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reckon 150 to 200 relevant emails a day show up in my inbox, so it’s hard to say what the particular attributes are that make one stand particularly tall in the crowd. But this one did.

IAMA: Part One

“Given the scope of issues and ideas you explore across The WholeNote’s various platforms,” the writer said, “I wanted to let you know about an event taking place in November (1.0-1.2) – the International Artist Managers’ Association (IAMA) is holding its annual conference in Toronto.”

This event, the writer went on to say, is usually held in Europe (this is only the second time it has been held in Canada), and attracts an impressive group of classical music industry leaders to tackle issues facing the industry. This year’s focus is “Diversity and Changing Societies,” and there are to be five main sessions: a keynote interview with Peter Oundjian, music director of the Toronto Symphony Orchestra; a session on the unique role of conservatories; a discussion of how artistic directors are programming their seasons given the changing demographics of their communities; a session on “creating and cultivating relationships, overcoming challenges to engage with communities”; and finally a session on “reaching people and engaging them on a more meaningful level through digital media.”

Hmm. Given the scope of issues we regularly explore across The WholeNote’s various platforms, it goes all sound interesting. But I’ll have to get back to it. I have a couple of items of “usual business” and a thank you or two to deal with first.

Patreon

If you’re a regular reader, print or otherwise, take special note. We’re counting on the fact that one way or another you will become increasingly aware, over the coming months, of the Patreon campaign we have just launched to enlist the ongoing support of readers who believe in, and benefit from, what we do. It’s all explained (rather succinctly, if I say so myself) in the little video on our Patreon page at www.patreon.com/thewholenote, so I won’t repeat it here, except to say this is not a “keep the lights burning” crisis campaign. If anything it’s a “keep the lights burning later and longer” kind of campaign, so that we can accelerate the pace at which we are exploring and expanding the media we deliver our message in, and keep up with our readers’ ever-changing information-gathering preferences. And so that we can continue to expand both the geographic base of the community we serve, as well as, in our digital media, an ever-widening range of musical practices and practitioners, reflective of our continually changing society.

Slip of the tongue

I do have to own up to one little slip of the tongue in that otherwise elegant -if I do-say-so-myself little video on the Patreon page. At some point in it, I talk about our “more than half a million free copies printed and distributed,” over the course of our 21 seasons. Make that $6 million, actually! Definitely more than half a million. Just thought I would point it out myself before some eagle-eyed reader sees the Patreon ad on p.12, and scolds me roundly.
Speaking of eagle-eyed readers, we have our share. And believe it or not, the agnostics of having our errors pointed out to us are always outweighed by the pleasure of being made aware that people read our stuff carefully enough to notice.

So, thank you, John Beckwith, for pointing out three in the October issue!

First, in David Jaeger’s ongoing series of articles “CBC Radio Two: The Living Legacy” (see page 86 this issue, for the second installment), Murray Schafer’s 1974 North/White is described as being scored for full orchestra and snowblower, whereas, as our reader states, “the non-instrument in question was in fact a much louder one, a snowmobile.”

Second, he points out that Marshall Pynkoski (Opera Atelier co-artistic director) is quoted in “On Opera” on p.22 as claiming that Opera Atelier’s inaugural production, Purcell’s Dido and Aeneas, was “Canada’s first staged production” of this opera. “Staged productions of Dido took place in Toronto in 1974 (under the internationally known director Colin Graham) and before that in 1929 at Hart House Theatre.”

And finally (mea culpa) Mr. Beckwith points out that, in my own choral feature on Mendelssohn’s Elijah, on p.14, the conductor of the Toronto Mendelssohn Choir, Noel Edison, is quoted as saying that his predecessor Elmer Iseler had programmed the work “several times.” “In fact he never did it as far as I can find out,” Beckwith writes. “I can recall, in the 80s when I worked with Iseler in the summer Music Sharon series, I asked why as head of the Mendelssohn Choir he hadn’t performed any of the major Mendelssohn choral works. At Sharon, he conducted, at my suggestion and with my reduction of the orchestral score, half a program of excerpts from Mendelssohn’s other oratorio, St. Paul, and went on to present this piece in its entirety with the Mendelssohn Choir.”

“But Elijah? Several times?”

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**IMAGES**

- November 1, 2016 - December 7, 2016
Naomi's Road
Reflecting on Our National Brand

Sara Constant

If there's one trend that can be counted on to dominate the local music scene this year, it's Canadiana. Concert programmers have a well-known love for anniversaries, and with the Canadian sesquicentennial approaching, many have jumped on the chance to curate their own version of a national "greatest hits" playlist. This year more than most, it's Canadian music that will flourish.

Yet when music is so heavily branded with nationalism, it is also important to question whether the claims it makes resonate with the experiences of actual Canadians. It prompts a renewed discussion, especially in light of Canada's rhetoric of multiculturalism, about the inequalities that the country still has to answer for, and what it can still do better.

I'm thinking of our election this time last year, where one candidate threw around racially loaded phrases like "old stock Canadians" -- or the current American election, where a candidate has caused anti-Asian, anti-Hispanic and anti-Muslim rhetoric to bloom across the continent like algae. I'm also thinking of my own family, which has lived in Canada for 105 years. My father's family is German-Canadian and my mother's, Japanese-Canadian. Their respective communities' treatment by this country's government and people has been starkly different, over the last century and during the last world war. Even now, 70 years later, their economic situations, their traditions, their sense of rootedness and belonging continue to reflect that differential.

What Canadian art, especially during this sesquicentennial musical season, can be quick to forget -- and what any Canadian who can't pass as old stock likely understands deeply -- is that a truly flourishing intercultural dialogue is one where different communities of people have the opportunity to tell their own stories, in their own words, with their own bodies. Those stories will represent Canadian multiculturalism as dynamic, and yes, as problematic -- but will foster a music with a greater capacity for change.

Tapestry: That's one thing that Tapestry Opera is doing right.

Their upcoming November production, Naomi's Road, is tied deeply to community in both reactive and proactive ways. Based on Joy Kogawa's children's novel of the same name, Naomi's Road follows the eastward journey of a young Japanese-Canadian girl and her brother, as they are displaced and interned by the Canadian government during the Second World War along with around 22,000 other Japanese and Japanese-Canadians -- the largest mass exodus in the world. The Japanese-Canadian Cultural Centre on November 14; and the main stage venue, St. David's Anglican Church, is Joy Kogawa's local church and the host church of St. Andrew's, a Japanese-Anglican congregation that has worshipped in Toronto since the 1940s.

For Michael Mori, Tapestry's artistic director, the opera responds fittingly to present-day national tensions. "I think it's more important than ever to remember that Canada hasn't been the perfect, peace-loving, multicultural country that we see it as today, especially in Toronto," he says. "Partly, I think it's important because this is the same year when Donald Trump said that it was a good thing to intern the Japanese during WWII, and that we should consider doing the same thing now to Muslims. As if in the 70 years since we hadn't actually learned anything, hadn't learned that none of those people were enemy combatants and were just families -- families whose property was taken, and whose neighbourhoods and entire lives were destroyed."

This production of Naomi's Road is itself highly personal. Kogawa's book, as well as her earlier full-length novel Obasan, from which Naomi's Road was adapted, is a record of her own family story; she was a child in the 1940s and grew up in the camps. Hiather Darnel-Kadonaga, who sings the role of Naomi in this opera, is the granddaughter of people who were interned. And for Mori, who is Japanese-Canadian and grew up on the West Coast, the opera feels incredibly close to home.

"Where my family lived in Vancouver was literally eight blocks from the house where Joy [Kogawa] grew up, and where her story would have taken place in the 40s," says Mori. "I was also involved during my masters at UBC as an understudy in the original production of Naomi's Road at Vancouver Opera, ten years ago. Joy was very interested in sharing the opera with her community, and I was also very interested in sharing it with my community of theatre- and opera-goers, because in a way, it's as timely as ever."

And this particular production of Naomi's Road is not only timely; it's also been a powerful means of bringing together communities of Japanese-Canadians, and making connections that, since the war, have been few and far between. "There's an interesting facet to being Japanese-Canadian in Canada, because the Japanese traditionally and culturally are very proud, in the sense that you don't talk about shameful things, or things that were bad -- you sometimes just put on your proper face and get on with life," Mori explains. "And unfortunately, with the kind of stigma that came with being Japanese post-WWII, it meant that the Japanese community was completely -- you could say either integrated or spread across the country -- because it was no longer helpful as a Japanese-Canadian to be seen with other Japanese-Canadian people. And so as a result, the community is one of the less location-based communities [in Canada]."

In my experience -- with my own relatives, at least -- he's right.

The postwar years for Japanese-Canadians have been isolating ones, without the types of geographical anchors that often support racialized groups. And meanwhile, the classical music scene, where the stories of Asian-Canadians are rarely presented as Canadiana, can feel similarly isolating.

That's part of what makes Tapestry's production of Naomi's Road so special. The show brings four accomplished Asian-Canadian vocalists (soprano Hiather Darnel-Kadonaga, tenor Sam Chung, baritone Sung Chung and mezzo Erica Iris Huang) to Toronto, to perform a contemporary opera that has never before toured east of Alberta; the artists will perform a free preview performance of the show at Toronto's Japanese-Canadian Cultural Centre on November 14; and the main-stage venue, St. David's Anglican Church, is Joy Kogawa's local church and the host church of St. Andrew's, a Japanese-Anglican congregation that has worshipped in Toronto since the 1940s.

"Discovering the community at St. David's was fun, because I grew up as a boy soprano in the Episcopalian/Anglican church tradition -- that's where I learned music," says Mori. "So I thought it would be an interesting way to support the community by drawing attention to this
beautiful church that they have, with beautiful acoustics. And also, what better place, in a way, to share the story of Japanese-Canadian history in Canada.”

Brands and branding: These days, it often seems as though Canadian-branded performing arts are involved with the tokenizing and commodifying of racialized communities – or are ignoring them altogether. That trend isn’t, I believe, representative of the country, or of its people. What Naomi’s Road promises – in addition to an acoustically viable venue, a highly talented cast, and all of the musical enjoyment that comes along with those things – is the coming together of communities to start an honest dialogue about what it means to be Canadian.

For my part, when I think of Naomi’s Road, and the work of Joy Kogawa, I’m reminded of my own grandparents, now in their 90s, who during the war had their property seized and their lives disrupted like Kogawa’s family; who worked on farms in the years that followed, as she did; and who for the last 50 years, have hung their Canadian flag in the window of the Toronto house where they have raised their family. I can’t speak for anyone else, but when I think of a national culture, or of a sense of Canadianness, those are the legacies and the repercussions that come to mind – and if the opportunity exists this year to redefine Canadian art so that it includes those stories, then that’s the type of music I want to hear.

Tapestry Opera’s production of Naomi’s Road runs November 16 to 20 at St. David’s Anglican Church – where on the opening night, author Joy Kogawa will read an excerpt from her book – in addition to a community performance at the Japanese Canadian Cultural Centre (JCCC) on November 14. For more details on the show, visit our listings or tapestryopera.com.

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.
It's amusing to look back at the moment in 2003 when after eight years of ad-hoc existence we incorporated and decided to name the parent company of this magazine Wholenote Media Inc. Prescience or hubris? It's hard to say. After all, back then the fax machine was at the cutting edge of communications technology, we didn't have a website, Facebook, Twitter and YouTube didn't exist, and Bell Canada was seriously contemplating suing for trademark violation anyone who referred to the relatively new phenomenon of the Internet as “the web.”

As wild as the ride has been since then, it's immensely reassuring to see the re-emergence, out of the madding, digital, multimedia gadget- and platform-driven crowd, of an electronic medium which, if not as old as the hills, certainly predates most of the hyper-kinetic information-dispensing media that compete for the attention of our eyes, ears and app-posable thumbs.

I'm referring of course to the latest incarnation of what used to be good old-fashioned talk radio, where hosts and guests sit and bicker amiably over things they care about — and you and I get to overhear the conversation, while we go about our business, all senses other than our ears, and maybe our minds, undistracted from cooking, or driving or jogging, or whatever else it is that we need to continue doing.

And what, you ask, is this greatest new medium since CBC Radio? Podcasts, of course. And the main point of this story is to tell you that The WholeNote is now on the podcasting bandwagon and we'd love to have you along for the conversational ride!

**Conversations <at> TheWholeNote Podcasts:**

All you have to do is find your way to the Conversations <at> TheWholeNote podcast page, where you will not only discover our most recent episodes for your listening pleasure, but will also be able to scroll through audio-only versions of almost three dozen video interviews conducted over the past four seasons.

---

Who's on first? Edwin Huizinga:

The most recent guest in our studio was violinist Edwin Huizinga, who graces the cover of this issue, and who not only brought two violins to the interview but even contrived to play one of them during a wide-ranging half-hour conversation. He spoke of his work as a period violinist with ensembles like Tafelmusik and Cleveland-based Apollo's Fire. And about his working relationship with California-based steel guitarist William Coulter, with whom he has just recorded an album, *Fire and Grace,* that doesn't so much break the boundaries of classical, folk and world music as allow the two players to wander from realm to realm. Other bases touched included Huizinga's intimate concert series, Stereo Live, co-curated with COC violinist Keith Hamm at Campbell House; his involvement with San Francisco-born “Classical Revolution” that seeks to take the music out of its traditional venues; touring Versailles with Opera Atelier; all this and more in a freewheeling chat with an individual for whom clearly “serious” is not a description of one type of music or another but rather a description of the kind of love a listener or player brings to the experience.

*Here's just a taste from the podcast itself:* [Listen here](https://thewholenote.com/podcast/edwin-huizinga-

WholeNote: You do a lot of period playing and a lot of other stuff. Do you have two violins for that?

Edwin Huizinga: Always. Nowadays I just always perform and tour with a double case. At the moment I'm performing about 50 percent on my modern violin and about 50 percent on my Baroque violin. That's really exciting for me.

WN: The most recent recording you did with William Coulter, guitarist — steel string guitarist, is that steel and gut [strings] or steel and... .

EH: That's steel and steel...in that project, even though we are exploring music from around the world, Baroque music, classical, Celtic, Argentinean, Bulgarian, I'm performing that almost exclusively on my modern violin. The project was sparked in Cleveland of all places; we met because a really great friend and colleague of mine, Jeannette Sorrell, who is the artistic director of Apollo's Fire, actually suggested that Bill work with me on a project that he was directing in Cleveland with Apollo's Fire...eventually a YouTube video of me jamming with Mike Marshall was the ticket to Bill, who had not met me yet, understanding that I could break the boundaries of classical music and really get into fiddling and bluegrass...Then this past year we've basically dedicated a lot of time together to record this album of all kinds of classical and folk repertoire and it's coming out in just a couple of weeks.

Ivars Taurins, conductor, Tafelmusik Chamber Choir: this conversation, October 11, 2016, was occasioned by the fact that the Tafelmusik Chamber Choir is celebrating its 35th anniversary, kicking things off with a concert right at the beginning of November (November 2 to 6) that draws on repertoire and composers that have made a mark on the choir over the years. The charm of this kind of chat is that it can range far and wide, as this one did. Why violinists make good conductors, if indeed they do; how Taurins’ “Herr Handel,” who conducts Tafelmusik’s renowned annual sing-along *Messiah* at Massey Hall, came into being (thank you, Ottie Lockey!); the Choir’s...
and Tafelmusik’s ongoing relationship with the Montreal Symphony Orchestra’s Kent Nagano; pros and cons of memorization; the undervaluing of choristers (musicians who sing together), especially in a world that gears post-secondary music education towards the idea that success consists of a solo concert career.

Again, just a taste from the podcast:

WholeNote: ...We’re going to need to wrap, so coming back to violinists is a nice way to do it since your final concert is Mozart’s C Minor Mass, which is you and the orchestra fully joined in a work by another great violinist.

Ivars Taurins: Yes, exactly – and it’s such an incredible work in terms of a composer who again is looking back, inspired by Bach’s B Minor Mass and by Handel’s oratorios and counterpoint, so it’s a fascinating work to dive into. I’ve sunk into that work a number of times and it was a great opportunity in this anniversary season to pay tribute to it.

WN: And before that in February you have a program devoted completely to Bach.

IT: Completely...and it explores the choral works, elements of the choral works, that [audiences] don’t know. Again, it’s the tip of the iceberg. We get to hear the great cantatas, we know the great choruses, but of the hundreds of cantatas he did write – well, over a hundred – and the church cycles he composed, there are so many hidden gems...

Guy Fawkes Day Elijahs, with Stephanie Martin and Noel Edison:

We previewed this interview extensively in the October 2016 issue of the print magazine, as two conductors of major choirs, both in their 20th seasons with the choirs in question, compare notes on (entirely coincidental) November 5 Toronto performances of Mendelssohn’s Elijah.

Needless to say, there’s far more in the conversation than what found its way into print!

Sondra Radvanovsky: Beyond that, a stroll through the audio archive is a delightful trip down memory lane full of insights and delights (while you wait for the lasagna, or ponder whether, sitting on the 401, it is indeed worth the drive to Acton). Take this snippet from our October 2015 conversation with opera superstar Sondra Radvanovsky in her Caledon home. It was interesting enough at the time, but having heard her triumphant Norma at the COC just last week, it’s just that little bit more interesting, this time around.

WholeNote: ...And then I heard you, very memorably in the lobby at Classical 96, when they launched...and what was astounding was this ability, it doesn’t seem to matter what the size of the room is, to do your pianissimo the same way in the Four Seasons as in a room like that...the power is astounding and beautiful and it’s very unusual. I have wished to be able to be in the seat I was in – for the Roberto Devereux it was right in front by the orchestra and I wished I could have, during the really quiet moments, parachuted to the very back of the fifth balcony because I had the sense it would be the same...

Sondra Radvanovsky: Spinning the pianissimi.

WN: Spinning the pianissimi, yes that’s it.

SR: There’s a real technique to singing piano. And I think I learned a lot of that from listening to the greats, Montserrat Caballé. Because you have to always keep the sound moving forward. Because you can sing piano but block off the air and it goes probably about two rows up. And the real trick is in the placement of the voice; what we say, keeping it in the mask right here. Because if you keep it spinning with air it will reach the very back of the hall but still sound just like a filament...

To listen to our podcasts, you have two options: you can listen via a website (streaming), or you can use a podcast app on your phone, tablet or computer to subscribe and have the podcasts delivered to your device as they happen. The WholeNote podcast is available to stream by visiting www.thewholenote.com/podcasts – or on all your favourite podcast services including iTunes, Google Play, Stitcher, BluBrry, PocketCasts and more. 

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et us start our story in the present day in the person of Toronto pianist Mary Kenedi. To commemorate the 60th anniversary of the 1956 Hungarian Revolution, as well as the 135th anniversary of the birth of Hungary’s pre-eminent 20th-century composer Béla Bartók, she has organized two November concerts titled A Bridge to the Future. The first concert on November 17 is at Trinity-St. Paul’s Centre, while the second is at the Canadian Museum of History, Gatineau, Quebec on November 29. As for the title, A Bridge to the Future, Kenedi explains that “the title symbolizes the hopefulness of immigrants from Hungary who travelled to a new continent, replacing their country of birth with a new one that offered freedom and democracy.”

She was one of them. And so was I.

The 1956 Hungarian Revolution – some call it the Uprising – began on the afternoon of October 23 as a crowd of at least 20,000 demonstrators assembled in central Budapest. Starting as a peaceful demonstration it quickly turned very bloody indeed. I had just turned six in the Western Hungarian city of Szombathely.

Descriptions drawn partly from a 1957 UN General Assembly report paint a complicated picture of the compelling events which led up to and then followed it. Here’s a much-simplified snapshot.

Students and writers joined forces to voice their grievances levelled against the hardline Stalinist government of the Hungarian People’s Republic. The crowd’s initial goal was the public square adjacent to the statue of Közef Bem, a 19th-century military figure, a hero for both Poles and Hungarians. There, Péter Veres, the president of the Hungarian Writers’ Union, read a 16-point manifesto to the crowd, challenging the current national regime on several fronts.

By the evening of October 23 the crowds swelled by a factor of ten when the students joined other Budapesters in the large parliament-building plaza on the opposite shore of the Danube. One group of demonstrators in the city’s Hero Square toppled and broke up the imposing bronze statue of Stalin, a potent symbol of oppression and occupation. They left only its metal boots in which the Hungarian flag was planted. A larger group was fired upon at the national radio station by the State Security Police (ÁVO) resulting in numerous demonstrator deaths.

That October day’s momentous events marked the start of the 1956 Hungarian Revolution. As its news spread, further demonstrations and armed conflict erupted in the capital and flashed throughout the country. Within days the existing government fell and a new one was formed. Within the week Soviet troops withdrew just outside the country’s borders. For a few heady days a democratic and independent country seemed within the grasp, at least in the imagination of many hopeful Hungarians.

Beginning on November 3, however, multiple Soviet armed divisions began their return to Budapest and other major Hungarian centres with the aim of swiftly destroying the Revolution and installing a government under Moscow’s control. Armed Hungarian resistance was extirpated by November 10. Reports indicate that over 2,500 Hungarians and 700 Soviet troops were killed in the conflict, and 200,000 Hungarians subsequently fled the country as refugees. (Most fled through Austria, as did my family. It’s a route retraced by recent Syrian and other refugees.)

This fall marks the 60th anniversary of those difficult events. For decades public discussion about the Revolution was suppressed in Hungary. October 23, the date marking the start of the 1956 Revolution, is a national holiday today in Hungary.

Kenedi’s motivation for organizing the concerts is multi-layered, musical and social. Her overall musical aim, she says, is “to educate people about the high quality of Hungarian compositions, and to help audiences get past the knee-jerk reaction of fear on hearing the names of 20th-century composers.”

But her personal background also plays strongly into things: “I also hope to inspire the descendants of the 1956 immigrants to keep in touch with their rich cultural heritage,” she says, using her own life experience to illustrate her point. “I emigrated from Hungary to Canada with my family...after the Hungarian Uprising. In Toronto I studied piano with Mona Bates and Pierre Souvairan. Then I returned to Hungary where I worked directly with students of Béla Bartók, followed by a year of studies at the Liszt Academy,” she adds. “Returning to Toronto, I received my master’s degree in music at the University of Toronto and made my New York recital debut at Carnegie Hall.”

The musical exodus: Just like everyone else, Hungarian musicians were caught up in the post-Revolution maelstrom. Like his composer friend and colleague György Ligeti, the multiple-award winning Hungarian composer of contemporary classical music György Kurtag (b. 1926) also fled his homeland after the sad outcome of the 1956 Revolution became evident.

Both in terms of general impact and Canada’s musical community the events of 1956 had immediate, as well as long-term, resonances here too. In 2010 the Historic Sites and Monuments Board of the Canadian government declared the “Historical Significance of the Refugees of the 1956 Hungarian Revolution,” stating that more than 37,500 Hungarians were admitted into the county during the period between late 1956 and the end of 1957, observing further that “Hungarian refugees themselves, generally young and highly qualified when they arrived, contributed significantly to Canadian society, particularly to its cultural diversity and to the national economy by contributing their skills to the country’s workforce...This has in turn contributed significantly to the creation of an open, tolerant and culturally diverse society, which remains a source of pride to us all.”

Putting those 1950s immigration figures into the current context, the Canada 2011 Census indicates that 316,765 Canadians claim Hungarian ancestry. Internationally, Canada ranks fourth among the countries of the Hungarian diaspora.

The tsunami of immigration following on the heels of the 1956 Hungarian Revolution, my own family among them, included many musicians, music teachers and university students. Settling mainly in the largest Canadian cities, in a few years they had begun to establish themselves musically in their new country.

The celebrated Hungarian composer, ethnomusicologist and music educator Zoltán Kodály visited Canada in 1964, and again in 1966, when he gave the MacMillan Lectures at the University of Toronto, where he was also awarded an honorary doctorate. His visits were
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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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facilitated by his former student George Zaduban (1931-2003), a music teacher, conductor, organist and composer-arranger who, in 1960 had founded a choir mainly comprised of recently arrived Hungarians in Toronto, the Kodály Chorus. A folk-dance group was added soon afterwards and thus the Kodály Ensemble was born. Periodically the group would be supplemented by an orchestra, and it mounted ambitious performances involving over a hundred performers in major Toronto venues. As a teenager in the late 1960s I sang tenor with the Chorus for a season or two, including, as I recall, singing in the Kodály Chorus on its tour to Cleveland, Ohio.

The Hungarian music educator and composer, Thomas LeGrady, also immigrated to Canada in 1956, initially settling in Montreal where he taught college and orchestration at Loyola College and elsewhere. Another Kodály student, the conductor, composer, pianist and teacher Tibor Polgar (1907-1993) made Toronto his home. He taught for years at the University of Toronto and at York University while scoring feature and documentary films, plus CBC radio and TV soundtracks, often employing Hungarian idioms in his compositions.

And beyond these examples of first generation 1956 Hungarian emigrants who continued their careers in Canada, the influence of the events of 1956 continues to echo among second generation emigrants who continued their careers in Canada, the influence often employing Hungarian idioms in his compositions.

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Andrew Timar is a Toronto musician and music writer. He can be contacted at worldmusic@thewholenote.com.
Sir Simon Rattle
Master Carver

Paul Ennis

When Sir Simon Rattle – who brings the Berlin Philharmonic Orchestra (BPO) to Roy Thomson Hall for two concerts in November – was two years old, he showed his rhythmic talent by beating in time while his father played Gershwin songs on the piano. Born in Liverpool in 1955, he quoted his more famous fellow Liverpudlians when he announced in 2013 that he would cease his post as chief conductor and artistic director of the BPO in 2018. “It is impossible not to think of the Beatles’ question, ‘Will you still need me...when I’m 64?’” and I am sure that then it will be time for somebody else to take on the magnificent challenge that is the Berliner Philharmoniker.” Two years later, he was appointed music director of the London Symphony Orchestra.

Rattle grew up “an absolute musical monomaniac,” in his words, not far from Penny Lane. According to the BPO website, his father, the manager of an import and export company and later a teacher, was an enthusiastic jazz fan and an excellent pianist. His mother, also an excellent pianist, ran a music shop before her marriage. Both parents supported their son in his studies of percussion, piano and violin. At seven he read Hector Berlioz’s Treatise on Instrumentation; and from an early age was interested in the music of the 20th century.

Christopher Ford called the 21-year-old Rattle, in a 1976 article in The Guardian, “a precocious and versatile musician as a boy in his native Liverpool.” The British musical polymath Fritz Spiegl gave him his first professional job at 13, playing timpani in Handel’s Fireworks Music. His reputation as a percussionist and pianist was growing but a year later he decided that “what he really had to do was conduct.”

At the age of 16 he entered the Royal Academy of Music. “I went there as a pianist and a percussionist, trying to make it as clear as possible that I wanted to carve. You’re not supposed to carve until your second year, but one has to make opportunities. By the time I got out I had conducted a lot of operas, and even more bits of operas.” He had also given performances which continued to be talked about, according to Ford, of two of Mahler’s biggest symphonies. In the year before going to the Academy he had played in the National Youth Orchestra, where he met and worked with Pierre Boulez.

“Boulez really was a ‘formative experience,’” Rattle told Ford. “I then went through a terrible Boulez patch, trying to conduct like him... For me the greatest musical influence among all the conductors is Furtwängler.”

A quarter century later, Rattle followed in Furtwängler’s footsteps in Berlin. In a recent Presto Classical interview, Rattle described Furtwängler’s approach as “a typical composer’s way of looking: very free, very mystical, extraordinary in another way... To try to reproduce a Furtwängler performance now would be postmodern. There are atmospheres and a grasp of the overall structure which is almost unearthly. He had such a grasp of this, that he could improvise – particularly with his orchestra that he knew so well – in a manner whereby he could go anywhere without losing the basic shape of a piece.”

Rattle brings the BPO, one of the world’s great orchestras, to RTH for two distinctively different concerts. The first – on November 15 – will open with Boulez’s Eclat. That’s just an amuse bouche for Mahler’s mercurial, kaleidoscopic Symphony No. 7 which will follow. Mahler has been at the centre of Rattle’s conducting life forever. He made his BPO debut in November 1987 conducting Mahler’s Symphony No. 6 and his first concert as chief conductor, September 2002, included Mahler’s Symphony No. 5.

The November 16 program juxtaposes the Second Viennese School of Schoenberg (Five Pieces for Orchestra), Berg (Six Pieces for Orchestra) and Webern (Three Pieces for Orchestra) with Brahms’ Idyllic Symphony No. 2. Schoenberg regarded Brahms highly and analyzed his music when he taught composition, calling him “the progressive” who paved the way for the future of music. Don’t miss this unique opportunity to hear some of the best musicians on the planet.

Stephen Prutsman at Mooredale. American pianist Stephen Prutsman’s impeccable classical credentials include studying with Leon Fleisher who used Prutsman’s arrangement of Jerome Kern’s All the Things You Are on his 2014 Bridge Records solo piano CD. Prutsman brings his fascinating “Bach and Forth” program to Mooredale Concerts December 4. The program is little changed since its December 2010 NYC debut. It links 11 preludes and fugues from Book II of Bach’s Well-Tempered Clavier and Gavottes I and II from the English Suite No. 6 with works by Rameau, Beethoven, Wagner/ Liszt, Debussy and Schoenberg in its first half and arrangements of compositions by Yes, Charlie Parker, gospel singer Walter Hawkins,
traditional Rwandan and Uzbek folk songs and Carnatic music by Purandara Dasa after intermission.

“I’ve found that the music of Bach, more than any other composer, can be paired with anything,” Prutsman told Ken Bullock of San Francisco Classical Voice on July 5, 2011. “Brahms, say, and Latin music don’t work that well together. With Bach as the anchor, we’ll not only hear music not ordinarily represented on the concert stage, but also hear Bach differently, finding in the music different harmonies, swing rhythms, improvisation, and – as in both Baroque and Charlie Parker – a delight in ornamentation. This isn’t a puzzle gimmick. There’s an infinite number of relationships in the music I’m still finding out about. If there’s a philosophy for this program, it’s that relationships are the thing!”

Prutsman’s varied musical upbringing began when he was four and included accompanying his amateur musician father and family friends singing classics of the American Songbook. Later, he augmented his classical studies with gigs in local restaurants and cocktail music in bars. He dabbled in progressive rock but his world-view opened considerably after he moved to San Francisco and started arranging for the Kronos Quartet in the 1990s, which led to his exploration of the relationships between types of music from various traditions.

“It came about because of David Harrington’s [violinist founder of Kronos] interest in all things musical. We’d just dive in – say, transcribe an African piece, what we’d call a ‘take-down.’…Notating microtonal music, you have to know where the pitches lie, and so you learn the musical language, little by little. This was the link between those other musics and European art music, classical music.”

He spoke to Fred Child for In Studio on October 4, 2013, about his wide-ranging repertoire and his goal of freedom and openness in the moment. “Classical musicians will improvise with phrasing, dynamic contour and articulation,” he said, before talking about hearing relationships in music all the time. “I think some of the truths sung by Beethoven came to when he wrote [Op.] 132. Of course, they’re very different languages but they’re the same truth. I recognize that and I want to participate in that.”

New York Times critic Anthony Tommasini summed up Prutsman’s Alice Tully Hall concert back in 2010: “Such a program could have been gimmicky. But the musical connections Mr. Prutsman made were so intriguing, and his playing so earnest and sensitive, that you never doubted the integrity of this musical adventure.” It should be a fascinating Sunday afternoon December 4, in Walter Hall.

Christophe Coin at Tafelmusik. French cellist and gamba player Christophe Coin is one of the leaders of the early-music movement, having studied with Nikolaus Harnoncourt and Jordi Savall before joining the Academy of Ancient Music and forming the Quatuor Mosaïques in the mid-1980s. During the first week of October, Toronto got a chance to experience the strength and subtlety of his tone colour and exemplary musicianship in a series of concerts featuring cello concertos by Boccherini and Haydn which reflected his particular interest in music of the late-18th century. At the midpoint of his visit, Coin gave a revelatory masterclass, which I also attended, to five seasoned musicians, in Jeanne Lamon Hall.

He was a fount of very precise technical pointers: when to use as much as possible of the bow; how to emphasize harmony in a Bach cello suite transposed for viola or intervals in a Boccherini sonata; suggestions as to playing an allegro faster with more energy rather than playing too dry dynamically; advising not to be academic but instead to be more open and relaxed; getting a warmer tone quality by trilling not on the open string. He was understated but direct, very detail oriented, with the constant aim of creating a more musical performance. And to underline the independent thinking he encouraged, he would sometimes simply say, “It was just a suggestion.”

Lang Lang at Koerner Hall. Lang Lang, at 34, is a musical conjurer whose unbounded showmanship is fused with unerring musicianship and technique that strains credibility. He is a man 40 million Chinese piano students look up to as a role model and, as of October 18, the latest Honorary Fellow of the Royal Conservatory of Music (Sir Andrew Davis, Leon Fleisher, Oscar Peterson and The Tragically Hip are some of the others). Since 2015, The Royal Conservatory has worked with Lang Lang to transform young lives through classical music; the curriculum of The Royal Conservatory is the basis of the Lang Lang International Music Foundation’s public school program. Lang Lang received the honour at intermission of the RCM’s sold-out gala concert at Koerner Hall.

Debussy’s Ballade slave was a spellbinding slow shimmer with Lang Lang fusing passion and pianissimo. He heightened the dramatics in Liszt’s Piano Sonata in B Minor teasing out its languid nature which he played off against the darkness of its insistent main theme. Bubbles of limpid notes seemed to cascade into unburst clusters as the pianist balanced moments of sincere tenderness with his gleeful delight over his own prowess. Albéniz’s Suite española No.1 followed the mid-concert ceremony, idiomatic and evocative of Spanish landscape and culture. Under tight control that appeared to be effortless, Lang Lang’spellculled playing dripped with tonal colour. The familiar Asturias (Leyenda) with its repetitive flamenco rhythm was a magnificent spectacle. Granados’ Quejas, o la maja y el ruiseñor was sensitive, beautifully played. Manuel de Falla’s Danza ritual del fuego from El amor brujo was familiar and accessible with Lang Lang slicing and dicing the music for the pleasure of all. It was an event that defied limits. Unmissable.

Music Toronto. Named after the famed Acadian violinist, the Quartuor Arthur-LeBlanc – quartet-in-residence at Université Laval in Quebec City – returns to Music Toronto November 10 for the seventh time in a compelling program consisting of Haydn’s String Quartet Op.77 No.1, Bartók’s String Quartet No.4 and Beethoven’s immortal String Quartet Op.59 No.3 “Razumovsky.” And on November 15 Driver, one of Britain’s most respected and versatile pianists and, like Marc-André Hamelin, Stephen Hough, Steven Osborne and Angela Hewitt, a Hyperion Records artist, makes his Toronto debut. Driver, a direct descendant of the 18th-century Jewish mystic, the Baal Shem Tov, will perform Bach, Schumann, Balakirev, Rachmaninoff and Prokofiev.

TSO. The TSO’s Decades Project continues November 2, 3, and 5 with an infectious serving of the Roaring 20s: Milhaud’s jazzy concoction La création du monde; Jon Kimura Parker in Prokofiev’s exuberant, droll and poetic Piano Concerto No.3; Shostakovich’s youthful masterpiece Symphony No.1; all led by up-and-coming American conductor James Gaffigan. The following week, November 9 and 11, the project rides high with concertmaster Jonathan Crow taking centre stage in Vaughan Williams’ sublime The Lark Ascending; principal violist Teng Li performs Walton’s Viola Concerto; Peter Oundjian’s sure hand is in control of Sibelius’ remarkable one-movement Symphony No.7 and Ravel’s immortal Boléro.

Later in the month, Italian pianist Stefano Bollani brings his jazz sensibility to Ravel’s Piano Concerto in G, November 17 and 19; at the same concert LSO principal guest conductor Gianandrea Noseda (soon to be music director of the National Symphony Orchestra in Washington) takes charge of Saint-Saëns’ Symphony No.3 and its...
prominent use of the organ. The Klieg lights will be on Itzhak Perlman November 22, as the violin virtuoso turns his warm persona to themes from Casablanca, Cinema Paradiso, Out of Africa and Schindler’s List. In an inspired piece of programming, Peter Oundjian then leads the TSO in Beethoven’s Symphony No.7, one of the most widely heard pieces in movie soundtrack history. Its Allegretto (second movement) alone has appeared in more than two dozen films, from Edgar G. Ulmer’s 1934 classic The Black Cat to Oscar-winner The King’s Speech.

