. Also on the DVD is Saint-Saëns’ Organ Concerto and a blowout encore that brings the audience to its feet.

Schubert’s string quartet Death and the Malden has seen a couple of larger reworkings. Mahler set it for string orchestra and John Foulds for full symphony orchestra. In Franz Schubert, The Unauthorized Piano Duos, vol. 3 (Divine Art dda 25125) duo pianists Anthony Goldstone and Caroline Clemmow give us the recording premiere of this 1878 arrangement by Robert Franz.

Franz has arranged the quartet beautifully with part distribution balanced across the keyboard. He uses the added advantage of adding inner harmonies not available to the original four string instruments. Goldstone and Clemmow play fully pianistically using everything the piano can offer. It gives the feeling of the quartet being a rather large duo piano sonata and is completely believable.

The second movement theme and variations on the title *Lied* is wonderfully played. The third movement theme gets added punch from the piano’s powerful bass register. Goldstone and Clemmow play an impressive final movement never showing the strain that Schubert’s relentless tempo imposes.

This disc also offers the Unfinished Symphony in an arrangement by Hüttenbrenner, to which Goldstone has added his completed version of the Scherzo and Trio, using Schubert’s sketches. Goldstone also adapts a fourth movement finale using the Entr’acte from Rosamunde D.797.
VOCAL

Schubert – Lieder: Nacht und Träume
Ailish Tynan; Iain Burnside
Delphian DCD34165

Duet
Lucy Crowe; William Berger; Iain Burnside
Delphian DCD34167

► An accompanist (or, as we now prefer to write, a collaborative pianist) must be a technically accomplished player. That goes without saying. But he also needs to be more: he needs to be alert to a singer’s every nuance. The two discs reviewed here have one performer in common: the pianist Iain Burnside. He is splendid.

Many of the songs on the Schubert disc are very familiar. Their inclusion came as something of a surprise to me, for Burnside, in a 2009 interview, complained that singers tend to play it safe. He himself felt that he had nothing new to say on the Schubert song cycles. But the record shows that, if singer and pianist are sufficiently committed to the works they perform, these works do not come across as merely routine. The disc includes Schubert’s Ave Maria and I cannot think of any music more familiar. Yet the way Ailish Tynan and Burnside perform it here makes one feel that one has never heard it before. Besides, not everything here is familiar fare; Ave Maria was one of three songs projected by Schubert as a setting of Scott’s The Lady of the Lake. This recording gives us all three songs.

Tynan is an Irish soprano who won the Cardiff Singer of the World recital prize in 2003. She is a lyric soprano who has sung at several of the leading opera houses, including Covent Garden and La Scala. But her main strength would appear to be that of a recitalist. I look forward to hearing her live one day. I have not heard such a fine recital disc by a soprano since the days of Elly Ameling and the young Irmgard Seefried.

Duet includes a few solo songs but most of the works here are indeed duets, by Schumann, Mendelssohn and Cornelius. In an accompanying note, Richard Stokes argues that the duet form has fallen out of favour because many artists as well as listeners feel that the form is beneath them. I doubt that is the real reason for the drop in popularity in the duet form. Two centuries ago, domestic music making was a central part of people’s experience and both the solo song and the duet must have played an important part in the rituals of courtship in upper- and middle-class society. Be that as it may, these songs, none of them now familiar, were well worth reviving. They are beautifully performed with the radiance of the soprano (Lucy Crowe) set against the gravity of the baritone (William Berger). Of particular interest is the concluding song, a setting of the poem Wiegenlied by Friedrich Hebbel. When Schumann set the poem, he changed the title to Wiegenlied - am Lager eines kranken Kindes. Stokes is, I am sure, right when he argues that the change in title shows an allusion to the illness and death of Schuman’s infant son Emil.

Hans de Groot

R. Nathaniel Dett – The Ordering of Moses
May Festival Chorus; Cincinnati Symphony Orchestra; James Conlon
Bridge Records 9462 (bridgerecords.com)

► Canadian-born R. Nathaniel Dett (1882-1943) is without question one of the most significant African/North-American composers of the 20th century. In 1937, near the end of his life, Dett’s magnificent oratorio, The Ordering of Moses (which he described as a “Biblical Folk Scene”) had its world premiere in a performance by the May Festival Chorus and the Cincinnati Orchestra, which was broadcast live throughout the United States by NBC, and was the first network broadcast of a work by an African/North-American composer.

Throughout his life, Dett was a unifier of music, culture and individuals – and in light of the world’s current condition, his oratorio, linking the Israeliite exodus from Egypt and slavery with the northern exodus (via the Underground Railroad and beyond) of the African-American peoples is as meaningful now as when it was composed. The orchestration and composition is lush, dynamic, thrilling and harmonically complex while still gracefully embracing American folk and negro spiritual motifs. The juxtaposition of the dynamic chorus with the rich, sonorous vocal instruments of the skilled soloists (soprano Latonia Moore, mezzo-soprano Ronnita Nicole Miller, tenor Roderick Dixon and baritone Donnie Ray Albert) is almost unbearably gorgeous.

The exceptionally produced new recording, which once again features the May Festival Chorus (under the direction of Robert Porco) and the Cincinnati Symphony Orchestra (conducted by James Conlon), was performed in its entirety on May 9, 2014, as part of the Spring for Music Festival at Carnegie Hall in New York City. This beautifully produced and performed recording of Dett’s magnum opus was facilitated and broadcast nationally by WQXR FM, New York City’s classical music radio station.

Lesley Mitchell-Clarke

Reviews of discs below this line are enhanced in our online Listening Room at thewholenote.com/listening.
Britten – The Rape of Lucretia (Glyndebourne)

Rice; Clayton; Royal; Rock; Rose; London Philharmonic Orchestra; Leo Hussain

Opus Arte OA 11219 D

► Around 510 BC, Tarquinus, son of the Etruscan king of Rome, raped the Roman aristocrat Lucretia. The rape, and Lucretia’s honour-driven suicide, precipitated the rebellion that toppled the monarchy, launching the Roman Republic. So goes the legend, perhaps historically based, recorded in much later Roman annals and subsequently re-interpreted in poetry, paintings, plays and, in 1946, Britten’s first chamber opera, with eight vocalists and only 13 instrumentalists.

This 2015 Glyndebourne production won rave reviews from the British press, and no wonder. The singers are all vocally and dramatically terrific and the staging stark, powerful and moving. The innovative staging by director Fiona Shaw and set designer Michael Levine presents a military tent and archaeological site, darkly lit, in which the ancient events take place.

Shaw introduces two silent extras: Lucretia’s young daughter and a warcamp slave—prostitute. Most surprisingly, she has the Male and Female Chorus, as modern archaeologists, not only comment about the action, but in time-warp fashion, actually get physically involved with it! I usually deplore such deviations but here, they respect the spirit of Ronald Duncan’s libretto, while enhancing the very visceral dramatic impact.

Duncan’s libretto provides the opera’s only weakness, an epilogue sung by the Male and Female Chorus, replete with Christian religiosity, quite extraneous to the tragedy that has just unfolded. Extras include commentary by director Shaw, a brief documentary about the opera’s 1946 Glyndebourne premiere and a cast gallery.

Intensely gripping, strongly recommended.

Michael Schulman

Andrew Staniland; Jill Battson – Dark Star Requiem

Neema Bickersteth; Kristzina Szabó; Peter McGillivray; Marcus Nance; Elmer Iseler Singers; Gryphon Trio; Ryan Scott; Mark McGillivray; Wayne Strongman

Centre Discs CMCCD 22716 (musiccentre.ca)

► In a 2010 review of a Luminato performance of Dark Star Requiem, Joseph K. So said “the text would have benefitted from surtitles.” I’m afraid that a lack of libretto for this recording left me with a similar reaction. This is a shame, as I’m a huge McGillivray and Szabó fan. Also, when I interviewed librettist Jill Battson in 2010, I was intrigued by what she was doing with the 19 poems comprising the piece. These days, even English performances carry same-language surtitles, and perhaps this production would have been more accessible as a DVD release. Despite excellent enunciation by the soloists and Elmer Iseler Singers, the words are often overwhelmed by the music and mirking from different distances, and was I only able to catch snippets of much of the text; even the parts of the Mass used in the libretto were lost to this Latinist, as was my concentration: it was too hard to hear this work holistically, trying to follow the sung and spoken words.

