

# the WholeNote™

PRICELESS

Vol 22 No 5

FEBRUARY 1 - MARCH 7, 2017

LISTINGS | FEATURES | RECORD REVIEWS

**TARGETED  
MARKETING:  
LAUNCHING  
2017/18**



Opera Atelier's  
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# the WholeNote

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# Go plant a tomato, Mr. Mayor!

**Wouldn't it be nice if in the coming year...**the phrase "making Toronto into a real music city" disappeared once and for all from the rhetorical toolkit of certain elected officials who, in the interests of not embarrassing any particular mayor, shall remain nameless?

Why? Because it is worse than meaningless drivel; it is actually poisonous. It sounds like a noble mission, well worth studying (top-down, of course). But it does way more harm than good. You see, in order to accept the premise that Toronto needs to be "made into a real music city," one has to buy into the prior proposition that, right now, "a real music city" is something that Toronto is not. A position with which I very respectfully beg to differ.

Differing, of course, is not difficult to do, but is not in and of itself helpful unless one proposes a useful alternative to the counter-productive bafflebait to which one is objecting.

The challenge we are facing, Mr. Mayor, is not that of "making Toronto into a real music city." Rather it's the challenge of figuring out how to *keep real* the astonishing music city that we already are.

Problem is, to start doing that, you'd have to actually believe it. So take a look at the level of musical activity represented daily, weekly, monthly in this one small publication alone, Mr. Mayor. And realize that we serve and reflect only one relatively small part of the overall music-making spectrum. Then ask yourself what the things are that keep this astonishing musical ecosystem alive. And once you've come closer to understanding that, ask yourself what the things are that are happening under your watch that pose the greatest threat to this ecosystem's existence.

Starting with an out-of-the-box comparison might be useful, so here's one: a city cannot *really* hope to be a safe city for all its citizens,

when the majority of its police officers have, for more than the past two decades, decided they can no longer afford to live here and have moved themselves and their families outside our city's borders.

Similarly, we are rapidly becoming a city where the working poor (and most musicians fall into that category) are daily confronted with policies and economic realities that force displacement from our downtown of renters, of our young people, of artists, idealists, dreamers....

The urban corners and cracks and crevices where these dreamers learn to ply their trades, fixing up their surroundings as they go, are disappearing, threatened by lack of affordable accommodation. High-rise development wherever two or three properties can be assembled; commercial tax policies that penalize rebuilding small, even when the same uses are proposed for the new spaces; commercial bank financing that penalizes developers who try to factor independent business into mortgage financing; tired rows of the same old franchises on the ground floors of every new development making a mockery of the planning department's commitment to vibrant mixed-use main street development.... There are dozens and dozens of examples like these which could be found and remedied, if they were understood as problematic.

What I am trying to say is that far more than any of these individual factors, the vibrant, street-level cultural fabric of our urban life is threatened when our highest officials dismiss it as "not 'real'" and decide to take a top-down social engineering approach to solving a problem you exacerbate by the way you define it. So no more "making it real," please, Mr. Mayor. Try "Our Music City: Keeping It Real," instead, with pride in your voice for good measure.

## The WholeNote™

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6pm Wednesday February 15

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**Go plant a tomato:** Jim Galloway, longtime artistic director of the Toronto Downtown Jazz Festival, and for 16 years the jazz columnist of *The WholeNote*, was as proud of being a Torontonians as he was of never losing his Scottish accent.

In the spring following his death on December 30, 2014, there was a gathering in his honour at Whistler's Grille (Broadview and Mortimer), upstairs in the 4,000 sq ft McNeil Room. The place was packed. And as we were leaving, each of us was handed (Jim's wish) a little box containing a tomato plant seedling to plant the same spring. How like him. Not "mighty oaks from tiny acorns grow" but a sense of cultural legacy as an aggregation of hundreds of small, nourishing, affectionate sustainably urban gestures.

Standing at the bus stop after, a few of us mused on how, poignant as the moment was, we'd likely miss him more with the passing of time. Wouldn't it be grand, we said, if the Jim Galloway Wee Big Band could reconstitute itself, seasonally, from time to time to celebrate his memory through the music he loved to play.

Some things do come to pass: February 16 *The WholeNote* and The Ken Page Memorial Trust will host a third reunion of the Jim Galloway Wee Big Band under the direction of Martin Loomer, right here in the ground floor "Garage" performance space at 720 Bathurst. (There's an ad with all the details on page 59.)