Magisterra Soloists. String ensemble Magisterra Soloists, having dipped their collective toes in Toronto’s waters with a Gallery 345 appearance in October, return home to London, Ontario, November 5 with “From Rio, with Love,” their first fundraising concert and silent auction at the Hassan Law Community Gallery. Along with Mendelssohn’s brilliant Octet for Strings Op.20, the ensemble will showcase selections of Brazilian popular music in the wake of their recent two-week tour of Brazil. One week later, November 12, “A Concert from the Balkans” in the Chapel at Windermere on the Mount (4186 Richmond St., London) includes works by Hans Gál (Finne Internezzi for string quartet), Bela Bartók (Duos for two violins) and Rudolf Matz (Andante e Allegro for four violins), alongside Mendelssohn’s Octet. From Gál’s intensely personal and Romantic musical language to Bartók’s joyfully folkloric violin transcriptions, it’s music that was shaped by the highly diverse cultural and political influences of early 20th-century southeastern Europe.

QUICK PICKS

Nov 3, 4, 5: Pianist Andrew Burashko, artistic director of the Art of Time Ensemble, shows his programming acumen in “That’s Not Funny” where he unites the music of funnymen Franz Joseph Haydn, trumpeter/bandleader Spike Jones and satirist/songwriter Tom Lehrer.

Nov 6: Pocket Concerts: Founding member of the critically acclaimed Linden String Quartet, Catherine Cosby, Cecilía String Quartet first violinist, Min-Jeong Koh, founder and artistic director of Pocket Concerts, violinist Rory McLeod, and cellist Amy Laing perform selections from Mendelssohn’s String Quartet Op.44 No.1, Schubert’s engaging Quartettsatz and Haydn’s exquisite String Quartet Op.76 No.4 “Sunrise.”

Nov 9: The violin-piano Duo Concertante bring their high standards to the music of Haydn, Dallapiccola, Brahms and Franck in their concert presented by the Kitchener-Waterloo Chamber Music Society. Nov 13: K-WCMS’ next presentation, the unusual combination of guitar and flute known as Duo Cavatina, ranges from Bach and Sor to Takemitsu and Piazzolla.

Nov 10: The Royal Conservatory presents “Generation Next,” a concert of risings stars – pianists Alexander Seredenko, Tony Yike Yang and Charles Richard-Hamelin; cello phenom Stéphane Tétreault with Sono Luminus recording artist, Boston-based pianist Michael Lewin in a program that moves from early Beethoven to the exoticism of Ginastera, Lecouna and Nazareth before settling into the more familiar Chopin’s Sonata No.3 and Liszt’s Mephisto Waltz.

Nov 11: At Gallery 345. Mikolaj Warszynski (whose newest CD is reviewed by Alex Baran in this month’s Keyed In column) is joined by fellow pianist Zuzana Simurdova in two of Dvořák’s beguiling Legends and later in an arrangement of Liszt’s triumphal Les Préludes. In between, each solo takes turns with Simurdova playing music by Fiser, Smetana and Janáček’s haunting In the Mists with Warszynski performing five of Liszt’s most popular pieces.

Nov 13: Chamber Music Hamilton presents the versatile New Zealand String Quartet performing Haydn, Grieg and two works by their countrymen, Jack Body and Gareth Farr.

Nov 14: Amici Chamber Ensemble, augmented by Russian violinist Ilja Kaler and Russian accordionist Alexander Sebastian, perform music by Rachmaninoff, Gubaidulina, Stravinsky, Arensky and Ustvolskaya in an intriguing program dubbed “Mother Russian: Rebels and Exiles.”

Nov 24: The venerable Women’s Musical Club of Toronto’s latest concert showcases the talents of Boston Symphony principal horn, James Sommerville, violinist Scott St. John and pianist Peter Longworth in 20th-century French recital works and trios by Brahms and Vivian Fung.

Nov 25: TSO concertmaster Jonathan Crow goes west to perform Bruch’s Violin Concerto No.1 with the Etobicoke Philharmonic Orchestra.

Nov 26: Iconic composer Philip Glass will be awarded the 11th Glenn Gould Prize at an exclusive concert in his honour in Ottawa as the NAC Orchestra led by Dennis Russell Davies performs Glass’ works for chamber ensemble, solo piano and his Symphony No.2.

Dec 5: Bassoonist extraordinaire Nadina Mackie Jackson continues her Bassoon Out Loud series with sonatas by Prokofiev and Skalkottas, ably assisted by pianist Stephan Stelyavtsev.

Paul Ennis is the managing editor of The WholeNote.
Ori Dagan

In the Key of Dedication Major

On November 8, my vote goes to Dave Young, for two reasons. First, that Tuesday evening will be the night that the legendary Canadian bassist/composer celebrates the release of his new recording This Way Up. Second, the release takes place at Jazz Bistro, which has another reason to celebrate: namely the fact that Sybil Walker, who for 15 years ran the Top o’ the Senator jazz club (1990-2005) and has been the general manager of Jazz Bistro since its doors opened in 2013, has been announced as this year’s recipient of the Ken Page Memorial Trust Lifetime Achievement Award.

Anne Page, founder of the KPMT elaborates: “Sybil’s versatile career in the restaurant and hospitality business has spanned several decades during which she has become a devoted and respected member of Toronto’s jazz community. Sharing her creative expertise and extensive knowledge of the music, she has donned the roles of program director, general manager and presenter of both Canadian and international artists at the city’s top jazz clubs, festivals and restaurants. As one of our unsung heroes, Sybil is a most worthy recipient of this award.”

Among the hundreds of artists Walker presented in the heyday of the Top o’ the Senator were Bill Evans, Joe Pass, Dexter Gordon, Shirley Horn, Blossom Dearie, Betty Carter, Jimmy Smith, Lou Donaldson, Ray Brown, Terence Blanchard, Christian McBride, Russell Malone and a budding Diana Krall, whose career she greatly aided. Yet among those in the Toronto jazz community, Walker is known not just as a trustworthy captain he navigates the ship effortlessly. Also on board that night were some of this country’s very best: Kevin Turcotte on trumpet, Perry White on saxes, Terry Clarke on drums and Gary Williamson on piano. As Young says, “You’re only as good as the musicians you play with.”

As bandleader, Young’s arrangements are clear and accessible, and as a trustworthy captain he navigates the ship effortlessly. Also on board that night were some of this country’s very best: Kevin Turcotte on trumpet, Perry White on saxes, Terry Clarke on drums and Gary Williamson on piano. As Young says, “You’re only as good as the musicians you play with.”

Young was born in Winnipeg in 1940 and showed musical promise early on. Before long a young, ambitious Young started out playing the violin, switching to the guitar for five years in his teens. “There were a lot of very good guitar players in Winnipeg, including, of course, Lenny Breau. Then, I didn’t exactly give up the guitar but I took up the bass. Actually I was playing guitar in a dance band when the leader said, if you want to keep this gig, I’m firing the bassist, so come back with a bass. The bandleader was an old buddy of mine named Vic Davies, in the late 50s, probably 1956 or 1957. So I went out and bought a bass and came in the next week with a bass! (laughs).”

Young famously toured with Oscar Peterson for a few good decades, and also enjoyed symphonic work as principal double bassist for the Toronto Symphony Orchestra for many years. A lot of great music happened because of her hard work and dedication, and the rest of us owe her a huge thank you.” Bassist Neil Swainson had the following to add: “So many musicians rely – whether they know or acknowledge it or not – on a very few equally dedicated individuals, for an outlet for their talents. Without these few, there would be no flourishing jazz scene in this city. Sybil Walker has for the last 20 years, given as much to this music as we have.”

Sybil Walker’s award will be presented at The Old Mill Dining Room at the Ken Page Memorial Trust Fundraising Gala on November 17. The gala will feature an all-star team of musicians – jazzmen, if you will, since no women were selected – billed as the finest masters on the international jazz party circuit. They are Terry Clarke, drums; Alastair Kay; trombone; Jon-Erik Kellso, cornet; John MacLeod, trumpet; John MacMurchy, clarinet and saxophones; Mike Murley, tenor saxophone; Ken Peplowski, clarinet; Russ Phillips, trombone; Reg Schwager, guitar; Neil Swainson, bass; Rossano Sportiello, piano; Don Thompson, vibes/piano; and Warren Vaché, cornet.

Now back to Dave Young (who I had the privilege of interviewing, on the fly, a couple of weeks back at The Rex). To see him live is to witness a soulful player, as well as an incredibly efficient technician. Those fingers. Gigantic yet graceful, with a swinging way of walking quartet notes that will knock you out.

The gala will feature an all-star team of musicians – jazzmen, if you will, since no women were selected – billed as the finest masters on the international jazz party circuit. They are Terry Clarke, drums; Alastair Kay; trombone; Jon-Erik Kellso, cornet; John MacLeod, trumpet; John MacMurchy, clarinet and saxophones; Mike Murley, tenor saxophone; Ken Peplowski, clarinet; Russ Phillips, trombone; Reg Schwager, guitar; Neil Swainson, bass; Rossano Sportiello, piano; Don Thompson, vibes/piano; and Warren Vaché, cornet.

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Edmonton and Winnipeg Symphony Orchestras and the Hamilton Philharmonic.

As a master of both classical and jazz music, he observes that they are entirely different artistic experiences:

“Playing either one of those disciplines is pretty demanding, so when you’re playing one you kind of have to divorce yourself from the other. Especially when you’re playing in the classical setting. The phrasing and the sound is quite different, and obviously there’s no amplification. You get there and you have to read!”

Young decided to leave the Winnipeg Symphony Orchestra for the irresistible offer of touring with Oscar Peterson.

“I met Oscar in Banff in 1974, it was the very first Banff summer school program for jazz. This was organized by Phil Nimmons and he invited us both; that’s how we met. When I got the offer to work with him I said, ‘Who’s in the band?’ The lady said, ‘There’s you and Oscar. It’s a duo for six months.’ My first engagement was four weeks in Japan, 1975, and it was my first time there. I remember that it was relentless. We seldom had a day off. We were always on trains going here and there.”

Summarizing his new recording: “The music is in the hard bop, East Coast jazz tradition, with a few standards. As for the originals, I’m inspired by the writing of Cedar Walton, one of my favourite pianists, as well as by the great Joe Henderson. Also by a guy named Marcus Belgrave, who just left us recently. He was a trumpet player from Detroit. And Freddie Hubbard has always figured big in terms of composition. I play a lot of tunes by these guys and they inspire my own writing.”

At 76, Young remains one of the shining diamonds of the local scene. A decade ago he was inducted as an Officer into the Order of Canada, tonight he is playing The Rex Hotel on a Wednesday evening, probably for 100 bucks and change. There are fewer gigs than there used to be, and more competition. So, what has kept him motivated to continue creating all these years?

“You keep motivated by hoping that you’ll play better tomorrow or next week. That’s the whole carrot that’s dangling in front of you. I can play better, improvise better, get a better sound, that’s what keeps me going.”

Here’s to timeless music; to endless commitment and invaluable dedication; to jazz heroes and heroines alike.  

Ori Dagan is a Toronto-based jazz musician, writer and educator who can be reached at oridonagan.com.

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**ST. PHILIP’S JAZZ VESPERS @ALL SAINTS**

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<td>David Ruler, Past Dean of the York, PA American Guild of Organists</td>
<td>Alison Riseley-Clark, Organist and Director of Music, St. Mark’s Anglican Church, Brampton</td>
<td>Quirino Di Giulio, Organist and Music Director at All Saints Anglican Church, King City</td>
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Musical Tales and Explorations

WENDALYN BARTLEY

It should come as no surprise, since we are well into the current concert season, that the month of November is overflowing with a wide-ranging assortment of new music activity. My focus for this month is to give the reader an overview of all that is on tap for those curious about the latest sounds emerging from live and practicing composers and performers of new music. I’ll begin this overview with two of the newer presenters on the scene: Spectrum Music and the Thin Edge New Music Collective.

Spectrum Music’s concerts are distinctive in the way in which they incorporate fascinating and unusual research and scholarship encompassing a wild variety of topics. Often they include panel discussions featuring noted scholars and authors related to the topic at hand. Their November 12 concert, Tales from the Deep Blue, will focus on research that has been undertaken to better understand better the mysteries of the ocean. Apparently, scientists have finer maps of Mars than of the ocean that covers 70 percent of this planet. The music that has been created by the Spectrum composers and performed by the eclectic Shaw Street Collective encompasses such topics as some of the ocean’s most extraordinary species, unusual geographic features and lost historical artifacts. The concert will also feature a new work by koto-playing indie singer-songwriter Jessica Stuart.

Thin Edge New Music Collective’s concert Balancing on the Edge is an out-of-the-box adventure pairing new music with leading edge circus performers. This daring combination is a metaphor for the ways in which globally we are perched on the edge of survival and evolution. Musically, the program will feature compositions by Cage, Xenakis, David Lang, Nicole Lizée and world premieres by Scott Rubin and Nick Storring. The event will feature special guest DJ P-Love and ten circus performers, with three opportunities to see and hear the spectacle on November 18 and 19. Added to the mix will be lightning design, live projections and video.

Firsts of the season:

Nicole Lizée’s music receives another performance this month as part of Continuum Music’s first concert of the season on November 12. RavAGE, is a celebration of music by composers who drive current technology to the edge, often resorting to inventing new software or hardware to assist them in their creative expression. Lizée’s piece, Colliding Galaxies: Colour and Tones, will be remounted from Continuum’s 2015 Collide project as part of this concert. Other works include a piece by composer Pierre Jodlowksi and artist Pascal Baltazar of France who combine video and instrumental music while Poland’s Jagoda Szymtka creates a retro-futuristic video game interface in performance with the Continuum ensemble. Other works by Christopher Mayo and James O’Callaghan fill out the program.

Arraymusic’s concert on December 3 marks the first Array Ensemble concert curated by new artistic director, Martin Arnold, and brings together the music of various composers that Arraymusic will be collaborating with over the next few years. And yes, once again, Lizée’s name appears on the program, which also includes solo, duet and ensemble works by Canadian composers Cassandra Miller, André Cormier and John Abram, along with UK composers Joanna Baillie and Laurence Crane.

The first Emergents concert of the season at the Music Gallery, will happen on November 17. Curator Chelsea Shanoff has paired Wapiti, a Montreal-based piano and violin duo, with the trio Vólur. Wapiti will perform works by Bolivian, Argentinian, American and German composers, including a work by Morton Feldman, and a world premiere by German composer Nicolaus Huber written specifically for them. Vólur combines the sounds of bass, voice, violin and drums to create hypnotic tapestries of melodies, noise and silence. It promises to be an otherworldly evening of song, sound and chant.

And, finally among these “firsts,” the Evergreen Club Contemporary Gamelan will perform their first concert of the season on December 3 and their first concert ever at the Aga Khan Museum. On the program are three works composed by contemporary Indonesian composers – Nano Suratno, Burhan Sukarma, and Ade Superman as well as Ibu Trish by Lou Harrison and Rainforest by Canadian composer Paul Intson. Several of the works are arrangements by members of the Evergreen Club for the unique instrumentation of their gamelan.

New Music Concerts is bringing in the wind quintet Slowind from Slovenia for their concert on December 2. This ensemble was established 22 years ago and has become the most active new music ensemble in Slovenia. They are adamant performers of contemporary music, encouraging a younger generation of Slovenian composers through commissioning and performance. In their NMC program, they will perform works by composers...
from Denmark, Italy, Slovenia, Japan and Folka, a work by Toronto’s own Robert Aitken, written in 1981. The concert will also include NMC’s annual tribute to Elliott Carter.

**Rarely heard:** Two different events featuring outstanding vocal performers offer an opportunity to experience new music that is rarely heard. Music Toronto’s concert on December 1 will feature acclaimed Acadia soprano Suzie LeBlanc in an evening of music focused on the poetry of Pulitzer Prize winner Elizabeth Bishop, who lived from 1911 to 1979. Many of the pieces on the program also appear on the CD I Am in Need of Music released in 2013, and includes compositions by Canadians Alasdair MacLean, John Plant and Emily Doolittle. World premieres by British composer Ivan Moody and Canadian Peter Togni will round out the program.

And the free noon-hour Canadian Opera Company’s Vocal Series will present the composition Ayre, a song cycle by the Argentinean-born composer Osvaldo Golijov and performed by Miriam Khalil on November 10. This music promises to mesmerize, as the composer has woven together influences from Arabic, Hebrew, Sardinian, and Sephardic traditions.

**Esprit:** The Esprit Orchestra concert on November 20 has a curious title—“m’M.” This is also the title of the composition by Philippe Leroux (Canada/France) that will be performed in the program. It’s a concerto grosso, with the “m” representing the little orchestra and “M” the big orchestra. Canadian Zosha Di Castri’s piece Alba conjures the atmosphere of a winter dawn on the Prairies in northern Alberta. This sense of the mysteries of nature is also what we will hear in George Crumb’s work A Haunted Landscape, written in 1984. The featured performer of the evening, cellist Joseph Johnson will also take on Crumb’s work The Mad Scene of Lucia di Lammermoor and Ig Henneman, who blend various influences including jazz, musique actuelle, rock, and 20th-century classical music.

**Micro-Ritmia:** On November 20, Mexican composer Ernesto Martinez and his group Micro-Ritmia will be performing at the Music Gallery. His music is a blend of various influences, including the player-piano works of Conlon Nancarrow, whom he met in his younger years, Balinese Gamelan techniques and Mexican folk traditions. The ensemble performs on piano, marimba and altered guitars using complexocketing techniques in this, their Canadian debut. Also on the program is Taktus, a Toronto-based group who reenvision minimalist and electroacoustic music for the marimba.

**WU:** If you are longing for a musical experience of sustained quiet and slow-moving gestures, then listening to the hour-long work WU by Victoria-based composer Rudolf Komorous is the perfect answer. Performed by the virtuosic pianist Eve Egoyan in the intimate setting of her own studio, this masterwork promises the type of experience one could have while waiting for a cherry tree blossom to fall...or not. The concept of WU is from the Zen Buddhist tradition and means the “not expected.” Even though the piece has a meditative quality, it has an intensity to it that keeps the ear focused and attentive to each slight change. The performances will take place on November 6, 13, 20 and 27 and audience members are requested to book their seat via email due to limited seating.

**Improv:** And finally, on the improvisation scene, three events stand out: the 416 Toronto Creative Improvisers Festival from November 2 to 5 at the Tranzac Club featuring numerous outstanding improvising musicians from the 416 area and beyond, including a performance by the Kyle Brenders Big Band on November 5. Spontaneous Group Composition will be happening at the Array Space on November 23 featuring Jonathan Adjemian, Nick Buligan, Karen Ng and Martin Arnold. And on December 2 at Gallery 345, don’t miss the sonic adventures of the Queen Mab Trio – Lori Freedman, Marilyn Lerner and Ig Henneman, who blend various influences including jazz, musique actuelle, rock, and 20th-century classical music.

Wendalyn Bartley is a Toronto-based composer and electro-vocal sound artist. sounddreaming@gmail.com.

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**Concerts**

**Friday Dec. 2, 2016**

**SLOWIND**

Slovenian Woodwind Quintet

* @ The Music Gallery

**Saturday Jan. 7, 2017**

**Conducting the Ether**

Carolina Eyck theremin, Penderecki Quartet

* @ The Music Gallery

**Sunday Feb. 5, 2017**

**Salvatore Sciarrino**

In collaboration with the University of Toronto New Music Festival

Branko Džinović accordion, NMC Ensemble @ Walter Hall

**Sunday March 26, 2017** (non-subscription event)

**Kurtág’s “I Kafka Fragments”**

Tony Arnold sopranino | Movses Pogossian violin

345 Sorauren Ave. | RSVP 416.961.9594

**Friday April 28, 2017**

**Celebrating Beckwith**

NMC Ensemble @ Trinity St. Paul’s Centre

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Movies and music are a match made in heaven. Several fantastic opportunities are coming up in the next few months to enjoy and experience live music set to films. One of my favourite Oscar moments is seeing the nominees for Best Song, Best Score and Best Soundtrack. Music in films can be incredibly impactful. Yet, even a choral singer like me can overlook or miss some of the important sounds and textures being created by compositions, while listening to the music when not able to see it being performed.

*The Lord of the Rings* is one such example and we have a fantastic and unique opportunity to see a Canadian musical team in action for the screening of *The Lord of the Rings: The Fellowship of the Ring* which will be brought to life by the Toronto Symphony Orchestra and the massed power of the Toronto Mendelssohn Choir (including me in the tenors!). Ludwig Wicki, who helms the musicians, specializes in the performance of film music and premiered all the *LOTR* films with live performance of the full soundtrack. All of the TSO live film performances this year are in partnership with the Toronto International Film Festival.

The original film soundtrack – by prolific composer Howard Shore, who wrote the music to all of Peter Jackson’s *LOTR* and *The Hobbit* films – is quite frankly one of the most exquisite pieces of film music available. For many in my generation the iconic trumpet theme in *The Ring Goes South* (as the Fellowship marches across the mountains after leaving Rivendell) is instantly recognizable. But it is the choral richness of Shore’s writing that provides the texture and energy that drives this remarkable score. The accented harshness of the Elvish can be found energizing the chase of the Nazgul. There are soft chorales throughout the music that help accentuate important moments (when Gandalf lights the main hall of the Dwarven city Dwarrowdelf, for example).

And then there is the ending to the *Bridge of Khazad-Dum* after Gandalf is lost. The entire previous scene is sounded with accented rhythms from the male voices. These give way as the Fellowship escapes into the sunlight. Soft cellos accompany a rich chorale with a delicate treble voice on a slow, piercing descending line. It is remarkably poignant writing. Rehearsing this section the other day reminded me just how powerful music can be in evoking feelings and emotion.

The magic of these performances lies in hearing music with your own ears. Soundtracks are meticulously mixed, balanced and produced to create a specific sound. Often, choral music and the textures of live voices cannot translate very well into recordings. Live, your ears will notice choral lines in places you never would have known: little hidden gems of gentleness or punctuations of energy. It’s a pleasure to learn this music and at the same time engage a brand new understanding and appreciation of it.

There are three opportunities to see *The Lord of the Rings: The Fellowship of the Ring* in action: December 1, 2 and 3 at 7:30pm, Roy Thomson Hall.

Other film and TV music performances in the coming months include:

- Itzhak Perlman’s “Cinema Serenade” with the TSO conducted by Peter Oundjian features iconic violin highlights from film scores by Ennio Morricone, John Williams and others, plus Beethoven’s Symphony 7, November 22 at 7:30pm, Roy Thomson Hall.

- The Sony Centre and Film Concerts Live present *E.T. The Extra-Terrestrial* live in concert. Hear John Williams’ iconic score performed by the Motion Picture Symphony Orchestra under the baton of...
Kingston Symphony Orchestra music director Evan Mitchell, December 29 and 30 at 7:30pm, Sony Centre.

The TSO presents Disney-Pixar’s Ratatouille in concert featuring Michael Giacchino’s Oscar-winning score under the baton of Sarah Hicks, principal conductor of Live at Orchestra Hall at the Minnesota Orchestra, February 18, 2017 at 11:30am and 4pm, Roy Thomson Hall.

The Kitchener-Waterloo Symphony Orchestra presents “Music from the Movies,” featuring music from Titanic to The Avengers, under Daniel Bartholomew-Poyser, assistant conductor of the KWS, February 24, 2017 at 8pm and February 25, 2017 at 2:30pm and 8pm, Centre in the Square, Kitchener.

The TSO presents Indiana Jones and the Raiders of the Lost Ark.

Special Advent and Christmas Events at Metropolitan United Church

Services on Sundays at 11 a.m

Sunday, December 4, 1:30 pm
Deck the Halls: Downtown Carol Sing with the Metropolitan Silver Band and Organ. Donations benefit our Community Services Ministry

Sunday, December 18, 11:00 am
Cantata #10 “My Soul Magnifies the Lord” by J. S. Bach, with the Metropolitan Choir and members of the Talisker Players

Sunday, December 18, 7:00 pm
Candlelight Service of Lessons and Carols

Saturday, December 24, 5:00 pm
Pageant on the Front Steps 11:00 pm: Christmas Eve Communion

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

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THU FEB 2, 2017 - 12 NOON
Jerry Cichocki, conductor | William O’Meara, organ

MENDELSSOHN SINGERS

Choral Gems through the Ages

THU MAR 2, 2017 - 12 NOON
Noel Edison, conductor | David Briggs, organ

NATHANIEL DETT CHORALE

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FRI APR 7, 2017 - 12 NOON
Brainerd Blyden-Taylor, conductor | Andrew Adair, organ

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score by John Williams. This live performance screening of the very first Indiana Jones movie is led by pops conductor Steven Reineke, March 29, 2017 at 7:30pm, Roy Thomson Hall.

Livenation presents Game of Thrones live featuring a huge multimedia, 360-degree stage, screens, special effects, orchestra and choir under direction of composer Ramin Djawadi, March 4, 2017 at 8pm, Air Canada Centre.

The Diary of Anne Frank

The Grand Philharmonic Choir presents the Canadian premiere of James Whitbourn’s choral work, Annelies: A Cantata on the Words of Anne Frank, November 19, 7:30pm at Maureen Forrester Hall, Wilfrid Laurier University, Waterloo. Based on a translation of the Diary of Anne Frank, this choral work is set for soprano, choir and instruments under music director Mark Vuorinen and featuring the Grand Philharmonic Chamber Singers.

Vuorinen notes: “One day this terrible war will be over, and we’ll be people again, and not just Jews.” Her words are a deeply powerful tapestry of her own words to shape the music. At times, this intimacy is remarkable in its intimacy and simplicity. Whitbourn’s musical setting follows selected entries from Anne Frank’s diary over the summer in preparation for rehearsals and encouraged his singers to do the same.

For Mutual Respect, New York City. A special performance of Annelies by the Grand Philharmonic Chamber Singers under Vuorinen will be held in the Central Library Reading Lounge on November 15. Beth Slepian, education director for the Anne Frank Centre, will be a guest speaker for this interactive, family-friendly presentation. The library exhibition runs to November 15.

Whitbourn’s musical setting follows selected entries from Anne Frank’s actual words. Translated from the original Dutch, Whitbourn has assembled them chronologically to frame the story. Her writing is remarkable in its intimacy and simplicity. Whitbourn uses repetition of her own words to shape the music. At times, this intimacy is highlighted with solo soprano, at times with chorale. At times minimalistic and dissonant, he uses plainchant, military, music hall, solo violin, solo clarinet and more. Whitbourn has also used a lot of repetition. When I queried Vuorinen’s thoughts on this compositional tool he said it requires the interpretation to be “deliberate and thoughtful” with each iteration. He also understands that “the repetition is there for emphasis, to hammer home the message. Which is a whole different approach to express these in a deliberate way to bring home the point.” It is remarkable in its use of the repeated invocations of the choir repeating “We are Jews in chains.”

The fifth movement, Life in Hiding, finishes with repetition of the text: “One day this terrible war will be over, and we’ll be people again, and not just Jews.” Her words are a deeply powerful tapestry to set music to. Whitbourn’s interpretation is evocative and challenges the listener to bear witness to this history. Vuorinen notes: “The text is important. Trying to get the voice of this girl. To hear this voice. It’s quite incredible to read these words, of a girl who is incredibly optimistic. There is optimism in this music. But there is juxtaposition of musical styles and it is crushing and very emotional. It is something the singers have to learn to deal with.” Vuorinen revisited Anne Frank’s diary over the summer in preparation for rehearsals and encouraged his singers to do the same.

All the text is from her writings except for the Kyrie in the eighth movement, Sinfonia, and excerpts from the Book of Psalms and Lamentations in the 13th, penultimate movement of the work. We all know that Anne Frank and her companions were betrayed, captured and later died in a concentration camp. Her diary remains a poignant reminder of the impacts of racism, intolerance, hatred, and state-sponsored violence. Again, Anne’s words are best: “As long as you can look fearlessly at the sky, you’ll know you’re pure within” (February 23, 1944). This must be a remarkable experience for the Grand Philharmonic Chamber Singers and it will be for their audience as well.

Other great opportunities


Nov 19: The Orpheus Choir of Toronto presents “Stories: Myths and Mysteries,” the first concert in their “Identities” theme for 2016/2017. This one includes a premiere of The Farthest Shore by Paul Mealor, with guests Young Voices Toronto at Grace Church on-the-Hill.

And: Get out there and check out the huge variety of Christmas and holiday music. December is coming fast and you want to make sure you have tickets! Check out thewholenote.com for all the latest offerings!

Follow Brian on Twitter @bfchang Send info/media/tips to choralscene@thewholenote.com.
Ode on the Nativity

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Across Our “Multi-Culti” City

ANDREW TIMAR

I’ve been writing this column for almost seven years. Loyal readers will observe that I’ve approached my World View beat from many different – sometimes even conflicting – points of view. Last month I disclosed aspects of my private life, inviting you to fly with me and my bride to our Hungarian honeymoon, a journey which reconnected me to my culture of origin.

That story, shared from my personal album, segued neatly to a case study of the Toronto musician Richard Moore. He actively pursues a very rare double professional life: as a career percussionist he is also a Hungarian cimbalom and hammered dulcimer player. (Quite coincidentally – or is it? – I’m dipping even deeper into these transatlantic, transcultural waters in my examination of 60 years of musical Hungarians in Canada in a feature elsewhere in this issue.)

In order to mix things up a little, for this column I’ve decided to undertake a brief survey of what programmers across our great “multi-culti” (in the words of Deiter, my ethnomusicologist German friend) metropolis have planned for our musical entertainment and edification.

North in the South: Inuit throat singing today:

Starting things off on Saturday November 5, The Music Gallery along with Native Women in the Arts present the “Inuit Showcase,” part of the Kwe Performance Series at the Music Gallery. Three Inuit women share the program, a concert and associated workshop. The focus is pulled tight on Inuit throat singing as practised in various regions of the Arctic by these Inuit performers who seek to both preserve and innovate within their received throat-singing traditions. Throat singing was originally a competitive female-centred game for two which imitated the Arctic land-, sea- and animal-scape. In the last decade, however, this folk performance art form has been taken into new and innovative musical regions and showcased on international stages alongside internationally known musicians such as Björk, by the abundantly gifted Inuk vocalist Tanya Tagaq.

Kathleen Ivaluarjuk Merritt, also known as IVA (ee-va), is a poet, writer and throat singer from Rankin Inlet, Nunavut. She has collaborated in performance not only with established Inuit singers such as Susan Aglukark and the aforementioned Tagaq, but also with the singer-songwriter Owen Pallett, the American electronic, experimental hip hop musician DJ Spooky and the National Arts Centre Orchestra. Taqralik Partridge, originally from Kuujjuaq, Nunavik, in Northern Quebec is best known as a poet and spoken-word performer. While her English poems illuminate the life of Northern people seldom experienced by Southerners, Partridge is also a throat singer and voice actor, appearing on Canadian and European stages.

Nukariik, on the other hand, consists of two sisters, Karin and Kathy Kettler. An important aspect of their performance is the preservation and sharing of their inherited culture. While the sisters have lived most of their lives in Southern Canada, they have maintained strong connections to their culture as it is practised in Kangiqsualujjuaq, an Inuit village located on the east coast of Ungava Bay in Nunavik, Quebec.

NAGATA SHACHU PROUDLY ANNOUNCES ITS 2016-2017 SEASON TORONTO TAIKO TALES “GLOBE BEATS FROM AROUND THE CITY”

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Nagata Shachu and Ten Ten: Toronto taiko and minyo.
Also on November 5, Toronto’s preeminent taiko group Nagata Shachu presents “Music from Japan and Beyond” at Kobayashi Hall, Japanese Canadian Cultural Centre. Artistic director Kiyoshi Nagata notes that “Nagata Shachu is excited to be collaborating with virtuoso multi-instrumentalist Shogo Yoshii, who represents a new generation of Japanese musicians pushing the boundaries of traditional music.” Yoshii, who is coming from Japan for the concert, is an acclaimed taiko (Japanese drums), shibone (Japanese bamboo transverse flute) and kokyu (Japanese violin) player.

November 8 at 12:30, York University’s Department of Music presents the younger Toronto group Ten Ten in a free concert in its Music at Midday series at the Martin Family Lounge, Accolade East Building, York University. Directed by taiko and shamisen player Aki Takahashi – also a member of Nagata Shachu since 2003 – Ten Ten has performed in theatres, concert halls and festivals featuring her own compositions. Takahashi is a specialist in minyo (Japanese folk song) and has published an astounding 200-plus videos of her repertoire on YouTube, hosted on the Bachido channel.

Small World Music presents African and Andalusian hybrids:
November 1, Small World Music, in association with Za & Zoey, presents Oliver Mtukudzi and the Black Spirits at The Opera House. Considered a national cultural treasure by many in his Zimbabwean homeland, Mtukudzi, an eloquent vocalist, nimble fingerpicking guitarist and prolific composer (having released some 50 albums), is his county’s most successful musician. He began performing in 1977 and has earned a large fan base across the world. A member of Zimbabwe’s Kore Kore tribe, he sings in the nation’s dominant Shona language as well as in Ndebele and English. He also wears the non-musical hats of businessman, philanthropist, human rights activist AIDS/HIV and UNICEF Goodwill Ambassador for the Southern Africa Region focusing on young people’s development and HIV/AIDS prevention. He’s the sort of musician I want to be when I grow up.

November 12, La Banda Morisca appears on the Small World Music Centre stage, presented by Small World Music. The septet from Jerez de la Frontera in Andalucía aims to fuse original and re-creative views of traditional regional music. They present attractive vocal-driven mashups of southern Mediterranean genres like Muwashshah secular music, the festival and dance-centric North African Chaabi, flamenco from Jerez, Andalusian rock, as well as several other regional music genres.

ECCG explores the “classical” through musical border crossings and cultural hybridities:
December 3, the Aga Khan Museum presents the Evergreen Club Contemporary Gamelan in its Classical Music Series. (As usual I want to flag the fact that I’m 33-year founding member of ECCG – yes it’s been that long, and yes I’m still having fun with it!) This concert series has a fascinating curatorial premise which dovetails with ECCG’s long-term artistic goals. It’s articulated on the AKM’s website in the following manner: “Often used to solely describe Western traditions, the term ‘classical music’ is re-examined within the context of cultural diversity in this special series of performances. Our Classical Music Series presents the sights and sounds of North Indian, Indonesian, Italian and Syrian musical traditions. Redefine your understanding of classical music through performances that explore melodic scales, historical recordings and new interpretations of Western repertoire.”

ECCG, a group of eight Toronto-based musicians, has made a career out of commissioning new, often modernist, scores with the end game of performing and recording them on its Sundanese gamelan degung. At the same time the group has always also performed (often in its own arrangements) the core repertoire of the West Javanese (Sundanese) degung, a kind of gamelan music with past aristocratic roots which some may think of as “classical.” On the other hand ECCG also performs its own instrumental arrangements of popular Sundanese songs, on occasion inviting Canadian singers to interpret them with English lyrics. It’s a complex world of music out there and ECCG aims to present that complication from a Canadian perspective. In its concert it explores various border crossings and cultural hybridities in works by American (Lou Harrison), Canadian (Paul Intson) as well as Sundanese, Indonesian (Nano Suratno, Burhan Sukarma, Ade Suparman) composers.

Quick pick: Also on December 3, the University of Toronto’s Faculty of Music presents its annual free, fall World Music Ensembles concert at Walter Hall, Edward Johnson Building. The Iranian Music Ensemble is directed by the Toronto tombak virtuoso, composer and researcher Pedram Khavarzamini, this year’s world music artist-in-residence. The guitarist, composer and educator Brian Katz leads the Klezmer Ensemble, while the Japanese Drumming Ensemble is directed by seasoned taiko drummer, group leader and teacher Gary Kiyoshi Nagata. rim

Andrew Timar is a Toronto musician and music writer. He can be contacted at worldmusic@thewholenote.com.
of political millionaires in history. The Toronto Consort explores this in their concert program “The Italian Queen of France,” by telling the story of Caterina de’ Medici, who found herself married off to Henry II in 1549 as a means of consolidating her already powerful family’s influence throughout Europe.

Calling Caterina the Italian Queen of France is an entirely appropriate title too, as the French never forgot – or let the queen herself forget – that she was an outsider in their country. Whether this could be attributed to anti-Italian sentiment or to the extremely negative reputation of the Medici family is perhaps one of the great debates of Renaissance history, but the French must surely have known that Caterina’s cousin was the de facto tyrant of Florence who bought politicians and judges to do his bidding. There was also another cousin of Caterina’s, Giulio (aka Pope Clement VII), who was skewered in one of the most bitter political feuds of the century – he was the pope who had to tell Henry VIII of England that he couldn’t annul his marriage to Catherine of Aragon, as her brother was occupying Rome with an army at the time. Like the rest of her family, Caterina wasn’t particularly popular. She suffered from rumours that she was a witch with links to the occult, and the fact that she was both interested in astrology and a personal patron of Nostradamus didn’t help this at all.