The music, however, is intriguing. Track 1, Zero Six One, is a chilling introduction to the work by highlighting the assigned numbers for HIV-1 and HIV-2 from the International Committee on Taxonomy of Viruses, and it brought to mind the song Three-Five-Zero-Zero, from the musical Hair. There’s something very affecting about using enumeration to humanize huge horrors. Unfortunately, the percussion seems to be competing with the singers throughout the CD; however, the Gryphon Trio’s strings play empathetically.

Vanessa Wells

Editor’s Note: Two of the 19 poems which comprise the libretto of Dark Star Requiem can be found on the Canadian Music Centre website (musiccentre.ca/node/138842). The published book of poems can be purchased from Jill Battson at jillbattson.bandcamp.com/merch/dark-star-requiem.

Beethoven – Symphony No.9

Plundrich; Nesi; Balzer; Tischler; Tafelmusik Baroque Orchestra & Chamber Choir; Bruno Weil

Tafelmusik Media TMK1030CD (tafel musik.org)

► With his Symphony No.9, Beethoven introduced a whole new compositional territory into the musical world of Vienna. From its 1824 premiere, this work not only influenced several generations of symphonic composers but also became the symbol of victory for humanity. The struggle and rise of man (on both personal and universal levels), so powerful in this symphony and unlike anything heard before it, has produced a wide array of interpretations and recordings. Many argue passionately which one is the best. A few of the notable ones definitely include Karajan’s version from 1962, Bernstein’s from 1989 and the recording by Gardiner in 1994 on period instruments.

So it is in this good company that Tafelmusik Baroque Orchestra offers its own dynamic interpretation under the direction of Bruno Weil. Recorded at live concerts at Koerner Hall in Toronto in February 2016, the album holds the animated energy of a live performance. I enjoyed the precise and light articulation of the period instruments in the second movement and slightly subdued colours and the beautiful swelling of the third movement phrases. But make no mistake – Tafelmusik sounds just as powerful as any contemporary symphony orchestra. It builds the momentum of the emotional narrative with conviction, starting from the sombre D Minor theme of the first movement all the way to the jubilant ending of the fourth in D Major. Tafelmusik Chamber Choir and soloists – Sigrid Plundrich, Mary-Ellen Nesi, Colin Balzer and Simon Tischler – are all superb in bringing out the purity and drama of Beethoven’s music.

Ivana Popovíc

French Connections

Music of Saint-Saëns, Prokofiev, Uebayashi Chatterton-McCright Duo

Propor Canary (lindachatterton.com; matthewmccright.org)

► This flute-piano debut recording features Minnesota-based recitalists Linda Chatterton and Matthew McCright in a Paris-themed program. The disc is a timely tribute to the City of Light in these terrorist-plagued times. Flutist Linda Chatterton has ably transcribed and performed Saint-Saëns’ four-movement Sonata in D Minor for Violin and Piano (1885). I am captivated by her variations of colour and mood and her brilliant technique. Pianist Matthew McCright is right with her in ensemble and in creating appealing textures, as in the contrast-filled opening movement. I like the duo’s melodic interplay in the second movement and their light, spiky texture in the waltz-like third. In the hair-raising finale, dynamics are balanced beautifully.

Yuko Uebayashi was born in Japan; her Paris residency is apparent in Sonata (2003), stylistically reminiscent of early-20th-century French music. She has integrated influences from Japan convincingly, for example, in the slow third movement’s pentatonic passages and melodic fourths and fifths. The piece displays exquisite tone colours and textures, idiomatic and expressive instrumental writing, and a sure sense of style. The Chatterton–McCright Duo’s reading of Prokofiev’s Sonata in D Major (1943; later transcribed for violin and piano) is notable for lightness and clarity suggesting the work’s playful, perhaps toy-like aspects. I appreciate
their avoidance of over-interpretation and of the vulgar, aggressive sound some duos bring to the finale. Overall a fine, thoughtful program and a duo I hope to hear from again!  

Roger Knox

**Perfect Landing**  
**Canadian Brass**  
**Opening Day ODR 7450 (openingday.com)**

> Any time that I hear of a new release from the Canadian Brass I wonder what about this CD will set it apart from any other release of theirs. Every time there is something new and different. I could say that this CD is perhaps their biggest step yet. When they first hit the local scene over 40 years ago, brass quintets were almost an oddity and didn’t have the respect that string or woodwind chamber groups enjoyed. How that has changed. The Canadian Brass is now one of the world’s pre-eminent chamber music ensembles. This CD, *Perfect Landing*, establishes their versatility in a wide variety of genres. For this project they are joined by their former trumpet player, Brandon Ridenour, on harpsichord.

> What better way to start than with Bach. The CD opens with a short harpsichord cadenza based on *Brandenburg Concerto No.5* and then shifts into the fiendishly difficult third movement of the *Brandenburg Concerto No.2* featuring the piccolo trumpet of Caleb Hudson. Then it’s Mozart’s “Spring” Quartet K387 where all members of the ensemble have an opportunity to demonstrate their skills. Having demonstrated their skills in that genre, with the help of arrangements by Luther Henderson, they demonstrate that Bach’s music still has a place in this era with *Dixie Bach*, *Cool Bach* and *Bebop Bach*. There are also a few fine Latin numbers. Perhaps the most outstanding of these is *El Relicario* which takes the listener through an amazing range of musical skills and emotions. This CD truly has made a Perfect Landing. It will certainly continue to entertain and amaze me in the days and months ahead.

Jack MacQuarrie

**MODERN AND CONTEMPORARY**

Stravinsky – *The Rite of Spring*; Bartók – *Concerto for Orchestra*  
Park Avenue Chamber Symphony; David Bernard  
Recurscopic Records RC2057001

> Did Bugs Bunny ruin *The Barber of Seville* for you? How about Merrie Melodies’ *The Three Little Pigs* with Brahms’ *Hungarian Dance No.5*? I have a particular eye–earworm of *The Rite of Spring*; I can never unsee the gorgeous chorography of Pina Bausch when I hear this piece. The Park Avenue Chamber Symphony’s recording is bright and clear and complements the rather dark storyline of the ballet. The *First Part* is a vital description of nature and leads with some urgency to the undeniable corporeality of the *Second Part*. The backbone of the piece, however, is Track 2, although I prefer my *Augurs of Spring* to be a little more heavily-handled than David Bernard’s version, such as the Cleveland Orchestra–Pierre Boulez take on it; I think this reflects Bernard’s interpretation, and, though, and does not make Stravinsky an inappropriate choice for this orchestra. (*The Augurs of Spring always strikes me as an misplaced climax, though.*)

> The Bartók *Concerto for Orchestra*, known as a soloistic piece, also has a pure sound, which emanates from the musicians themselves and is perhaps also enhanced by the fine recording engineering. Again, the chamber symphony easily handles the piece’s gravitas with aplomb. Apparently, the movements’ tempi listed on the back cover differ from their historical provenance and this made me curious to hear it live under another baton: fortuitously, this will be possible when the TSO performs it on May 4, 2017, in a matinee led by Peter Oundjian.

> This CD offers two excellent examples of early-20th-century Eastern-European composers who still captivate us technophiles with these elemental pieces that were based on European folk song.

Vanessa Wells

**Concert Note:** Reviewer Max Christie can be heard in a solo performance featuring clarinet works by Stravinsky, Martinu, Poulenc and Françaix on October 22 as part of a new series presented by the TO-U Collective at St. Andrew’s Church, 73 Simcoe St.