Still, if there was one thing the Medicis knew how to do well, it was to bolster a bad reputation through artistic patronage and, as the theme of the concert implies, one way the queen tried to counteract a negative reputation was through lavish – and eventually ruinous – spending on the arts, including music. French Renaissance composer Claude Le Jeune was a particular favourite under the Italian queen and features prominently in this program; the Consort will also feature music from his contemporaries Adrian Le Roy and Guillaume Costely. Catch their show November 11 and 12 at Trinity-St. Paul’s Centre at 8pm.

**Toronto Masque Theatre**: Another group that’s good for at least one early-music show a year for Toronto audiences is the Toronto Masque Theatre, as they’ll demonstrate this month with performances of Handel’s Apollo e Dafne, at the historic Enoch Turner Schoolhouse on November 17 to 19. Handel was just 24 years old when he began working on this secular cantata for a Venetian concert-going public, but Venetians never got a chance to hear it. Instead, the budding opera seria master shelved it for a year and finally premiered it to a German-speaking audience in Hanover. Somewhat oddly for a Handel work, the overture has been lost, and modern performances typically substitute a Handel opera overture instead. No idea if Toronto Masque Theatre will do this, or indeed perform any overture at all, but the

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**Beat by Beat | Early Music**

**Mullova and Bizantina**

D A V I D  P O D G O R S K I

Some people can do just about anything they put their minds to, and Russian violinist Viktoria Mullova is certainly one of these. After starting a career playing modern violin in the outskirts of Moscow during the Soviet era and serving up a steady diet of Tchaikovsky, Stravinsky and Prokofiev, Mullova decided to add historically informed performance practice to an already impressive skill set and completed the transition with an album of Beethoven and Mendelssohn violin concertos with the Orchestre Révolutionnaire et Romantique in 2003. Thirteen years later, Mullova has gone on to perform with the Orchestra of the Age of Enlightenment and with Venice Baroque, and is now a regular collaborator with Accademia Bizantina, a newer group on the European Baroque scene led by Italian harpsichordist Ottavio Dantone. The results have been impressive – Mullova has been plowing through the Bach chamber works, including the six Bach sonatas for violin and continuo, the violin concertos, and the solo sonatas and partitas – and her Vivaldi and Mozart concertos aren’t too bad either.

Ontario audiences will have ample chance this month to hear both Mullova and Dantone in both Kingston and Toronto, as the pair, along with Bizantina, will be touring an ambitious program of Bach concerti to both cities. Catch an international violin virtuoso along with a superb backing band in Kingston at the Isabel Bader Centre for the Performing Arts on November 12 at 7:30pm, and in Toronto at Koerner Hall on November 13 at 3pm.

**Esfahani, harpsichord virtuoso**: Solo harpsichord recitals are all too rare in Canada, but with internationally renowned Iranian-American harpsichordist Mahan Esfahani coming to the Isabel Bader Centre for a concert on November 20 at 2:30, Kingstonians will have a rare opportunity to hear an up-and-coming virtuoso. Esfahani is just 32 years of age, but is already proving that he can do just about anything on the keyboard, with a repertoire ranging from Byrd to Ligeti (via CPE Bach and Rameau). And he plays all these composers rather well – each of his three albums netted Esfahani a slew of awards as well as accolades from critics. His Kingston audience will have a chance to decide the level of Esfahani’s virtuosity and versatility for themselves when he shows off a program of works by Bach, Rameau and Sweelinck. Montrealers reading this may also take some small comfort to decide the level of Esfahani’s virtuosity and versatility for them as accolades from critics. His Kingston audience will have a chance to decide the level of Esfahani’s virtuosity and versatility for themselves when he shows off a program of works by Bach, Rameau and Sweelinck. Montrealers reading this may also take some small comfort

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**DECEMBER 19, 5PM**

**VIVALDI CHRISTMAS**

Six festive and rarely-heard bassoon concerti performed by Toronto’s top bassoonists, including Michael Sweeney, Catherine Chen, Samuel Banks and Nadina with chamber strings and harpsichord.

**Bassoon Out Loud** at HELICONIAN HALL
35 Hazelton Avenue, Toronto $30 / $20

nadinamackie@jackson.com
concert is a great chance to hear some rare and early (indeed, pre-opera) Handel.

**Tafelmusik**: And finally, while all of these concerts are worthy of our attention, let us all take a moment to appreciate the most industrious group of period musicians in Canada. I’m speaking of course of Tafelmusik, who will be presenting at least five different concert programs before the next issue of The WholeNote hits the shelves: “Let Us All Sing,” November 2 to 6, celebrates the Tafelmusik Chamber Choir at 35, under the baton of Ivars Taurins. Members of the ensemble make visits to Western University’s Don Wright Faculty of Music November 18 and 24. “Close Encounters...” an intimate new (and almost completely sold-out) series features “Close Encounters... of the Italian Kind,” November 25 and December 3. Finally, “A Grand Tour of Italy,” with the full Tafelmusik orchestra, December 1 to 4 and again December 6, will be conducted by Rodolfo Richter, violnist of the acclaimed early music group, Palladian Ensemble. Richter, who opened Tafelmusik’s 2015/2016 season, is becoming something of a regular, he will be back in March 2017 for “The Baroque Diva” with Karina Gauvin.

I’m not sure what has motivated what must be close to a record-breaking run of artistic output for an already prolific group, but Toronto and area audiences will have a slew of concerts to choose from in the next few weeks. Among them, one particular show this month stands out for me: “Haus Musik: Underground Elysium” is an attempt to de-formalize classical music and help it appeal to a younger audience. At 8pm on November 24, Tafelmusik will be taking over The Great Hall on Queen W. at Dovercourt, in a program that includes Marini, Purcell and Pachelbel. It’s the second season for Haus Musik, brainchild of new managing director William Norris, and is a step forward for the ensemble, offering a new way to enjoy old music. It’s well worth coming out to see. Concert halls don’t seem to appeal to a generation that, with iPods and music streaming approaching their third decade, is determined to consume culture on its own terms. If enough young people go out to this show and end up liking it,

Tafelmusik will have secured a future audience for classical music – and will be the number one group in the minds of new listeners.

**QUICK PICKS**

**Nov 19**: Scaramella presents “Mysteries: Joyful and Sorrowful,” works composed for the imperial chapels and courts of the Habsburg Empire by Schmelzer, Biber, Froberger and their 17th-century contemporaries performed by Ingrid Matthews, baroque violin; Joëlle Morton, bass viol; Matthew Girolami, G violone; Sara-Anne Churchill, harpsichord/organ at Victoria College Chapel.

**Nov 30**: Alison Melville, traverso/ recorders/ kantele and Julia Seager-Scott, clarsach/triple harp present “Border Crossings,” including works by James Oswald, Turlough O’Carolan, Corelli and Vivaldi, at Heliconian Hall. •

David Podgorski is a Toronto-based harpsichordist, music teacher and a founding member of Rezonance. He can be contacted at earlymusic@thewholenote.com.
Rarities, New Work and Experiments in Narrative

CHRISTOPHER HOILE

The Canadian Opera Company’s production of Norma may end on November 5 and that of Ariodante on November 4, but November still holds much of interest for opera lovers with operatic rarities, new opera and experiments in narratives with music.

Salon Cinderella at GCS: Of the two principal rarities on offer, the rarer is likely Cendrillon from 1904 by composer Pauline Viardot (1821-1910). Born to a Spanish family in Paris, Viardot was the younger sister of the famous opera diva Maria Malibran. While Malibran lived (until 1836), Viardot gained fame as a pianist and counted Chopin as a friend and piano duettist. After Malibran’s death she astounded Paris with her mezzo-soprano voice and composers like Gounod, Saint-Saëns and Meyerbeer wrote leading roles with her in mind. In Germany she sang the first public performance of Brahms’ Alto Rhapsody.

As if these were not accomplishments enough, Viardot was also a composer. She wrote over 50 lieder and five salon operas, the last two, including Cendrillon, to her own libretti. Cendrillon is written for seven voices and piano and had its premiere in Viardot’s own influential Paris salon. Though inspired by the famous tale of Charles Perrault, Viardot made her own changes. The setting is 1904: she changes the evil stepmother into a foolish stepfather and the fairy godmother appears as a guest at the ball Cinderella attends. Cendrillon will be the Glenn Gould School’s fall opera and will be performed on November 18 and 19 at Mazzoleni Concert Hall. Peter Tiefenbach is the music director and Against the Grain Theatre’s Joel Ivany is the stage director.

In a conversation in October, Ivany said that the goal of his production is “to recreate the salon atmosphere of Cendrillon’s original performance.” Ivany’s specific inspiration is the Hôtel de Rambouillet, site of the Marquise de Rambouillet’s renowned salon. Thus, the piano will be on stage as it would have been and the singers have been assigned identities as Viardot’s guests who will then sing their roles in her opera.

Voicebox Bellini: Anyone inspired by Bellini’s Norma at the COC will be pleased to hear that another Bellini is on offer in November. This is I Capuleti e i Montecchi from 1830. Bellini’s setting of the story Romeo and Juliet based on Italian sources and not on Shakespeare’s play. The opera was a huge success all over Europe into the 1860s when its popularity began to wane and Gounod’s Roméo et Juliette (1867), based on Shakespeare, began to gain ground. The story begins quite differently since Romeo and Juliet are set to marry as part of a peace plan between the two families, a plan that Capulet rejects preferring her to marry Tybalt. Musically, the main peculiarity of Bellini’s version is that Romeo is a trouser role for mezzo-soprano. The work’s popularity has been rising since the middle of the last century and it is now Bellini’s third-most produced opera after Norma and I puritani (1835). Voicebox: Opera in Concert will present the opera on November 20 with Caitlin Wood, Tonatiuh Abrego and Anita Krause with Raisa Nakhmanovich as music director and pianist.

New work of note: the Toronto premiere of Naomi’s Road by Canadian composer Ramona Luengen to a libretto by Ann Hodges is worthy of attention. The 2005 opera for four singers and piano is based on the 1986 novel of the same name by Joy Kogawa. It follows a nine-year-old Japanese–Canadian girl Naomi and her brother, whose lives are overturned during World War II when they are sent to internment camps in the BC Interior and Alberta. It runs from November 16 to 20 at St. David’s Anglican Church, the home of the last Japanese–Canadian Anglican parish in Toronto. (For more about Naomi’s Road see the interview with Michael Hidetoshi Mori, artistic director of Tapestry Opera, by Sara Constant elsewhere in this issue. 

Toronto Masque Theatre’s experimental double bill: From November 17 to 19, Toronto Masque Theatre presents an unusual double bill of works that strictly speaking are neither operas nor masques. The first piece is a staging of Handel’s secular cantata Apollo e Dafne from 1710. Though cantatas were not intended for staging, Toronto has seen successful examples in the past such as the COC Ensemble’s production of Johann Sebastian Bach’s Coffee Cantata in 2003 and Volcano’s production of Handel’s Clori, Tirsi e Fileno in 2012. Apollo e Dafne is Handel’s most elaborate secular cantata and many scholars state that it prefigures Handel’s later work in opera. Its story concerns the mischievous Cupid who shoots two arrows. One, tipped with gold, wounds Apollo and causes him to fall in love with the nymph Dafne. The other, tipped with lead, wounds Dafne and causes her to loathe Apollo. To escape Apollo’s advances Dafne transforms herself into a laurel tree.

The TMT production features soprano Jacqueline Woodley and baritone Geoffrey Sirett in the title roles along with Montreal dancer Stéphanie Brochard. Larry Beckwith leads a period-instrument ensemble from the violin and Marie-Nathalie Lacoursière directs and

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Beat by Beat | On Opera
choreographs the piece.

The second half of the double bill is the unusual work *Enoch Arden* by Richard Strauss, a piece written in 1897, the year after *Also Sprach Zarathustra*. It is a melodrama in the original sense of the word, that is spoken word accompanied by music, in this case with piano accompaniment. The text is the poem of the same name by Alfred, Lord Tennyson from 1864. The story concerns a shipwrecked sailor who returns home after a ten-year absence to discover that his wife has married his childhood rival. Franck Cox-O’Connell will be the actor and Angela Park the pianist.

As a side note, there is a Canadian connection to the history of this piece since the first ever recording in 1962 featured Glenn Gould as the pianist with Claude Rains as the actor. Writing about the double bill, TMT Artistic Director Larry Beckwith says, “I have always enjoyed programming double bills that juxtapose two vastly different pieces that somehow share a mood or sensibility.” Of *Enoch Arden*, which he has seen twice before, as a partner for *Apollo e Dafne*, he states, “The story is so melodramatic, but Tennyson’s language and imagery draws one in, along with Strauss’ sentimental and evocative music. I have such fond feelings for both pieces and somehow feel they will work brilliantly side by side.”

**Genres fused in Ayre:** A third production in November also breaks contemporary notions of genre. This is the song cycle *Ayre* (2004) by Argentinian composer Osvaldo Golijov (born 1960) presented by Against the Grain Theatre from November 10 to 12 at the Ismaili Centre. The title in medieval Spanish means “air” in both the sense of “song” and the air we breathe. The song cycle is a juxtaposition of Arabic, Hebrew, Sardinian and Sephardic folk melodies and texts. The soloist will be Miriam Khalil accompanied by an 11-member ensemble with stage direction by AtG founder and artistic director Joel Ivany and lighting by Jason Hand.

Golijov, Ivany and Khalil all met at Banff this past summer and Golijov sat in on rehearsals of the piece. Though not an opera, critics have repeatedly called the work “dramatic.” Ivany says this is the first time anyone has “taken the work a step further” by staging it. He says, “Miriam will have memorized the entire piece and will thus be free to use movement and gesture to illuminate the texts and to tie them together visually.” Ivany is excited that Golijov plans to attend the first two of the performances in Toronto. A special preview of *Ayre* will be offered on November 10 at noon as part of the free concert series in the Richard Bradshaw Amphitheatre, presented by the Canadian Opera Company at the Four Seasons Centre for the Performing Arts.

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last year the mezzo-soprano Emily D’Angelo won both First Prize and the Audience Choice Award at the annual vocal competition for a place held by the Canadian Opera Company. She went on to win the very prestigious First Prize at the National Council Audition Finals of the Metropolitan Opera.

I have long had a special fondness for the warm sound of the mezzo-soprano, a fondness which probably began with my hearing the great Janet Baker in concert, on the opera stage and in recordings. Later I enjoyed the singing of Jennifer Larmore and Anne Sofie von Otter, of Elina Garanča and Allyson McHardy and, most recently, Jamie Barton and Isabel Leonard.

D’Angelo is still at the beginning of her career but she is already such an assured performer that there is nothing odd in writing about her in this context. She herself names Cecilia Bartoli as a model, not only for the beauty of her singing but also for her scholarship in finding and reviving long forgotten works. D’Angelo also admires the English mezzo Alice Coote. She will have had many opportunities to hear Coote recently as she understudied her for the title role in Handel’s Ariodante in the COC production.

She recently appeared at one of the lunchtime concerts in the Richard Bradshaw Auditorium at the Four Seasons Centre and gave a lovely performance of the music-lesson scene of Rossini’s Barber of Seville. She had also sung that aria at the Ensemble Studio Competition but before that, in the afternoon portion of the event, she had performed Cherubino’s Voi che sapete from Mozart’s Marriage of Figaro. That I did not hear, but Bruce Ubukata, no mean judge, tells me that she was wonderful.

D’Angelo clearly has a special affinity with the music of Rossini, an affinity that recalls the career of Marilyn Horne. When I talked to D’Angelo, she emphasized that the situations may be comic on the surface in Rossini but for her there is an underlying seriousness and that Rossini’s characters are believable. We shall be able to hear D’Angelo next on November 10 when she will perform with other emerging artists at Koerner Hall. There she will sing Rossini’s cantata Giovanna D’Arco. That work is not entirely unknown to Toronto audiences (I remember hearing Janet Baker sing it in concert), but it represents a facet of his work that is less well known than the comic operas.

Suzie LeBlanc and Elizabeth Bishop. The soprano Suzie LeBlanc is best known for her performances of early music and also of Acadian folk song. Recently she has been commissioning and performing new work. A major influence has been the American poet Elizabeth Bishop. LeBlanc’s interest in Bishop’s life and poetry began in the summer of 2007 when, quite by chance, she found a leaflet about Bishop in a church in Nova Scotia. That leaflet not only dealt with the time Bishop spent as a child in Nova Scotia but also recorded a walking tour she undertook in Newfoundland in 1932. LeBlanc and a friend retraced that tour in 2008. She continued to immerse herself in Bishop’s poetry and commissioned several settings from four Canadian composers: Emily Doolittle, Christos Hatzis, John Plant and Alisdair Maclean (all have been recorded on the disc I am in need of music, issued by Centredisc).

On December 1, in a Music Toronto concert at the St. Lawrence Centre, LeBlanc will perform settings by Doolittle, MacLean and Plant and will add two world premieres, also settings of Bishop’s poetry: Paris 7am by Ivan Moody and Lullaby for the cat by Peter Togni. LeBlanc, who will be accompanied by the pianist Robert Kortgaard, will also sing Six Songs Op.107 by Robert Schumann as well as Heitor
Villa-Lobos’ *Canção do Poeta do século XVIII*. The program is rounded out by two other works by Villa-Lobos: *Serra Da Piedade de Belo Horizonte* (played by Kortgaard) and the first three movements from his *String Quartet No.1* (played by the Blue Engine String Quartet). Bishop lived in Brazil for many years and the concert will bring together the two places dear to her: Brazil and Nova Scotia.

**Russian Song at the Off Centre Music Salon:** The next Off Centre Music Salon concert at Trinity-St. Paul’s Centre, November 13, will have an all-Russian program: songs by Tchaikovsky, Rachmaninoff and Prokofiev as well as the Canadian premiere of Valery Gavrilin’s *Seasons* and the *Piano Trio in D Minor op.32* by Arensky. The singers are Joni Henson and Ilana Zarankin, soprano, and Ryan Harper, tenor.

**Healey Willan and the Canadian Art Song Project:** The Canadian Art Song Project and Syrinx Concerts present “The Art Song of Healey Willan” at Trinity-St. Paul’s Centre, November 18. The singers are Martha Guth, soprano, Allyson McHardy, mezzo, and Peter Barrett, baritone. The pianist is Helen Becqué.

**The 2016 COC Annual Vocal Competition:** The COC has released the names of the finalists in this year’s Ensemble Studio Competition to be held at the Four Seasons Centre; November 3. They are: Myriam Leblanc, Maria Lacey, Andrea Lett, and Andrea Nunez, soprano; Simone MacIntosh, mezzo-soprano; Samuel Chan and Geoffrey Schellenberg, baritone.

**Toronto Masque Theatre:** At one time, a long time ago, a rumour circulated that the great baritone Dietrich Fischer-Dieskau had become interested in performing early music, that he had consulted some early music guru but that he had been told not to bother, as performing this music required special abilities. I am very skeptical about the authenticity of that story. First, because Fischer-Dieskau has never struck me as the kind of singer who allowed anyone to tell him what he could and could not sing. But also because it cannot be true: Fischer-Dieskau performed and recorded a great deal of early music, much of it by Bach but also works by other composers. One of the works he recorded was the part of Apollo in Handel’s cantata *Apollo e Dafne*. For some reason that LP was never issued as a CD and has become something of a collector’s item. (I have seen it offered on ebay.)

The Toronto Masque Theatre will perform the cantata on November 17, 18 and 19, with the baritone Geoffrey Sirett as Apollo and the soprano Jacqueline Woodley as Dafne. There is a double bill, the other half consists of Richard Strauss’ monodrama for speaker and piano, *Enoch Arden*, a setting of Tennyson’s poem. (Glenn Gould was interested in this work and recorded it; his performance is still available in a CD version.) In the Toronto Masque Theatre performances the pianist is Angela Park, a fabulous musician, perhaps especially known as a member of the trio *Made in Canada*. The speaker is Frank Cox-O’Connell.

**QUICK PICKS**

**Nov 2 to 6:** a celebration of the Tafelmusik Chamber Choir, now 35 years old, at Trinity-St. Paul’s Centre. The soloists are Sherezade Panthaki, soprano, Philippe Gagné, tenor, and Jonathan Woody, bass-baritone. The concert will include works by Handel, Rameau, Lully and Zelenka (Trinity-St. Paul’s Centre).

**Nov 11:** Deborah Voigt, soprano, and Brian Zeger, piano, will perform works by Bach, Tchaikovsky and Bernstein at Koerner Hall.

**And looking ahead:** Show One’s Svetlana Dvoretsky, in collaboration with the COC, has announced the Canadian debut of Trio Magnifico, at the Four Seasons Centre, April 25. This new opera trio consists of Anna Netrebko, soprano, her husband, the Azerbaijan-raised tenor Yusif Eyvasov and the baritone Dmitri Hvorostovsky. Tickets for this event are now on sale.

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

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**Salute to Vienna**

**New Year’s Concert**

Celebrate with Strauss and Operetta, featuring European Singers, Dancers and the Strauss Symphony of Canada!  
New Year’s Day • 2:30 pm
All Aboard the Bandwagon

JACK MACQUARIE

This month’s story all started with a classified advertisement which I had placed in The WholeNote. I received a telephone call from a young man who expressed interest in an instrument which I had advertised for sale. Obviously he would want to try it out before deciding on whether it might be suitable for his needs or not. Where would be the best place for that? Either of our houses might have been possible, but they are a two-hour drive apart. Anyway, wouldn’t it be a better test if he could try it out while playing in his band? So off I went to my first ever rehearsal of the Burlington Teen Tour Band.

Dinner-hour traffic being what it is, I arrived late. The band’s rehearsal had started, but not indoors in their rehearsal hall. It was dark, but there was the band parading and playing on the roads adjacent to the Burlington Music Centre – well over 100 young musicians playing, without music, as they practised their marching drills. I have often said that I couldn’t play Twinkle, Twinkle, Little Star without the music in front of me, but there they were displaying a skill which I never learned.

While the band was practising their parade skills, I went into the music centre of the Burlington Department of Parks and Recreation. Yes, there was a fine rehearsal hall, but I was stunned by how many other rooms were dedicated to the band. There were offices for the music director and the music programs coordinator; there was a room where two volunteers were repairing uniforms; and another room with two others repairing band hats.

Rather than go on here, I would prefer to leave the topic of the Teen Tour Band for now, and return in another issue to talk at length about their many special events over the past ten decades and coming up in the near future. (As for the young man interested in my instrument, yes he liked it and is now the proud owner.)

Ensembles with a difference: Coming up on this month’s performance calendar are three ensembles noted for their excellent arrangements of music originally written for very different instrumentation. Unfortunately two of these concerts are on the same afternoon: November 20, we have performances by both the Wychwood Clarinet Choir and by Flute Street; then, on November 30, we have the Plumbing Factory Brass Band.

As their names imply they each have instrumentation restricted to a specific family of instruments. All are noted for innovative arrangements which interpret the music in ways that shed new light on the melodies.

The Wychwood Clarinet Choir will perform their fall concert, “Harvest Song,” at the Church of St. Michael and All Angels. For me there are two numbers in particular on this program which I hope to hear. The first is the Overture to Hansel and Gretel by Engelbert Humperdinck arranged by Matt Johnston. The second is Gustav Holst’s Second Suite for Military Band in F. This latter number, one of my favourites, is one of the standard works for concert band. If arrangers Richard Moore and Roy Greaves are up to their usual standard, this will be a memorable performance. The group’s artistic director and clarinet soloist is Michele Jacot.

Flute Street’s November 20 program at Christ Church Deer Park is suggestively named “An American on Flute Street” with works by Kelly Via, Russell Nadel, Melvin Laut Jr., L. Page and Gershwin.

Whenever we receive news from the Plumbing Factory Brass Band we expect a broad mixture of clever programming, humour and, above all, first rate music. The first concert of their 22nd season, set for November 30, is no exception. The title, “He Said – She Said,” will, in musical terms, depict the wars of words and other battles between the sexes from time immemorial. Needless to say, it will purposely avoid any reference to the current events of our neighbours to the south.

In other words the band is setting the stage for differences of opinion. The opening fanfare will be Gounod’s Grand March from The Queen of Sheba. The Queen gets the first word, with her dazzling procession into the court of King Solomon, as portrayed by Handel’s non-stop music to depict the Arrival of the Queen of Sheba. Later, Leo Delibes also takes the feminine side with the lovely Flower Duet from his opera Lakmé, featuring in this case a soprano cornet and a flugelhorn, followed by the same composer’s more boisterous description of the Maids of Cadiz, narrated by a soprano cornet and a tuba! The evening unfolds with too many great conflicts to mention here.

Let’s just say that the women have the last word in a stirring finale provided by Wagner’s famous Ride of the Valkyries. But if you would like to listen to some rarely heard music for brass band, contrasting the tuneful and lyrical with the bombastic and exciting, then drive to London to hear these great musical dialogues.

It’s the Plumbing Factory Brass Band directed by Henry Meredith, Conductor on Wednesday evening, November 30, at 7:30 in Byron United Church, London.

My periodic rant! The phones might be smart; wish I could say the same for their owners! The prevalence of smart phones at concerts has become a serious annoyance for me. Most users don’t take voice calls, but their taking pictures can be very distracting, I like to watch as well as listen at a performance. I don’t want to see several bright screens obstructing my view. In a recent interview on radio, Renée Fleming and TSO conductor Peter Oundjian discussed this problem. She mentioned looking out at a sea of white objects aimed at her while she was singing.

While visiting a local band at a recent rehearsal, I noticed approximately 25 percent of band members were using them during rehearsal. The worst case which I ever witnessed was a few years ago during a concert. A French horn player in front of me during a few bars’ rest reached down and picked up her phone to check and/or send messages. My preferred rule would be simple. If any cell phone were to be visible in the audience during a performance, the user would be ejected immediately. No questions and no excuses.

New Horizons. The New Horizons movement is certainly thrilling. When I tried to contact Dan Kapp, who is now devoting his full time to New Horizons, I couldn’t reach him for a week. He had been away in Grand Rapids, Michigan, at an NHB Camp. As for NHB Toronto, there are now eight groups with two beginner bands, two intermediate bands, two advanced bands, a jazz orchestra and a jazz woodwind choir. All groups are at maximum capacity – unless someone wants to join as a tuba player. Rehearsals are ongoing with classes on Monday, Tuesday and Wednesday evenings and Monday, Thursday and Saturday daytimes. As for concerts, the more advanced of these groups

Representing Canada, the Burlington Teen Tour Band at the St. Patrick Day celebrations in Dublin, 2013.
are now performing quite regularly.

The most notable that we have learned of so far will be on November 5 at Cambridge Street United Church in Lindsay: “A Time to Remember,” a reflective concert on the war as seen through the experience one Canadian soldier during WWII. This concert has been performed twice in previous years in Toronto. Look for the NHB December performances in next month’s issue.

The New Horizons movement has expanded geographically again. For the past seven years the only New Horizons Bands in the GTA have been operating in downtown Toronto out of the Long and McQuade main location. It was time for expansion into the suburbs. Under the direction of Doug Robertson, who has been conducting some of the Toronto bands for the past four years, there are now York Region New Horizons groups. After their first “Petting Zoo” in early October two new bands began the following week in afternoon and evening rehearsals on Thursdays. They are rehearsing in the excellent facilities of Cosmo Music in Richmond Hill. If you have wanted to join a New Horizons Band but were deterred by the prospect of driving weekly into downtown Toronto, here’s another opportunity. Check out the New Horizons Band of York Region.

New Contacts. The Rouge River Winds is a new community concert band based in the east end of Scarborough. After having spent five years rehearsing at the University of Toronto Scarborough campus under the name “University of Toronto Scarborough Alumni and Community Concert Band,” the band decided that it was time for a bit of rebranding. They are now calling themselves the Rouge River Winds, and have settled into a new home at Woburn Collegiate Institute. With this new beginning comes a number of new goals. A primary aim is to become known for a high standard of musicianship and a significant connection with the community.

The Rouge River Winds is an auditioned ensemble, and their repertoire is carefully selected to engage their members. They rehearse Thursday evenings 7:30 to 9:30 at Woburn Collegiate Institute, 2222 Ellesmere Road, Scarborough. They are currently accepting new members on all instruments, but are in particular need of: oboe, bassoon, baritone sax, tuba and percussion. For details on membership and their audition process visit their website: rougeriverwinds.com. Their next concert, “New Beginnings” will be Friday November 18, 7:30 at 2222 Ellesmere Road, Scarborough, featuring works by Canadian composers including Suite on Canadian Folk Songs by Morley Calvert and Lyric Essay by Don Coakley. We have far more information about the band than we can include in this issue. Wait for more details in future issues.

The Stratford Concert Band is another band that we have not heard from before. On November 6 at 3pm they will present “In Remembrance: Canadians in Conflict.” They will be joined by the Stratford Police Pipes and Drums Band at Avondale United Church, Stratford.

Another group new to us is the Toronto Winds. On November 17 they will present their first concert: “Inspire,” a program including Mozart’s Marriage of Figaro Overture; Dove’s Figures in the Garden; Beethoven’s Symphony No.1 in C (mvt.1); Gorb’s Symphony No.1 in C for 12 winds and double bass. Dylan Rook Maddix, a trumpet player, conducts at Array Space.

Other Band Happenings. Unfortunately, space limitations won’t permit providing full details here, but please check out the following concerts in the Listings section:

- Nov 3: Encore Symphonic Concert Band;
- Nov 6: Weston Silver Band;
- Nov 19 and Dec 4: Barrie Concert Band;
- Nov 26: Silverthorn Symphonic Winds;
- Dec 2: Newmarket Citizens Band;
- Dec 4: Caledon Concert Band.

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

THE 8TH ANNUAL CITY
CAROL SING
In collaboration with City, in support of Food Banks across Canada
SATURDAY, DEC. 3 - 2:00 PM
YORKMINSTER PARK BAPTIST CHURCH
CHOIRS • BRASS • ORGAN • READINGS
WITH SPECIAL GUESTS

ALEXIS GORDON
KENNETH WELSH

AND
The True North Brass

FEATURING
The Bach Children’s Chorus
That Choir
The Hedgerow Singers
Yorkminster Park Baptist Church Choir

ADMISSION FREE
A collection will be taken for the Churches-on-the-Hill Food Bank

Yorkminster Park Baptist Church
1585 Yonge St., (1 block north of St. Clair Ave.)

FOR MORE INFO VISIT:
YORKMINSTERPARK.COM or 9SPARRROWSARTS.ORG
April 26–29/2017
@ The Isabel Bader Centre
for the Performing Arts
Queen’s University | Kingston, Ontario

**FIRST PRIZE:**
The Marion Overton Dick Memorial Violin Prize:
$20,000 (CAD)
PLUS: A future engagement to perform with the Kingston Symphony, and a future engagement to perform a recital at the Isabel Bader Centre for the Performing Arts which will be recorded and broadcast nationally by CBC Radio 2.

**SECOND PRIZE:** $4,000 (CAD)

**THIRD PRIZE:** $2,000 (CAD)

**APPLICATION DEADLINE:**
December 5, 2016
Repertoire Information, Competition Rules and Application online:
getacceptd.com/theisabel

Online applications only. $50 USD non-refundable application fee payable online.

**WHO CAN ENTER?**
We invite violinists who are Canadian citizens and permanent residents of Canada and between the ages of eighteen (18) to twenty-nine (29) as of January 1, 2017, and who aspire to a professional concert career.

**COMPETITION KEY DATES:**
Application Deadline December 5, 2016 at 5 PM (EDT)
Semi-Finalist Round (8 violinists) April 26 and 27, 2017
Finalist Round (3 violinists) April 29, 2017
The WholeNote listings are arranged in four sections:

**A. Concerts in the GTA**
- **GTA (GREATER TORONTO AREA)**
  covers all of Toronto plus Halton, Peel, York and Durham regions.
- **BEYOND THE GTA**
  covers many areas of Southern Ontario outside Toronto and the GTA. Starts on page 54.
- **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 57.
- **IN THE CLUBS (MOSTLY JAZZ)**
  is organized alphabetically by club. Starts on page 59.
- **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 62.

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

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

**LISTINGS DEADLINE.** The next issue covers the period from December 1, 2016 to February 7, 2017. All listings must be received by Midnight Tuesday November 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 map of our zones: thewholenote.com.
Thursday November 3

RACHMANINOFF: Let Hands Speak
12 NOON | 5:30 PM

ADAM SHERKIN, PIANO THURS. NOV. 3 STLCOM


7:30: Laura York. Tosca. Puccini. Romulo Delgado, tenor (Mario Cavaradossi); Nicolas Raciui, baritone (Baron Scarpia); Sabatino Vaccia, artistic director; Giuseppe Macina, stage director. Richmond Hill Centre for the Performing Arts, 10288 Yonge St., Richmond Hill. 905-787-8871. $40-$50; $25(abt). With supertitles. Also Nov 5.


8:00: Art of Time Ensemble. That’s Not Funny. Works by Spoke 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 Lemieux & Compagnie. Harbourfront Centre Theatre, 235 Queens Quay W. 416-973-4000. 9:30-$60. Also Nov 4 and 5.

8:00: Corktown Chamber Orchestra. Brave New World: Sibelius; Finlandia; Elgar: Cello Concerto; Dvorák: New World Symphony No. 5; Paul McCallou, cello; Will Calaghan and Paul McCallou, conductors. Little Trinity Anglican Church, 425 King St. E. 647-528-7104. $60; incl. coffee and snacks. Also Nov 4.

8:00: Flato Markham Theatre. The 5 Browns. 171 Town Centre Blvd., Markham. 905-305-7469. $59-$64. From $35.


8:00: Tafelmusik. Tafelmusik Chamber Choir at 35. See Nov 2. Also Nov 4, 5 (5:00); 6(3:30).

Friday November 4


7:00: Canadian Opera Company. Ariadne on the Nave. Handel, Alice Coote, mezzo (Arindert); Jane Archibald, soprano (Ginevra); Vardhari Abrahamyan, mezzo (Polissena); and others; Richard Jones, director. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. $50-$575; $22(under 30). English Surtitles™.

7:00: Live at West Plains. Song of the Grand. A musical story set on the banks of the Grand River and the battlefields of Europe during World War II. George Hall. www.9sparrowarts.org

7:30: Nine Sparrows Arts Foundation. A Concert of Remembrance. Guest: Barton Woorent, trumpet; Rob Crabtree, piano; Colleen Burns, conductor; 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 Spoke 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 Lemieux & Compagnie. Harbourfront Centre Theatre, 235 Queens Quay W. 416-973-4000. $25-$64. Also Nov 3 and 5.

8:00: Gallery 345. New Voices in Israeli Jazz. Guy Mintus, piano; Sea Arbëk, vocals. 345 Soranave Ave. 416-827-9781. $25(abt). Also Nov 3.


8:00: Tafelmusik. Tafelmusik Chamber Choir at 35. See Nov 2. Also Nov 4, 5 (5:00); 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 Siritte; Michel Ross, piano; Flamingo guitarists; Jennifer Swan, choreographer; Elias Bradley, Carole Anderson and Matthew Otto, conductors. Calvary Presbyterian Church, 26 Defile Ave. 416-922-9669 x231. $35; $30(st). Also Nov 6(abt). Also Nov 2(abt) and 3(abt).

Music from Japan & Beyond

NAGATA SHACHU & SHOGO YOSHII
Saturday, Nov. 5 @ 8 pm nagatashachu.com


Sunday November 6


Min-jeong Koh and Catherine Cosbey, violins; Rory McLeod, viola; Amy Laing, cello. Market Wharf, Condo Party Room, 1 Market St., Toronto. 416-996-4929. $45; $32(19-35); $15(under 19).
- 3:00: Westons Silver Band. Beatles Go Brass. Penny Lane, Lady Madonna, She’s Leaving Home, Ticket to Ride, Norwegian Wood, and other works. Glenn Gould Studio, 250 Front St. W. 1-866-908-9090. $27/$25(adv); $22(sr)/$20(adv); $17(under 19).
A. Concerts in the GTA

Tuesday November 8
- 1:00: Cathedral Church of St. James. Organ Recitals: David Briggs. 65 Church St. 416-364-7855. Free. Donations welcomed.