Horizon 7 – *George Benjamin; Magnus Lindberg; Richard Rijnvos; Tan Dun*  
Royal Concertgebouw Orchestra; Mariss Jansons  
RCO Live RCO 16003 (rcolive.com)

> Horizon 7 features significant, contrasting works by established composers. With texts by two 11th-century Hebrew poets and Federico García Lorca, set for counteren, women’s choir, and orchestra, George Benjamin’s *Dream of the Song* evokes reflections on voice and mood. A sultry Andalusian atmosphere is created not by lush harmony, but by an advanced idiom with hints of ancient and modern scales, delicate orchestration and astonishing vocal sound and imagery. Bejun Mehta’s singing is outstanding and the Concertgebouw strings and winds are especially notable. The burning down of Venetian opera house La Fenice in 1996 inspired *fuoco e fuma* (*fire and smoke*) by Richard Rijnvos. The sonic representation of licking flames and the relentless and unpredictability of the fire’s progression are extraordinary.

> In Magnus Lindberg’s *Era*, the Finnish composer builds on a compositional process from Sibelius’ *Fourth Symphony* and other developments in 20th-century music. The Concertgebouw brass and percussion shine in Lindberg’s masterful orchestration. *Era* opens brilliantly; later, I feel a lack of original, memorable ideas that would make the sense equal to the marvellous sound. Concertgebouw principal double bassist Dominic Seldis has a rare solo opportunity in *Tan Dun’s The Wolf*. Open strings, harmonics

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and pentatonic melodies create resonance and colour in the instrument, while diverse bowing effects generate excitement in the fast sections. A Mongolian two-stringed fiddle becomes the source of a folk song and a sliding expressive style for the double bass in this unique work. Highly recommended.

Roger Knox

Maxwell, Muhly & Couloir
Ariel Barnes; Heidi Krutzen
Ravello Records RR7932 (ravellorecords.com)

Since 2010, Couloir – the duo of cellist Ariel Barnes and harpist Heidi Krutzen, respectively principals of the Vancouver Symphony and Vancouver Opera Orchestra – has been performing, commissioning and recording music for this unusual combination of instruments.

This CD offers two works, one of them in two versions. Vancouver-based James B. Maxwell (b.1968) calls Serere (2012) “the concert music incarnation” of his ballet score Double Variations, commissioned by Ballet Kelowna. The first version of Serere (Latin for compose/contrive/interweave), just under 20 minutes, interweaves moods of dreamy meditation, restless anxiety and melancholic resignation. The cello provides the strong melodic content, supported by the harp’s harmonic figurations. The second version takes six minutes longer, having an added electro-acoustic track featuring percussive rhythms and the scratching sound of a pencil on paper (Maxwell’s ballet dealt with themes of writing and the scratching sound of a pencil on paper).

The 12-track release features many highlights. The opening Grounded sets the listening stage with its abstract ambient colours and dynamics. The more mainstream Forgiveness features both soaring sax and driving piano solos over an upbeat energetic drum kit backdrop. Roots (Of the Tree) is a welcome diversion as LaRochelle plays a solo sax track with spontaneity and musicality. The slower Tribute features LaRochelle now on a lyrical bass clarinet with Hill’s tinkling piano lines and repetitive chords, and Wright’s atmospheric drums creating a futuristic jazz ballad grounded in the past. The closing track Airborne is reminiscent of the initial track, with its opening washes of sound leading into a brief rhythmic rocking segment before ending the show with a long-held tone.

Autobahn is a band capable of playing solidly both in the classic jazz tradition and more contemporary atonal styles. Of the Tree is the perfect aural calling card for the band and its individual players.

Tilina Kilk

JAZZ AND IMPROVISED

Of the Tree
Autobahn
Independent (autobahntrio.com)

Toronto-based trio Autobahn is a magical, whimsical and rocking jazz trio. Band members Jeff LaRochelle (tenor sax and bass clarinet), James Hill (piano) and Ian Wright (drums) are equally astute in just playing the notes on set tunes, improvising on them and exploring soundscapes in a freer improvisational style. The absence of a bass instrument in the group opens up new sonic territories both for the listener and the musicians, adding to Autobahn’s distinct original sound.

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Fundamental
Trevor Giancola Trio
Independent (trevorgiancola.com)

Chris Andrew appears to savour the experience of rising to the challenge. The Edmonton-based musician is the composer of this daring project. Hollow Trees is an adventurous work that tests the versatility of the musicians who participate in it, especially in the wonderfully provocative and angular manner of the contrapuntal writing that pits the trio (pianist Andrew, bassist Kodi Hutchinson and drummer Karl Schwonik) against the string quartet. Andrew conveys the striking image of his “hollow trees” through an elemental, whispering melody that he creates on the piano and the intoxicating and lyrical harmony that ensues as the Lily String Quartet puts its indelible stamp on the proceedings. The performance juxtaposes utmost delicacy with eruptive power.

The musicians’ playing is intensely alive to expressive nuance, textural clarity and elastic shaping, all delivered in a recording that maintains the glow of the music from end to end. The noble artistry of the Hutchinson Andrew Trio is as vibrantly controlled in the dramatic episodes on this disc – Zep Tepi and Wilds, for instance – as it is in music of lifting pensiveness of which Grey Dawn and Peaceful Journey are outstanding examples. Most compelling of all is the interplay between the trio and the string quartet, a

To My Head. The fluttering figurations of his guitar speak with a delicate poignancy and the music blossoms into exaltation so characteristic of this music. Playing with innate grace and beautiful, loping lines, Giancola plays wise beyond his years.

Especially striking is the pristine clarity that he invests in the music’s often murky textures. Giancola’s lean sound is especially welcome in Joe Henderson’s Punjab, where it helps activate the forward thrust of the musical argument. Everything stays on the rails, with an abundance of skill and sentiment, veering perilously at times, but never derailing from preciousness of purpose. The guitarist’s energy provides bracing contrast with flight paths tethered to Neil Swainson’s bass. The trio interaction with Swainson and drummer Adam Arruda makes for a truly impressive first outing for this talented guitarist. Surely Giancola will return to share with us his evolving love of more challenging music.

Raul da Gama

Hollow Trees
Hutchinson Andrew Trio; Lily String Quartet
Chronograph Records CR 048 (chronographrecords.com)

It is still a brave thing for a young guitarist, fresh from playing with Mike Murley, Seamus Blake, Sophie Millman, Dave Douglas and a slew of other contemporary musicians, to resist the blandishments of management, producers and well-wishers to record his debut disc. But that is exactly what Trevor Giancola has done. And that’s not the only thing about Giancola that counts as a victory of sorts. The guitarist’s deep feelings for music are obvious in the breadth and emotional resonance he brings to Just One Of Those Things, Turn Out The Stars and You Go To My Head. The fluttering figurations of his guitar speak with a delicate poignancy and the music blossoms into exaltation so characteristic of this music. Playing with innate grace and beautiful, loping lines, Giancola plays wise beyond his years.

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Hollow Trees
Hutchinson Andrew Trio; Lily String Quartet
Chronograph Records CR 048 (chronographrecords.com)
magical encounter that treats the listener to the luminosity, spaciousness and enthusiasm of a striking chamber performance. The stellar arrangements also allow solo instruments to assert themselves with lyrical and expressive urgency. It’s a lovely release that makes one eager for more.

Raul da Gama

Tell Tale
Film in Music
Drip Audio DA01207 (dripaudio.com)

► Led by cellist Peggy Lee, Film in Music is an octet formed in 2009 that includes many of Vancouver’s most creative improvisers. Originally inspired by the HBO series Deadwood, the project develops a strong sense of mood and narrative through Lee’s compositions for the full ensemble with their structured solos, while interludes of individual and small group improvisation create contrast.

String textures predominate in a mix of Lee’s cello, Jesse Zubot’s violin and Torsten Muller’s acoustic bass along with Ron Samworth’s electric guitar and Andre Lachance’s electric bass adding gravity. Combining these with the additional colours of Kevin Eschuk’s trumpet, Dylan van der Schyff’s drums and Chris Gestrin’s keyboards lends an almost orchestral depth. The compositions are strongly tonal, even tuneful, and there’s a kind of drifting feeling that suggests the Old West touched by a certain dissonant grit, the combination strongly suggestive of Bill Frisell’s off-kilter Western themes, most notably the opening A Turn of Events and the keening Epilogue to Part 1. The improvised episodes are marked by extended techniques and free dissociation, like Muller’s Gruesome Goo, an exploration of the bass’ more exotic timbres, and the evanescent Nagging Doubts by the duo of Lee and Gestrin. Eventually ensemble composition and free improvisation intersect in the concluding Finale: God’s Laughter and a Paradise, looming, intense writing that’s overlaid with skittering free improvisations, most notably from Gestrin and Samworth.

Stuart Broomer

Musical Monsters
Don Cherry; John Tchicai; Irène Schweizer; Léon Francioli; Pierre Favre
Intakt Records CD 269 (intaktrec.ch)

► This previously unreleased concert recording from 1980 presents a special confluence in the development of free jazz as a wholly international language, with trumpeter Don Cherry and his personal evolution at the centre of the music. Cherry was one of the key architects of free jazz, first as frontline partner to Ornette Coleman in the latter’s 1958–60 quartets, perfecting a spiky, splintering harrowing line that served as foil in great bands that followed (Sonny Rollins, Albert Ayler) as well as his own groups. By 1980, Cherry was working toward his “Multikulti” concept: modal, polyrhythmic, ostinato-driven music that incorporated elements from Asia, Africa and the Middle East. Setting down here at Jazz Festival Willisau in Switzerland, Cherry is joined by the Danish–African alto saxophonist John Tchicai, an associate since the early 60s, whose lines are tight coils, explosive and laconic in turn. They’re supported by the potent rhythm section of pianist Irène Schweizer, bassist Léon Francioli and drummer Pierre Favre, early converts to Cherry’s inclusivist and liberated language.

The themes were composed by Tchicai and Danish guitarist Pierre Dørge, but they serve essentially as brief launching points for long, loose forays. Musical Monsters begins as a joyous traffic jam, trumpet and saxophone sounding like car horns; 2 covers tremendous ground, moving in and out of free time and layered ostinatos that inspire literal chanting from Tchicai. Whether it’s coiling sinuously or exploring raw, unfettered sound, this is music from the vaults that breathes and pulsates with fresh life.

Stuart Broomer

Book of Intuition
Kenny Barron Trio
Impulse! 477802

► Pianist Kenny Barron is one of the grand masters of modern jazz. At 73, he can look back on a distinguished career that had him recording with Dizzy Gillespie and James Moody before he was 20. The incarnation of a great tradition, he combines invention, energy and lyricism, drawing on the work of Bud Powell and Art Tatum. He’s also a probing interpreter of the compositions of Thelonious Monk. Book of Intuition is the first recording by Barron’s working trio with bassist Kyoschi Kitagawa and drummer Johnathan Blake, a group that has acquired a hand-in-glove familiarity during more than a decade together. It’s apparent from the Brazilian-tinged clân of the opening Magic Dance to the elegiac grace that the group brings to the late bassist Charlie Haden’s Nightfall. Along the way, the trio reveals its debt handling on some of Barron’s touchstones. The rhythm section feeds Barron’s own fierce drive on Bud Like, the pianist’s tribute to Powell achieving something of its subject’s own creative urgency. There are also two Thelonious Monk compositions: the trio brings inventive buoyancy to Shuffle Ball, with Blake demonstrating wittily melodic phrasing; Barron plays Light Blue solo, emphasizing Monk’s own sources in the Harlem stride pianists and Art Tatum.

Barron’s own compositions here possess a consistent lyricism, with Kitagawa lending a solid foundation and Blake supplying bright, shifting accents, whether it’s to the Latin-infused Cook’s Bay and Dreams or Barron’s ballads, like the aptly titled Prayer. For traditional jazz trios, this is state of the art.

Stuart Broomer

Concert Note: The Kenny Barron Trio appears at Koerner Hall on October 29.

Sugar Rush
Alexis Baro & Pueblo Nuevo Jazz Project
G-Three GT0009 (alexisbaro.com)

► Without question, trumpeter/flugelhornist Alexis Baro is a propelling and innovative force in the contemporary jazz/Latin jazz scene. His warm, round, energy-infused sound is immediately recognizable, and with the release of his new CD, Baro has clearly come into his own as both a consummate musician and as a composer. All of the material on Sugar Rush has been written and arranged by Baro, who not only freely taps into sacred earth rhythms, but fully utilizes the terrific musicality of his ensemble. The muy picante septet includes goosebump-raising musicians Adrean Farrugia on acoustic piano, Jeremy Ledbetter on keyboards, Yoser Rodriguez and Roberto Riveron on bass, Amhed Mitchel on drums, Jeff King on tenor sax and Jorge Luis “Papisosco” Torres on percussion.

Standouts include: Sigueme (Follow Me) – relentless pumphitute, burning horn lines and high octane piano and bass work define this track. King’s sax is simultaneously rhythmic and fluid, and Baro easily soars into the sonic stratosphere, while still remaining unburdened and unfettered by the heartbeat of Mother Earth. La Guardia (The Lair) is a bop-ish exploration of ultimate coolness, with Baro’s purity of tone, off-the-hook chops and informed harmonic choices resounding throughout – almost reminiscent of a young Freddy Hubbard – and Farrugia’s piano solo is a sonic cascade of beauty and power. Also, Sugar Rush (the aptly named title track) envelops the listener with an onslaught of percussive and irresistible musical sweetness. Drummer Mitchel and percussionist “Papisosco” work in symmetry, mercilessly driving the band
down the camino with the most relentless Latin grooves.

This well-conceived, well-recorded project is a masterful mélange of superb contemporary jazz and indigenous Latin sensibilities, and is arguably one of the most important Canadian jazz recordings of the year.

Lesley Mitchell-Clarke

Momentum
Shirantha Beddage
Independent SB 001
(shiranthabeddage.com)

With the release of his latest superb, well-recorded CD, British-born multi-instrumentalist and composer Shirantha Beddage explores the theme of his lifelong fascination with the physical sciences and the cosmic forces that propel us, inhibit us and also flood our lives with powerful waves of attraction and repulsion. All of the tunes here have been composed and arranged by Beddage, who also acts as producer; he performs masterfully on a variety of woodwinds (including clarinet, bass clarinet, alto sax, flute and particularly baritone saxophone) as well as keyboards. The fine lineup of Beddage’s musical collaborators include Dave Restivo on piano and keyboards, Mike Downes on acoustic bass, Rich Brown on electric bass and Mark Kelso and Will Kennedy (of Yellowjackets fame) on drums. Included in the eight engaging original tracks are standouts Pork Chop – a funky, cool, baritone-driven exploration with an agile and percussive piano solo by Restivo as well as plenty of sonic and rhythmic surprises; the multi-textured blues – Drag and Drop – which features Beddage on bass clarinet, moving seamlessly from legato passages to intensely powerful choruses and back again; and the impressive title track, which is aptly dedicated to the Oscar-winning film composer Bernard Herrmann. This composition is non-linear in its approach and seems to musically plumb the depths of human desire and also evoke misty, cinematic images. On the tender closing track, The Long Goodbye, Beddage wrings every last ounce of emotion out of each eloquent phrase.

This thoroughly satisfying recording honours classic jazz motifs and also fearlessly explores contemporary, uncharted waters, instrumentation and compositional possibilities, ensuring that jazz is alive, healthy and in fine hands.