Wednesday November 9
- 7:30: York University Department of Music. York University Chamber Choir: Lisette Canton, conductor: Tribute Communities Recital Hall, Accolade East Building, YU, 4700 Keele St. 416-736-5888. $15; $10(sr/st).
- 8:00: Toronto Symphony Orchestra. The Decades Project (1920-1929): Best of the ’20s. Vaughan Williams: The Lark Ascending; Sibelius: Symphony No.7; Walton: Viola Concerto; Ravel: Boléro. Jonathan Crow, violin; Teng Li, viola; Peter Oundjian, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. $33.75-$148. Also Nov 11(7:30).
- 9:00: Louis Simão. CD Release: A Luz. Louis Simão, guitar; Marito Marques, drums; Luis Obregoso, drums; David French, sax; Bill McBirnie, flute; and Rich Brown, bass. Burdock, 1184 Bloor St. W. 416-456-5033. $20/$30(adj; includes CD).

Thursday November 10
- 12:00 noon: Canadian Opera Company. Vocal Series: Ayre. Golijov: Against the Grain Theatre; Ayre. Golijov: Ayre; and other works. Miriam Khalil, soprano; chamber orchestra accompaniment; Joel Ivany, director; Jason Hand, lighting. Ismaili Centre, 49 Wynford Drive. 416-646-6965. $40-$70. Also Nov 11, 12.
- 8:00: Manteca. The Twelfth of Never CD Launch Concert. Manteca, Young Centre for the Performing Arts, Distillery District, 50 Tank House Ln. 416-866-8666. $25-$50.

Music at Metropolitan
Quatuor Arthur-LeBlanc

November 10 at 8 pm


Music at Metropolitan
Oliver!

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
Friday November 11

- 8:00: Royal Conservatory. Invesco Piano Series: Generation Next. Charles Richard-Hamelin, piano; Tony Yike Yang, piano; Alexander Seredenko, piano; Stéphane Tétreaux, cello; Emily D’Angelo, mezzo. Koerner Hall, Telus Centre, 273 Bloor St. W. 416-408-0208. $25-$65.


Saturday November 12

- 2:00: National Ballet of Canada. Cinderella. Prokofiev. James Kudelka, choreographer. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-345-9855. $33-$255. Also Nov 13, 17, 19, 20(all 2:00); Nov 12, 16, 17, 18, 19(all 7:30).

- 7:30: National Ballet of Canada. Cinderella. Also Nov 17, 19, 20(all 2:00); Nov 16, 17, 18, 19(all 7:30).

- 7:30: Opera by Request. Fidelio. Beethoven. In concert with piano accompaniment. Bridgette Bogar, soprano (Leonora); Sharon Tikiyani, soprano (Marzelline); Jason Lamont, tenor (Florestan); Jay Lambie, tenor (Jaquino); Steven Henrikson, baritone (Rocco); Lawrence Cotton, baritone (Pizarro); William Shookhoff, piano and music director. College Street United Church, 452 College St. 416-455-2365. $20.

Lest we forget

Fridays @8 and RCCO presents organ virtuoso

David Briggs

in a Remembrance Day Concert

November 11, 2016 at 8pm

music of Bach, Franck & Elgar

general admission $30/ RCCO members and students $20

Lawrence Park Community Church

2180 Bayview Ave. 416-489-1551  www.lawrenceparkchurch.ca

defeduced

thewholenote.com

8:00: Academy Concert Series. Bratsche to the Future. Mark Fewer, violin; Sheila Jaffé, violin; Steven Dann, viola; Emily Eng, viola; Kerri McGonigle, cello. Eastminster United Church, 310 Danforth Ave. 416-629-3716. $20; $14(sr/st).


8:00: Guitar Society of Toronto. Sevilla Competition Winner Antoine Morinière. Works by Rodrigo, Ponce, Coste and others. Victoria College Chapel, 73 Queen’s Park C. W. E. 416-408-0208. $45-$85.

8:00: Royal Conservatory. Quiet Please, There’s a Lady on Stage: Noa with Gil Dor and Aviva Chernick. Koerner Hall, Telus Centre, 273 Bloor St. W. 416-408-0208. $45-$85.


8:00: Toronto Consort. The Italian Queen of France. Works by LeRoy, LeJeune and Costayol, Trinity-St. Paul’s Centre, Jeanne Lamon Hall, 427 Bloor St. W. 416-964-6337. $24-$60; $22-$55(sr); $15(st/35 and under). Also Nov 11.


Saturday November 12, 2016 8 pm

BRUCKNER Symphony No.4 in E flat major
One of Bruckner’s most popular works, the “Romantic” Symphony evokes medieval romanticism.

TCHAIKOVSKY Suite from Swan Lake

SUBSCRIPTION CONCERT 1 | TICKETS: REGULAR – $35 adult $30 senior/student PREMIUM – $55 adult $45 senior/student (under age 12, free)

P.C. Ho Theatre 5183 Sheppard Ave E (1 block east of Markham Rd), Scarborough

cathedralbluffs.com | 416.879.5566

Cathedral Bluffs SYMPHONY ORCHESTRA
Norman Reintamm
Artistic Director/Principal Conductor

FOLK TO BAROQUE
Nadina Mackie Jackson with folk legend VALDY. Songs new and timeless, from Rock ‘n’ Roll to Bernadette, Vivaldi to Flight of the Bumblebee, a joyful cross-genre celebration. Karel Roessingh, keyboards.

Bassoon Out Loud at HELICONIAN HALL 35 Hazelton Avenue, Toronto $30 / $20

nadinamackiejackson.com

A. Concerts in the GTA
November 15 at 8 pm


8:00: Roy Thomson Hall/Toronto Symphonic Orchestra. Berliner Philharmoniker. Webern: Six Pieces for Orchestra (Sechs Orchesterstücke); Brahms: Symphony No.2; Sir Simon Rattle, chief conductor. Roy Thomson Hall, 60 Simcoe St. 416-872-1255. $75-$250. Also Nov 15.

8:00: Toronto Island. Pat La Barbera Quartet. All Saints Bell House Museum, 160 Queen St. W. 416-779-3886. $20. Also Nov 12.


8:00: Roy Thomson Hall/Toronto Symphonic Orchestra. Berliner Philharmoniker. Webern: Six Pieces for Orchestra (Sechs Orchesterstücke); Brahms: Symphony No.2; Sir Simon Rattle, chief conductor. Roy Thomson Hall, 60 Simcoe St. 416-872-1255. $75-$250. Also Nov 15.

8:00: Toronto Island. Pat La Barbera Quartet. All Saints Bell House Museum, 160 Queen St. W. 416-779-3886. $20. Also Nov 12.

A. Concerts in the GTA


8:00 Toronto Masque Theatre. Apollo and Daphne/Enoch Arden. Handel. Apollo and Daphne: R. Strauss: Enoch Arden. Jacqueline Woodley, soprano; Geoffrey Sirett, baritone; Enoch Turner Schoolhouse, 106 Trinity St. 416-410-4561. $50; $43(sr); $20(30 and under). 7:15 pre-concert event. Also Nov 18 and 19. Performed with baroque orchestra.


12:10 Friday November 18


7:30: National Ballet of Canada. Cinderella. See Nov 12(2:00). Also Nov 20(2:00); 19(7:30).


7:30: University of Toronto Faculty of Music. UofT Jazz Orchestra with Dave Liebman. Dave Liebman, saxophone; Gordon Foote, conductor. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen’s Park. 416-408-0208. $20; $10(st).

8:00: Gallery 345. The Art of the Piano: Kawai Vanier. Vanier’s Modifications. 345 Sorauren Ave. 416-822-9781. $20; $10(st).

8:00: Georgetown Bach Chorale. Messiah. Christina Lamoureux, soprano; Cassandra Warmer, mezzo; Michael Taylor, tenor; Bob Knight, bass; Ronald Greidanus, harpsichord/ conductor. St. Elias the Prophet Ukrainian Church, 10193 Heritage Rd., Brampton. 905-873-8908. $35; $10(st). Also Nov 20(2:30); Nov 19(Runnymede United Church).

8:00: Royal Conservatory of Music. TD Jazz, The Art of the Trio: Stefano Bollani Trio and Roberto Occhipinti Trio. Stefano Bollani, piano; Jesper Bodilsen, bass; Morten Lund, drums; Roberto Occhipinti, bass; Manuel Valera, piano; Dafnis Prieto, percussion. Koerner Hall, Telus Centre, 273 Bloor St. W. 416-408-0208. $40-$85.

NEW CIRCUS * NEW MUSIC COLLIDE

NOV. 19TH 2pm NOV.18TH 8pm

WWW.BALANCINGONTHEEDGE.COM

8:00: Thin Edge New Music Collective/ A Girl In the Sky Productions/Harbourfront Centre. Balancing on the Edge. Works by Lang, Cage, Storring, Rubin, Lizee and Xenakis. Harbourfront Centre Theatre, 235 Queens Quay W. 416-973-4000. $35; $28(e/arts). Also Nov 19(mat, eve).

The Art Song of Healey Willan

Co-presented by Syrinx Concerts

Friday, November 18, 2016, 7:30pm

Trinity St. Paul’s Centre for Faith, Justice and the Arts

Tickets available at canadianartsongproject.ca

$35.00 Adults / $20.00 Students

Pre-performance chat with Dean Burry, 6:30pm

The Art of the Trio: Stefano Bollani Trio and Roberto Occhipinti Trio. Stefano Bollani, piano; Jesper Bodilsen, bass; Morten Lund, drums; Roberto Occhipinti, bass; Manuel Valera, piano; Dafnis Prieto, percussion. Koerner Hall, Telus Centre, 273 Bloor St. W. 416-408-0208. $40-$85.
● 8:00: Toronto Masque Theatre. Apollo and Daphne/Enoch Arden. Handel: Apollo and Daphne; R. Strauss: Enoch Arden. Jacqueline Woodley, soprano; Geoffrey Sirett, baritone; Derek Boyes, actor; Angela Park, piano; Marie-Nathalie Lacoursière, stage director; Larry Beckwith, conductor. Enoch Turner Schoolhouse, 106 Trinity St. 416-410-4561. $50; $43 (sr); $20/30 (and under). 11/5; pre-concert event. Also Nov 17 and 19. Performed with baroque orchestra.

● 8:00: Victoria College Choir. Fall Concert. Sing We and Chant It; Folk Songs for Choir (arr. Chilcott); Hark! I Hear the Harps Eternal; Folk Songs for Choir. ●

Triumph: the crowd under a young boy's spell offers the backdrop for an enchanting evening that includes Eriks Ešenvalds’ evocative Northern Lights, and Jaakko Mäntyjärvi’s riveting Canticum Calvinistiae Maritimarum. Guests: Young Voices Toronto

Saturday November 19

● 2:00: National Ballet of Canada. Cinderella. See Nov 12. Also Nov 20(2:00).

● 2:00: Thin Edge New Music Collective/A Girl In the Sky Productions/Harbourfront Centre. Balancing on the Edge. Works by Lang, Cage, Storring, Rubin, Lizzie and Xenakis. Harbourfront Centre Theatre, 235 Queens Quay W. 416-973-4000. $35; $28 (sr/arts). Also 8:00; Nov 18(eve).


● 8:00: Georgetown Bach Chorale. Messiah. Christina Lamoureux, soprano; Cassandra Warner, mezzo; Michael Taylor, tenor; Bob Knight, bass; Ronald Greidanus, harpsichord/conductor. Runnymede United Church, 432 Runnymede Rd. 905-873-9909. $35; $10(st). Also Nov 18(8:00) and 20(2:30)(all at St. Elias Church).

● 8:00: Scaramella. Mysteries: Joyful and Sorrowful. Works composed for the imperial chapels and courts of the Habsburg Empire. Works by Schmelzer, Biber, Froberger and others; William Shookhoff, piano and music director. College Street United Church, 452 College St. 416-455-2365. $20. ●

● 7:30:orhpus Choir of Toronto. Stories: Myths and Mysteries. Meelor: The Farthest Shore (Ontario premiere); Eilenvals: Northern Lights; Mäntyjärvi: Canticum Calvinistiae Maritimarum. Young Voices Toronto; Orpheus Brass. Grace Church-on-the-Hill, 300 Lisgar Rd. 416-530-4428. $35; $30 (sr); $10 (st). ●

● 8:00: Acoustic Harvest. In Concert: Connie Kaldor; St. Nicholas Anglican Church, 1512 Kingston Rd. 416-729-7564. $25/$22 (adv). ●

● 7:30: Acoustics For Your Edification: Tales from the Fields. Works by Schmelzer, Biber, Froberger and others; William Shookhoff, piano and music director. College Street United Church, 452 College St. 416-455-2365. $20. ●

● 8:00: Messiah. University of Toronto Faculty of Music. Laurence Lesser, Cello. Bach: Cello Suites Nos. 2, 4-6. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen’s Park. 416-408-0208. $40; $25 (sr); $10 (st). ●

● 7:30: University of Toronto Faculty of Music. Laurence Lesser, Cello. Bach: Cello Suites Nos.2, 4-6. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen’s Park. 416-408-0208. $40; $25 (sr); $10 (st). ●


Christopher Dawes, organ; Ryszard Zelieczewski, saxophone; Kerry Stratton, conductor. St. Paul’s Bloor Street, 227 Bloor St. E. 416-961-8166. $45; $20 (st).

7:30: Toronto Symphony Orchestra. Saint-Saëns: Organ Symphony. Casella: Elegia eroica; Ravel: Piano Concerto in G; Saint-Saëns: Symphony No. 3 “Organ” . Stefano Bollani, piano; Patricia Krueger, organ; Gianandrea Noseda, conductor. Roy Thomson Hall, 60 Simcoe St. 416-398-3375. $53.75-$149. Also Nov 17(8:00).

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8:00: Acoustic Harvest. In Concert: Connie Kaldor; St. Nicholas Anglican Church, 1512 Kingston Rd. 416-729-7564. $25/$22 (adv). ●

8:00: Gallery 345. The Art of the Flute. Ian Clarke, flute; Jeanie Chung, piano. 345 Sorauren Ave. 416-822-9781. $20 (st).

8:00: Mississauga Symphony Orchestra. German Giants. Beethoven; Piano Concerto No. 5 “Emperor”; Brahms: Symphony No. 4.

Peter Longworth, piano; Denis Mastromonaco, conductor. Hammersen Hall, Living Arts Centre, 4141 Living Arts Dr. Mississauga. 905-308-6100. $50-$85. 7:00; Pre-concert chat.

8:00: Messiah. University of Toronto Faculty of Music. Laurence Lesser, Cello. Bach: Cello Suites Nos.2, 4-6. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen’s Park. 416-408-0208. $40; $25 (sr); $10 (st). ●


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8:00: Mississauga Symphony Orchestra. German Giants. Beethoven; Piano Concerto No. 5 “Emperor”; Brahms: Symphony No. 4.

Peter Longworth, piano; Denis Mastromonaco, conductor. Hammersen Hall, Living Arts Centre, 4141 Living Arts Dr. Mississauga. 905-308-6100. $50-$85. 7:00; Pre-concert chat.
A. Concerts in the GTA


APOLLO & DAPHNE
By Handel

8:00: Toronto Masque Theatre. Apollo and Daphne/Enoch Arden, Handel: Apollo and Daphne. R. Strauss: Enoch Arden. Derek Boyes, actor; Angela Park, piano; Line Woodley, soprano; Geoffrey Sirett, baritone. Daphne; R. Strauss: Enoch Arden. Jacque- line Woodley, soprano; Demetrios Katsantonis, baritone; Jackie Gelinas, mezzo. Toronto Masque Theatre, 1585 Yonge St. 416-462-9498. $25; $20(sr); $10(st). Also 2:00; Nov 18(eve).

Sunday November 20

2:00: National Ballet of Canada. Cinderella. See Nov 12.
2:00: Peter Margolian and Friends. Chamber Music Concert. O’Dwyer: Trio for clarinet, cello and piano; Dutilleux: Sonata for oboe and piano; Fauré: L’hiver a cessé (from La Bonne Chanson). Don Englert, clarinet; John Trembath, cello; Peter Margolian, piano; Hazel Boye, oboe; Jackie Gelinas, mezzo. Alliance Française de Toronto, 24 Spadina Rd. 416-922-2014 x 375. $15; $10(sr/teachers); free(under 19).
2:00: Tapestry Opera. Naomi’s Road. See Nov 16.
2:30: Georgetown Bach Chorale. Mes- siah. Christa-Lamoureux, soprano; Cassan- dra Warner, mezzo; Michael Taylor, tenor; Bob Knight, bass; Ronald Greidanus, harpsichord/conductor. St. Elias the Prophet Ukrainian Church, 10193 Heritage Rd., Brampton. 905-873-8909. $35; $10(st). Also Nov 16(8:00), Nov 19(8:00); Runnymede United Church.
2:30: Voicebox/Opera in Concert. I Capuleti e i Montecchi (The Capulets and the Montagues). Bellini. Caitlin Wood, soprano; Anita Krause, mezzo; Tonatiuh Abrego, tenor; Voicebox Chorus; Robert Cooper; chorus director; Raisa Nakhmanovich, music direc- tor/piano. St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723. $22-$32.
5:00: Gallery 345. Art of the Piano: Shoshana Telnor. Gershwin: Rhapsody in Blue; other works by Schulhoff, Hummel, John Williams, Bartók and Liszt. 345 Sorauren Ave. 416-822-9781. $25; $10(st).

Sunday November 20


Monday November 21

9:00: Stereo Live. Fire and Grace. Edwin Huizinga, violin; William Coulter, guitar: The Burdock, 1118 Bloor St W. 416-546-4033. $20/$15(under 21). Also Nov 16(Campbell House); 17(St. Andrew by the-Lake).

Tuesday November 21

12:30: York University Department of Music. Esprit Orchestra...


7:00: University of Toronto Faculty of Music. Student Conductors Concert. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen’s Park. 416-408-0208. Free.

7:30: Toronto Symphony Orchestra. Itzhak Perlman’s Cinema Serenade. Beethoven: Symphony No. 7 in A Op. 92; Stein: As Time Goes By From Casablanca; Morricone: Love Theme from Cinema Paradiso; Williams: Theme from Harry Potter and the Goblet of Fire. Itzhak Perlman: Main Title from Out of Africa; and other works. Itzhak Perlman, violin; Peter Oundjian, conductor. Roy Thomson Hall, 60 Simcoe St. 416-596-3375, $45-$169.


7:00: Toronto Symphony Orchestra. Itzhak Perlman’s Cinema Serenade. Beethoven: Symphony No. 7 in A Op. 92; Stein: As Time Goes By From Casablanca; Morricone: Love Theme from Cinema Paradiso; Williams: Theme from Harry Potter and the Goblet of Fire. Itzhak Perlman: Main Title from Out of Africa; and other works. Itzhak Perlman, violin; Peter Oundjian, conductor. Roy Thomson Hall, 60 Simcoe St. 416-596-3375, $45-$169.


7:30: University of Toronto Faculty of Music. Brass Chamber Ensembles. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen’s Park. 416-408-0208. Free.


7:30: University of Toronto Faculty of Music. Orpheus in the Underworld (Orphée aux enfers). Offenbach. In French with subtitles. Russell Braun, conductor; Michael Patrick Albano, director. MacMillan Theatre, Edward Johnson Building, 80 Queen’s Park. 416-408-0208. $40; $25(cst); $10(st). 7:00: Opera Talk pre-performance lecture, rm 130. Also Nov 25, 26, 27(mat).


Friday November 24

11:00am: Tafelmusik. Close Encounters...of the Italian Kind. Works by Gemini, Vivaldi and Boccherini. Heliconian Hall, 35 Hazelton Ave. 416-964-6337. $35. Introductions by the performers. Also Dec 3(2:00, Temerty Theatre).


7:00: 3-in-the-6ix. Open Fist. Emami: Open Fist; Mozart: Quartet No.19 in C K465 “Dissonance”; Brahms: Piano Quintet in F Minor Op.34. Ten Beau Quartet (Bijan Sepanji, violin; Shuhashin Arulananand, violin; Alex McLeod, viola; Sarah Sleeves, cello); Talis Blackman, piano. Runnymede United Church, 622 Runnymede Rd. 416-570-6993. $25/$20(adv); $15(st/art workers); $5(under 18).

7:00: Alliance Française de Toronto. The Aroma of France and Korea. French composers’ classical music; works by Korean-Canadian composer. Flute, clarinet, piano and vocals. 24 Spadina Rd. 416-922-2014 x27; $15; $10(st/teachers); free;under 18.


7:30: National Ballet of Canada. Onegin. See Nov 23. Also Nov 26(7:30); Nov 26 and 27(all 2:00).

7:30: University of Toronto Faculty of Music. Orpheus in the Underworld (Orphée aux enfers). See Nov 24. Also Nov 26, 27(mat).


8:00: Greater Toronto Philharmonic Orchestra. Tango. Piazzolla: Libertango; Oblivion, Adios Nonino; Chabrier: España; Bizet: Carmen (selections); Dedic: Five pieces for accordion; Bridges: A Saturday Night Dance in Canada. Michael Bridge, accordion; David Falls, conductor. Calvin Presbyterian Church, 26 Delisle Ave. 407-757-0015. $25; free(st).

8:00: Etobicoke Philharmonic Orchestra. Three Masters. Mussorgsky: Pictures at an Exhibition; Mendelssohn: Hebrides Overture; Bruch: Violin Concerto No.1. Guest Jonathan."
A. Concerts in the GTA

Saturday November 26


- 2:00: National Ballet of Canada. One gin. See Nov 23. Also Nov 27(2:00).


- 7:00: Andrew James Clark presents. Classical Context: Piano Trios. Franck: Piano Trio No.1; Beethoven: Piano Trio No.5. “Ghost”; “Clair: Piano Trio No.1 “Ember”. Katherine Peter, violin; Alice Kim, cello; Andrew James Clark, piano. Heron Park Baptist Church, 4280 Lawrence Ave. E., Scarborough. 416-284-7411. Admission by donation.

- 7:30: Brampton Chamber Music Concert Series. Music for Violin and Piano. Corey Gemmell, violin; Eileen Keown, piano; young artists selected by audition: Ashlyn Chou and Renee Farrell, piano. St. Paul’s United Church (Brampton), 30 Main St. S., Brampton. 905-450-9220. PWYC.


- 7:30: National Ballet of Canada. One gin. See Nov 23. Also Nov 27(2:00).

- 7:30: Opera by Request. Il trovatore. Verdi. In concert with piano accompaniment, Rocco Rupolo, tenor (Manrico); Stephanie de Ciantis, soprano (Leonora); Lawrence Cotton, baritone (Count di Luna); Catharin Carew, mezzo (Azucena); Mikhail Shemet, bass-baritone (Ferrando); and others; William Shookhoff, piano and music director. College Street United Church, 452 College St. 416-455-2355. $20.


- 7:30: St. Paul’s Anglican Church. True North Brass Benefit Concert. Christmas songs and other works. True North Brass (Stuart Laughton, Barton Woomert, Roslyn Black, Alastair Kay, Scott Irvine); Guests: Take Note, vocal ensemble. 227 Church St., Newmarket. 905-853-7285. $30. Proceeds support the YRMG Santa Fund Christmas charity.

- 7:30: University of Toronto Faculty of Music. Orpheus in the Underworld (Orphée aux enfers). See Nov 24. Also Nov 27(mat).

- 7:30: York University Department of Music. York University Gospel Choir. Karen Burke, conductor. Sandra Fare and Ivan Fecan Theatre, Accolade East Building, 4700 Keele St. 416-736-5888. $15; $10(sr); (free under 18).


- 8:00: Toronto Symphony Orchestra. Dvořák: Cello Concerto. Chen Ogang: Instants d’un opéra de Pékin; Dvořák: Cello Concerto; Shostakovich: Symphony No.5. Jian Wang, cello; Long Yu, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. $33.75-$148. Also Nov 27(3:00); George Weston Recital Hall.


Canadian Children’s Opera Company

A Cup of Kindness

A Toast to the Winter Season

featuring a world premiere by David Ochipinti

November 27, 2016

5:00 pm

Grace Church on-the-Hill

300 Lonsdale Road

$20 adult; $15 student/senior; $5 child

canadianchildrensopera.com 416-366-0467
Sunday November 27


2:00: Aga Khan Museum. Home Within. Reflection on the Syrian revolution and its aftermath. Kinan Azmeh, clarinet; Kevork Mourad, visual artist. 77 Wyndorf Dr. 416-646-4671. $40 and up/10% discount (members). Also Nov 26(uev).

2:00: National Ballet of Canada. Onegin. See Nov 23.

2:00: The Sound Post. Fall Salon Concert. Cecilia String Quartet. 93 Greenwich St. 416-971-6990 x244. $20 (includes CD); free (under 16). Limited seating. Reception to follow.

2:30: University of Toronto Faculty of Music. Orpheus in the Underworld (Orphée aux enfers). See Nov 24.


3:00: Masterworks of Oakville Chorus and Orchestra. Christmas Oratorio Parts IV, V, VI. J.S. Bach, Marian Samuel-Sveins, soprano; Cassandra Warner, mezzo; Zach Finkelstein, tenor; Andrew Mahon, bass. St. Andrew Roman Catholic Church, 47 Reynolds St., Oakville. 905-399-9732. $30; $25(sr); $10(st). Free(children). Also Nov 26(uev).


Monday November 28


Tuesday November 29


7:30: University of Toronto Faculty of Music. Percussion Ensemble. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-408-0208. Free.

Monday December 1


8:00: Aurora Cultural Centre. East Coast Family Christmas with The Ennis Sisters of Newfoundland. Holiday favourites and traditional Irish folk tunes. 22 Church St., Aurora. 905-713-1818. $35/$30(ad).

8:00: Live at Massey Hall. Half Moon Run. 360 Windermere Ave. Lisette Canton, conductor. Tribute Communities Recital Hall, Accolade East Building, YU, 4700 Keele St. 416-872-4255. $18.50-$35.50. In support of Native Youth Sexual Network.

Audio Programme excerpt: "Still, as we pass along this street, we hear that same holy chant."

Tuesday December 2
A. Concerts in the GTA

**TALENT CHOIR**

**Monteverdi: Vespers of Christmas Eve**

A consort of period instruments and organ join forces with the choir to recreate the splendour of Christmas in St. Mark’s, Venice.

Magnificat Primi Toni
Beatus Vir
Exulta Filia

Saturday, December 3, 7:30 pm
St. Patrick’s Church
141 McCaul St.

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

**Sunday, December 4, 2016 ~ 4:00 p.m.**
Grace Church on-the-Hill, 300 Lonsdale Road, Toronto

**Tickets available through our website or 416-978-8849 uottit.ca**

- **Adults:** $25  
  - Students: $10

**www.orianachoir.com**

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**Toronto Classical Singers**

**Making a Joyful Noise**

**25th SEASON**

**Sunday, December 4, 2016 at 4 pm**

Christ Church Deer Park  
1570 Yonge Street, at Heath St. W.  
www.torontoclassical singers.ca

**Single Tickets $30; Season tickets $80**

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**Handel’s Messiah**

*(Highlights)*

Handel’s immortal masterpiece in a manageable portion...

With soloists,  
**The Talisker Players Orchestra**  
**Jurgen Petrenko, conductor**

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**Men’s Chorus, Women’s Chorus, Women's Chamber Choir and MacMillan Singers. Guests: Young Voices Toronto. MacMillan Theatre, Edward Johnson Building, 80 Queen’s Park. 416-408-0208. $30; $20(sr); $10(St).**


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**Sunday, December 4**


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**Stephen Prutsman**

**Piano – Bach and Forth December 4 3:15pm**

- **3:15: Moosredale Concerts. Bach and Forth: Bach’s Well-Tempered Clavier: Book 2. Inter-spersed with short works from different genres and cultures. Wagner (arr. Liszt); Isoldes Liebestod aus Tristan und Isolde for Piano; Debussy; Onedine (from Preludes for Piano Bk.II); Schoenberg; Musette (from Suite for Piano Op.23); other works arranged by Prutsman. Stephen Prutsman, piano. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen’s Park. 416-922-3714 x103. $30; $20(under 30).**

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**www.moosredaleconcerts.com**

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Etcégeary and George Liu, saxophones; Gillian MacKay, conductor: MacMillan Theatre, Edward Johnson Building, 80 Queen’s Park,  
416-408-0208. $30; $20(sr); $10(St).  
- **8:00: Acoustic Harvest. John Huston:**  
  - Charles Dickens’s A Christmas Carol. St. Nicholas Anglican Church, 1512 Kingston Rd.  
    - $25/$22(adv).**

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**Handel’s immortal masterpiece in a manageable portion...**

**November 1, 2016 - December 7, 2016**

**Grace Church on-the-Hill, 300 Lonsdale Road, Toronto**

- **www.orianachoir.com info@orianachoir.com**

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**Tickets available through our website or 416-978-8849 uottit.ca**

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Grace Church on-the-Hill, 300 Lonsdale Road, Toronto

**Tickets available through our website or 416-978-8849 uottit.ca**

- **Adults:** $25  
  - Seniors/Under 35: $20  
  - Students: $10

**www.orianachoir.com**

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**Jurgen Petrenko, conductor**

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[52] | November 1, 2016 - December 7, 2016  
[thewholenote.com]
**Tuesday December 6**

**12:00 noon:** Canadian Opera Company, Chamber Music Series: Italian Masterworks. Works by Geminiian, Boccherini, Vivaldi and others. Members of Tafelmusik Baroque Orchestra, Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. First come, first served. Late seating not available.


**1:30:** University of Toronto Faculty of Music. Woodwind Chamber Ensembles.

**Tuesday December 6**

**12:00 noon:** Canadian Opera Company, Chamber Music Series: Italian Masterworks. Works by Geminiian, Boccherini, Vivaldi and others. Members of Tafelmusik Baroque Orchestra, Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. First come, first served. Late seating not available.


**1:30:** University of Toronto Faculty of Music. Woodwind Chamber Ensembles.

**Wednesday December 7**

**12:30:** Organixx Concerts / All Saints Kingsway. Kingsway Organ Concert Series. Quirino Di Giulio, organ. All Saints Kingsway Anglican Church, 2850 Bloor St. W. 416-769-5224. Freewill offering.

**7:30:** Royal Conservatory. Rebanks Family Fellowship Concert. Mazzoleni Concert Hall, Telus Centre, 273 Bloor St. W. 416-408-0208. Free (ticket required).

**10:00:** Toronto Mendelssohn Choir: Festival of Carols. Canadian Staff Band; David Briggs, organ; Noel Edison, conductor. Yorkminster Park Baptist Church, 1585 Yonge St. 416-408-0208. $35-$76; $20(VoxTix).

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**Exultate Chamber Singers**

**A Canadian Christmas**

**Friday, December 9, 2016, 8pm**


383 Huron Street, Toronto 416-971-9229 www.exultate.net

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**November 1, 2016 - December 7, 2016**

**PianoFest**

Search listings by genre online at
twhelonote.com/ask-ludwig

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**Festival of Carols**

Join the Toronto Mendelssohn Choir for this annual joyous celebration of music for the season, and add your voice to the audience carol-sing-along with jubilant brass accompaniment.

**Canadian Staff Band**

**David Briggs, Organist**

**Wednesday, December 7 at 7:30 PM**

Yorkminster Park Baptist Church (just north of Yonge and St. Clair)

Tickets start at $35
$20 VoxTix for 30 years and under.

Tickets: www.tmchoir.org or call RCM TICKETS at 416.408.0208
CONCERTS AND EVENTS IN WATERLOO REGION

**Concerts Beyond the GTA**

**Thursday November 3**
- **12:00 noon:** University of Guelph College of Arts. Thursday at Noon: Ken Aldcroft’s Piano Quartet. Goldschmidt Room, 107 Mackinnon Block Rd. E., Guelph. 519-824-4120 x52991. Free.

**Friday November 4**
- **12:30:** Don Wright Faculty of Music. Fridays at 12:30 Concert Series. Works by Clara Schumann, Fanny Mendelssohn and Clara Schumann. Don Wright Faculty of Music, 1151 Richmond St. N., Guelph. 519-824-4120 x52991. Free.

**Saturday November 5**
- **2:30:** Kitchener-Waterloo Symphony. Nat King Cole Songbook. Unforgettable Route; 66; Embraceable You; L-O-V-E and others. Denzel Sinclair, vocals; Daniel Bartholomew-Poyer, conductor. Centre in the Square, 101 Queen St. N., Kitchener. 519-745-4711 or 1-888-745-4711. $19-$86. Also Nov 5(mat & eve).
- **10:00:** Jimmy Jazz. Run With The Kittens plus GULH, 52 Macdonnell St., Guelph. 519-767-1604. Free. PWYC.

**Sunday November 6**
- **2:30:** Georgian Music. Gryphon Trio. Works by Haydn and Tchaikovsky. Annealle Patipatanakoon, violin; Roman Borisy, cello; James Pearcy, piano. Grace United Church, 35 Woolwich St., Guelph. 519-767-1604. $25 ($20/adult).
- **3:00:** Don Russell Faculty of Music. Spotlight Dundas. Tuk: Fanfare for Brass and Percussion; Mozart: Overture to the Magic Flute; fantasias for Overdone Dundas Peak; Viola: Concerto for Two Mandolins in G RV532; Ariga: An Ordinary Day of Dundas; and other works. Ross Colbourne, guitar; Steve Parson, guitar; Michael Schulte, violin; Babbage Industries; and others. St. Augustine Catholic Church, 58 Sydenham St., Dundas. 905-387-4773. Free; donations welcome. Please note change in venue.

**Monday November 7**
- **6:00:** Don Wright Faculty of Music. Chamber Music Showcase. Popotrucci recital featuring groups in the chamber music program at Western. Don Kuster, Music Building, Western University, 1151 Richmond St. N., London. 519-661-3767. Free. Also Nov 8.

**Tuesday November 8**
- **12:00 noon:** University of Guelph College of Arts. Thursday at Noon: Ken Aldcroft’s Piano Quartet. Goldschmidt Room, 107 Mackinnon Block Rd. E., Guelph. 519-824-4120 x52991. Free.

**Wednesday November 9**
- **12:30:** Don Wright Faculty of Music. Western University Singers. Don Kuster, Music Building, Western University, 1151 Richmond St. N., London. 519-661-3767. Free. Also Nov 10.

**Friday November 11**
- **12:30:** Don Wright Faculty of Music. Fridays at 12:30 Concert Series. Duo Concertante (Nancy Dahn, violin; Timothy Steeves, piano). Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., London. 519-661-3767. Free.
- **12:30:** Don Wright Faculty of Music. Western University Jazz Ensemble. Wolf Performance Hall, 251 Dundas St. London. 519-661-3767. Free.

**Saturday November 12**
- **8:00:** Kitchener-Waterloo Symphony. An Evening in Prague. Zelenka: Ouverture à la Concertante (Nancy Dahn, violin; Timothy Steeves, piano). Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., London. 519-661-3767. Free. Also Nov 9(Waterloo), 12(Cambridge).

**Sunday November 13**
- **8:00:** Don Wright Faculty of Music. Saxophone Day 2016. All-day event includes performances, clinics and masterclasses for saxophone. Guests: Bowling Green State University duo; John Sampen, saxophone; Mark Bunce, composer/electronics. Talbot College and Music Building, 1151 Richmond St. N., London. 519-661-2111 x80532. $25.
- **3:00:** St. George’s Cathedral (Kingston). An Afternoon at the Organ. Works by J.S. Bach, French Baroque. órgano pipe organ, piano, voice and other instruments. Michael Capon organ; Rene Rippe, tenor; and others. 270 King St. E., Kingston. 613-548-4100. $20. Proceeds to Hospice Kingston.
- **7:30:** Central Presbyterian Church. Glen Soderheim, singer-songwriter. Celtic; gospel; and folk music. Central Presbyterian Church (Hamilton), 165 Chariton Ave., Hamilton. 905-522-9088. Free; donations appreciated. Proceeds in support of Presbyterian World Service and Development and the Refugee Aid Program.
- **7:30:** Windermere on the Mount Chapel. A Concert in memory of Dundas Guitars. Free. Intermezzo for string quartet; Bartók: Duos for two violins; Matz: Andante e Allegro for the Wholetone...
**Sunday November 13**

- **2:00** | Chamber Music Hamilton. New Zealand String Quartet. Haydn: String Quartet Op.71 No.2; Fauré: String Quartet “Te Tai-O-Rehua”; Grieg: String Quartet No.1 in G Minor Op.27; Brody: Three Transcriptions for String Quartet. Art Gallery of Hamilton, 123 King St. W. | Hamilton | 905-525-2429, $30 ($27 for senior member); $10 (student)


- **2:30** | Dan School of Drama. Music, Queen's University. Faculty Artist Series: The Women of Shakespeare. Female monologues from Shakespeare's plays set to opera. Chick Reid, Donna Bennett, soprano; Julia Brook, piano. | Queen's University | 519-383-1400, $29.95-$82.50. Opens November 22, 7:30pm. Runs to Dec 31(1:00pm). Tuesday-Sunday at 7:30pm, Saturday at 2:00pm. Tickets available at the door or online.