Lesley Mitchell-Clarke

Estinto
Pierre-Yves Martel
e-tron records ETR C025 (pymartel.com)

Postmodern to the tip of his orchestral bow, Montreal-based Pierre-Yves Martel has created a single track, 54-minute CD dedicated to estinto or extinguished timbres, that is, ones sounded briefly and barely audibly. Yet he’s created this futuristic equivalent of a visual artist’s sparse canvas using primordial and Baroque-era instruments – harmonica and soprano viola da gamba respectively – often played synchronously if not in harmony. Interlaced among these textures, which at points can suggest ratcheting percussion or harmonium-like euphony, are protracted silences. Their frequent but intermittent presence becomes as much a part of the album’s soundtrack as the tones which sometimes swell northwards of pianissimo. Overall, many of his narrative tones seem as fine as micron wire. Eventually though, the peeping wheezes and single-string sweeps attain polyphonic crosstalk encompassing varied tempi and pitches. Likely using non-standard tuning to extend his viola da gamba’s range and techniques during certain passages, Martel produces electronic–reminiscent tones acoustically. With the track’s concluding minutes enlivened by a brief harmonic upsurge of bell-like peals before subsiding, the unique program continues to make its haunting presence felt as much through cerebral memory asaurally.

Ken Waxman

Concert Note: Pierre-Yves Martel plus pianist Philip Zoubek and tubaist Carl Ludwig Hübisch will perform at Gallery 345 on October 14.

Pacific
Alban Darche
Pépin & Plume P&P 004 (pepinetplume.com)

As serene and amicable as the word it describes, this session by French alto saxophonist Alban Darche is his salute to the polyphonic West Coast jazz of the 1950s. But like dramatists who recast an oft-told story in a new setting to point out the universality of the art, Darche’s Cool Jazz doesn’t copy the concepts advanced by the likes of Gil Evans, Lee Konitz and Paul Desmond.

Instead of re-recording some Cool Jazz classics, the CD consists of ten Darche compositions played by a quintet consisting of some of Europe’s most accomplished young veterans: trumpeter Geoffroy Tamisier, trombonist Samuel Blaser, Jozef Dumoulin on piano and Fender Rhodes and drummer Steve Argüelles. Dumoulin’s electric keyboard is particularly important: like an iPhone plugged into a stereo outlet, its distinctive shimmers are prototypically contemporary, not mid-20th century. This is especially obvious when a snatch of the original California-style music is quoted on the sardonically titled Birth of the Coocool and when other Cool School motifs are especially obvious on Pacific 2, Fugue n°3.

Pre-eminently a group effort, frequently balancing on the bucolic harmonies available via unison horn buffering, Darche leaves enough space for brief solos. His own work updates Desmond and Konitz with enough steel glimpsed through the silkiness to mix it up with feathery piano chording on Pacific 3 or advance in concordance with trombone slides on Kenny. On the same tune, Swiss-native Blaser, whose low notes add definition to the horn’s musical shape elsewhere, is involved in hide-and-seek with Dumoulin’s piano. More defining still is the fissure resulting when Blaser’s muted mellifluousness is contrasted with lead guitar-like ringing strokes from the pianist on Pacific 2, Fugue n°3. Usually muted, Tamisier confirms that standout improvising can also be self-effacing; while Argüelles is so tasteful he’s felt rather than heard. If Pacific has a drawback it’s that, like its antecedents, too often the band whispers and noodles instead of shouts. But if the reverse took place, wouldn’t it upset the delicate balance here?

Ken Waxman

Concert Note: Samuel Blaser brings his European–American quartet to Hamilton’s Artword Arbar on October 13.

POT PORRRI

Momentum
Turbo Street Funk
Independent TSFCD002 (turbostreetfunk.com)

My first introduction to Turbo Street Funk was witnessing their live Toronto street corner bouncing performances which made any lengthy wait for public transit a joyous experience. Their busker street spirit is remarkably captured on this, their second release, though now they can also be heard playing lively gigs at festivals, clubs and on air!

The nine tracks feature both original tunes and covers. The original title track Momentum is a big rock concert hall funky anthem with sing-along arm-waving melodies. In contrast, the jazzier original Never Been to New Orleans moves along in blues-based
Sienna Dahlen is an engaging storyteller who brings life, a driving beat, booming bottom end tuba, wailing solos and boisterous vocals make Momentum a jubilant release.

Ice Age Paradise
Sienna Dahlen
Independent SEN06 (siennadahlen.com)

Dream Cassette
Joel Miller; Sienna Dahlen
Origin Records 82713 (originarts.com)

Sienna Dahlen follows the great line of Canadian vocalists who commit to disc the poetry of music written from the heart. She also reveals that she is a queen of bright timbre and contrasting colours; a lyrical vocalist par excellence. On Ice Age Paradise she plays characters that are emotionally flawed and tragic, revealing the raw wounds of their emotions as they rise up in the throat. The performance is a visceral one that flirts dangerously close to music’s nerve endings. Dahlen has in her sights a pure kind of poetry. How beautifully Venetia dances its ghostly Waltz here, the flowing speed perfectly judged by conductor Andrew Downing to give the rhythms a lift and allow Dahlen to phrase the poem in unbroken sentences with total naturalness. Throughout, Dahlen is an engaging storyteller who brings to life a narrative almost completely visualized in monochrome. But as surely as night turns to day, voice, piano and bass, horns and cello, guitar and drums open the door to an attractive, songful luminosity that glimmers as if from a rainbow-coloured gossamer web.

On Dream Cassette, Dahlen teams up with an extraordinarily gifted multi-instrumentalist and songwriter, Joel Miller, who, in each of 12 original songs here, has tempered his arsenal of sophisticated compositional resources with fond and haunting reminiscences reflecting the contours of New Brunswick’s rich and yet starkly dramatic landscape. The mostly unfamiliar tunes serve as unifying devices, which in the hands of Miller and Dahlen, together with a crack ensemble, elevate their intentions through deconstruction in a variety of unexpected ways. Songs such as Flying Dream and Corey Heart are densely evocative and hypnotic musical embroideries while the audacious Streamlined is at once raucous and poignantly eloquent. There is a wonderful kaleidoscopic palette of vocal colours from Miller’s saxophones throughout, with plenty of sonorous bloom for high and lonesome notes. For her part, Dahlen brings an ethereal beauty to this recording, singing gloriously as she rises fluent to the stately melodic lines of Miller’s music.

Concert Note: Sienna Dahlen launches Ice Age Paradise at the Music Gallery on October 29.

Emilyn Stam and John David Williams
Emilyn Stam; John David Williams
Independent (emilynandjohn.com)

This self-titled CD is a fetching collection of original tunes by the Toronto-based duo Emilyn Stam (on fiddle and accordion) and John Williams (on clarinet and harmonica). Drawing on their individual and joint experience in a broad range of musical genres, they deftly blur the lines between the traditional/folk and experimental/improv worlds with inventive artistry. Fiddle and clarinet are the predominant colours throughout; these blend remarkably well here – kudos to the engineer for capturing such a great sound from the tricky-to-record clarinet!

Whether in waltzes, jigs, blues or more-outside-the-box tunes – my personal favourites being the Tim-Burton-meets-the-klezmorim Sleepless Waltz and the quizzical Waltz from Hawaii Bar – there’s a whole lot to enjoy here. Stam and Williams play with colourful and expressive nuance, and their enjoyment of what they’re doing is palpable. Much instrumental virtuosity is on display here too but it’s all in good service to the music, and the occasional forays into what some of us might call “extended techniques” just add to the pleasure. Some very hot clarinet playing can be heard in The New Rule, and when Stam switches to accordion halfway through this tune, the blend of the two reed colours is brilliant.

This is creative, witty and beautiful music making, and I hope we all hear a lot more from this duo. I first knew of Emilyn Stam’s playing through her work with the late great Oliver Schroer; as I listen here, I can almost see him beaming in the background.