**Monday November 21**

- **12:30** | Don Wright Faculty of Music. Gwen Beamesh, Piano, and Friends. Canadian music. | Don Wright Faculty of Music | 519-661-3767. Free.

**Tuesday November 15**

- **12:00 noon** | Marilyn I. Walker School of Fine and Performing Arts, Brock University. RFC Foundation. RFC Foundation: Musicoo/Noon. Brett Kinsgbury, piano. | Brock University | 613-533-2424, $28-$52; $24-$48(faculty/staff); $26(st)

**Wednesday November 16**

- **12:00 noon** | Music at St. Andrew's. Noon-time Recital. Christopher Dawes, organ. | St. Andrew's Presbyterian Church (Barrie) | 519-726-1181. $3; free(st)

**Thursday November 17**


**Sunday November 20**

- **2:00** | Don Wright Faculty of Music. Opera: Suor Angelica and Gianni Schicchi. | Don Wright Faculty of Music | 519-661-3767; $30 ($20/st). In Italian with English surtitles™. Also Nov 18 (eve), 19 (mat 9:00am & eve), 20 (mat)

**Saturday November 19**

- **2:00** | Don Wright Faculty of Music. Opera: Suor Angelica and Gianni Schicchi. | Don Wright Faculty of Music | 519-661-3767; $30 ($20/st). In Italian with English surtitles™. Also Nov 18 (eve), 19 (mat 9:00am & eve), 20 (mat)

- **3:00** | Folk Under the Clock. De Temps Antan. Music of Quebec’s past. André Brunet, director; David Mott, Baritone Sax. Mott/Petric: Circles, Spirals and Spins; Mott: Adrift on the Edge of the Ocean; Mysteries & Mysteries; Continuum; new works for solo accordion and other works. | KV CMS | 519-886-1673. $35; $20(st)

**Monday November 22**

- **12:00 noon** | Marilyn I. Walker School of Fine and Performing Arts, Brock University. RFC Foundation. RFC Foundation: Musicoo/Noon. Brett Kinsgbury, piano. | Brock University | 613-533-2424, $28-$52; $24-$48(faculty/staff); $26(st)

**Tuesday November 22**

- **12:00 noon** | Music at St. Andrew's. Noon-time Recital. Christopher Dawes, organ. | St. Andrew's Presbyterian Church (Barrie) | 519-726-1181. $3; free(st)

**Wednesday November 23**

- **8:00** | Kitchener-Waterloo Chamber Music Society. Joseph Petric, Accordion; David Mott, Baritone Sax. Mott/Petric: Circles, Spirals and Spins; Mott: Adrift on the Edge of the Ocean; Mysteries & Mysteries; Continuum; new works for solo accordion and other works. | KWCMS | 519-886-1673.
B. Concerts Beyond the GTA

Music Room, 57 Young St. W., Waterloo. 519-886-1673. $30. $20(s/st).

Thursday November 24


● 7:30 Don School of Drama and Music, Queen’s University. Queen’s Jazz Ensemble. Greg Runions, conductor. Isabel Bader Centre for the Performing Arts, 390 King St. W., Kingston. 613-533-2424. $15. $7(s/st).


Friday November 25

● 12:30: Don Wright Faculty of Music. Fridays @ 12:30 Concert Series. Works by Schubert, Marianna Chibotar, piano, and faculty members. Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., London. 519-661-3767. Free.

● 12:30 Don Wright Faculty of Music. Percussion Ensemble Concert. Paul Davenport Theatre, Talbot College, Western University, 1151 Richmond St. N., London. 519-661-3767. Free. Also 8:00.

● 7:30 Dan School of Drama and Music, Queen’s University. Queen’s Symphony Orchestra. Gordon Craig, conductor. Isabel Bader Centre for the Performing Arts, 390 King St. W., Kingston. 613-533-2424. $15. $7(s/st).

● 8:00 Don Wright Faculty of Music. Percussion Ensemble Concert. Paul Davenport Theatre, Talbot College, Western University, 1151 Richmond St. N., London. 519-661-3767. Free. Also 12:30.

● 6:00: Kitchener–Waterloo Symphony. Debuts and Bijoux. Champagne: Movements symphonique No.1; Debussy: Prelude to the Afternoon of a Faun; Ravel: Piano Concerto in G; Ma mère l’Oye (Mother Goose); Ravel: La procession nocturne. Anastasia Rizikov, piano; Andrei Fehér, conductor. Centre in the Square, 101 Queen St. N., Kitchener. 519-745-4711 or 1-888-745-4711. $15. $8. Also Nov 26.

Saturday November 26

● 2:00: King Edward Choir. The Nutcracker and the Mouse King: A Storybook in Concert. Collier Street United Church, 112 Collier St., Barrie. 705-726-1511. $25.

● 2:00: Kitchener–Waterloo Symphony. Youth Orchestra: Anniversary Celebration. Youth Orchestra alumni take the stage with the current ensembles for the 50th anniversary concert. Centre in the Square, 101 Queen St. N., Kitchener. 519-745-4711 or 1-888-745-4711. $10. $11(s/st).

● 7:30: Barrie Concerts. Christmas Home. Project Ara (Guy Feu, trumpet/piano/vocals; Leslie Fagan, soprano/harp; Stephanie Mara, piano). Hi-Way Pentecostal Church, 50 Annette St. N., Barrie. 705-726-1181. $15. $12(s/st).

● 7:30: Dan School of Drama and Music, Queen’s University. Queen’s Wind Ensemble. Dan Tremblay, conductor. Isabel Bader Centre for the Performing Arts, 390 King St. W., Kingston. 613-533-2424. $15. $7(s/st).

● 7:30: Live Chamber Music Series. A Musical Tapestry of Sound for Violin, Clarinet and Piano. Works by Mozart, Piazzolla, Kha-chaturian and others. Halton Ensemble (Vivian Chan, violin; Shiori Kobayashi, clarinet; Ruta Vaivada, piano), Hamilton Mountain Church, 143 Lower Horning Road, Hamilton. 905-626-4890. $20. $15(s/st); $10(s/st).

● 7:30: Oriana Singers of Northumber-land. Winter Solstice. Trinity United Church (Cobourg), 284 Division St., Cobourg, 613-392-7423. $25; $25(s/st)/$22(adv); $10(s/st).

● 8:00: Kitchener–Waterloo Symphony. Debuts and Bijoux. Champagne: Movements symphonique No.1; Debussy: Prelude to the Afternoon of a Faun; Ravel: Piano Concerto in G; Ma mère l’Oye (Mother Goose); Rabaud: La procession nocturne. Anastasia Rizikov, piano; Andrei Fehér, conductor. Centre in the Square, 101 Queen St. N., Kitchener. 519-745-4711 or 1-888-745-4711. $15. $8. Also Nov 25.

Sunday November 27

● 2:30: Niagara Symphony Orchestra. The Art of Passaglia. Mortswert Passacaglia on a Bach Chorale; Chopin: Piano Concerto No.1; Brahms: Symphony No.4. Charles Richard-Hamelin, piano; Bradley Thachuk, conductor. FirstOntario Performing Arts Centre, 250 St. Paul St., St. Catharines. 905-688-0722 or 1-855-515-0722. $65; $64(adv); $34(30 and under); $14(s/st); $12(s/st). $5(eyeO).

● 2:30: Orillia Concert Association. Christ-mas Tidings: It’s the Most Wonderful Time of the Year! Ensemble Vivant. Orillia Presbyterian Church at Andrew’s, 99 Peter St. N., Orilla. 705-526-0598. SOLD OUT. Also Dec 1 (Guelph); Dec 3 (Brantford, eve).

Notes of Christmas Joy
SUNDAY NOV 27, 3PM
THE TRILLIUM BRASS QUINTET & DUBLIN CHOIRS
GUELPH
dublin.on.ca

● 3:00: Dublin Street United Church. Christmas Joy. Works by Praetorius, Roter, Bedrick, G. Jones and others. Trillium Brass Quintet; Watson Family Storytellers; Barrie Cabena, organ; Chancel Choir and Youth Vocal Ensemble; Martin Anderle, conductor. 829-1835. Freewill offering. Refreshments following.

● 5:00: Musiculta, Hamilton’s Voices. Inaugural Concert. Works by Byrd, Billings, Biebl, Mendelssohn, Vaughan Williams and others. Church of St. John the Evangelist, 320 Charlton Ave. W., Hamilton. 905-522-6062. $25; $20(s/st); $5(s/st); free(child). Champagne reception to follow.

● 5:00: St. George’s Cathedral (Kingston). Advent Candelight Procession with Carols. Cathedral Adult, Teen, and Children’s Choirs; congregational singing. 270 King St. E., Kings-ton. 613-548-4617. Freewill offering.


● 7:30: Peterborough Singers. Yuletide Cheer. Venabressa Quintet; Ian Sadler, organ; Sydney Birrell, conductor. George Street United Church, 534 George St. N., Peterborough. 705-745-1820. $30 ($under 30); $10(s/st).

● 8:00: Don Wright Faculty of Music. Early Music Studio Concert. Members of Tafelmusik. Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., London. 519-661-3767. Free.

Tuesday November 29


Wednesday November 30


● 6:00: Don Wright Faculty of Music. St Cecilia Singers and Western University Singers. Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., London. 519-661-3767. Free.


Thursday December 1

Ensemble Vivant
CHRISTMAS TIDINGS
“It’s the Most Wonderful Time of the Year!”

With Guelph Youth Singers
Dec 1st 7:30pm
Guelph, ON
C. Music Theatre

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

Sunday December 4

**ARIODANTE**

**HANDEL**

**OCT 16 – NOV 4**

coc.ca

canadianopera.com

**Canadian Opera Company**

Ariodante. Music by George Frideric Handel. Alice Coote, mezzo (Ariodante); Jane Archibald, soprano (Ginevra); Varduih Abrahamyan, mezzo (Polinesso); and others; Richard Jones, director. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. $50-$835; $22(under 30). Nov 4-7, 7:00.

Monday December 5

**Canadian Opera Company**

**Opera for Families**


Wednesday December 7

**12:00 noon: Midday Music with Shigeru. In Concert. Works by Berlin, Marks, Tomme and Wels, and Hopkins. Janet Ness, vocals; Chris Ness, piano. Hi-Way Pentecostal Church, 50 Anne St. N., Barrie. 705-726-1181. $15; free(s).**

**8:00: Don Wright Faculty of Music. Western University Symphony Orchestra. Works by Brahms, Mozart and Prokofiev. Davenport Theatre, Talbot College, Western University, 1151 Richmond St. N., London. 519-661-3677. Free.**

Saturday December 3

**Sanderson Centre for the Performing Arts. Christmas Tidings: It’s the Most Wonderful Time of the Year! Ensemble Vivant; Quelch Youth Singers; Markus Howard, choral director. 35 Woolwich St., Guelph. 519-763-3000/1-877-520-2405. $55(Prime); $50(Non-prime); $40(12 and under and Prime); $35(12 and under Non-prime). Also Nov 27(Orillia; sold out). Dec 3(Brantford).**


**Clarkson Music Theatre**


**6:00: Don Wright Faculty of Music. Contemporary Music Ensemble. Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., London. 519-661-3677. Free.**

**Monday December 5**

**8:00: Don Wright Faculty of Music. Contemporary Music Ensemble. Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., London. 519-661-3677. Free.**

**Tuesday December 6**

**12:30: Don Wright Faculty of Music. Electroacoustic Music Compositions. Paul Davenport Theatre, Talbot College, Western University, 1151 Richmond St. N., London. 519-661-3677. Free.**

**Canadian Stage. All But Gone. A new work juxtaposing Samuel Beckett’s short plays with Toronto’s best operatic voices. Jonathan Young, performer; Shannon Mercer, soprano; Kristina Szabó, mezzo. Berkeley Street Theatre, 26 Berkeley St. 416-388-3100. $39-$69. Runs to Nov 6. Tues-Thurs-Sat(8:00), Fri(7:00), Wed/Sat/Sun(1:00).**

**Canadian Stage. Dollhouse. Conceived, choreographed and performed by Bill Cole- man. Music, sound and visuals by Gordon Monahan. Berkeley Street Downstairs Theatre, 26 Berkeley St. $35-$69. 416-368-3100. Opens Nov 16, 8:00. Runs to Nov 20. Wed-Sat(8:00), Sun(1:00). Note: Nov 18 at 7:00.


**Grand Theatre. The Wizard of Oz. Music and lyrics by Harold Arlen and E. Y. Harburg, book by L. Frank Baum. 471 Richmond St. London. 519-672-8800. $29.95-$82.50. Opens November 27, 7:30pm. Runs to Dec 31(1:00), Tues-Sat(7:30), Sat/ Sun(1:00). Note: Sat Dec 24/10:00am and 3:00)Dec 27/28/30 at 1:00 and 7:30. No show Dec 25.**

**Dan School of Drama and Music. Queen of Christmas and Other Works. Kathleen McMenamy of Carols; Mechem: The Seven Joys of Christmas; and other works. Kathleen McMenamy and Old School Players. Waterloo. 519-886-1673. $30; $20(st).**

**7:30: Isabel Bader Centre for the Performing Arts. Jazz Series: The World of Jazz – Steve Koven Trio. Steve Koven, piano; Anthony Michelli, drums; Rob Clutton, bass. 390 King St. W. Kingston. 613-533-2424. $28-$52; $24-$48(faculty/staff); $26(st).**

**8:00: Kitchener-Waterloo Chamber Music Society. Ethan Filler; Viola; Heather Taves, Piano. Brahms: Two Sonatas Op.120; Dale: Romance from Suite Op.2. KWCMS Music Room, 57 Young St. W., Waterloo. 519-886-1673. $30; $20(st).**

**Dan School of Drama and Music. Opera Ensemble. Scenes by Gluck, Mozart, Donizetti, Offenbach, Bizet and Delibes. Diana Baird/ Bruce Kelly, conductors; Michel Szczesniak/ Josh Watson, piano. Theological Hall, Queen University’s St. John’s College, 755 King St. W., Kingston. 613-533-2424. $15; $7(st). Nov 20, 8:00.**

**Don Wright Faculty of Music. Fall Opera Gala. Opera and musical theatre. Gradu- ate and undergraduate students in the Western opera program. Paul Davenport Theatre, Talbot College, Western University, 1151 Richmond St. N., London. 519-661-3677. $15; $10(sr/st). Opens Nov 4, 8:00. Also Nov 5.

**Don Wright Faculty of Music. Opera. Suor Angelica and Gianni Schicchi. Music by Giacomo Puccini. Paul Davenport Theatre, Talbot College, Western University, 1151 Richmond St. N., London. 519-661-3677. $30; $20(st). Opens Nov 18, 8:00. Also Nov 19(2:00 & 8:00), 20(2:00).**


**November 1, 2016 – December 7, 2016 | 57**

thewholenote.com
C. Music Theatre


- **Mirvish.** From Away. Music, lyrics and book by Irene Sankoff and David Hein. Mirvish. Young People’s Theatre, 165 Front St. E. 416-862-0222. $35-$65. Runs to Dec 5. Thurs-Sat(7:30), Sat/Sun(2:00). Also Nov 20(2:00).


- **Opera by Request.** Il Trovatore. Music by Giuseppe Verdi, libretto by Salvatore Cammarano. In concert with piano accompaniment. Rocco Rupolo, tenor (Manrico); Stephanie de Ciatiss, soprano (Leonora); Lawrence Cotton, baritone (Count Di Luna); Catharin Carew, mezzo (Azucena); Mikhail Koptev, baritone (Ferrando); Maria Bakul, tenor (Ricardo); Maria Bakul, tenor (Ruiss). $250. Opens Nov 23, 7:30pm. Runs to Nov 26. Thurs-Sat(7:30), Sat/Sun(2:00).

- **Opera York.** Tosca. Music by Giacomo Puccini, libretto by Luigi Illica and Giuseppe Giacosa. Romulo Delgado, tenor (Mario Cavaradossi); Nicole Raccuia, soprano (Serafina); Raisa Nakhmanovich, music director. Donway Covenant United Church, 49 Donlands Ave. 416-537-8066 x243. $25-$45; $210 family. Opens Nov 18, 8:00. Also Nov 17, 11:00. 2012/03.

- **Toronto Opera Theatre.** Waltz Rivals. A tribute to Alistair MacKinnon and Leslie Gerber. Studio Theatre, 115 Church St. 416-363-3567. $25-$49. Opens Nov 5, 8:00pm. Also Nov 11, 7:30.


To The Rex for Romberg, The Pilot for Elmes

Bob Ben

Nobody in the world sounds like Barry Romberg. On top of the evident influence from certain prominent drummers of the last 50 years in rock and jazz (I think of Keith Moon and John Bonham, I think of Elvin Jones, I think of Bill Stewart), and on top of the playful way he and the rotating cast of musicians who appear on stage with him will imply and weave in and out of various related tempos and grids, just to keep things interesting, and on top of the sweaty machismo with which he plays the instrument (which should not be mistaken for a lack of subtlety, but it is loud, and if you’re going to sit right at the front you should probably wear earplugs), there is a certain frankness about everything he does. Although it’s often complex, dark, ethereal, innovative, or just weird, it’s always music without pretense. Romberg presents the tunes as tepidly, casually, just as if he were talking. Romberg play under the “Barry Romberg Group” name – only under other names such as Random Access and Three Blind Mice, so I really don’t know what will be going down at The Rex on the evening of November 27, but I’m certain, to the degree one can be certain of anything, that it’ll be, as an understatement, enjoyable.

The Pilot: just one other thing before I wish you a merry winter. A few Saturdays ago, I went to The Pilot for the first time. It seems absurd that The Pilot has been showcasing some of the best musicians in the city for every Saturday of my life and then some, without charging a cover, and I hadn’t been until just this season. I didn’t plan to go to The Pilot; I wandered in off the street. When I arrived, the place was packed, with hardly any standing room left anywhere but the patio. The band, which turned out to be the Barry Elmes Quartet, was on a set break, so I took an empty seat right near the playing area (the musicians do not perform on a raised stage) and was eventually overjoyed to find out who I was settling in to hear. Heavy names are constantly showing up in the listings under The Pilot. Names like Barry Elmes, like Neil Swainson, like Ted Quinlan, like Alexis Baro – names that make me want to perpetually book off Saturday nights. I hope to see more of you warming up in the clubs this winter, and I hope you’ll see more of me doing the same.

Bob Ben is The WholeNote’s jazz listings editor. He can be reached at jazz@thewholenote.com.
In the Clubs (Mostly Jazz)

Artwork Bar
15 Colbourne St., Hamilton. 905-543-8512
artwork.net (full schedule)

Bloom
2315 Bloor St. W. 416-767-1315
bloomrestaurant.com
All shows: 19 – Call for reservations...
November 24 7pm Alexander Brown (trumpet) Trio with Jeremy Ledbetter (keys), Jorge Luis Torres (percussion) $45 (includes dinner).

Blue Goose Tavern, The
1 Blue Goose St. 416-255-2442
thebluegooseca.com (full schedule)
Every Sun 5pm Blues at the Goose with the Big Groove Rhythm Section.

Burdock
1184 Bloor St. W. 416-546-4033
burdockto.com (full schedule)
1184 Bloor St. W. 416-546-4033

Casto's Lounge
2116 Queen St. E. 416-699-8272
castrolounge.com (full schedule)
All shows: no cover/PWYC
November 13 4pm Fraser & Daley.

C'est What
67 Front St. E. 416-867-9499
cestwhat.com (full schedule)
November 5, 19 3pm The Boxcar Boys. November 12, 26 26pm The Hot Five Jazzmakers.

De Sotos
1079 St. Clair Ave. W. 416-651-2109
desotos.ca (full schedule)
Every Sun 11am Sunday Live Jazz Brunch No cover.

Duffy's Tavern
1238 Bloor St. W. 416-628-0330
duffystavern.ca
November 12 9pm Snaggle & Jabberwocky $5(adv)/$10(door).

Emmet Ray, The
924 College St. 416-792-4497
theemmetray.ca (full schedule)
All shows: No cover
November 2 7pm Vaughan Misener (bass) Group with Geoff Young (guitar), Kevin Dempsey (drums), 5pm John-William Swingtet: John Farrell (guitar), Abbag Sholzberg (bass), Wayne Nakamura (guitar), Alexander Tikhonov (clarinet), November 7 9:30pm Parker Abbitt Trio CD Release: Terri Parker (piano), Simeon Abbitt (piano, organ), Mark Seger (drums).

Gate 403
403 Roncesvalles Ave. 416-588-2930
gate403.com
November 1 5pm Howard Willett Duo. November 9 5pm Lara Driscoll Trio; 9pm Julian Fauth Blues Night. November 16 5pm Bruce champagne; 9pm Sweet Derryck Windowband. November 24 5pm Tiffany Hanus Band. November 5 5pm Billy Heffernan and His Friends; 9pm Julian Fauth Quartet. November 13 5pm L.A. Tourt cocaine: Souls of Sudan. November 14 5pm Chris Reid and Nina Richmond; 9pm Chris Staig Trio. November 15 5pm Sarah Kennedy and Matt Pines. November 16 5pm Julian Fauth Blues Night. November 17 5pm Concert Quartet. November 18 5pm Julia Pal Trio; 9pm Jerrry Quintyne Band. November 19 5pm Bill Heffernan and His Friends; 9pm Bill Heffernan and His Friends; 9pm Donna Robertson. November 25 9pm Amber Leigh.

Gift Shop Gallery
21 Rebecca St., Hamilton, ON
November 4 5pm Amirtha Kidambi’s (voice, harmonium) Elder Ones (New York) with Matt Nelson (soprano sax), Brandon Lopez (bass), Max Jaffe (drums) $15.

Grossman’s Tavern
375 Spadina Ave. 416-977-1000
grossmantavern.com (full schedule)
All shows: no cover (unless otherwise noted).
Every Sat The Happy Pals Dixieland jazz jam.
Every Sun 10pm The National Blues Jam with Brian Cober: Every Wed 10pm Bruce Domoney.
November 2 10pm Oven Sound Jam.

Harlem Restaurant
67 Richmond St. E. 416-388-1920
harlemrestaurant.com (full schedule)
All shows: 7:30-11pm (unless otherwise noted). Call for cover charge info.

Hirut Cafe and Restaurant
2050 Danforth Ave. 416-551-7580
Every Sun 5pm Open Mic with Nicola Vaughan PWYC. November 4 & 5 In The Round concert series: Boris Buhat, Joanne Crabtree and Noah Zacharin $15. November 12, 22 8pm Finger Style Guitar Association PWYC. November 25 5pm Hirut Cabaret $5.

Home Smith Bar – See Old Mill, The
Hugh’s Room
2261 Dundas St. W. 416-531-6604
hugshroom.com
All shows: 8:30pm (unless otherwise noted).


Jazz Bistro, The
251 Victoria St. E. 416-383-5299
jazzbistro.ca
November 3, 4, 5 5pm John Abercrombie $20. November 6 7pm NYC’s Guy Minck (piano) Trio with Julian Anderson-Bowes (bass), Ethan Ardell (drums) $15. November 8 8pm Dave Young – CD Release for ‘One Way Up’ $15. November 10 8:30pm Anthony

Terpsicha Revetit with Colin Hunter $15. November 11, 12 8:30pm Colin Hunter and the Joe Sealy Quart $15. November 13 7pm Music Can Heal Fundraiser with William Sperandei (trumpet), Robi Botos (piano), Paul Novotny (bass) $15. November 17 9pm Hannah Burge $15. November 18, 19 9pm The Steve Koven Trio $15. November 20 7pm The Simone Morris (voice) Trio with Mike Freeman (guitar), Mike Pelletier (bass) $15. November 23 8pm The Christopher Simons Trio $15. November 24, 25, 26 9pm Oliver Jones Trio farewell tour $20(Thurs)/$25(Fri)/$35(Sat). November 27 7pm The Carlos Morgan Trio $15.

Jazz Room, The
Located in the Huitee Hotel, 59 King St. N., Waterloo. 226-476-1655
kwjazzroom.com (full schedule)
All shows: 8:30pm-11:30pm unless otherwise indicated. Attendees must be 19+.

Joe Mama’s
317 King St. W. 416-340-6469
joemamas.ca
Every Tue 6pm Jeff Eager. Every Wed 6pm Thomas Reynolds. Every Thu 6pm Blackburn. Every Fri 10pm The Blind. Every Sat 10pm Shugga.

KAMA
214 King St. W. 416-589-5262
kamamia.ca (full schedule)
Every Thurs 5:30pm Jazz with the Kama House Band.

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

Local Gest, The
424 Parliament St. 416-961-9425

Lula Lounge
1585 Dundas St. W. 416-588-3007
lula.ca (full schedule)
November 3 7pm Don Francks Tribute with Sam Broveman, Steve Hunter, Tony Quarrington, Eric St. Laurent, Jaymz Bee, Gigi Marentette, Samantha Clayton $20(adv)/$25(door).

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

D. In the Clubs (Mostly Jazz)
November 1
David Hollingshead.
November 2
13, 27 John Zadro.
November 3
24 Joe Lucchetta Duo.
November 5
Heather Katz & Ben Joekes.
November 6
Stan Chang & Erick Bruck.
November 7
14, 21, 28 Sandy MacDon-
ald.
November 8
22 Brad Halls.
November 9
18, 23 Jamie “Giggles” Mitges.
November 10
11 Gary Beck.
November 12
Parker Abbott Trio.
November 16
30 Paul Taylor.
November 17
Indigo Riff Reunion.
November 19
Jordana Talsky & Bartosz Hadala.
November 20
Carey West Duo.
November 25
Jokela, Vogan, & Cooley.
November 29
Carmen Spada.

Máy Café
876 Dundas St. W. 647-607-2032
maytortonoto.com (full schedule)

Mezzetta Restaurant
681 St. Clair Ave. W. 416-658-5687
mezzetarestaurant.com (full schedule)
All shows: 9pm, $8 (unless otherwise noted).
November 30
30pm Joel Sheridan sings Broadway tunes accompanied by Danny McElrath $10.

Monarch Tavern
12 Clinton St. 416-531-5833
themonarchtavern.com (full schedule)
November 14
7:30pm Martin Loomer & 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.
November 27
2pm Lisa Particelli’s Girls Night Out Jazz Jam.

Nawlin’s Jazz Bar & Dining
299 King St. W. 416-595-1958
nawlin.ca
All shows: No cover/PWYC.

Nice Bistro, The
117 Brook St. N., Whitby. 905-668-8839
nicebistro.ca (full schedule)
November 2
Zoe Chilco Duo $39.99 (dinner included).
November 23
Larry Bond Duo $39.99 (dinner included).

Old Mill, The
21 Old Mill Rd. 416-236-2641
oldmilltoronto.com
The Home Smith Bar: No reservations. No cover.
$20 food/drink minimum. All shows: 7:30pm-10:30pm
November 1
In Concert and Conversation with Gene DiNovi.
November 3
JL Florence (vocal, guitar) Trio with Mark Kieswetter (piano), Pat Collins (bass).
November 4
Canadian Jazz Quartet: Frank Wright (vibes), Ted Quinan (guitar), Pat Collins (bass), Don Vickery (drums) feat. Alastair Kay (trumpet).
November 5
Chicago’s Lara Driscoll (piano) Trio with Mike Downes (bass), Dave Raing (drums).
November 10
Richard Underhill (sax) Trio with James Hill (piano), Jesse Dietschi (bass).
November 11
Jenine Atman (voice) Trio with Robi Botos (piano), Dave Young (bass).
November 12
Denny Christianson (trumpet, flugelhorn) Quartet with Nancy Walk (piano), Mike Downes (bass), Mark Kelso (drums).
November 17
Sax Brownrower Trio feat. Mark Kieswetter (piano) Jordan O’Connor (bass).
November 18
Mike Downes (bass) Trio with Robi Botos (piano), Ethan Ardell (drums).
November 19
The Two Tenors: Alex Dean, Perry White (tenor saxophones), Mark Eisen (piano), Pat Collins (bass).
November 24
Allison Au (sax) Quartet with Amanda Tosoff (piano), Jon Mahara (bass), Ethan Ardell (drums).
November 25
Bevery Taft (voice) Trio with Adrean Farrugia (piano), Neil Swainson (bass).
November 26
Ernesto Cervi- vin (drums) Trio with Kelly Jefferson (sax), Artie Roth (bass).

Only Café, The
972 Danforth Ave. 416-463-7843
thonlycafe.com (full schedule)
All shows: 8pm unless otherwise indicated.
November 9, 23
Lzrszn.

Paintbox Bistro
555 Dundas St. W. 647-748-0555
paintboxbistro.ca (full schedule)

Pilot Tavern, The
22 Cumberland Ave. 416-923-5716
thepilot.ca
All shows: 3:30pm, No cover.
November 5
Diane Roblin & Reconnect.
November 12
Mike Murray Quartet.
November 19
Pat Labarbera Quartet.
November 26
Christopher Butcher (trombone) Quartet Jeremy Ledbetter (keyts), Justin Gray (bass), Lowell Whitny (drums).

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

Reposado Bar & Lounge
163 Ossington Ave. 416-532-6474
reposado.bar.com (full schedule)
Called for cover charge info.
Every Thu 10pm Reposadists Quartet: Tim Hamed (trumpet), Jon Meyer (bass), Jeff Hallschuck (drums), Roberto Rosenman (guitar).

Reservoir Lounge, The
52 Wellington St. E. 416-955-0887
reservoirlounge.com (full schedule)
All shows: 9:45pm
Every Tue, Sat Tyler Yarem and his Rhythm.
Every Wed The Digs. Every Thu Stacey Kaniuk. Every Fri Dee Dee and the Dirty Martinis.

Rex Hotel Jazz & Blues Bar, The
194 Queen St. W. 416-598-2475
therex.ca (full schedule)
Call for cover charge info.
November 1
6:30pm Ernesto Cervini Trio; 9:30pm Brooklyn/France’s Kandinsky Effect.
November 2
6:30pm Allison Au Trio (+)
24:00pm Brooklyn/France’s Kandinsky Effect.
November 3
6:30pm Kevin Quain; 9:30pm Avi Granite.
November 6
4:30pm HOGTOWN Syn- copators; 6:30pm Dan Fortin Quartet; 9:45pm Bernie Senensky.
November 5
12pm The Sinners Choir; 3:30pm Laura Hubert Band; 7:30pm Justin Bacchus; 9:45pm Al Henderson Quartet.
November 10
6:30pm Excelsior Dixieland Jazz Band; 9:30pm Chicago’s Marco Marques Sextet.
November 12
13pm Excelsior Dixieland Jazz Band; 3:30pm Red Hot Rambles; 7:30pm Tom Reynolds Trio; 9:30pm Stefan Bauers Organ Trio.
November 14
130pm University of Toronto Student Jazz Ensembles; 9:30pm Mike Herron’s OTR: Off The Road Big Band.
November 15
6:30pm Ernesto Cervini Trio; 9:30pm Classic Rex Jazz Jam hosted by Chris Gale.
November 16
6:30pm Allison Au Trio (+); 9:30pm Darren Sisgurand’s Strands Sextet.
November 17
10pm Kevin Quain; 9:45pm New York’s Quinnsin Nachoff “Flux” Quartet feat. Dave Binney.
November 18
4pm HOGTOWN Synco- pators; 6:30pm Bugaloo Squad; 9:45pm New York’s Quinnsin Nachoff “Flux” Quartet feat. Dave Binney.
November 19
12pm The Sinners Choir; 3:30pm Mississauga Big Band; 7:30pm Justin Bacchus; 9:45pm Montreal’s Cameron Walls with Italy’s Alberto Manico.
November 20
12pm Excelsior Dixieland Jazz Band; 3:30pm Dr. Nick & The Rollencasters; 7pm Tom Reynolds Trio; 9:30pm Gregg Staff- ford Group. Stomp. November 21
12pm University of Toronto Student Jazz Ensembles; 9:30pm Montreal’s Joe Sullivan Big Band; 6:30pm Excelsior Dixieland Jazz Band; 9:30pm Classic Rex Jazz Jam hosted by Chris Gale.
November 23
6:30pm Alli- son Au Quartet; 9:30pm Montreal’s Joe Sulli- van Quintet feat. Andre White.
November 24
6:30pm Kevin Quain; 9:45pm Montreal’s Joe Sullivan Quintet feat. Andre White.
November 25
4pm HOGTOWN Synco- pators; 6:30pm Bugaloo Squad; 9:45pm New York’s Nuf

Sauce on the Danforth
1376 Danforth Ave. 647-748-1376
sauceondanforth.com
All shows: No cover.
Every Mon 9pm The Out Of Towners: Dirty Gangers.
Every Tue 5pm Julian Faush.
November 5
Stephen Stanley.
November 7
Catfish Blues.
November 19
John Borra & Sam Ferrera.
November 26
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Galas and Fundraisers

- Nov 01 7:00: Canadian Art Song Project. In Support of Song. Silent auction, wine, conversation and performances by mezzo Allyson McHardy, bass Peter Barrett, tenor Colin Ainsworth, pianists Helen Becque and Stephen Rails, Heliconian Hall, 35 Hazelton Ave. 416-922-3219; canadianartsongproject.org. $20. First 20 through the door receive a copy of CASP recording Cloud Light.

- Nov 03 5:30: Canadian Opera Company. Centre Stage DOC Fundraiser: Cocktial reception followed by Ensemble Studio Competition; formal dinner for Gala patrons on the Four Seasons stage. COC Orchestra; Ben Heppner, competition host; Johannes Debis, conductor. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. $1500 (gala dinner); $100 (cocktail reception and competition); $5:30; cocktails; 6:30 competition; dinner; follow.


Tours

- Nov 20 10:30am: Canadian Opera Company. 90-Minute Tour of the Four Seasons Centre. Led by a trained docent. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. $20 (adults); $15 (sr/st).

- Nov 27 10:30am: Canadian Opera Company. 90-Minute Tour of the Four Seasons Centre. Led by a trained docent. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. $20 (adults); $15 (sr/st).

- Dec 04 10:30am: Canadian Opera Company. 90-Minute Tour of the Four Seasons Centre. Led by a trained docent. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. $20 (adults); $15 (sr/st).

Lectures, Salons, Symposia


- Nov 12 9:00am-5:000: University of Toronto Faculty of Music. Music Care Conference. Educational day for caregivers and musicians interested in integrating music and care in regular practice. Walter Hall, 80 Queen’s Park. 416-978-3750; musiccareconference.ca. Free.

- Nov 12 2:00-5:00: Classical Music Club Toronto. A look at the operas of Gioachino Rossini. Excerpts from various recordings and videos will be presented. For information and location: 416-988-2542. $25 (annual membership fee; $20 for first-time visitors). Nominal donation to defray refreshment cost.

- Nov 21 11:30: Miles Nadal JCC. Operatic Divas: Joan Sutherland. Opera educator Iain Scott presents one of the most spectacular operatic voices of the 20th century. 750 Spadina Ave. Information: 416-924-6211 x021. $22.

- Nov 23 10:00am: Istituto Italiano di Cultura. Music Before Words: 400 Years of Italian Opera. Rossini, Bellini, Donizetti: From Nominal donation to defray refreshment cost. (416) 364-7397 WWW.PASQUALEBROS.COM

Cello Master Classes

- Laurence Lesser, Lorand Fenyves Resident Artist

November 18 music.utoronto.ca

Masterclasses

- Nov 05 3:00-5:30: Long & McQuade. Masterclass with Lorna McKeever. Flute. Gallery 345, 345 Sorauren Ave, Unit 3. 416-588-7888; pfydnphansky@long-mcquade.com. $50 (performers); $10 (auditors).


- Nov 18 11:00am-1:00 and 3:00-5:00: University of Toronto Faculty of Music. Cello Masterclasses with Laurence Lesser; Lorand Fenyves Resident Artist. Walter Hall, 80 Queen’s Park. 416-978-3750. Free.


- Nov 19 10:30am: Long & McQuade. Masterclass and Workshop with Ian Clarke. Flute. Masterclass 10:30am-3:00; workshop 3:30-4:30. Gallery 345, 345 Sorauren Ave, Unit 3. For more info: 416-588-7888 or pfydnphansky@long-mcquade.com. $50 (master class performers); $10 (auditor/workshop).

- Nov 20 2:00-5:00: ORTMA. Composition Masterclass with Professor John Burge. Students of composition will have their works critiqued and performed. Auditors welcome. Canadian Music Centre, 20 St. Joseph St. Register by Nov 11 at: ortma.cbtppets@gmail.com. For further info: 416-485-8652. Student participants: $40/$25; $15. "

- Dec 03 11:00am-1:00: Tafelmusik. Master Class with Violinist Rodolfo Richter. Join the audience to see Richter work with emerging artists, focusing on violin and viola repertoire. Baroque Italy. Open to the public. Jeanne Lamon Hall, Trinity-St. Paul’s Centre, 472 Bloor St. W. 416-864-6337. Free (10% suggested donation).