Ivana Popovic

Little Hinges
Qristina & Quinn Bachand
Beacon Ridge Productions BRP15 (qbachand.com)

Little Hinges is the third album by Qristina and Quinn Bachand, a brother-sister folk/roots duo from the West Coast. Split into two distinct sections, this album is a curious blend of old and new – traditional songs are mixed with original tunes, and numerous sound fragments (such as steps, doors, crackles – adding an interesting textural component) are incorporated throughout. The first half of the recording, although containing a couple of original tunes, has a traditional Celtic roots feel to it. The moving Crooked Jack is a standout with captivating vocals, textured claw-hammer banjo and lovely violin lines. The short interlude Little Hinges sets the mood for the second half of the album – dreamier, darker, with a hint of the cinematic, a glimpse into a different world. Hang Me is dark and gloomy, with many textural layers and beautiful arrangements. Three Little Babies smartly increases the distorted textural sounds throughout to emphasize the emotion of the song. The album concludes with a bright traditional tune with a homey feel – Hangman’s Reel – showcasing both Qristina and Quinn on fiddles.

I appreciated the notes and descriptions relating to each song in the liner notes – it added a layer of intimacy, a sense of familiarity with the music. Although young, Qristina and Quinn are both award-winning musicians and engaging performers. Their synergy captivates the listener on every level – truly enjoyable.

Alison Melville

The New Rule
Qristina & Quinn Bachand
Beacon Ridge Productions BRP15 (qbachand.com)

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Ivana Popovic
Confirmation once again the continued vitality of the first generation of Free Music avatars, at 76, saxophonist Roscoe Mitchell is still innovating with divergent aspects of instrumentation and arrangements. One demonstration of this will occur Sunday, October 16, when he leads a mixed, 15-member, Montreal-Toronto ensemble through several of his compositions as part of the Music Gallery’s annual X-Avant Festival. Other components of note include concerts by the likes of composer Pauline Oliveros and violinist Sarah Neufeld, but Mitchell, co-founder of the Art Ensemble of Chicago (AEC), and a stalwart of Chicago’s Association for the Advancement of Creative Musicians (AACM), has a long relationship with Toronto going back to the early 1970s when he recorded some groundbreaking LPs in the city.

An instance of Mitchell’s skill as a composer and performer in a miniature yet multi-instrumental context is Angel City (RogueArt ROG-0061 rogueart.com). Developing a single, 55-minute variant of his composition, Mitchell plays soprano and bass saxophones, bass recorder, baroque flute, whistles and percussion. His associates are James Fei on soprano, alto and baritone saxophones, bass and contrabass clarinets and analog electronics, plus William Winant expressing himself via marimba, timpani, bass drum, snare, cymbals, gongs, wood blocks, percussion and three types of bells: orchestral, tubular and cow ![1](Image 36x58 to 116x136). Literally beginning with bells and whistles, Angel City advances logically with alternating sequences of solo and group work, gentle and harsh timbres, light and dark shadings, plus a judicious balance between sound and silence(s). With so many instruments, the three devise notable motifs that balance contrapuntal high-and-low-pitched reed elaborations as Winant clips, clanks, clinks and crashes through percussion development, deviating to textures from a disassociated reed shrill and singular marimba-like plonk as solitary as a prairie landscape. Another interlude encompasses bell jangling that backs droning growls from matching bass and baritone saxophone. Sophisticated in utilizing little (percussion) instruments, plus using compositional plays, Mitchell interpolates false climaxes throughout Angel City, marking them with protracted pauses as carefully as if on score paper. Unexpectedly, counter themes arise and are repeated, with a couple roaring like cannons from the 1812 Overture, with others propelled by recorder sequences so courteously they’re almost florid. From menacing kettle-drum foreshadowing to delicate-as-microsurgery mallet work on triangles, Winant confirms his knack as a sound colourist while maintaining percussion continuum. Fei is equally supportive. But since he and Mitchell share work on reeds of similar timbres, it’s difficult to assign individual kudos. Many times one pushes the theme forward while the other cunningly decorates and amplifies the initial line. Eventually Mitchell’s bass sax burping out a swinging but sophisticated line joins with Winant’s polyrhythmic cacophony that appears to vibrate every struck instrument at once to create a multiphonic finale which slurs away into silence.

About half the musicians interpreting Mitchell’s Music Gallery compositions reside in Montreal. Ensemble SuperMusique’s Les accords intuitifs (Ambiances Magnetiques AM 222 actuelledcd.com) features a large group of improvisers playing compositions by alto saxophonist/vocalist Joane Hétu and guitarist Bernard Falaise, as well as contemporary pieces by violinist Malcolm Goldstein and two mid-1970s scores by Montrealers Yves Boullane and Raymond Gervais. All tracks are moored in the territory where group concert music conventions, free-form soloing and rock-music tempo collide. Like researchers experimenting with space medicine discovering unexpected futuristic tropes, new currents arise when Martin Tétrault’s turntables, Vergil Sharkya’s synthesizer and Alexandre St-Onge or Nicolas Caloia’s electric basses are given leeway. Although the stop-time climaxes, cycling marches and the semi-serious vocalizing on Hétu’s Pour ne pas désespérer seul appear related more to Frank Zappa than Iannis Xenakis, Mitchell would recognize among instruments as made in future AEC-pioneered little instruments, as well as sharpened saxophone cries that play off against Scott Thomson’s plunger trombone and Craig Pedersen’s soaring trumpet. Unsurprisingly, although Goldstein’s Jeux de cartes expands and contracts with tremolo flutters prodded by Danielle P. Roger and Isaiah Ceccarelli’s percussion, most of the crackling excitement is engendered by Joshua Zubot’s violin glissandi. Another standout performance is Gervais’ title track. Uncommonly contemporary, the piece mixes overhanging crescendos growled by the entire ensemble with spidery contrasts between the solo strategies of St-Onge and acoustic bassist Aaron Lumley. The ending is left unresolved as cymbal-clanking finality is subverted by synthesizer squeaks and guitar string pops.

British soprano and tenor saxophonist John Butcher would likely name as his antecedents European stylists like Evan Parker and contemporary notated and minimalist music. But when paired with the Portuguese Red Trio – pianist Rodrigo Pinheiro, bassist Hernani Faustino and drummer Gabriel Ferrandini – on Summer Skyshift (Clean Feed CF 372 CD cleanfeedrecords.com), the performance suggests a fantasy film in which mild-mannered types are transformed into superheroes. Syncopating at jet engine speeds with irregular vibration emanating from both of Butcher’s horns, congruent zealous string stretching and screeched percussion advance the parallels to the AEC or similar Mitchell ensembles. Playing with devastating power as he double and triple tongues, Butcher appears to be vacuuming up every tone from the atmosphere, then ejecting the outcome in a variety of shadings and pitches. With his timbres on the lower-pitched horn cramped and dissonant as a freeway at rush hour, he’s equally fierce on soprano, puffing and gargling timbres that twirl and twist as Pinheiro’s speedy playing creates resonating accompaniment. Faustino adds to the high-pressure narrative, contrasting his chunky string strums with Butcher’s tongue slaps that could levitate a bowling ball. Craggy and barbed, the extended final track is more adroitly cadenced. Ferrandini’s percussive smacks and sprawls plus equivalent intensity from the others’ strings and keys push Butcher’s initial flatline tone to passionate timbre-scaping. Like an Olympic competitor reaching the finish line, the high-strung exposition relaxes into downward piano chords and a bowed bass turn.