Screenings

- Nov 29 6:30: Royal Conservatory of Music. Hot Docs. Music on Film. Exit: Music. The extraordinary stories of five composers who fled Europe with the rise of the Third Reich and how their lost masterpieces have been recovered. Members of ARC Ensemble (Artists of the Royal Conservatory) and artistic director Simon Wynberg, the narrator, who together have worked on restoring the musical masterpieces upon which the film is based, will be in attendance for a post-screening QA & includes live performances by the ARC Ensemble. 506 Bloor St. W. 416-408-2824; www.hotdocscinema.ca. $16 (Hot Docs members; $12, $10 free).
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DO YOU DRIVE? Do you love The WholeNote? Share the love and earn a little money! Join The WholeNote's circulation team. 9 times a year. GTA and well beyond. Interested? Contact circulation@thewholenote.com
Robert Cooper lives in Toronto’s Bloor West Village with his wife Megan – a school principal and singer – along with an effervescent Brittany Spaniel, Sadie. Beyond music… “what little time I have after score study, rehearsals and seemingly endless governance administrivia with choir boards, my down time seems to be filled with reading historical fiction, the loathsome but necessary admin work and numerous prize-winning choirs at competitions and festivals, Cooper is frequently engaged as guest conductor of choirs and operas and leader of choral clinics across the country as CBC Radio’s executive producer of opera and choral music and as producer of the program Choral Concert from 1980 to 2008. This is one shining thread in the extraordinarily rich fabric of an active career which continues to include conducting, teaching and mentoring. Cooper is currently artistic director of the Orpheus Choir of Toronto, and the Ontario Male Chorus. As conductor of Chorus Niagara for 27 years, he’ll conduct his fourth Elijah with them on November 5, followed by Messiah in December. His association with VOICEBOX/Opera in Concert goes back almost 40 years. He created the OIC chorus alongside founding producer/artistic director Stuart Hamilton and continues to prepare the chorus and conduct every opera since then, other than when a guest orchestra and conductor are involved.

In addition to leading the National Youth Choir of Canada, the Ontario Youth Choir, and numerous prize-winning choirs at competitions and festivals, Cooper is frequently engaged as guest conductor of choirs and operas and leader of choral clinics across the country. He has taught at the U of T Faculty of Music and has mentored music-loving young people in the Toronto Mendelssohn Youth Choir, Orpheus Choir Sidgwick Scholars Program and Chorus Niagara’s Choral Scholars program. A regular member of the jury for the international choral competition Let the Peoples Sing he has also adjudicated the World Choral Games in Shaoxing, China, Cincinnati and most recently in Sochi, Russia.

Cooper is a recipient of several distinguished awards and honours, including the Order of Canada.

Robert Cooper is a “herring choker”… born in Fredericton, New Brunswick. My father was in the RCMP and my mother a nurse… disciplined professions and disciplined people. My brother Roger also went on to a career in the RCMP.

While my father was frequently transferred from one city to another, I was lucky that I landed in Ottawa for the majority of my schooling. In those days Ottawa had an active community music scene and I was so fortunate to be involved in superb school music programs. What wonderful musical experiences and education… free! In fact I even received a monthly honorarium. There were no music classes in my family, but my creative urges were tolerated and eventually encouraged.

Your thoughts about that childhood photo? I vaguely recall it was in grade one when our Ottawa public school rhythm band brought home the coveted first prize in the Ottawa Kiwanis Music Festival. Life has an uncanny way of fulfilling destinies you never even imagined as a possibility at the time. Not that I am a percussionist…but my path was Elgar’s Pomp and Circumstance March... it stirred my young soul with such enthusiasm. But curiously I was always singing and that ephemeral quality of massed voices just hooked me.

Ottawa was a hotbed of singing. The high schools every year mounted a magnificent Thousand Voice Choir with special guest conductors “from Toronto.” Of course there were also all the special carol services and state occasions at which I sang as a member of the Christ Church Cathedral Choir. Then, to top it all off, the many celebrations in Ottawa to herald in Centennial Year (1967) produced so many exciting performance opportunities… gala concerts on Parliament Hill, amateur musical theatre shows and fledgling opera productions. Heady times!

And of making music? Well, putting my tambourine debut aside in the rhythm band, I recall being trotted about from one classroom to another to sing duets with a pupil friend. Not sure why... but I guess we must have been ok.

Do you remember your early experiences of making music with other people? Too many to mention! Without a doubt it was that collaborative and collegial experience of making music with others, of being part of that total immersive and rich musical encounter with others. This was my safe harbour!

And a first important music teacher? My high school music teacher, Mrs. Bernice Oak… a force of nature! Eclectic, vibrant, supportive, encouraging. Her passion and zeal were palpable. She was my sole inspiration to pursue this odd and uncontrollable yearning I had in me to somehow live a life in music.

Please read Robert Cooper’s full-length interview online at thewholenote.com
Musician, Heal Thyself!

SARA CONSTANT

That “Music heals” – if not the body then at least the soul – is one of the most popular sayings about the power of music; its benefits oft-touted to prove the good that it can do for its listeners and practitioners.

But it doesn’t though – at least, not always. Like any physically and emotionally demanding experience, music can put an enormous strain on the bodies and minds of the people who make it. For many, a career in music can lead to serious stresses – stresses that often don’t get talked about. It’s time, for performers and listeners alike, to begin a dedicated conversation about how music can heal and help people – and on the other end, how people doing musical work can exercise the self-care necessary for keeping a life in music from becoming harmful.

Ensemble Vivant is one group that makes the connection between music and health an intimate and integral part of its work. Founded and headed by pianist Catherine Wilson, the group is a pioneer on the piano-chamber music scene, culling its repertoire from both classical and jazz worlds. It’s also the flagship ensemble for Wilson’s not-for-profit Euterpe – an organization that conducts research on the healing effects of exposure to live concert performances, and provides musical opportunities based on that research for children and communities in need.

Ensemble Vivant’s current project is “Christmas Tidings,” a month-long tour from November 27 to December 23, to ten cities across Southern Ontario. The music itself is a variety of seasonal repertoire, much of it adapted from the ensemble’s 1992 album of the same name. What makes this particular tour stand out from other holiday shows, however, is its incorporation of Euterpe initiatives. At each concert, the ensemble will be collaborating side by side with a different children’s choir, providing guidance as well as professional performance and rehearsal opportunities for local students.

Wilson is the driving force behind this initiative, and with good reason. “Playing in a community band in junior high school provided a safe haven, allowing me to escape from an extremely strife-ridden background,” she says. “The band was family for me and planted the seeds for my love of chamber music.” Wilson goes on to explain that

Robert Cooper: UPCOMING

- October 29 and 30, with the Orpheus Choir and the Toronto Symphony Orchestra: “Danny Elfman’s Music from the Films of Tim Burton;”
- October 30, with the Opera in Concert Chorus: “Shakespeare 400;”
- November 5, with Chorus Niagara: Elijah (Mendelssohn);
- November 19, with the Orpheus Choir: “Stories: Myths and Mysteries” – music of Paul Mealor, Eriks Ešenvalds, Jakko Mantyjärvi, Sergey Khvoshchinsky, Paul Halley;
- November 20, with Opera in Concert: I Capuleti e i Montecchi (Bellini);
- December 10 with Chorus Niagara: Messiah (Handel);

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- Io son fedel, nè mai crudel, e sempre a lui sarà il cor costante. (I am faithful, never cruel, and my heart will always be loyal.)
- October/November 2016, with the Canadian Opera Company.

Sometimes the queen:

- Der Hölle Rache kocht in meinem Herzen, Tod und Verzweiflung flammet um mich her! (The vengeance of Hell boils in my heart; death and despair flame about me!)
- January/February 2017, also with the COC.
- Feeling pretty, full of fun and poised for a grand entrance.

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for her, a key goal of Euterpe, and of the work that Ensemble Vivant does alongside it, is ensuring that those who otherwise wouldn’t have access to high-calibre concert experiences get the same types of music-making and concertgoing opportunities that made such a difference in her own life.

In terms of her own life in music today, Wilson recognizes the health threats of performing professionally, but maintains that seeing the healing benefits of music in action through her Euterpe research and performances provides ample motivation for seeking and finding solutions.

“There are a variety of physical stresses to being a concert pianist. Staying healthy physically, avoiding injuries and not becoming too worn down is always a challenge,” Wilson explains. “I swim regularly and see a top physiotherapist. I have endured several long-term setbacks over the years...yet it is music that has always been my main source of psychological strength. Industry stresses, physiological and psychological stresses notwithstanding, the music-making is a labour of love...and is what excites us and keeps us healthy. Giving through music is healing and enriching for our audiences, as well as for us.”

Ensemble Vivant’s tour begins in Orillia on November 27 and travels across the province, wrapping up on December 23 in Ottawa with the Cross Town Youth Chorus. For details on the tour, visit ensembleviant.com.

**Artist’s Health:** I first visited the Artists’ Health Centre this summer, when a sudden change in my work schedule led to a minor injury in my wrist. Becoming aware of the services and the resources they offer for artists of all disciplines has been hugely helpful – both for managing the healing of my own injury and for navigating how musicians can become more open generally about challenges with mental and physical health.

Based out of Toronto Western Hospital and run in partnership with the Artists’ Health Alliance, the Al and Malka Green Artists’ Health Centre is a clinic offering both medical and complementary care for professional artists. Patients must self-identify as creative professionals and meet at least one of the centre’s requirements for what constitutes being a professional artist. Services include acupuncture, chiropractic medicine, craniosacral therapy, registered massage therapy, physiotherapy, psychotherapy (for individuals and in groups) and shiatsu therapy – all with a special focus on accommodating the career paths, lifestyles and income levels of professional artists.

Susannah McGeachy, the clinic’s nurse practitioner, is typically a musician’s first one-on-one contact with the Centre. Her job, which includes assessing the client’s needs, referring them to other centre professionals and giving them interim guidance on how to manage their condition, means that she sees a lot of different professional musicians – with a lot of different complaints.

“I deal with a wide variety [of issues], but there are certainly recurrent themes,” says McGeachy. “I would say that generally, soft tissue injuries are pretty common – things like sprains and strains that aren’t always allowed to rest and heal the way that they need to because of the demands of a musician’s professional practice. Things like chronic tendinitis – broadly, we call them overuse injuries, where you can get inflammation and damage from using a very small muscle group to do the same kind of motion again and again, many times. Another thing that comes up often is the challenges that musicians face around mental health and anxiety, sometimes associated with what I call being in ‘constant evaluative situations’ like auditions and performances, with a certain level of career unpredictability.”

With the level and volume of issues that McGeachy sees, it’s clear that our music industry needs to change – both in the way it employs musicians and in the stigmas in the performing arts around prioritizing self care. “I know it’s a complex thing,” McGeachy says, “but I think that with performance and rehearsal scheduling, more attention and awareness needs to be paid to the physical demands on the musicians – who are often performing a lot of very different repertoire in a short period of time, and having these ‘bursts’ where there’s a lot of physical demand, both in terms of the pieces themselves and the travelling that musicians have to do. I think with orchestras, for example, and even sometimes in educational institutions, the work happens with much more regard to venues, conductor availability, and things like that – but it doesn’t always seem like there’s an eye on getting a good balance of repertoire – physically – and giving the musicians rest and recovery time.

“There’s this idea in the music industry,” McGeachy continues, “that it’s important to play as many gigs as you can, and that however those fall, the musicians are just sort of expected to rise to the challenge. And I think that systemically, that makes it very hard for individual musicians to know how to take good care of themselves.”

And as for advice to musicians, about how they can focus on self-care, and why it matters?

“Your body is your instrument as much as your instrument is your instrument,” says McGeachy. “If you think about the care and attention that a musician gives to making sure that their instrument is well-tuned and protected and not exposed to the elements...what I think musicians don’t always realize is that they are an even more intricately made instrument than the one that they’re playing. And that really to make a long-term career out of this work, it’s important to learn your body as early as possible. It’s about forming practices that will allow you to do what you love for as long as you want.

“Overall, I think the biggest message that I try to drive home with musicians is to learn to listen to their bodies,” she says. “To not play through pain. To break up practising into shorter sessions, especially if something hurts. And to warm up: I think that musicians often think of musical warm-up but not physical warm-up. Before playing, it’s important to do some physical warm-up to increase your heart rate and circulation – a brisk walk, jumping jacks, or a few flights of stairs. It sounds silly, but it’s pretty basic physiology – it decreases the risk of injury. And otherwise, musicians are people too, so doing the things that are good for everybody: regular exercise; a well-balanced diet; drinking lots of water, and doing things that you love, and promoting your own balance and mental health.”

McGeachy also mentions that her door is often open and that the Centre is always happy to see people (artistshealth.com) – so musicians, if you’re ever in need, be sure to look them up.

The potential for music-making to act as a healing experience for people – and the potential for a musical career to become mentally and physically unhealthy as well – is worth discussing. If you have your own story about music and self-care, as a musician, or as a listener, feel free to send it along, to editorial@thewholenote.com. I’m sure that there will be others who can relate.

I’ve dealt in the past with injury and anxiety, and it isn’t an easy subject to communicate about. I’ve known professional musicians who have neglected their well-being because they felt that self-care was fundamentally at odds with living in the service of their craft. I’ve known music students who have been reluctant to tell teachers about playing while hurt, because they were afraid to be seen as a liability within their studios. Unless performers and listeners keep having conversations about how music affects the minds and bodies of people, for better and for worse, it will remain difficult for people to recognize that self-care and musical commitment need not be at odds with one another. In fact, for many professionals, those two things make the most sense when they can feed off of one another.

Let’s get talking.

**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.**
Editor’s Corner

DAVID OLDS

I don’t quite know where to begin. I can only imagine Bruce Surtees’ feelings over the past month as he approached the formidable task of assessing the 200 discs and wealth of literature in the Mozart 225 set. And then to realize that he also immersed himself in the complete symphonies and concertos of Shostakovich... the mind just boggles. But it did give me a good excuse to hold back a disc that I would normally have sent to him: Shostakovich – Cello Concertos 1 + 2 featuring Alisa Weilerstein and the Symphonieorchester des Bayerischen Rundfunks under Pablo Heras-Casado (Decca 483 0835). “A young cellist whose emotionally resonant performances of both traditional and contemporary music have earned her international recognition...Weilerstein is a consummate performer, combining technical precision with impassioned musicianship.” So stated the MacArthur Foundation when awarding Weilerstein a 2011 MacArthur “Genius Grant” Fellowship.

With four previous Decca titles (ranging from solo suites by Kodály and Golijov to concertos of Dvořák, Elgar and Carter) and a host of collaborative recordings to her credit, Weilerstein maintains the high bar she has set for herself by tackling two of the most iconic works in the 20th-century canon. It must have been a daunting undertaking, especially considering that both concertos were written for a 103-year-old composer prior to her recording, we are told in the liner notes that Weilerstein had the opportunity to gain some firsthand knowledge from the dedicatee. “I played the First for Rostropovich when I was 22. He was a titanic presence, sitting very close, his feet almost touching mine. I played the entire concerto for him without stopping. He then gave me a piece of advice that I will never forget: ear Rostropovich had a god-like power and intensity beside which I thought any mere mortal would pale. But Weilerstein’s command of her instrument, and her understanding of the music as detailed in her insightful comments in the notes, prove her more than equal to the task. (Of course I will not be trading in my vinyl anytime soon.)

The recordings took place in the Herkulessaal in Munich in September 2015 and are both impeccable. The First was captured in a closed session under studio conditions while the Second was recorded during a concert later the same week. Try as I might I can’t hear any evidence of the audience, but there is certainly the dynamic sense of excitement of a live performance. I’m very happy to add this new offering to my collection.

The next disc provided a very different listening experience. Roma Aeterna – Rome the Eternal City – features the outstanding vocal quartet New York Polyphony and Victoria (BIS 2203 SACD). The first thing that struck me was the gorgeous acoustic space of the recording, gloriously captured by engineer Jens Braun in Omaha’s St. Cecilia Cathedral in August 2015. The core members of the group – Geoffrey Williams, countertenor; Steven Caldcott Wilson, tenor; Christopher Dylan Herbert, baritone; and Craig Phillips, bass – are joined by countertenor Tim Keeler, tenor Andrew Fuchs and bass-baritone Jonathan Woody as required by the repertoire which ranges from four to six voice settings. But it is hard to realize that all this glorious sound is emanating from such small ensembles. The one voice per part does assure clarity however, complemented by precise diction and impeccable intonation.

Part of this clarity is actually built into the compositions. In Ivan Moody’s excellent program notes we are told that Palestrina’s Missa Papae Marcelli does exemplify the concerns
of the Council of Trent in its simplicity and beauty, which have kept it in the repertoire for nearly five centuries. In this presentation it is sung with plainchant Propers for Easter Day interspersed.

The other major work on the disc is Missa O Quam Gloriosum for four voices by Spanish composer Tomás Luis de Victoria who succeeded Palestrina as chapel master at the Roman Seminary in 1571. He was ordained in 1575 and enjoyed a very successful career in Rome until returning to Spain as chaplain to the dowager Empress Maria in 1587. The mass presented here is one of 15 “parody Masses” he wrote, this one based on his own joyful All Saints’ Day motet O Quam Gloriosum. Rather than plainchant, in this performance the motets Gaudent in coelis by Victoria and by Palestrina are interspersed between the movements of the mass.

The disc opens with one of the four Marian antiphons, the brief Regina Caeli in a setting for four voices by Francisco Guerrero (1528–1599) that beautifully sets the stage for what is to come. The two main works are separated by Palestrina’s six-voice Tu es Petrus (You are Peter, and on this rock, I will build My church…) and the recital ends with his quiet Sicut cervus, a psalm text describing the soul’s yearning for God.

**Concert Note:** New York Polyphony will present its Christmas program “Sing Thee Nowell” in a matinee for Fondation Arte Musica in Montreal on December 4 at Salle de concert Bourgie.

One of the most intriguing discs to come my way this month is a solo project from flutist Robert Dick. Many of you may have been curious about that bizarrely shaped instrument pictured in the hands of Claire Chase on the cover of October’s The WholeNote. The contrabass flute, about four metres of tubing bent into something resembling the number four, stands on the floor with its vertical shaft towering above the flutist’s head before bending in a triangle with a horizontal extension that includes an oversized mouthpiece. If you didn’t get to Chase’s “Density 2035” last month and want to hear just what this “gentle giant” is capable of, I suggest you pick up Dick’s Our Cells Know on John Zorn’s Tzadik label (TZ 4015 tzadik.com). The disc is a series of six improvisations that really explore and exploit the surprising sound world of this distinctive instrument.

Dick is a virtuoso performer on all the members of the flute family, known for his interest in contemporary forms and his encyclopedic knowledge and command of extended performance techniques, many of which he himself developed and has documented in his book The Other Flute: A Performance Manual of Contemporary Techniques. At Zorn’s suggestion this disc focuses solely on the contrabass flute. At first listen it was often hard to realize that the myriad percussive sounds were actually being produced on a flute. As with John Cage’s prepared piano, which turned that familiar instrument into a percussion orchestra, we are presented with sounds that just don’t seem to come from the instrument we are seeing. Thanks to the resonant properties of the contrabass – it looks to be about four times the diameter of a regular flute – the physical sounds of the instrument itself are amplified as if under a microscope. From the opening notes of Mitochondrial Ballet I found myself disoriented, wondering how this “electronic” music was being produced acoustically. The multiphonics sounding simultaneously with an underlying rhythm track provided by the sound of the fingers on the keys, all sustained by Dick’s circular breathing, is almost surreal.

The six tracks, averaging about eight minutes each, all focus on different aspects of the instrument or playing techniques. Aura Aurora is primarily melodic, weaving harmonic overtones with some truly beautiful pure low tones. Afterimage, Before for Ginger Baker, as you might expect, is reminiscent of the iconic drummer’s extended solos achieved here almost entirely with fingers tapping on the instrument’s keys and breath sounds that somehow resemble cymbal strikes and tom-tom beats. Efflorescence returns to the lowest register of the instrument in a very calm, melodic treatment which eventually leads to eerie whistling and humming in counterpoint with the low resonance. On the Restless Seas of Time combines percussive finger work with a variety of breath techniques and flutterings. The title track, a memorial to Dick’s friend Stephanie Stone, closes the disc on an extended meditative state. While I feared that an entire disc of solo contrabass flute might prove to be a bit “much of a muchness,” I must say that Dick kept my attention throughout his journey and I have found myself returning to the disc time and again over the past few weeks.

Like everyone I suppose, I am always gratified to find out that someone is actually reading these things I write and even paying attention. I received a note from Alex Rodger (alexrodger@yahoo.ca) recently saying that he remembered I mentioned in passing some months ago that I played 12-string guitar and he thought I might be interested to hear his own creations for that instrument. He included a disc of his “Greatest Hits” titled Alix – 12-String Guitar Dream Series, solo instrumental pieces couched in the lush resonance of his Takamine guitar. Rhythmic and modal, his playing, as he himself points out, is reminiscent of the guitarist of those iconic 70s bands Yes and Genesis. Using a combination of strumming and clever fingerpicking, the Dreams are mostly a wash of harmony with some subtle internal melodies, all quite accomplished. Thanks for sending them along, Alex.

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**Strings Attached**

**Terry Robbins**

There’s a tendency among leading violinists to leave recording the Bach Six Sonatas & Partitas for Solo Violin until they have been living with them and performing them for some considerable time, given the soul-searching nature of the music. If they do revisit them at a much later date, it’s usually to offer a fresh interpretation that reflects their ever-evolving relationship with these astonishing works.

James Ehnes, who turned 40 this year, was only in his early 20s when he recorded the Sonatas & Partitas for Analekta just over 16 years ago, but his recent revisit (AN 2 8772-3) is a reissue, and not a re-recording. In his introductory note Ehnes acknowledges that his interpretations have evolved over the years, and will continue to do so throughout his life, so it’s perhaps a bit surprising that he didn’t take this opportunity to offer an updated version. Still, when you play them like this, who needs to?

This set often turns up in personal choice lists of the best versions available, and it’s easy to see – and hear – why. Ehnes plays with grace, ease and eloquence, and with complete technical mastery coupled with emotional warmth and intellectual insight. There’s a smooth, effortless and almost religious serenity to these performances (the recordings were made in a church) with towering fugues, achingly beautiful andantes and wonderfully rhythmic dance movements.
Violinist Joshua Bell and cellist Steven Isserlis get together on the new CD For the Love of Brahms, with Bell directing the Academy of St. Martin in the Fields (Sony Classical 8898532179 2).

The Double Concerto in A Minor Op.102 for Violin and Cello has often been considered to be inferior to Brahms’ Violin Concerto in critical biographies, but it has always been my favourite of the two works. Perhaps it’s the added warmth and depth of the cello or the simple beauty of the slow movement.

In any event, the performance here is one for the ages. From the carefully measured orchestral opening statement, through Isserlis’ beautiful cello solo, to Bell’s tender entry and his dialogue with Isserlis, it’s clear that this is going to be a performance of sensitivity, rhapsodic passion and haunting beauty. Under Bell’s direction the Academy provides an accompaniment that perfectly complements the soloists. It’s a simply wonderful reading.

The two other works on the CD highlight the close relationships between Brahms, Joachim and the Schumanns (in Brahms’ case, particularly Clara). Schumann’s Violin Concerto in D Minor was written for Joachim, but later supressed by him and Clara, only surfacing in 1937. The hauntingly beautiful Langsam slow movement, with its prominent cello melody, was adapted as an Elegy for violin and strings by Benjamin Britten (who added a codetta) and Yehudi Menuhin at the 1958 Aldeburgh Festival as a memorial to the brilliant young horn player Dennis Brain, who had been killed in a car crash the previous September. Apparently unperformed since then, it is played here with Isserlis assuming the cello melody and joining Bell as soloist.

Pianist Jeremy Denk joins Bell and Isserlis in a sterling performance of Brahms’ Piano Trio in B Major Op.8, a work heavily revised and essentially reworked by the composer in 1889 but presented here in its original version from 1854, written less than a year after Brahms had met the Schumanns and replete with apparent references to his growing love for Robert’s wife Clara. Significantly – and uncharacteristically – Brahms never withdrew this earlier version, and after years of living in the shadow of the later and admittedly more polished version in particular is simply ravishing, and Yang’s brilliant and sympathetic playing throughout leaves you wondering how on earth you could not have heard this concerto before, and why it has never made its way into the standard repertoire.

Quite simply, it’s worth the price of the CD on its own.

The real revelation on this CD, though, is the Violin Concerto No.1 “Concierto español” by the Spanish composer Joan Manén, who was born in 1883 and lived until 1971. Manén was a childhood virtuoso pianist and violinist who composed from an early age and had an astonishing early career; in the pre-WWI years he was regarded as one of the best violinists of the time. His appeal and career waned after the war, and although he continued performing until 1959 his death in Barcelona attracted little attention.

The Violin Concerto No.1 Op.18 was written in the late 1890s when Manén was still only in his mid-teens, and was revised in 1935 when it was re-numbered Op.A-7. It’s an absolute gem of a work in much the same vein as the Lalo, firmly in the 19th-century virtuosic tradition but always more than a mere showcase for technique. The slow movement in particular is simply ravishing, and Yang’s brilliant and sympathetic playing throughout leaves you wondering how on earth you could not have heard this concerto before, and why it has never made its way into the standard repertoire.

The British string ensemble the Heath Quartet has built an enviable reputation for itself since its foundation at the Royal Northern College of Music in Manchester in 2002, and garnered glowing reviews for its 2013/14 recording of the complete string quartets of Sir Michael Tippett that comprised its debut CD on the Wigmore Hall Live label last year. Their new CD of Tchaikovsky String Quartets Nos.1 & 3 (HMU 907665) marks the start of a new disc on the Naxos label, this time featuring Lalo and Manén Violin Concertos (8.573067).

Yang seems to have a natural affinity for Spanish works, having already recorded the complete violin works of Pablo de Sarasate, and her dazzling brilliance seems perfectly suited to the nature of the music. As in the Sarasate set, Yang is paired with a Spanish orchestra for even more authenticity, this time the Barcelona Symphony and Catalonia National Orchestra under Darrell Ang.

Édouard Lalo’s Symphonie espagnole has long been a part of the standard repertoire and despite its symphonic title has always been viewed as a violin concerto. Although the composer was French the work is quite clearly greatly influenced by its dedicatee and first performer, Sarasate, a player noted for his purity of tone and quicksilver technique. Much the same can be said of Yang, who gives a splendid performance here.

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relationship with the outstanding Harmonia Mundi label, and what a start it is! The String Quartet No.1 in D Major Op.11 was written for a March 1871 concert intended to promote Tchaikovsky and his music, and includes the famous Andante cantabile slow movement which almost immediately achieved a life of its own. The Heath Quartet is in tremendous form from the outset, with full-bodied and passionate playing, a warm, rich tone, a lovely dynamic range and sensitive phrasing.

The players for the first performance, assembled from Tchaikovsky’s colleagues at the Moscow Conservatory, were mostly the same for the String Quartet No.2 in 1874. Ferdinand Laub, the Czech first violinist in both performances, died the following year at 43, and the String Quartet No.3 in E-flat Minor Op.30 was Tchaikovsky’s response to the loss. The third movement Andante funebre e doloso was intended as an elegy to Laub, and not surprisingly made the biggest impression at the premiere. It really is played quite beautifully here.

The Heath Quartet’s next CD release will be the complete Bartók quartets in 2017, apparently recorded during its performance of the complete cycle at London’s Wigmore Hall this past May. That cycle won rave reviews in The Telegraph, and if this outstanding Tchaikovsky CD is anything to go by the Bartók issue should really be something to look forward to.

**Concert note:** The Heath Quartet will feature music of Bach, Beethoven, Bartók and Dvořák during its Canadian debut tour which includes performances at the Kitchener-Waterloo Chamber Music Society on January 20 and Mooredale Concerts in Toronto on January 22.

The outstanding French baroque violinist Amandine Beyer joins with another outstanding violinist, Giuliano Carmignola, and Gli incogniti, the Italian historical-instrument ensemble that she founded, in Antonio Vivaldi Concerti per due Violini on another new Harmonia Mundi release (HMC902249). There are six concertos for two violins on the disc, together with the Concerto a 4 in D Minor RV27.

Beyer says that recording this CD made her realize how much her love of Vivaldi and his music deepens with each new experience; she finds Vivaldi to be “a composer endowed with humanity and a profound sense of the harmony of beings with nature.” The interplay between the two violins and the orchestra, she says, gives her a pleasure she finds hard to explain in words. But then again, she doesn’t have to – she expresses it in her playing.

The concertos are those in C Major RV507, B-flat Major RV529, C Minor RV510, C Major RV505, B-flat Major RV527 and D Major RV513. The performances throughout are simply bursting with life and dazzling virtuosity, with a wonderful lightness in an accompaniment that features just four or five violins and one each of viola, cello, violone, theorbo or guitar and harpsichord or organ. It’s a terrific CD that makes Vivaldi’s concertos sound much more varied than some would have you believe.

The music of American composer James Matheson is featured on the new self-titled CD from Yarlung Records (25670). His String Quartet was premiered by the St. Lawrence String Quartet in February 2014 and is played here by the Color Field Quartet. It’s an accessible three-movement work of decided substance, with some excellent instrumental writing and a lot of energy.

The leader of the quartet, Baird Dodge, has been principal second violin with the Chicago Symphony Orchestra since 2002, and is the soloist in by far the most significant work on the CD, Matheson’s Violin Concerto. Matheson and Dodge were roommates at college in the 1990s, and Dodge had harboured the idea of the Chicago Symphony Orchestra commissioning a violin concerto from Matheson ever since joining the orchestra. It finally came to fruition as a co-commission with the Los Angeles Philharmonic when conductor Esa-Pekka Salonen added his support.

The recording here is of the concerto’s premiere performance on December 15, 2011, in Chicago with Salonen leading the CSO with Dodge as the soloist. It’s a striking work with a virtuoso role for the soloist and some terrific orchestration. Matheson cites Messiaen, Lutoslawski and Mahler as influences and acknowledges that the concerto’s slow movement was inspired by the slow movement of Mahler’s Sixth Symphony, but the high bird-like figures in the violin put me more in mind of the concertos of Szymanowski. It feels like a work that will not want for future performances.

There is a decided concert feel to the recording, as opposed to a studio feel, but there is no hint of an audience being present. Dodge plays quite brilliantly.

The final work on the CD fares poorly in comparison. Soprano Laura Strickling and pianist Thomas Sauer are the performers in the song cycle Times Alone, but unfortunately the high vocal register, Strickling’s big voice and constant wide vibrato mixed with an over-close and frequently heavy piano sound make the words really difficult to understand.

**Mikolaj Warszynski** is a thinker. His notes read like an inspired thesis defence. He has solid and clear rationale for the program choices on his newest recording, Piano Solo – Haydn; Szymanowski; Liszt; Chopin (Anima ANM/14120009). Warszynski creates a journey that begins with classical structure and logic, and ends in raw emotion.

Haydn’s Sonata in C Major Hob.XVI:50 is unique for its references to pedalling, found in none of Haydn’s other keyboard works. The effect is arresting, especially since Haydn allows some odd harmonies to run together. Warszynski’s keyboard technique for this piece is very direct and rather more powerful than we generally expect for this repertoire. He justifies this in his notes on the work’s recipient, a leading London pianist in 1794, who possessed both formidable technique and a powerful English Broadwood piano. The execution is crisp and clear with no sacrifices to phrasing or subtlety.

Karol Szymanowski’s Shéhérazade from Masques Op.34 is, despite its modernity, as dependent on clarity and articulation as the opening Haydn Sonata. It’s built in a logical arch that Warszynski makes great effort to respect. Still, he captures the exotic program material with an improvisational style that begins to move us away from structure and into the world of Liszt and Chopin.

The Mephisto Waltz uses some lightly applied form and programmatic ideas that leave plenty of room for the transformation of themes that Liszt so uniquely championed. Warszynski finds all the latitude and logic, and ends in raw emotion.

The Polonaise in B Minor Op.53 “Héroïque” played more slowly than most performers would ever dare. Citing Chopin’s own preferences to avoid the virtuosic showmanship this piece often elicits, he plays it with an overriding sense of nobility.

**Concert Note:** Mikolaj Warszynski performs with piano duo partner Zuzana Simurdova in Toronto on November 11 at Gallery 345 in The Art of the Piano series and as part of the Nocturnes in the City at St.

**Keyed In**

*Confirmed by Laura Strickling*

**ALEX BARAN**
Wenceslaus Church on November 23.

Quebec-born Charles Richard-Hamelin has added a second recording to his discography. Recorded in May this year, Charles Richard-Hamelin Live – Beethoven; Enescu; Chopin (Analekta AN 2 9129) opens with two Rondos by Beethoven. Because the pieces are so very Classical, they tend to be overlooked in favour of his later, more potboiling audience pleasers. Richard-Hamelin raises the emotional bar on these early works and plays them as Romantic flirtations. It’s very effective.

George Enescu’s Suite No.2 for Piano Op.10 dates from the turn of the 19th century and uses some surprisingly contemporary harmonies. Richard-Hamelin plays these short dance pieces with affection for the graceful nature of the suite’s four parts. Each is uniquely coloured. Pianu, especially, has a dark introspection that Richard-Hamelin explores with intimacy.

He uses the same inclination to begin the Chopin Ballade No.3 in A-flat Major Op.47 but rises to all the grandeur required as the Ballade builds to its finish. The following Nocturne in E-flat Major Op.55 No.2 requires getting deep inside Chopin’s intentions as he shifts tonalities and layers ornaments over very simple thematic ideas. Richard-Hamelin demonstrates a genuine understanding of this music and reveals more of its inner secrets in a gratifying way.


**Concert Note:** Charles Richard-Hamelin performs in Toronto at Koerner Hall on November 10, in Aurora at the Aurora Cultural Centre on November 11 and in St. Catharines with the Niagara Symphony Orchestra at FirstOntario Performing Arts Centre on November 27.

Fusing Classical and Jazz has been done before and its success always depends on the calibre of the musicianship brought to the keyboard. A new recording, Piano Caméléons (Justin Time JUST 257-2) features pianists Matt Herskovitz and John Roney recasting many of the classical repertoire’s best known melodies in a jazz voice. The project boasts Oliver Jones as its guide and mentor, and Jones writes glowingly about what the pianists have achieved. Jones also performs with them in the Minuet in G Major BWV 114 by Bach/Petzold.

The opening track uses the Bach Prelude No.2 in C Minor from the Well-Tempered Clavier, Book I. After establishing key and rhythmic pattern, Herskovitz and Roney begin drifting from Bach’s melody into a descant that eventually develops into a catchy swing embellishment, all the while maintaining the original pulse of Bach’s keyboard idea. Very clever.

With Debussy’s Claire de lune, the approach changes. Here they use only the briefest motif from the opening measures and spend more creative effort sustaining the piece’s atmosphere. They never let go of the thematic fragment entirely, although they wander significantly before quoting it again at the close.

Rachmaninoff’s Prelude in C-sharp Minor Op.3 No.2 introduces some mysterious percussion at the outset, remains dark and ominous throughout and offers an impressive display of technique from both keyboards.

The track that emerges as a truly brilliant conception and performance is the Chopin Etude in C Minor Op.10 No.12 “Revolutionary.” Starting with the familiar cascade of the work’s first idea Herskovitz and Roney create the turbulence of the “Revolution” and stay with its minor key almost entirely through their jazz treatment. It’s ingenious and impressively creative.

Another welcome recording from Jean-Baptiste Müller, Chopin – Sonata No.3; Schumann – Kreisleriana (Jean-Baptiste Müller) begins with Chopin’s third and final Sonata in B Minor Op.58. Formally freer than its two predecessors, it sports a wildly sparkling but brief Scherzo that Müller plays with easy abandon. The third movement that follows is marked Largo, and Müller spends a generous amount of time lingering with each of its beautiful ideas. It’s an effective way to contrast the two inner movements of this piece, especially when it concludes with the nonstop energy of the finale. The final movement demands stamina and clarity through its many relentless cascading runs and towers of chords. Müller delivers with a secure keyboard style and obvious musicality.

Robert Schumann’s Kreisleriana Op.16 is a collection of short pieces penned in romantic affection for the composer’s wife-to-be. It requires attention to opportunities for contrasting emotional content. While the faster, louder pieces provide short respites from their inherent tensions, the slower pieces are the real challenge to play. Müller approaches these with an unconventional pensiveness that focuses attention on the lingering pauses he uses so effectively at phrase endings. The fourth and sixth pieces in the cycle are examples of just how artfully he applies this device. The closing piece is an impish wee thing performed with a gifted naughtiness that Müller makes no effort hide.