Western European musicians aren’t the only ones influenced by sound conceptions. Many of the tropes used regularly on Intuitus (NoBusiness NBLP 93 nobusinessrecords.com) had their origins in Mitchell’s extended sound experiments. As an indication of that reach, the players on this Vilnius-recorded set are two Lithuanians, Liudas Mockūnas, who plays soprano and tenor saxophones, clarinet and bass clarinet and bassist Eugenijus Kanevičius, plus Russian percussionist Vladimir Tarasov. Tarasov applies textures available
from cimbalom, bells, xylophone and hunting horn to break up and personalize the rhythmic thrust here. Using an upright bass with electronic extensions, Kanevičius’ texture is not only reliable, but also adaptable enough to add spectum-instrument-like colouration to the ten selections. A track such as Time Loop Backwards, for instance, bristles with tones propelled by the bassist’s Charles Mingus-like bulkiness as Tarasov’s hand drumming curdles like cheese churned from curds and whey into polyrhythmic bass drum whacks inset with cymbal clacks. Exhibiting a Jekyll and Hyde duality, Mockūnas moves from narrow clarinet puffs to outsized split tones and peevish snarks. Following an introductory grounded bass solo on Once around the Corner, the reedist demonstrates his mainstream-orientied tenor saxophone facility, propelling the theme with relaxed forward motion. True to AACM precepts, though, the comfortable narration is shaken up with circular-breathed clarinet puffs and an archer-like propelling of arco tones from Kanevičius as the pitch rises before the conclusion. Capable of nasal asides or slide-whistle-like peeping elsewhere, with equivalent responses from the other two, the saxophonist’s authoritative tenor tone defines the concluding Searching for Peace. As the bassist’s tremolo strategy solidifies the exposition, the drummer tickles small percussion instruments. The heaving Baltic qualities of Mockūnas’ vibrations confirm that Mitchell’s American ideals adapt well to local musical use.

Another AACC member who has matched Mitchell’s accomplishments as an instrumentalist, albeit in more conventional jazz, is drummer Jack DeJohnette. Best known for his decades-long collaboration with Keith Jarrett, DeJohnette, 74, is like a harlequin clothing himself in two-tone popular and progressive music-garments on his own discs. In Movement (ECM 2488 ECMrecords.com), for instance, finds him playing electronics and piano plus percussion, with his own improvisations mixed into a program of lines from Bill Evans, John Coltrane and Earth Wind & Fire (EWF). His associates here are sons of jazz legends: Coltrane’s son Ravi, 51, who plays soprano, soprano and tenor saxophones, and the son of bassist Jimmy Garrison, Matthew, 46, whose instruments are electronics and electric bass. More conventional soloists than their respective fathers, Garrison has the facility to thump a beat as well as output sympathetic guitar-like strokes. As for Coltrane, he loses when measured against a musician whose stature in jazz is comparable to that of a combination of Beethoven and Frank Sinatra. Playing his father’s Alabama, Ravi’s sense of dynamics proves he’s more talented that Frank Sinatra Jr., but most of the drama comes via DeJohnette’s crystal clear drumming and Garrison’s flamenco-like strumming. EWF’s Serpentine Fire allows him to stretch his soprano into double tongued tone fluters, Garrison’s rhythm guitar-like strums and drum backbeat add some fire, but the result is more restrained fusion than outright funk. More notable are improvisations such as Two Jimmys and Rashied. The former reaches the soul inferences aimed for elsewhere; the latter is an interesting one. He recognizes his name, is an Austrian conductor whose career has been an interesting one. He was born in 1927 in Dresden and two years ago this month he officially retired from the podium for health reasons. His family moved to Buenos Aires in the 1930s where he studied piano, introducing audiences there to the entire piano music of Arnold Schoenberg in 1954. His uncle was Eduard Steuermann, who was a recognized advocate for Schoenberg and remembered today for his arrangement of the sextet Verklarte Nacht for piano trio. Steuermann was a teacher of Alfred Brendel. Returning to Europe in 1950 Gielen became a répétiteur at the Vienna State Opera coming into contact with Karajan, Bohm and other luminaries of the era. In 1952 he conducted the Vienna Konzerthaus Orchestra and made LPs for American companies. 1954 found him conducting the Vienna State Opera in addition to concerts of contemporary music elsewhere. From 1960 to 1964 he was conductor of the Royal Opera in Stockholm and from 1964 to 1984 he was to be found in Stuttgart conducting the Radio Symphony Orchestra, working for a time with Sergiu Celibidache.

Verne was one of if not the best source of recordings by new generations of jazz musicians who had new ideas and things to say beyond arrangements generated for dance bands and popular vocalists. In 1944, impresario Norman Granz (1918-2001) devised an evening-long jam session to be held in the Philharmonic Auditorium in Los Angeles. The word auditorium didn’t appear on the posters and the affair was referred to as Jazz at the Philharmonic, an appellation that Granz held on to. Musicians on the very first live recordings included Lester Young, Illinois Jacquet, J.J. Johnson, Les Paul, Nat King Cole and Meade Lux Lewis, the early JATP regulars. Over the years from 1944 until 1983 the regulars evolved with new artists, many of whom became known through one of Granz’s own record labels, of which there were eventually five, the culmination of which was Verve.

Verve Records. As it turns out, the choice of 47 memorable tracks, the earliest from 1953, could not be more pleasing or better sequenced. Featured artists include the Oscar Peterson Trio alone (C Jam Blues) or collaborating with Louis Armstrong, Ella Fitzgerald, Bill Henderson (in a haunting version of The Lamp Is Low), Coleman Hawkins, Ben Webster and Milt Jackson. Listeners are reminded of, or introduced to, the artistry of Johnny Hodges, Stan Getz, Herbie Hancock, Tal Farlow, Kenny Barron, Jimmy Smith (The Cat), Cal Tjader, Count Basie, Roy Eldridge, Billie Holiday, Anita O’Day, Arthur Prysock, Diana Krall and, of course, Astrud and João Gilberto forever sighing over The Girl From Ipanema with Stan Getz.

The recorded sound should be mentioned. We are so accustomed to hearing recordings and video soundtracks that are a product of manipulations in the control room that it is like a breath of fresh air to hear exactly what the microphones heard, clearly, dynamically correct and distortion free. What one hears on these four discs is the real deal, deserving the highest recommendation.

Michael Gielen, for those who may not recognize his name, is an Austrian conductor whose career has been an interesting one. He was born in 1927 in Dresden and two years ago this month he officially retired from the podium for health reasons. His family moved to Buenos Aires in the 1930s where he studied piano, introducing audiences there to the entire piano music of Arnold Schoenberg in 1954. His uncle was Eduard Steuermann, who was a recognized advocate for Schoenberg and remembered today for his arrangement of the sextet Verklarte Nacht for piano trio. Steuermann was a teacher of Alfred Brendel. Returning to Europe in 1950 Gielen became a répétiteur at the Vienna State Opera coming into contact with Karajan, Bohm and other luminaries of the era. In 1952 he conducted the Vienna Konzerthaus Orchestra and made LPs for American companies. 1954 found him conducting the Vienna State Opera in addition to concerts of contemporary music elsewhere. From 1960 to 1964 he was conductor of the Royal Opera in Stockholm and from 1964 to 1984 he was to be found in Stuttgart conducting the Radio Symphony Orchestra, working for a time with Sergiu Celibidache.
During that period he was also principal conductor of the Belgian National Orchestra (1968-1973) and principal conductor of the Dutch Opera in Amsterdam (1973-76). He was first guest conductor of the BBC Symphony (1978-1981) and from 1980 to 1986 he was music director of the Cincinnati Symphony. Later he was principal conductor of the SWF Orchestra in Baden-Baden (1986-1999). He was professor of conducting in Salzburg from 1987 to 1995. He conducted his last concert with the NDR Orchestra in 2014.

Normally the above brief outline of his career would not belong here but as many casual music lovers and collectors are unfamiliar with Gien, his recorded performances, even if they were noticed, could very possibly be passed by without a second thought.

SWR Music has issued the first of a ten-part series of Gien performances, Michael Gielen Edition Vol. 1 1967-2010 (SWR19007CD, 6 CDs), a good percentage of which are first releases. There are two pieces by Bach, the Prelude and Fugue Book 1 No.4 BWV899 and an excerpt from Cantata BWV50, followed by Mozart: Symphonies 30, 35 and 36. German Dances, Overtures and Minuets. Haydn’s Symphonies 95, 99 and 104, then Beethoven’s three Leonore Overtures and Coriolan followed by the Triple Concerto with Edith Peinemann, Antonio Janigro and Jörg Demus. Schubert is well represented by music from Rosamunde; the Overture, Ballet Music and the Entr’acte after the third act; Mahler’s transcription for string orchestra of the quartet Death and the Maiden; Intende voci – Offertorium for tenor, mixed chorus, organ and orchestra D963 sung by Thomas Moser, the Slovak Philharmonic Choir of Bratislava and the SWR Symphony of Baden-Baden and Freiburg followed by the Mass No.5 In A Major D678.