**Reviews of discs below this line are enhanced in our online Listening Room at thewhelonote.com/listening.**

**Live: Beethoven - Enescu - Chopin**

An astonishing and inspired second album by one of the most talented pianists of his generation and winner of the second prize at the 2015 International Chopin Piano Competition in Warsaw.

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Remastered edition for the 15th anniversary of this landmark recording. “It gives me great pleasure to revisit these recordings and remember with pride the incredible journey of recording these masterpieces.” – James Ehnes

**Piano Caméléons**

An electrifying duo-duel of pianists formed with Matt Herskovitz and John Roney. Two grand pianos - classical music and jazz merge in a burst of virtuosity!

**Schubert Sessions**

An album of Schubert’s lyrical masterpieces by one of the greatest singers in the country. Sublime!
You need more than just a good grip on the keyboard to play Tchaikovsky No.2. It’s a mental challenge, and Uzbek pianist Eldar Nebolsin has mastered it in his latest recording Tchaikovsky – Piano Concerto No.2; Concert Fantasia (Naxos 8.573462).

Given the tragedies and criticism with which he dealt during his lifetime, Tchaikovsky made a remarkably victorious statement in this work. The big opening for the orchestra is quickly echoed by the piano and it’s here that Nebolsin establishes his presence. He plays the original score, without the cuts imposed by early critical performers. He has a commanding presence at the keyboard which he uses to keep the orchestra at bay. The first movement is very much a tug of war filled with energy and grandeur that makes the second all the more surprising for its profound melancholy and chamber-like approach. Nebolsin completely surrenders to the trio portions with cello and violin and the three players weave a gorgeous tapestry with the movement’s principal theme. The New Zealand Symphony Orchestra under Michael Stern holds well back at an unusual distance, heightening the intimacy of this movement and preparing for the eruption of pure joy that begins its finale.

The Allegro con fuoco opens with a quick tempo sustained throughout but the most remarkable feature is the lightness of the piano touch. Nebolsin is simply dancing all over the keyboard in an exhilarating romp to the final chords. It’s a marvellous performance executed with intelligence and a sense of adventure.

The Concert Fantasia in G Major Op.56 is a very different work that gives Nebolsin the opportunity for much more solo playing, showing us yet another side of this accomplished young musician.

Stephen Spooner has recently released the finished results of a huge recording project Dedications – Horowitz, Richter, Gilless, Cliburn (A Life of Music Records stevenspoonner.com). It’s a 16-CD box set that Spooner describes as an homage to the great pianists of the Russian School. The set includes audio liner notes, a live recital and other improvisations.

The first three volumes are devoted to Vladimir Horowitz whom Spooner considers to be one of history’s greatest pianists. Without overtly attempting to play as Horowitz played, Spooner does, however, adopt the characteristic thoughtfulness that shaped Horowitz’s keyboard style. While a superb technician, even into his final years, Horowitz always impressed audiences with the feeling that he was somehow considering anew, every note he was playing. There seemed to be a brake on the impulse to rush headlong into virtuosic display for its own sake. This is most evident in Spooner’s performances of Chopin and Rachmaninoff. His Scarlatti Sonatas, some performed on Horowitz’s own piano, recall Horowitz’s crisp, acrobatic fingerings as well as his love of a well-phrased melody.

Sviatoslav Richter gets the lion’s share of the set with eight volumes devoted to his musical legacy. It’s curious that Richter gets so much recorded coverage here. Despite taking recording very seriously, he never enjoyed it as much as live performance. A great many of his recordings are, in fact, live concerts.

In his Richter volumes, Spooner includes Schubert’s Winterreise D.911 in recognition of Richter’s collaborations with both Peter Schreier and Dietrich Fischer-Dieskau. Baritone Chris Thompson performs beautifully, finding the intimacy and fluidity that both his German counterparts cultivated so successfully.

Among Richter’s most critically acclaimed recorded performances are the Liszt B Minor Sonata S.178, Debussy’s Préludes and more than a dozen Haydn Sonatas. Spooner devotes an entire volume to each of these. Noteworthy too, is that he performs the Liszt twice in one volume using one of Liszt’s last pianos, an 1886 Bechstein, in a comparative performance.

Richter’s broad repertoire included every major composer and Spooner reflects this in volumes containing works by Schumann, Schubert, Chopin, Bartók and Prokofiev.

Emil Gilels receives only a single volume. The physical power of his keyboard technique is captured in Spooner’s performance of Liszt’s Fantasy on a Motif from Wagner’s Rienzi S.339. He explores the more intimate and introspective side in a selection of Grieg’s Lyric Pieces as well as Alexander Siloti’s beautiful arrangement of Bach’s Prelude in B Minor from BWV 855.

Van Cliburn, too, gets only a single volume. Remembered as the American kid who won the 1958 Tchaikovsky competition with his stunning performance of a repertoire so close to the Russian heart, Spooner pays tribute to this pianist who beat all the odds at the height of the Cold War.

VOCAL

Antonio Lotti – Crucifixus
Syred Consort; Orchestra of St. Paul’s; Ben Palmer
Delphian DCD34182 (delphianrecords.co.uk)

Antonio Lotti died in 1740 and by the end of the 18th century his music had been virtually forgotten. In 1838, however, two of his settings of the Crucifixus were republished and it is these settings by which Lotti is still generally known – in so far as his music is known at all. This recording demonstrates, however, that both pieces are parts of larger works: the Crucifixus for eight voices is part of the Missa Sancti Christophori, while the Crucifixus for six voices is part of a Credo in G Minor. This recording gives performances of both works and shows the context from which the two Crucifixus settings were plucked. Both settings of the Crucifixus gain a great deal from being placed in the right context. There are two other works on the disc: a setting of the psalm Dixit Dominus and a Misere in C Minor.

In the booklet that comes with the CD Ben Byram-Wingfield mentions the recent interest in early music, saying that Vivaldi’s Gloria and his Four Seasons were “almost unknown only a handful of decades ago.” That is surely an exaggeration. I don’t know about the Gloria but I well remember that The Four Seasons evoked a great deal of interest as far back as the 1950s.

This CD constitutes an important addition to the Baroque music available on disc. Lotti’s voice is distinctive. No one is likely to confuse his style with that of Bach or Handel, although that of Vivaldi comes closer. The Syred Consort is a chamber choir of 13 voices. Much of the music is one on a part and the singers are good enough to perform it. Ben Palmer’s conducting ensures the rhythmic vitality of the performances.

Hans de Groot

Bach – Birthday Cantatas BWV213; BWV214
Bach Collegium Japan; Masaaki Suzuki
BIS-2161

Most of Bach’s cantatas were written for church performance but he also composed a number of secular works. Masaaki Suzuki has completed his recordings of the religious works and has now turned his attention to the secular cantatas. The first on the disc, Lasst uns sorgen, lasst uns wachen, was written in 1733 on the occasion of the 11th birthday of the Saxon Electoral Prince Friedrich Christian. It dramatizes the Greek myth according to which Hercules was met
by Lust and by Virtue. Forced to make a choice, he predictably chooses Virtue. Bach set the part of Lust for a soprano (Joanne Lunn) and that of Virtue for a tenor (Robin Blaze) and the part of Mercury is sung by a bass (Dominik Wörner).

The second cantata, Tönet, ihr Pauken! Erschallet, Trompeten!, also has four soloists (sung here by the same singers): the Goddess of War is a soprano, the Goddess of Arts and Science is an alto, the Goddess of Peace is a tenor and the Goddess of Fame is a bass. It also dates from 1733 and was written to celebrate the 34th birthday of the Prince-Elector’s wife. Much of the music in both cantatas was adapted by Bach later and became part of the Christmas Oratorio.

These are fine performances. In the first of the two cantatas I regretted that Hercules made his decision so soon as it deprived us of Lunn’s lovely soprano voice. I also liked Wörner the bass, a singer whom I had not previously heard. Among the orchestral musicians, two stand out: Masamitsu San’nomiya, who plays first oboe as well as the oboe d’amore, and Jean-François Madeuf, who plays both trumpet and French horn.

by Hans de Groot

Stravinsky Choral Works – Mass; Cantata
Choir of St Mary’s Cathedral, Edinburgh;
Duncan Ferguson
Delphian DCD34164 (delphianrecords.co.uk)

This CD comprises works Stravinsky wrote after he was Orthodoxyically reborn in 1926. The discreetly composed parts of the Mass run from celebratory to sparse, and even the two Credos are contradictory: one is stalwart and modern, the other urgent and sounding slightly more like traditional English church music. The Choir of St Mary’s Cathedral is joined by youngsters from the dedicated choir school, as the composer had intended the Mass to be sung. The blend is wholesome.

The second cantata, Tomorrow Shall Be My Dancing Day was new to me, as was the controversy of the inclusion by Stravinsky of the anti-Semitic middle verse, which is outlined in the liner notes.

The a cappella Tres Sacrae Cantiones, some of the partially lost pieces of late-Renaissance composer Carlo Gesualdo, were “finished off” by Stravinsky, at a safe remove of 300 years!

Duncan Ferguson deftly conducts Scottish Chamber Orchestra soloists so that the two larger pieces are accompanied in the truest sense of that word; they go alongside their singing companions rather than merely support them. This would be a lovely addition for collectors of Stravinsky, jack-of-all-eras.

by Vanessa Wells

Stabat Mater – Sacred Choral Music by
Lennox & Michael Berkeley
Marian Consort; Berkeley Ensemble; David
Wordsworth
Delphian DCD34180 (delphianrecords.co.uk)

It is indeed a pleasure to witness the resurrection of a worthy, yet neglected English vocal work, particularly when performed so eloquently as by the Marian Consort. They deliver this 20th-century musical setting of the 13th-century text with all the precision, depth of feeling and intimacy required.

by Dianne Wells

Schubert Sessions
Philippe Sly; John Charles Britton
Analekta AN 2 9999

Ah, it’s so easy to imagine the famous Schubertiades, the composer’s evenings of music with his friends in 19th-century Vienna. A beautifully appointed salon, fire roaring in the fireplace, Franz at the pianoforte, encircled by his friends accompanying and singing... except it never happened like that. For most of his brief life and career, Schubert lived in relative poverty and could not possibly have afforded a pianoforte. Most of his songs and song cycles were composed with a guitar, as presented here. That seems to solve the
mystery of his Arpeggione Sonata, scored for that briefly popular guitar-like instrument and piano.

So what are Schubert’s songs like in their “authentic” version? Surprisingly different and beautiful. The absence of piano, so pivotal to our experience of Schubert’s music, is only felt in Erkönig, where the piano’s lower register conveys horror with a greater force. Otherwise, the well-known pieces present a gentler, more delicate picture, with a beautiful nuance, inviting you to lean in and listen closely. A lot of credit for this goes to Philippe Sly and John Charles Britton. Sly, yet another talented alumnum of the Schulich School of Music at McGill University in Montreal is receiving well-deserved recognition for his operatic performances all over the globe. Britton is an accomplished guitar accompanist and transcriptions writer, who collaborates with artists of the calibre of Angela Gheorghiu and, of course, Sly.

A beautiful and memorable album.

Robert Tomas

**Brahms – Chants d’Amour**

Kimy McLaren; Michèle Losier; Pascal Charbonneau; Alexandre Sylvestre; Myriam Farid; Olivier Godin

ATMA ACD2 2710 (atmaclassique.com)

► The 18 charming, sweet and sentimental love songs that populate Brahms’ first Op.52 Liebeslieder Waltzes were completed in 1859. With four-handed piano accompaniment debuted by himself and his secret (albeit unrequited) love Clara Schumann, they pay homage to the city of Vienna, incorporating the Ländler style throughout. Due to the popularity of such amusements for “house music” he followed with another set, the Op.65 Neue Liebeslieder in 1874. The majority of the texts come from Polydora, Georg Friedrich Daumer’s collection of folk-songs and poems. They explore infatuation, longing and the many joys and disappointments that go along with them. They are both a pleasure and a challenge to sing, with soft heartfelt passages punctuated by some rapid-fire tongue twisters.

Though sometimes performed by choirs, the songs are most expressive when sung by a quartet of soloists. Soprano Kimy McLaren, mezzo Michèle Losier, tenor Pascal Charbonneau and bass-baritone Alexandre Sylvestre all deliver superb and emotionally dynamic performances as the loveliest four-some with pianists Myriam Farid and Olivier Godin beautifully augmenting the undercurrents of their turbulent emotional states.

**Dianne Wells**

**Verismo**

Anna Netrebko; Orchestra dell’Academia Nazionale de Santa Cecilia; Antonio Pappano

Deutsche Grammophon 4795015

► One of the most glorious moments in Turandot is when the ice princess warns Prince Calaf: “Gli enigmi sono tre, la morte una!” (The riddles are three, death is one!), to which the prince answers “No, no, gli enigmi sono tre, una e la vita!” and the orchestra soars to a tremendous climax. Such a moment is captured in DG’s latest CD of La Diva Assoluta, Anna Netrebko, singing with her husband, tenor Yusif Eyvazov, adding real-life chemistry to this unforgettable moment.

Puccini is of course generously represented here being the greatest exponent of Italian verismo, another golden age of Italian opera immediately following Verdi.

The divine Netrebko, whose stellar career has been closely followed in these pages, is stepping into new territory again as she hasn’t yet sung any of the great verismo soprano roles on stage, except Manon Lescaut in Rome in 2014 under Sir Antonio Pappano and this gave her the impetus for this new disc. Much of it is taken up with the entire fourth act, an epitome of despair and human suffering and a great vehicle for both the tenor and the soprano.

The 16 selections survey almost all composers of the period (with the glaring omission of Mascagni): Ponchielli, Giordano, Cilea, Boito, Leoncavallo, Catalani each with one aria familiar to all opera lovers. Netrebko conquers them all with her wide vocal and emotional range, solid foundation of honey-coloured low register and spectacular high notes. And in this dazzling technical display what impresses most is her sincere, unassuming personality of a young woman who emerged from nothing and in a few years became a shining star and worthy successor of the immortals, like Callas and Sutherland.

**Janos Gardonyi**

**Bellini – Norma**

Radovanov; Kunde; Gubanova; Aceto; Vas; Puche; Symphony Orchestra and Choir of the Gran Teatre del Liceu; Renato Palumbo

C Major 737208

► On October 6, I attended the opening night of Norma at the COC, a co-production of the opera companies of Barcelona, San Francisco and Chicago, featuring Sondra Radovanov in the title role. With this four-city run – she’d already sung it at the Met – Radovanov lays claim as today’s pre-eminent Norma. Her thrilling, stentorian top notes, hairpin pianissimi and an edgy, trenchesn timbre reminiscent of Callas, immediately to mind, and this became one of the problems hampering its success, but the comparison is wrong. In Verdi, Violetta’s love never falters, while here the heroine is simply unable to break with her past and choose freedom (like a swallow), arbitrarily ending the relationship.

Rolando Villazón whom the Deutsche Oper Berlin picked to direct the opera saw the problem very clearly and very differently from average past productions. He embedded the tragic conclusion from the very start into the frothy superficial fun-and-games party atmosphere. Three masked men always surround the beautiful heroine representing former rejected lovers, soberly reminding us of her past, and at the end her true love Ruggero also gets a mask and joins the group much like in Bluebeard’s Castle where the three murdered wives are joined by Judith in oblivion.

Deutsche Oper’s new production finally vindicates and reinstates this opera into the repertoire sumptuously presented and resplendent in rich colours. The action moves with an irresistible forward momentum and is directed with virtuoso skill. The second act’s complex crowd scenes are especially memorable. Puccini’s score is harmonically adventurous, full of irresistible melodies and conducted with romantic abandon by Roberto Rizzi Brignoli. The fine, young and talented cast is headed by Dinara Alieva, soprano sensation from Azerbaijan, whose voice is “a gift from heaven” (Montserrat Caballé) absolutely perfect for the role of Magda. French tenor Charles Castronovo, her unfortunate lover, is radiantly expressive, especially in the last act – guaranteed to break your heart. The other couple (Alexandra Hutton and Alvaro Zambrano) reminds us of Marcel/Musette of La Bohème and provides a delightful contrast and comic relief.

**Dianne Wells**
makes this DVD from Barcelona’s Liceu merit comparison with the classic recordings of Callas, Sutherland and Caballé. Sometimes, however, I’ve found Radvanovský’s singing overly studied. In Barcelona and Toronto, her Casta Diva seemed too carefully sung, as if she were coolly calculating the placement of every note, rather than being transported in rapturous prayer. She sounded more emotionally involved in her duets with Adalgisa – in Barcelona, a fervent Ekaterina Gubanova – and her love/hate exchanges with Pollione – in Barcelona, the brassy, brassy Gregory Kunde. (She had different co-stars in Toronto.)

A big plus for this production: no Eurotrash-updating! The set and costumes drew inspiration from Game of Thrones, the single set representing the interior of a Druidic fortress-temple, with a severed sacred tree-branch magically suspended in mid-air. Unlike the plodding conducting of Stephen Lord at the COC, Liceu conductor Renato Palumbo kept things moving, generating real tension and excitement.

This DVD provides a splendid showcase for Sondra Radvanovský, documenting a signature role of this Caledon resident, the GTA’s international operatic superstar.  

Michael Schulman

Thomas Agerfeldt Olsen – The Picture of Dorian Gray
Radley; Best; Bobby; Thiele; Hansen; Vinther; Skarby Riddell; Chorus of the Danish National Opera; Aarhus Symphony Orchestra; Joachim Gustafsson
Dacapo 2.110415

The ideas behind this DVD made me curious because, as a longtime operagoer, I wondered how you could have an opera choreographed and with the singers offstage. The Picture of Dorian Gray succeeds on both counts and throws in more appealing aspects to boot.

The Oscar Wilde story is rife with juicy themes around secrets, corruption, the role of art and, of course, the Mephistophelian premise of Dorian Gray selling his soul in exchange for eternal beauty and youth. The production of Thomas Agerfeldt Olsen’s opera has plenty of eye and ear candy that doesn’t discom-bobble the viewer with unstaged singers as much as highlight them. Cutaways to singers in the orchestra pit are as intriguing as Met in HD backstage entr’actes. The transformation of the picture of Dorian Gray is effectively conveyed with video art, replacing the need for extensive set use, and the costumes range from modified period pieces to something out of Cirque du Soleil.

Although I don’t have much knowledge of dance, I could appreciate this non-literal interpretation of the tale, which shared the dual role of representing the characters’ sung parts, which was stage director/choreographer Marie Brolin-Tani’s goal. Surprisingly, spoken lines and frequent Broadway-musical-like interludes did not make me protest that this was not opera. The entire production somehow coalesces into a new multi-art genre, and whether that is due to the direction, choreography, score, artists or all of those, it was the type of offering CanStage might co-present. Hmm – must text Matthew Jocelyn...

Vanessa Wells

Michael Nyman – The Man Who Mistook His Wife For A Hat
Trevino; Sjowall; MacPherson; Nashville Opera; Dean Williamson
Naxos 8.660398

Michael Nyman is a composer particularly suited to opera writing. His understanding of drama has been honed through an impressive number of film soundtracks, ranging from Drowning by Numbers and several more of Peter Greenaway’s movies, including The Cook, The Thief, His Wife and Her Lover, to a brand new score for Sergei Eisenstein’s silent masterpiece Battleship Potemkin. It is a shame then, that he has attempted the operatic idiom only seven and a half times (the “half” is an unfinished opera based on Laurence Sterne’s Tristram Shandy). Furthermore, unlike his film music, Nyman’s operas are not easily available commercially. So it was with a sense of excitement that I approached this disc. Based on a famous case study by the celebrated neurologist, Oliver Sacks, this is a story of a patient with visual agnosia, or object-word confusion. He does indeed call his wife “a hat,” that famous line being used by Sacks’s critics to highlight his less-than-ethical approach to patients’ consent: “The doctor, who mistook his patients for a literary career.”

Nyman, the musician, does not disappoint here – the taut, short score is indeed minimalist (Nyman is credited with inventing this musical term in 1968) and punctuates the dramatic arc perfectly. The only disappointment is the soprano voice of Rebecca Sjöwall as the wife of the title, whose blunt instrument is in a different category from the other principals. Still, this is a rare recording of an important work.

Robert Tomas

Reviews of discs below this line are enhanced in our online Listening Room at thewholenote.com/listening.
any case it’s hardly news to practitioners of the art. In fact, it’s been something of a boon: with no stuffy tradition to weigh it down, the instrument has been received by modern composers with open arms.

As it happens, though, the saxophone does have a Western art music heritage. Debussy composed for the instrument, albeit reluctantly; Berlioz admired its “majestic character.” In fact, there is a wealth of accessible and finely crafted music originating from the instrument’s adolescent years, before its reputation had been gilded by its association with jazz and the hypermodern.

*Postcard Sessions*, the new CD by the Winnipeg–based Allen Harrington (saxophone) and Laura Loewen (piano), focuses on this core canon of saxophone works. By presenting them with great clarity and sensitivity, the Duo help to cement these works’ status as the bulwark upon which the modern saxophone tradition rests.

Of particular note is the clock-like prelude to master miniaturist Jean Françaix’s *Cinque dances exotiques*, but even the pieces here which weren’t written for the saxophone originally feel as though they might have been. On Schumann’s *Drei Romanzen*, Harrington’s saxophone masquerades as an instrument much older than it actually is. Harrington’s tone, always dark and warm, casts upon these seminal works a rich patina commensurate with their age and stature in the canon of saxophone music.

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**From Sea to Shining Sea**

7th Toronto Regiment Band Royal Regiment of Canadian Artillery

7RCA-003 (goo.gl/Hi9o92)

As the title indicates, this CD takes the listener on a musical journey to many parts of the world, if not actually from coast to coast in Canada. It begins with a modernized version of the traditional *Post Horn Galop*. With the new title of *Gunner Galop*, arranger Bobby Herriot has mixed the traditional sound of this work to challenge trumpeter George McCormick with sections of modern swing on the valveless post horn. From that the band moves to two prize-winning marches from the 1990 competition to celebrate the centenary of the Royal Canadian Military Institute. From such more serious works as Mussorgsky’s *Night on Bald Mountain* and Johan De Meij’s *Loch Ness*, the band shifts to the lively upbeat *Bobby’s Blues*, written for former band director Bobby Herriot by Paul Yoder.

The majority of the selections are compositions by Canadian composers or special band arrangements by Canadians. These include Herriot, David Allen Jacob, Jack McGuire, Ron McAnespie and above all Howard Cable. Cable gets special recognition here with no fewer than six compositions portraying musically different parts of Canada. The band takes the listener from McIntyre Ranch Country to Scene in Iqaluit, Cape Breton Moments and Point Pelee to mention some.

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**Shostakovich – Complete Symphonies and Concertos**

Orchestra and Chorus of the Mariinsky Theatre; Valery Gergiev

Arthaus Musik/Mariinsky Theatre 107552 (4 Blu-Ray video discs, 100-page Hardcover book, etc.)

These performances took place in the Salle Pleyel, Paris in 2013 and 2014 where they were recorded in concert by a co-production of the Mariinsky Theatre, Mezzo, Euro Media France and France Télévisions.

It seems to me that music of Shostakovich is more popular now than in past decades. I wonder why. Conductor Arturo Toscanini was asked why he didn’t conduct the music of Bruckner. “It doesn’t beat with my heart,” was his reported answer. I understand that and I wonder if Shostakovich’s popularity now is the corollary. Perhaps the music of Shostakovich is in tune with us more now than in generations gone by. It really doesn’t matter why, but today more people are attracted to the late composer and want to hear more of his music...symphonies, concertos and sonatas.

The above set was released last year and a couple of weeks ago I relented and got myself a copy. I am more than delighted with the whole production, performances, camera work and audio. One thing about the audio: there is a choice of playback, PCM or DTS-HD Master Audio 5.0. The PCM sound is rather disappointingly compressed, clearly for broadcast. The DTS-HD format offers the highest resolution and dynamics, most audible in the percussion. Gergiev prefaxes each performance with a short talk on the work. There is also a film *A Man of Many Faces*, a documentary that explores the composer’s life and work, his triumphs and trials, with much archival footage and an interview with Gergiev.

As for the performances themselves, both symphonies and concertos, there was no “listen to us” impression; they were there for Shostakovich. In the *Eighth*, my favourite symphony, the earnest perfection of ensemble proves that this orchestra, in this repertoire with this conductor, is probably untouchable.
Gergiev was immobilized after the music evaporated. The audience felt it too, as the applause burst out a long 38 seconds after the last note had died away. An extremely moving experience for all. The answer to the usual question about the tempi in the last movement of the Fifth is that he wastes no time. The exuberant performances of the six concertos are a generous bonus, with Gautier Capuçon and Mario Brunello (cello), Daníil Trifonov and Denis Matsuev (piano), Timur Martynov (trumpet), Vadim Repin and Alena Baeva (violin). The outstanding vocal soloists in the Fourteenth Symphony are Veronika Dzhioeva (soprano) and Mikhail Petrenko (bass).

As a footnote to these performances, there is a synergy between an orchestra working with its resident conductor (unless they hate him or her, as sometimes happens). They are of one mind, so to speak. Audiences try to decode Gergiev’s unusual gestures... the fluttering fingers, for example. The orchestra knows. We have no need to figure it out, although the fluttering fingers is pretty obvious.

Bruce Surtees

Selected Piano Works by Robert Casadesus and Henri Dutilleux
Cicilia Yudha
Navona Records NV6053 (parmarecordings.com)

On this disc young Indonesian pianist Cicilia Yudha, now based in the United States, spotlights the familiar names of Robert Casadesus (1899-1972) and Henri Dutilleux (1916-2013). Best known as a virtuoso pianist, Casadesus was also a prolific composer represented here by the Sonate No. 3 Op.44 and the Toccata Op.40. These deft works are somewhat reminiscent of Ravel and Milhaud. The Casadesus’s slow movement is both craftsmanly and touching, but in the outer movements as well as in the sparkly perpetual-motion Toccata there is too much piano-exercise and white-note-only writing. Cicilia Yudha certainly demonstrates fleet fingers, variety of articulation and an ear for clarity suited to the French school of Casadesus.

The early Blackbird and Along the Waves: Six Little Pieces of Dutilleux are also finely rendered. Dutilleux’s great Sonata for Piano (1947/48) is a different case, one of mastery of harmony and large-scale form with expressive ideas realized in depth. It seems to me that Yudha is too careful with tempo and accentuation in the opening Allegro con moto. Anne Queffélec’s more robust, occasionally almost frantic version on Virgin Classics is preferable; it is surprising that even at fast tempos Dutilleux’s complex harmonies sound and proceed well. Things improve greatly in the second movement, where Yudha’s command of sonority comes to the fore and she projects a mysterious sense of unseen presence. In the final variations she rises to the occasion with power and virtuosity.

Roger Knox

Ginastera One Hundred
Gil Shaham; Yolanda Kondonassis; Jason Vieaux; Orli Shaham; Oberlin Orchestra; Raphael Jiménez
Oberlin Music OC 16-04 (oberlin.edu/oberlinmusic)

This disc’s high-calibre performances and production make it a fitting tribute to Alberto Ginastera (1916-1983) on the 100th anniversary of his birth. Harpist Yolanda Kondonassis’ introductory notes state that his Harp Concerto (1956, rev. 1968) “pushed the harp out of its box and gave us the kind of indelible, substantive composition that makes or breaks a solo career like mine.” In broken-chord dance rhythms of the first movement, resonant glissandi of the second and tuneful melodies of the third, the Argentinean composer consistently finds striking, effective gestures for the instrument. Soloist Kondonassis plays with confidence: her rhythms have bite and liveliness, her flourishes atmosphere and grandeur, all in effective partnership with the Raphael Jiménez-led Oberlin Orchestra.

Pampeana No.1 (1947) for violin and piano dates from a period when Ginastera was influenced by Aaron Copland to integrate folk and modernist elements. Violinist Gil Shaham plays the opening soliloquy with intensity and virtuosity, in alternation with pianist Orli Shaham’s lower-pitched chords emulating guitar strumming; the whole suggests the Argentinean pampas’ wide open spaces. In later exciting dance sections, ensemble between violin and piano is ideal. Shaham is equally effective in the more familiar Danzas Argentinas (1937) for piano. The Sonata for Guitar (1976), the most advanced work included, comes after the composer’s move to Switzerland. Ginastera allows the guitar to resonate with well-chosen tonal material and a variety of percussive effects. Challenging to play yet mastered convincingly by guitarist Jason Vieaux, I enjoyed this work thoroughly.

Roger Knox

Morton Subotnick – Music for the Double Life of Amphibians (Landmark Recordings)
Various Artists
Wergo WER 7312 2

For most of his notable career American composer and electronic music pioneer Morton Subotnick (b. 1933) has employed his signature methodology of live electronically processed scored acoustic instrumental and/or vocal parts, and later, interactive computer music systems.

Subotnick has also been an important actor in many of the significant technological milestones in the commercialization of electroacoustic music. A prime example is his early Silver Apples of the Moon (Nonesuch LP 1967). Produced using the Electric Music Box, Don Buchla’s analogue modular voltage-controlled synthesizer and tape-manipulated sounds, it is considered the first electronic work commissioned by a record company. In it, the composer challenged academic avant-gardists by including sections with metric, regular rhythms. More significantly, he aimed to render a musical composition for which the performance was the recording, reflecting the spirit of Marshall McLuhan’s 1964 phrase “the medium is the message.” The album sold very well internationally and was highly influential: it was a touchstone of my own first experiments in tape and electronic music.

Recorded in a studio between 1981 and 1985 the music for Subotnick’s Music for the Double Life of Amphibians continued his fruitful commercial relationship with the Nonesuch label. This skillfully remastered current Wergo CD is part of a series dedicated to Subotnick’s recorded oeuvre. Each of the seven movements form part of a larger symphonic poem, and the resulting dramatically compelling music successfully treads over several genre lines. It seamlessly combines modernist chamber music – superbly performed by cellist Joel Krosnick in the outstanding Axolotl, as well as by the Juilliard Quartet and by the soprano Joan La Barbara – with (1980s) state-of-the-art studio electronics. The album strongly affirms the composer’s modernist lineage. It also reminds us of his street cred in the development of 20th-century electroacoustic music’s creation, performance, studio recording and commercial release.

Andrew Timar

Espaces tautologiques
James O’Callaghan
empreintes DIGITALes IMED 16140 (electroCD.com)

On his recent electroacoustic CD Espaces tautologiques, composer James O’Callaghan takes us down the rabbit hole into a visceral, endogenous acoustic wonderland. Although tautologies can be defined as needless repetitions, for O’Callaghan, they instead may be an ironic...
unifying premise for his vagabond auditory adventures, or append extra significance to compositional procedures such as varied repetition, imitation and augmentation. The first three pieces form a triptych that “imagine[s] the sounding bodies of instruments as resonant spaces.” They contain crisp, natural and remodelled recordings of passages through remote instrumental spaces, and at times it feels as though the listener is situated inside the instrument. From the rim to the spine of a piano (Objects-Interiors), an acoustic guitar and toy piano (Bodies-Soundings), or the surfaces and recesses of instruments in a string quartet (Empetus-Empties), each piece celebrates the percussions and resonances of a similar, colourful palette of instrumental and digital treatments.

O’Callaghan demonstrates fluency with standard techniques of electroacoustic music, but it’s the impetus of the philosophical aspects that takes the pieces to their most compelling territories. The last piece, Isomorphic, is a particularly captivating jaunt through protractions of carefully ordered squealing, mutating textures. While the work shifts from one archetype to another, it’s coherently driven by consecutive, playful morphological relationships that extend from one sound to the next, despite differences of source context and flow. By virtue of the gesture, contour, pitch and timbral coherence of his materials, O’Callaghan proposes contrasting ways to consider the ontological chirps, industrial doors and ambient environments. They can be heard as a perpetual flow, in which all sounds are related as one, or as a duality in which the listener simultaneously compares the ongoing profile similarities of the sounds with their wildly differing origins.

Paul Steenhuisen

**Concert note:** James O’Callaghan, recently nominated for the Gaudeamus Prize, is one of the composers featured in Continuum Contemporary Music’s season opener “RavAGE” at the Music Gallery on November 13.

Christopher Rouse – Odna Zhizn; Symphonies 3 & 4; Prospero’s Rooms
New York Philharmonic; Alan Gilbert
Dacapo 8.22611 (dacapo-records.dk)

* Rouse is the most recent to hold the composer-in-residence position at the New York Philharmonic, and this new disc is his capstone project. It is actually the latest chapter in a decades-long relationship between composer and orchestra; the Phil premiered, along with many other of his works, Rouse’s Pulitzer Prize-winning trombone concerto in 1993. Owing to these years of collaboration, this disc achieves an all-too-uncommon thing: music born from an understanding shared equally by conductor, orchestra and living composer. Just as these three have found common ground, so has Rouse found common ground between the conceptual and the visceral. The harmonic language of Odna Zhizn, for instance, is tightly controlled and generated using a “code.” *If these words conjure up frightening images of angular serialist lines, however, fear not: “code” here refers not to forbidding pre-compositional matrices, but to the age-old tradition of encoding a loved one’s name into the score by way of note names.*

“Odna Zhizn” means “life” in Russian and Russian influences loom large here. *Symphony No. 3* is heavily indebted to Prokofiev’s *Symphony No. 2*, his symphony of “iron and steel.” If Prokofiev’s was the churning foundry, then Rouse’s is its smoldering remains, brooding and charred. As for his *Symphony No. 4’s “code,”* Rouse cites Tchaikovsky: “Asken whether listeners would devise the...meaning of his Pathétique Symphony, Tchaikovsky famously replied, ‘Let them guess.’”

This disc’s grand and unified vision is not to be missed.

Elliot Wright

**György Kurtág – String Quartets**

Quatuor Molinari
ATMA ACD2 2706

* Founded 19 years ago, Montreal’s Quatuor Molinari has become one of Canada’s pre-eminent interpreters of 20th- and 21st-century classical compositions, including those by Canadians. In this album however, they venture deep into the string quartet’s European-home geographic and aesthetic landscape. Like his composer friend and colleague György Ligeti, the multiple-award-winning Hungarian composer György Kurtág (b. 1926) fled his home country following the October 1956 Hungarian uprising. Part of an exodus of a wave of some 200,000 Hungarians, Kurtág used his exile productively as an opportunity to study composition in Paris with Olivier Messiaen and Darius Milhaud. There he also discovered the modernist compositions of Anton Webern and plays of Samuel Beckett. These influences proved decisive in his chosen career.

On returning to Budapest, Kurtág composed his first *String Quartet* (1959). Dedicated to his psychotherapist Marianne Stein, the work is strongly redolent of the music of the Second Viennese School, while still expressing a personal compositional voice. Webern and Schoenberg can be heard throughout its disjoint dodecaphonic tonal language, its expressive extremes. The work’s tense, dramatic yet aphoristic six movements are riddled with enigmatic, destabilizing silences. It remains a very satisfying emotional even – listen today. The composer dubbed it *Opus 1*, its success launching his career internationally. Quatuor Molinari gives it a precise, clear rendering filled with a light-handed virtuosity, evident commitment and soul.

Kurtág followed his *String Quartet* with a number of works for these forces. Like his first opus, almost all reference composers, musicians and friends he admired. All are represented here. We hear an aesthetic continuity, certainly, but also one of technique and tone, though in later works hints of tonality peak through the skittering introspection. Kurtág’s music is superbly represented on this CD by Quatuor Molinari.

Andrew Timar

**Traffic Quintet plays Alexandre Desplat**

*Traffic Quintet* Deutsche Grammophon 4812172

* Shutting one’s eyes while listening to the music of *Traffic Quintet* plays Alexandre Desplat might actually be the best way to approach a collection of Desplat’s celebrated film scores. The act most certainly provides one with the opportunity to enter the dreamscapes for which they were intended. The profound air of these works triggers special journeys to the world of the cameo images from the films for which they were intended. The music is superb with its performers combining Desplat’s unique pictorial-dramatic and reflective approach that always leads to an intensity that has become the hallmark of the composer’s musical signature. Reducing the music’s essence into the quintet format has taken a special ingenuity; one that distills their aural content into the equivalent of a small frame.

For me, the real ace in the hands of Dominique “Sorey” Lemonnier’s *Traffic Quintet* is the haunting voice of Alexandre Desplat. It is heard most effectively on the more familiar themes: *The King’s Speech*, *Girl With A Pearl Earring* and Ang Lee’s *Lust, Caution*. Most human in their resonant and directness, folk-like in timbre and gesture, classical in lyrical construction, Desplat’s voice and his music defy categorization. Production values – and this is all due to the unique genius of Lemonnier and her Traffic Quintet – are excellent because of her animated, filmic orchestrations. The yearning brooding music of this disc may be somewhat desolate for some, but nevertheless yields rich and seductive soundscapes.

Raul da Gama
Accomplice
Amy McConnell; William Sperandei
Femme Cachee Productions FCP0002
(mcconnell sperandei.com)

- The second CD from the team of trumpeter William Sperandei and singer Amy McConnell takes us on a journey to a time when songs were carefully crafted and lyrics actually said something. Focused mainly on songwriters from the 60s and 70s, such as Jacques Brel, Henry Mancini and Michel Legrand, Accomplice has a sophisticated Euro feel to it. Sperandei’s bright trumpet sound and McConnell’s rich, emotive vocals are a nice foil for each other and with the arrangements by Sperandei managing to be both jazzy and poppy at the same time, the album feels fresh.

Keyboard player Robi Botos and guitarist Rob Pitlch are both masters of various styles and sounds, and effects are used liberally by them and Sperandei. Add Davide Direnzo on drums and percussion and Marc Rogers on bass and you’ve got a whole lot of sonic ingenuity to choose from. The results are some indefinable styles such as Dance Me to the End of Love which has a tinge of 60s electronic dance music to it and Ne me quitte pas, which sounds like what would happen if Edith Piaf and Gino Vannelli had a love child. I Wish You Love morphs from a lovely mid-tempo ballad into a funky get down. Quite a trip.

Cathy Riches

No Filter
Michael Kaeshammer
Independent KA2-CD-5970
(kaeshammer.com)

- When Michael Kaeshammer first broke on the scene in the 90s, he was a young boogie-woogie piano phenom. Since then, the British Columbia-based musician has added singing and songwriting to his arsenal of skills, and they’ve been honed over the last several years. All the songs on No Filter have been written or co-written by Kaeshammer (along with, primarily, Nashville-based songwriter John Goodwin) and many, such as the rousing opener Letter from the Road, stay true to his signature, exuberant New Orleans style. But there are other stylistic gems too. Late Night Train, is a poignant lament to a lost love made more gorgeous by the velvety vocals of guest singer, Denzel Sinclaire. Regret is the theme of the ballady/gospel-tinged Back into the Pen while West Coast Spirit is a sprightly little solo piano number that acts as a palate cleanser between meatier pieces. The production on the record is top-notch with the various keyboards, horns (William Sperandei, trumpet; Chris Gale, sax; William Carn, trombone) and percussion (Roger Travassos) subtly enriching the tracks and making No Filter a fine, satisfying listen from beginning to end.

Cathy Riches

Danses Danzas Dances
Lorraine Desmarais Big Band
Les Disques Scherzo SCHCD-1512
(lorrainedesmarais.com)

- A fierce energy leaps out of the opening chords of Lorraine Desmarais’ Ultra Triple Swing. It is an immensely exciting start to Danses Danzas Dances, a recording that has you on the edge of your proverbial seat. Primary colours abound in the orchestral texture, and the fast nature of the piece keeps the music on a tight rein, with angular rhythms and phrasing precise and alert. Of course you should expect nothing less from Desmarais, whose mastery of the big band idiom is quite beyond reproach. Conducting from behind her concert grand piano, Desmarais brings the fabulous orchestrations of her most recent music to life with spectacular effect.

The spirited and finely nuanced readings of these charts that literally sweep the listener off his or her feet, and across the dance floors of the Americas, is articulated by vivid performances by members of this wonderful big band. Adopting a spacious, and a feisty, artful approach to navigate the idiosyncrasies of Desmarais’ lushous arrangements, the musicians display unbridled virtuosity as well as unusual musical instinct as they bring cohesion to the many disparate elements of the music and generate tremendous high-voltage tension and hair-raising orchestral ingenuity to this music from beginning to end of this exquisite disc.

Raul da Gama

Flux
Quinsin Nachoff; David Binney; Matt Mitchell; Kenny Wollesen
Mythology Records MR0012 (quinsin.com)

- Toronto-born tenor saxophonist Quinsin Nachoff has been exploring unusual textures since combining a jazz trio and a string quartet on Magic Numbers, his 2006 debut. The elements in his music have grown more tightly interwoven since then, so it’s difficult to separate out the sources and genres that contribute to his work, music that bears the name “flux” appropriately. Nachoff’s current compositions are alive with subtle underpinnings and a sometimes jarring surface, all of it brilliantly executed, interpreted and extended by his current quartet of prominent New Yorkers.

He’s paired with alto saxophonist Dave Binney, the two supported by the virtually orchestral combination of keyboard player Matt Mitchell (piano, Fender Rhodes, Wurlitzer, Moog Rogue and organ) and drummer Kenny Wollesen (drums, timpani, tubular bells and handcrafted percussion). Together they develop a rare yet consistent combination of complexity and vitality, evident from the opening Tightrope, a tense piece in which Nachoff, the composer, introduces different thematic materials throughout, ranging from short, irregular rhythmic figures that set the initial mood to smooth rapid figures and a ballad, each
Like a Paralympian

The collective saxophonist can angle out weighty Coleman Echo Poem heard at its flinty best on a tune such as Binney’s sculpted-out-of-stone tone can be depending on the circumstances. On its own, piano – fit perfectly jigsaw piece-like Wurlitzer and Moog synthesizer, sometimes percussion; and Matt Mitchell who stretches David Binney; Kenny Wollesen on drums and obtained by relying on three of New Y ork’s and Australia, makes sure his musical associates that it’s almost creations with a quartet missing one jazz

Most indicative of Nachoff’s writing and playing is Complimentary Opposites. Built up from a hide-and-seek game between the composer’s Hawkins-like timbres with roco-co-like snarls and split tones from the other saxophonist, the harsh interface takes place on top of callophone-like bounces from Mitchell’s Wurlitzer plus silly cymbal swishes and tap-dancing snare taps from Wollesen. If there’s anything lacking in Flux it’s that this just released CD was recorded in 2012. Imagine how well the quartet must sound today. (See concert note above.)

Like a Paralympian who triumphs in a contest despite lacking something usually deemed fundamental, tenor saxophonist Quinsin Nachoff has composed a set of seven well-balanced creations with a quartet missing one jazz necessity: a double bass. But so skillfully are the tunes affiliatied and so sophisticated are his musical associates that it’s almost unnoticed.

A former Torontonian, now based in New Y ork, Nachoff who also composes for big bands and string ensembles in North America has been evident since his debut, and Nachoff’s creativity filled with vocalic shifts. Nachoff’s creativity fluid invention to Nachoff’s edgy, broken lines as the two shift the ground from Binney’s especially apparent on

The music constantly reveals different faces, from Davis’ muffled prepared piano blurring into Frisell’s guitar on Prairie Eyes through the rhythmic dialogue of Thelonious Monk’s Eronel with Drummond to the dense web of Trip Dance for Tim with Berne and the liquid grace of Ellington’s Prelude to a Kiss with Byron. The wholly improvised segments, the composer’s Hawkins-like timbres with the orchestral colour of bassist Jim Vivian and percussionist Ethan Ardell. The result is a tonal richness that goes beyond the usual jazz quintet.

There’s a special resonance to Machtchnations in which Feldman’s eerie droning melody is set against Versace’s understated organ and the broad sonic washes of Ardelli’s cymbals. The ultimate entry of Sigesmund’s wailing upper-register trombone creates a kind of pan-cultural spell, a ceremony, seance or invocation that stretches from Northern Europe to the Far East. The more mainstream Now or Never highlights the unusual combination of violin and trombone along with Sigesmund’s mature instrumental voice, at once brusquely authoritative and finely nuanced, arching across Versace’s harmonic fields and inflected rhythms.

The collective musical spirit is alive and well in Moons, the third release by Toronto-based jazz trio Myriad3. Like the group’s name,
Beyond the C
Steve Koven Trio
Bungalow Records SK 010 4

Established in 1993, the Steve Koven Trio is a well-respected, internationally renowned Toronto-based jazz trio. This new release reinforces their professionalism, musicality and improvisational skills as pianist/composer Steve Koven, bassist Rob Clutton and drummer Anthony Michelli perform Koven’s compositions with precision, drive and the overwhelming sense of delight that comes from playing together for a very long time.

The title track, Beyond the C, is an upbeat playful jazz tune with a bouncing groove. The almost-stadium-anthem sing-along quality of the two tracks Brooklyn and Bathsheba form a solid backdrop to Koven's improvisational stylings. The Learned is a more lyrical work embellished with piano runs and trills, and a surprisingly dense virtuosic drum part by Michelli which builds excitement until the final gentle chord. Cymbal washes and broken-chord-flavoured lines evoke programmatic sonic images in Mist-ic. More programmatic touches in Swamp Water Bullfrog as Clutton’s brilliant colourful bass playing resonates with rhythmic and melodic expertise. The closing waltz-like Moments is a reflective lyrical treat.

Koven and Michelli are also producers here, along with co-producer Roman Klun, so it comes as no surprise that all the trio’s group and individual musical nuances, idiosyncrasies and teamwork are captured in the recording. Check out the cover design by Hugh Syme with smart touches of the sea and birds flying in C-formation.

Listen and enjoy the Steve Koven Trio here as they play every note beyond and including the C!

Tiina Kilk

POT POURRI

A Luz (The Light)
Louis Simão
Independent (simaoaudio.com)

Acclaimed long before he joined the faculty of McGill’s Schulich School of Music last year, American composer-percussionist John Hollenbeck indicates with Super Petite one of many reasons why a Donald Trump-obsessed United States’ loss is our gain. Each of its ten tracks, which are meticulously presented a sumptuous collection of (primarily) original compositions steeped in Brazilian, Portuguese and North African musical traditions, but has also surrounded himself with a gifted group of collaborators. These include co-producer and percussionist/vocalist Luis (Luisito) Orbegoso, vocalists Patricia Cano and Jessica Lloyd with Wagner Pettrilli on acoustic guitar, Michael Occhipinti on electric guitar, David French on saxophones, Rich Brown on electric bass, Bill McBirnie on flute, Marito Marques and Roger Travassos on drums and Maninho Costa on percussion.

At its heart, this song cycle is a profound meditation on the nature of duality, particularly brought into salience by the title track, inspired by the juxtaposition of the passing of Simão’s father just previous to the birth of his daughter. Gems also include Um Cantador (A Troubadour) – which features splendid guitar work, lilting flute lines and Brazilian percussion motifs intersecting with the luscious vocals on this charming samba. Also, Possarts Fritos (Little Fried Birds) has layered, vigorous accordion and string work and is a serious tip of the hat to the iconoclastic Hermeto Pascoal, and also the unforgettable Três Anos (Three Years) is rife with skilled string work accompanying Simão on this deeply moving ballad as he explores and transcends his profound grief at the loss of his father.

This recording is of such a high level of artistic, cultural and musical authenticity that it stands as a tribute to the talented Portuguese and Brazilian musicians who have enriched our country and our lives.

Lesley Mitchell-Clarke

Concert Note: Louis Simão launches A Luz
The studio session

“Everyone is, in For some years

With its mix of overall timeless and geographically ambient voice and the tombak’s soft and subtle agogic resonate eloquently against the santur’s plenty of modally inflected fretless note bends Minaayee.

less guitar in the last two tracks, together different and exciting transcultural of sonic stillness, marvellously coordin sive tombak playing offer extended moments eloquent santur and Khavarzamini’s inci
tical study of several global modal musical music groups. Building on his in-depth prac
tical, difficult-to-classify personal genre. Here, on Songs From Before, as is customary, roots in and branches from folk and classical often surface, but there is so much else going on: Richter skillfully, imaginatively and (by-and-large) subtly mixes in elements of electronic music, rock, contemporary composition and the occasional nod to the fantasy of poetic recitation.

Although most of the pieces develop from begging, elegant melodies, what makes them so special is Richter’s manner with arranging textures and colours – achieved not only with his keyboards, but also with the strings. These sonic creations stimu late mental pictures of mysterious narra tives – especially when on Flowers for Vula, Harmonium, Time Passing, Lullaby and Verses, Robert Wyatt is called upon to recite sparse verses – evoking the work of such chroniclers and visionaries as Bach and Arvo Part. And yet with every phrase unfolding a new mystery as if by aural magic, one is irresistibly drawn to this music because it is distinctly and uniquely a part of Max Richter’s own sound world.

Raul da Gama

Land of Gold
Anoushka Shankar
Deutsche Grammophon 4795459

“My work with Eyes Wide Shut, and the project in general, has been driven by a deep sense of a searching for their

Ivana Popovic

Tse Tak Bulo/That’s How It Was
ZeelliaChickweed Productions #ZL003 (zeellia.com)

With its mix of field recordings and original arrange ments and compos itions, Zeellia’s new album Tse Tak Bulo/ That’s How It Was explores pre-Soviet Ukrainian migra tion to Canada. Containing snippets of inter views and songs from elderly migrants, which the ensemble founder Beverly Dobrinsky collected in Alberta and Saskatchewan in the 90s, the CD is both a historical docu ment and an artistic statement. Zeellia’s approach to these traditional songs lives firmly in the realm of artistic re-interpretation, rather than an ethnographic recreation. With her mixture of vocal and instrumental textures, Dobrinsky takes great liberties with the found materials pushing them into the realm of original compositions rather than mere arrangements. The least striking track is Oy b’yu mene cholvuk (My Husband Beat Me). In my own explorations of Ukrainian folk music, I have found that domestic abuse is, unfortunately, a common theme and I commend Zeellia for not shying away from it. Dobrinsky’s recreation of the tune is a highly effective combination of playful rhythms and dissonant a cappella vocal harmonies punctuated by wood block knocks. As I Walk across Canada is a gorgeously mournful song steeped in lones lines and nostalgia for the homeland left behind. Among other instruments, the album features the hurdy-gurdy, known as iliru in Ukraine. Dobrinsky’s approach to the instru ment both nods towards its traditional role as accompaniment to spiritual minstrel songs and reframes it in a new light.

Anna Pidgorna

Max Richter – Songs From Before
Robert Wyatt; Max Richter
Deutsche Grammophon 4795566

“For some years now you could have confined your re-imagined and exploratory music CD buying to releases by the German-born composer, pianist and electronics manipulator Max Richter and found your shelves start to sing with depth and invention. And that would hardly be surprising. Richter is among the foremost of the talented new musicians who have developed a sharply individualistic, difficult-to-classify personal genre. Here, on Songs From Before, as is customary, roots in and branches from folk and classical often surface, but there is so much else going on: Richter skillfully, imaginatively

Andrew Timar

Land of Gold
Anoushka Shankar
Deutsche Grammophon 4795459

“Everyone is, in some way or another, searching for their own Land of Gold; a journey to a place of security, connectedness and tranquility, which they can call home,” writes sitarist Anoushka Shankar in the liner notes of her new album. Themes of separation, isolation, journey into the unknown, parental love and hope, are all inspired by the refugee crises across the globe and the current state of the human condition. Shankar is an evocative storyteller – her compositions (co-composed with Manu Delago) are intensely hued with raw emotion. The journey from darkness and uncertainty to light and acceptance is portrayed with a powerful musical drive and in collaboration with many wonderful musicians.

The album opens with Boat to Nowhere and Secret Heart – two sitar-driven numbers, featuring yearningly poetic cello lines (Caroline Dale) in the first and the dynamic Indian reed instrument shehnai (outstanding Sanjeev Shankar) in the latter. M.I.A. is a guest artist in Jump In (Cross the Line), adding a contemporary feel and expression, and Alev Lenz’s touching lyrics and vocals are the pulse of the title song Land of Gold. But the heart of the album is Remain the Sea – featuring heart breaking poetry of Panama Reddy, spoken with much feeling (Vanessa Redgrave), and landscaped beautifully with traditional chanting and sitar. In this piece one cannot help but feel the weight of emotion, coupled with responsibility.

The mix of Indian classical styles, electronica, jazz and textured soundscapes, has an admirable fluidity. This album makes a difference – as a social commentary and as a powerful musical creation.

Ivana Popovic

Blue Glass
Pedram Khavarzamini; Siamak Aghaei; Efrén López
Independent (bit.ly/2dPS2uj)

The studio session which resulted in the Blue Glass album began life as an improvised collaboration between three modal music adepts. The santur (Iranian hammered dulcimer) virtuoso Siamak Aghaei, and the Spanish fretless guitarist Efrén Lopez were joined by the accomplished Canadian-Iranian tombak (Persian goblet drum) player Pedram Khavarzamini. Recorded in Heraklion, Greece in 2008, where the participants met while teaching at the Labyrinth Musical Workshop, the album has finally been released in Toronto on Khavarzamini’s label and is available on Amazon.com.

Two of the musicians may be known to Canadian world-music followers. Aghaei has worked with the Montreal-based ensemble Constantinople which was “conceived as a forum for creation, encounters and cross-fertilization” between the East and the West. Pedram Khavarzamini, who has been described as a “keeper of traditional Iranian tombak technique and repertoire” and also “an innovator who has pursued cross-cultural collaboration and musical experimenta tion,” served as the 2015/2016 world music artist-in-residence at the Faculty of Music, University of Toronto.

Lopez, who on this album plays exclusively fretless guitar, is well recognized in Europe also as a hurdy-gurdy, rabab, kozup and laouto player in medieval and traditional music groups. Building on his in-depth practical study of several global modal musical systems including makam, dastgah and raga, he has enjoyed a career working with master musicians of Greece, Turkey, Afghanistan and India.

The first four titles for the duo of Aghaei’s eloquent santur and Khavarzamini’s incisive tombak playing offer extended moments of sonic stillness, marvellously coordinated improvisation and flashes of Persian virtuosity. The album takes off on an altogether different and exciting transcultural vein however when Lopez joins them on fretless guitar in the last two tracks, Abyss and Minaayee. His plucked string instrument’s mellow baritone melodies, elaborated with plenty of modally inflected fretless note bends resonate eloquently against the santur’s treble voice and the tombak’s soft and subtle agogic accents. It is music which can produce an overall timeless and geographically ambient effect on the globally open-eared listener.

Andrew Timar

November 1, 2016 - December 7, 2016
at the Burdock on November 9.

Blue Glass
Pedram Khavarzamini; Siamak Aghaei; Efrén López
Independent (bit.ly/2dPS2uj)
What would the music of the Vikings have sounded like? This CD offers a partial response to this question and more, as it takes the listener on a journey through soundscapes of two periods: music improvised on Viking era (800–1050 AD) instruments, as well as notated songs and instrumental items from the early centuries of Christianity in Scandinavia.

The second volume in Delphian Records’ groundbreaking collaboration with the European Music Archaeology Project, Ice and Longboats showcases the work of the versatile Ensemble Mare Balticum, as well as the remarkable father/son team of Ake and Jens Egevad. The Egevads are musicians and constructors of ancient instruments. They built the wooden lurs (trumpets), frame drums, bone flutes, hornpipe, animal horn and Viking lyres heard on this recording.

The selections mostly alternate between instrumental and vocal songs, with occasional dramatic shifts in mood and texture between tracks. The delicate medieval bone recorder is contrasted with the declamatory sounds of the lurs, and the simplicity of the bells provides a foil to the more elaborate medieval vocal and ensemble sections.

Standouts include the lyre duet on In the Village: evening, the lwr piece solo (played by Ute Goedecke) on Gaudet mater ecclesia and the sublime vocals on Nobilis humilis. The overall sound is pristine, as the music was recorded in the historic (ca. 1100s) Oppmanna church in Sweden. A beautiful and illuminating recording, Ice and Longboats is a voyage worth taking.

Barry Livingston

Something in the Air
Multi-Disc Box Sets Offer Depth As Well As Quantity

Ken Waxman

When a CD box of improvised music appears it customarily marks a critical occasion. So it is with these recent four-disc sets. One celebrates an anniverary tour by nine of London’s most accomplished improvisers. Another collects small group interactions in Krakow by musicians gathered to perform as an orchestra. A third is a souvenir of concerts celebrating Swedish saxophonist Mats Gustafsson’s 50th birthday. Finally enough still not to know captures extended improvisations by pianist John Tilbury and tabletop guitarist Keith Rowe, who have worked with one another on and off for 40 years.

Although the other sets can be likened to North American self-serve buffets that on the same sideboard offer an assortment of dishes, the Rowe-Tilbury box (SOFA 548 sofamusic.no) is like a superior fish-and-chips restaurant. The fare is phenomenal, but no substitutions are entertained. At points each musician appears to be following an intense chess game from another room – you know concentrated cerebral strategy is taking place, but you’re unable to observe the participants. A good portion of the four, hour-long Tilbury-Rowe faceoffs also involve protracted silences. Perhaps the liveliest disc is Second Part where interactions are more audible. Like the tantalizing hints of understated perfume before a person enters a room, Tilbury’s no-sound clarinet unfolds into serialism-like suggestions and more surprising near-impressionist echoes. Perhaps fancifully reflecting his radical-left politics, Rowe sets himself up as the disrupter, twisting dials and shuffling objects with percussive gestures. The upshot is desiccated textures that still reflect back on the pianist’s paced narrative. If anything the music is Feldmanesque – like Morton Feldman. The performances take a great amount of time to not advance that much. Still the final section of Second Part spawns a sequence where what sounds like heavy-object moving transforms into conga-like slaps and cymbal-resembling pings on the guitarist’s part met by piano bottom board rapping from the keyboardist. Tilbury’s noodling that dwindles to a single key stroke at the end relates back to the piece’s low-pitched introduction. A similar bagpipe-like tremolo that dwindles to a single key stroke at the end relates back to piano bottom board rapping from the keyboardist. Tilbury’s noodling that dwindles to a single key stroke at the end relates back to piano bottom board rapping from the keyboardist.

A British pianist whose style is Tilbury’s antithesis is Pat Thomas, whose solo CD, Nasqsh, is one of the highpoints of Making Rooms.
of Pictures is even more animated as the saxophone unleashes just the proper amount of circular breathing.

Circular breathing is just one of techniques exhibited by birthday boy Mats Gustafsson, on M戈o Peace & Fire at Porgy & Bess (Trost Records TR 140 trst.at). In honour of his 50th the Swedish saxophonist mixed and matched 30 associates in various ensembles. Although the effect is somewhat like moving through a raucous, outdoor carnival into a near-soundproof laboratory and back out onto a noisy speedway, the tracks confirm the reedist's breadth. Gustafsson sounds exactly like himself whether he plays alto, tenor, baritone, bass saxophones or self-invented flutophone and whether he's lobbing power shards against the industrial-style drumming of Didl Kern on Peace or advancing hard pitches that are descriptive without being disruptive while embedded among the reeds, brass and strings of Klangforum Wien on Konstellation. A track such as Mollting Slowly (without noticing), where his Fire trio of electric bassist Johan Berthling and drummer Andreas Werlin is augmented with two vocalists, electric organ and bagpipes (!), sashays from bedlam-styled vocalizing and reed shrieks to Death Metal-like melodrama without letting the menacing theme overcome the supple voice and instrumental interaction. Similarly a meeting of his Thing trio – bassist Ingebrigt Håker Flaten and drummer Paul Nilsson-Love – with saxophonist Ken Vandermark on tracks like Unheard. I Yield may feature a saxophone faceoff with tones winding around one another like snakes in a mating ritual, but a final bass-led descent to an R&B-like pulse adds swing to the tough reed mass. Suspended within an electrified concerto with synthesizer player Thomas Lehn, drummer Paul Lovens and trombonist/cellist Günter Christmann, Gustafsson meshes thick reed tones with hissing synth vibrations as carefully as he uses Lovens and trombonist/cellist Günter Christmann, Gustafsson meshes thick reed tones with hissing synth vibrations as carefully as he uses.

Another variation on a similar theme is Tensegrity (NotTwo MWog38-2 nottwo.com). Here the 14 members of British bassist Barry Guy’s Blue Shroud Band, gathered in Krakow to perform the bassist’s orchestral Blue Shroud, were recorded in Small Formations. The set features 26 tracks where band members from 10 countries demonstrate their skills. Some improvisations are unexpected, as when four reed players stack up so many timbres that are alternately shrill, subterranean, harsh and gentle, that it appears critical mass is reached. Then they’re joined by serpent-player Michael Godard, whose hunting-horn-like subtly adds a further subterrestrial dimension. On one track, Bach specialist Maya Homburger reads her violin part, but backed by Guy’s four-square bass and the creative accents of percussionist Lucas Niggli the result is easy swing. Other assemblages are more customary. Guy’s multi-directional arpeggios and percussionist Ramón López’s pacing draw out the best from saxophonist Julius Gabriel so that his flutters, reed kisses and slurs culminate in a set that salutes both the hushed improv of Mopomoso and Gustafsson-style Energy Music. Vocalist Savina Yannatou showcases her tonal sensitivity or creates a hubbub of sounds scatted and otherwise equal to the instrumentalists’ free playing. Overall the MVP is Catalan pianist Agustí Fernández. On his own he mixes highly technical carefully prepared string additions to create a kaleidoscopic solo that’s as percussively syncopated as it is breezy. On the set’s final track he joins Guy, López, trumpeter Peter Evans and Yannatou for a matchless half-hour improvisation. Sequences successively resemble a classic piano trio: a rhythmic safety net for Evans’ tongue gymnastics; and focused backing for the vocalist’s mumbles and speaking in tongues. Throughout, the pianist draws unexpected glissandi and inner-piano resonations like gold nuggets from a stream to both match and accompany the other soloists. Each box here has something to offer the adventurous. Together they add up to a faultless picture of contemporary improvised music.
“No other composer has owed so much to Mother Nature and his own father as Wolfgang Amadeus Mozart. He came into the world endowed with a native genius that probably has not had its equal in the history of music and it was his good fortune to have a father who was able to develop and guide the natural gift.”
– Pitts Sanborn, critic and essayist, 1938.

Born in 1756, Wolfgang was not Leopold and Maria Anna Mozart’s only surviving child; his sister Nannerl was born in 1751. Little Wolfgang, still in his cradle heard his sister’s music lessons given by their father and at the age of three he was able to pick out chords on the clavier and repeat passages he had learned by ear. In 1760, he too began clavier lessons from his father and by the next year, aged five, was composing pieces for that instrument that were taken down by Leopold and in 1763 he was already published. The Mozarts — father, daughter and son — began a concert tour including, in 1764, a reception in Versailles by Louis XV, a trip to London and an introduction to J.C. Bach. During that busy period, he composed clavier pieces, in addition to sonatas for violin and piano and cello sonatas, while working on his first two symphonies. Not your typical teenager. By the time he was 21 years old he had composed four piano concertos, five symphonies (there were six but No.2 K17 proved to be by Leopold), choral works, ten violin sonatas, piano pieces and various shorter works taking us to K97.

The very young Mozart was a prodigy, a child prodigy who, as the years passed, became even more prodigious. In his 35 years he composed 41 completed symphonies, 27 piano concertos, four horn concertos, piano sonatas, violin concertos, works for the theatre including 22 operas, 33 violin sonatas, 23 string quartets, eight piano trios, 14 sonatas for organ and strings, seven string quartets, piano quintets and the list goes on... and on. Terminal illness prevented him from finishing the *Requiem Mass* K626 that was completed by Franz Xavier Stüssmayr after Mozart’s death on December 5, 1791.

Although his influences were Germanic, Mozart was not a composer of national music. His music is arguably the most universal of all and least locally rooted. Broadly speaking, it more reflects the Italian influence in Austria in the 17th and 18th centuries: elegance, refinement and polish.

Paul Moseley is Director of Mozart 225, in other words the man at Universal Music responsible for bringing together all the elements for *Mozart 225: W.A. Mozart – The New Complete Edition (Universal Music/Stiftung Mozarteum Salzburg, 200 CDs, Books, literature, etc.).*

In an interview with Barry Holden, VP of Classical Catalogue, Moseley responded to the question, why now? “In December, this year will be the 225th anniversary of Mozart’s death and it occurred to us that this was a chance in our lifetime to celebrate our relation with one of the greatest creative minds that ever lived and look again at our recorded interpretation on disc and with scholarship with this incredible genius.

The edition is, we think, the biggest CD box set ever put together. It is Decca and the old Philips label, Deutsche Grammophon with its wonderful catalogue of Mozart recordings – also the ASV catalog – so there are perhaps nearly 20 labels represented all together. We’ve gone one better even than the Philips’ Mozart edition which came out 25 years ago for the 200th anniversary by not only finding new music that wasn’t recorded before but also offering alternative interpretations of music to give the listener the ability to choose between a period instrument performance for example and a modern instrument performance. Just to give them that sense of the breadth of recorded interpretation of some of the great works.

“The first thing you’ll see when you open up is two very large hardback books. The first book is a new biography of Mozart by Cliff Eisen. Cliff Eisen is professor at King’s College London and I would say, probably the world’s preeminent Mozart scholar.

“The second book which Cliff has curated the editorial of, is just on the music contained in the boxes so follows you through each box and each work. Cliff was also the editorial consultant for the entire edition so he’s made sure that everything that’s written is up to date and scholarly.”

Fitting the two hardbound books, the new Köchel catalogue and 200 CDs into a 26 x 26 x 18 cm box is a tight fit. The bottom of the big inner box holds four smaller removable boxes: “Orchestral,” “Chamber,” “Theatre” and “Sacred/Private/Supplement,” each with a booklet with information on each disc in that group. I found it impossible to locate and remove a disc before easily removing the booklet. Also you don’t bring a 20-pound (9 kg) box to your chair...you go to it. That’s exactly what I have been doing for the past month, appreciating new versions of so many familiar works that restore their newness and originality. Performances of works as over-familiar as *Eine kleine Nachtmusik*, *Piano Concerto No.21* or *A Musical Joke* (Eln musikal- ischer Spass K522) inspire close attention.

I cannot imagine that Universal expects this labour of love to hit the charts but those who acquire the invaluable set will be rewarded for a long time come. You may examine the complete edition for yourself at mozart225.com.
It’s November at last, in a more than usually acerbic election year in the USA, in the final days of a presidential campaign revolving in large part around a slogan about making America great again. All of which causes me to recall a moment in CBC Radio history, just over 40 years ago, that not only continues to hold its significance, but takes on a new resonance.

On the eve of the US Bicentennial year in 1976, CBC Radio Music commissioned American composer John Cage (1912-1992) to create a work to serve as a part of CBC’s observance of those 200 years of American history. Richard Coulter, my colleague in the national music department of CBC Radio, had already begun looking, in 1975, for a major American composer who might accept a CBC Radio commission through which to pay a musical tribute to the upcoming event. Richard knew Aaron Copland, having worked with him in Stratford, but when asked, Copland said he was overwhelmed with work and was too busy to even consider the project. Richard turned to me “as a former Wisconsinite” to discuss where to look next. We both concluded that Cage would be a most suitable alternative. Richard had, in previous years worked on the Music of Today series with Norma Beecroft and Harry Somers, and several of those programs had dealt with John Cage. And, as Richard recalls, Cage “had made a couple of earlier visits to Toronto including his obsessive chess game at Ryerson with Marcel Duchamp in 1968. So I was acquainted with his processes through the years.” So we both agreed on the choice of Cage and that set the wheels in motion. The result was Cage’s Lecture on the Weather, a work that would eventually be recognized as one of his strongest political statements and most significant works overall.

Richard’s mention of my Wisconsin heritage figures directly in the story: it was thanks to a broadcast on Wisconsin Public Radio in the late 1950s that I first encountered Cage and his music. I was a lad in my pre-teens at the time, and the program I heard featured Cage discussing his Sonatas and Interludes for Prepared Piano. The impact of this listening experience was profound and, I dare say, one that changed me forever. Suffice it to say that my curiosity about contemporary music was thus kindled. Then, in 1974, as a member of CBC Radio Music staff, I had a much closer encounter with Cage while working with Glenn Gould on our series of CBC Radio programs celebrating the music of Arnold Schoenberg. Gould, after interviewing Cage, the former Schoenberg student, via a studio link between Toronto and New York, went on to describe Cage as “Probably the only American composer who’s had any major degree of influence on the European music scene.” He felt Cage “in many ways was the Complete American Primitive, a sort of musical Thoreau, really, and yet the people on whom his influence was felt the most profoundly were those super organized types like Karlheinz Stockhausen.”

This view, of course, was from a 1974 perspective. It was instructive to have one genius’ point of view regarding the work of another genius, and to see how completely the two contrasted with one another. And in the process, I had plenty of opportunity for hero worship!

One year later, I found myself in the aforementioned consultation with Richard Coulter, who had just been speaking with Austin Clarkson, who was the chair of the music department of York University at that time, about the possibility of CBC Radio staging some of our productions at York. “I recall Austin Clarkson phoning one day,” Coulter says, “to suggest that the CBC believed that music events ended at St. Clair Avenue! He had a point, and that was one of the reasons for mounting the Cage commission at York along with the fact that there was a large American faculty and many US students enrolled then at that institution.”

Clarkson, now professor emeritus, told me that “York staff were delighted to have CBC Radio originate the work with Cage on the York campus. When Cage came for the production the following
year, he agreed to meet with York students in their electronic music studio. I came to that session, and it was a wonderful interaction with the students. (Clarkson added that he always included Cage’s book, Silence, among the texts for his course, a General Introduction to Music.)

The score for Lecture on the Weather (published by the C.F. Peters Corp.), states that the work was “commissioned by the Canadian Broadcasting Corporation in observance of the Bicentennial of the United States of America.” The work is scored for narration, including a preface and 12 amplified speaking parts (preferably to be spoken by 12 US expatriates in Canada), recorded sounds of nature and projected visuals. The texts read by the 12 narrators were derived from three books by Henry David Thoreau, his Essay on Civil Disobedience, Journal and Walden, to which Cage had applied chance operations to determine the precise selections. The 12 narrators were also given moments where they could choose to improvise melodic fragments, either by singing or playing an instrument. Cage enlisted the collaboration of American media artist, Maryanne Amacher to provide the sounds of nature. These included vividly recorded sounds from Walden Pond: first, rain and birds, then wind, and finally thunder. Although it was a commission for radio, Cage nonetheless felt that the visual element was essential for the impact it would have on the live audience. He asked the Argentinian painter and sculptor, Luis Frangella to create the visuals, which consisted of slides of Thoreau’s drawings, chosen with chance operations and projected on a wall in the performance space. The Preface was for spoken delivery by Cage himself.

In that Preface, Cage lays out his thoughts about accepting a commission to observe the US Bicentennial and his reasoning as to how he would respond, given the political realities of 1976. He writes: “The first thing I thought of doing in relation to this work was to find an anthology of American aspirational thought and subject it to chance operations.” But instead, he chose the writings of Thoreau because “reading Thoreau’s Journal I discover any idea I’ve ever had worth its salt.” He speaks about Ralph Waldo Emerson, Gandhi and Martin Luther King Jr. and their respect for Thoreau’s ideas. He quotes King, in particular, for having said “What we were preparing to do in Montgomery was related to what Thoreau had expressed. We were saying to the white community, ‘We can no longer lend our cooperation to an evil system.’” Cage wrote that he hoped that creating this work, might “give another opportunity for us, whether of one nation or another, to examine again, as Thoreau continually did, ourselves, both as individuals and as members of society, and the world in which we live.”

Cage then turns in the Preface to his process of using chance operations to determine the details of his composition. He says, “It may seem to some that through the use of chance operations I run counter to the spirit of Thoreau (and 76, and revolution for that matter).” But rather, he says, these procedures are a way of “freeing the ego from its taste and memory, its concerns for profit and power, of silencing the ego so that the rest of the world has a chance to enter into the ego’s own experience. We would do well to give up the notion that we alone can keep the world in line, that only we can solve its problems. More than anything else we need communion with everyone. Communion extends beyond borders: it is with one’s enemies also. Thoreau said: ‘The best communion men have is in silence.’”

And finally comes the powerful dedication: “Our political structures no longer fit the circumstances of our lives. Outside the bankrupt cities, we live in Megalops which has no geographical limits. I dedicate this work to the USA, that it become just another part of the world, no more, no less.”

As Cage stood and delivered his Preface for the first time, the members of the audience at York University listened, dumbfounded. The usually apolitical John Cage had taken the opportunity to call for real change in the world. And as Lecture on the Weather unfolded, that same audience came to realize that they were the first witnesses to a prescient work, one of lasting significance. Lecture on the Weather was broadcast on the series I produced, Music of Today, on July 4, 1976.

I was fortunate to enjoy many more productions with John Cage, especially after I created the long-running CBC Radio Two series, Two New Hours, in 1978. But the experience of working with him on Lecture on the Weather was perhaps the best way to get to know him, and to establish a long friendship.

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