Usually, in any collection of this kind some performances are less interesting – they have to be. Not so here. Every performance is quietly engaging in tempi, choice of phrasing and subtle variations in volume – not for the sake of doing something differently from accepted practices but because it sounds exactly right, prompting one in each case to hang on to the work with fresh interest. These are performances that invite the listener in and hold her or his interest through to the last note, especially if that person is familiar with other versions. The sound is very good; only one or two pieces have that tight rundfunk last note, especially if that person is familiar with other versions. The Gielen Edition is off to an auspicious start. Talk about great expectations!

The American pianist Julius Katchen was signed to English Decca in 1946, just ahead of the LP revolution. As Decca had the very finest engineers behind them in England and elsewhere, they were in the forefront of the trend, getting superior quality discs into the stores with EMI years behind. In the early years of the LP, it seemed that every new Decca release schedule featured Julius Katchen, who it seems could play anything with impeccable authority.

Katchen was born on August 15, 1926, in Long Beach, California. His grandmother, formerly on the faculty of the Warsaw Conservatory, was his first piano teacher and his grandfather taught him theory. His mother was also a concert pianist. In 1937, Eugene Ormandy engaged the 11-year-old to play the Mozart D Minor Concerto on October 21, 1937 with the Philadelphia Orchestra, and a month later he performed with the New York Philharmonic-Symphony. Critic Lawrence Gilman wrote: “His fingers are fleet, his conceptions clear and intelligent. He has a musicianly feeling for the contour and flow and rhythm of a phrase and a sense of what is meant by Mozartean style.” He continued his scholastic studies majoring in philosophy and English literature.

1946 found him the toast of Europe in Paris, where inexplicably he was more popular than in his own country. That’s when he signed with Decca. He played the entire piano works of Brahms in recitals and that composer was the backbone of his recorded repertoire; concertos, chamber music and solo piano. His artistry was unique including Bartók (no Bach), Beethoven, Britten, Chopin, Gershwin, Grieg, Liszt, Mozart, Mussorgsky, Prokofiev and Rachmaninoff, Ravel, Saint-Saëns, Schubert, Schumann and Tchaikovsky. He died on May 29, 1969, in Paris.

Julius Katchen. The Complete Decca Recordings (4839356. 35 CDs) contains 69 (or more, depending on how you count) performances, every note that he recorded including the 28 rpm discs and an unissued item, Franck’s Prélude, choral et fugue from April 21, 1949. These recordings are clear evidence of his artistry and insights beyond mere technique, documented at the peak of his career. One can only contemplate upon what might have developed in his later years.

Assisting artists include conductors: Karl Münchinger, Peter Maag, Piero Gamba, Ataulfo Argenta, István Kertész, Pierre Monteux, János Ferencsik, Georg Solti, Adrian Boult, Anatole Fistoulari, Ernest Ansermet, Mantovani, Skitch Henderson and Benjamin Britten; pianists Jean-Pierre Marty and Gary Graffmann; violinists Ruggiero Ricci and Josef Suk; clarinetist Thea King; cellist János Starker; and actress Beatrice Lillie.
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skill with the art of orchestration was extraordinary. He realized as well that “Schafer’s orchestral music is about ideas – BIG ideas!” And his sonic palette was designed to project those powerful musical aspirations.

This observation about Schafer’s extraordinary gift for writing orchestral music was not lost on me, as I began to expand my own appreciation of his music through hands-on experience. Having created Two New Hours, the network contemporary music series on CBC Radio Two (1978-2007), I began recording and broadcasting concerts with Esprit Orchestra almost from its inception. Among the many fascinating new orchestral commissions my broadcast team and I encountered, it was the works of Schafer that stood out. We were impressed with the orchestration, the breadth and power of the ideas and simply the realization that Schafer’s writing sounded brilliant in every way, especially given the exceptionally high standard of performance delivered by Esprit. These were the characteristics that would make for compelling radio, and we were inspired to do our utmost to help make these works sound as vivid and convincing on air as they were in the concert hall.

I had known Murray since first meeting him in 1971 during the Dayspring Festival at Toronto’s Metropolitan United Church. His artistic leadership was immediately apparent, as he showed no fear whatsoever for being out among the throng, constantly challenging and provoking people. He was also fearless about taking music away from its comfort zone in the concert hall. A wilderness lake was just as good a venue for music, complete with its built-in audience of loons, chipmunks, frogs and, yes, even bears and wolves.

My engineers and I went with Murray and his hand-picked group of musicians to Wildcat Lake in the Haliburton Forest and Wildlife Reserve to make a radio program called Wolf Music in 1996. This was to be a radio program made of Schafer’s music, played in the wilderness, interspersed with his gently spoken reflections on the relationships between mankind and nature. The recordings we made at dawn when the wind was still, using groups of microphones positioned around the lake were eventually assembled, synced in our editor and broadcast, both on CBC’s Two New Hours and also in Germany, on Westdeutscher Rundfunk. Wolf Music received a special citation at the 1998 Prix Italia in Assisi. The recording is available on the Centrediscs label (CMCCD 8902).

This adventure proved to be a mere test for us to determine whether it might be feasible to record and broadcast the 1997 Patria Music/Theatre Projects’ production of Schafer’s environmental opera, Princess of the Stars. On the strength of Wolf Music, this subsequent challenge was agreed to, and the entire cast of singers, canoe paddlers, stand-actors, puppets and the members of Esprit Orchestra, all decamped to Wildcat Lake for the duration of the production in the late summer of that year. The Two New Hours team went along too, and several performances were recorded and eventually broadcast on CBC Radio Two. In 1999 that production won a medal for excellence in broadcasting in the International Radio Festival of New York.

Nearly 20 years and hundreds of compositions later, Schafer has written music for all situations: the wilderness, the countryside and, alas, even the concert hall. I had several opportunities to commission works from Schafer for broadcast on Two New Hours, including the

Two works on the concert that are more commonly associated with Esprit are the Concerto for Flute and Orchestra (1985), which was, in fact, the first work of Schafer ever performed by Esprit, in 1987, and the Esprit-commissioned Scorpius (1990), a sort of orchestral scherzo. Esprit has programmed these works often and, in the case of Scorpius, has realized excellent value from one of their five Schafer commissions.

Flutist Robert Aitken, the soloist in Schafer’s flute concerto, says this will be his 18th performance of the work. He told me: “It’s the most successful flute concerto of our time. Whenever it’s played, it’s a huge success, it always steals the show.” Pauk added, “It’s simply one of the great flute concertos of all time.”

Esprit’s tribute to Schafer underscores a long and fruitful relationship between Canada’s most revered composer and the country’s only symphony orchestra exclusively devoted to the creation and performance of contemporary music. Pauk told me that “Schafer’s music embraces so many dimensions, ideas, emotions, theatricality, spirituality and even humour, all unified within a musical experience.” He says that this completeness is what makes Schafer so enduring, and this concert is perfect proof of that.

Murray Schafer and Eleanor James will attend the Esprit concert on October 23; one week later, on October 30, coincidentally also at the Royal Conservatory of Music, they will be present as harpist Judy Loman launches a 2-CD compilation of Schafer’s complete works for the harp. Loman told me: “Because it’s my 80th birthday, it has now become my birthday present to myself to include the launching of this CD.” Schafer composed seven major works for the harp, five of them for Loman and two for her students, Lori Gemmell and Heidi Krutzen. The CD, titled Ariadne’s Legacy, will be available from Centrediscs, the record label of the Canadian Music Centre.

David Jaeger is a Toronto-based composer, producer and broadcaster.
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