Jim loved the ground floor space here with its wooden beams and pillars, high ceilings and exposed brick. In the year or so before the Centre for Social Innovation bought the building, while it was mostly locked and empty, teetering between possibly being sold for condo redevelopment or else being turned into high-end offices, we'd ride the freight elevator down from the fifth floor *WholeNote* office and turn the lights on and talk about how it was opportunities like these, taken or missed, that would over time define the future of our music city. Little sustaining cultural acts, seeding hope, one tomato plant at a time. 

[publisher@thewholenote.com](mailto:publisher@thewholenote.com)

## "The March wind doth blow ...and we shall have snow ..."

so it's time to start singing about summer!

*The WholeNote's* **GUIDE TO SUMMER MUSIC EDUCATION**

is online year-round for browsing and dreaming of summer. But the new updated guide will be launched in our upcoming March 2017 print magazine!



## And speaking of singing ...

**THE CANARY PAGES** – our guide to the fabulous choral diversity of Southern Ontario is online and searchable year-round for anyone looking for anything about choirs. And it's updated annually in our May print magazine!

[thewholenote.com/resources](http://thewholenote.com/resources)



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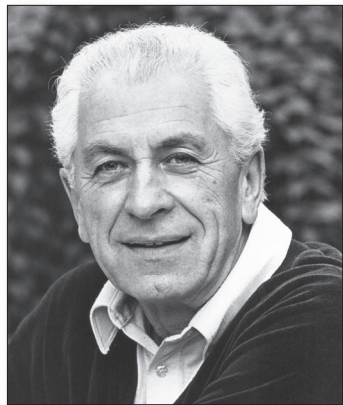
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# Harry Freedman's Orchestral Works

DAVID JAEGER

**A** long awaited and impressive new Centrediscs CD filled with distinctive orchestral compositions by Harry Freedman (1922-2005) will be launched Friday, February 10, at Chalmers House, the national headquarters of the Canadian Music Centre. Freedman was a master of orchestration, an art that was informed by the 25 years he served as English horn soloist in the Toronto Symphony Orchestra (1945-1970). He wrote for many other genres, including art song, ballet, chamber music, choral and film music, as well as incidental music for the theatre. But his orchestral music contains much of his very finest work, creating a canon of compositions that is not only large, but also diverse, both in style and creative approach. This Centrediscs compilation of Freedman's orchestral works displays five vivid examples of his imaginative takes on orchestral composition, all beautifully recorded in live performances for broadcast on CBC Radio. The new CD is titled *Harry Freedman: The Concert Recordings*.



In 2002, in a broadcast interview on the national CBC Radio Two series I created, *Two New Hours*, Freedman spoke of how his skill with orchestration had developed during his time with the TSO. He told program host Larry Lake, "You're sitting in the middle of an orchestra. Anything you hear that strikes your ear, thinking, 'Oh wow, how'd he do that?', well you can just go find out how he did it – there's a score sitting right up on the conductor's podium. And when I was writing and had a problem with, say something for the trombone, I could go to the trombonist and ask, 'Can you do this? What if you did this? Would that be OK?' And you find out so many things in the orchestra you just can't get from reading an orchestration text. There's no better way to learn." Largely as a result of all this practical experience, Freedman's orchestral compositions show refinement and sophistication and are stunningly effective works in the Canadian repertoire.

Many of Freedman's works were the result of commissions from CBC Radio Music. I remember the first time I commissioned him, in 1977. The occasion was the approaching 50th birthday of Freedman's good friend, the famous baritone saxophonist, Gerry Mulligan. Freedman himself was approaching his 55th birthday, but his point was, he wanted to compose a concerto for Mulligan to celebrate the soloist's own half century milestone. Harry and I discussed the project, and I checked with Radio Music senior managers to get their support for the idea. They liked the concept of a concerto for Mulligan and orchestra and we went ahead with it. The hidden factor in this conversation was that, at this very time, I was preparing to launch *Two New Hours*, the new national contemporary music series on what was then called the CBC FM Network (and eventually CBC Radio Two.) We knew we would need plenty of content to support a weekly network series in which everything would be new. Freedman, who was president of the Canadian League of Composers at the time, was well aware that these plans were in the works, and he was pleased to be one of the earliest collaborators with the new series.

The premiere of *Celebration*, Freedman's new concerto for

continues to page 86

## Targeted Marketing

LAUNCHING 2017/18

DAVID PERLMAN

**W**e tend to hear a lot these days about presenters experimenting: tinkering with the traditional concert form, making imaginative changes to programming and presentation. We hear (or care) less about the constant tinkering and re-imagining that goes on at the marketing end of things, although the creative and promotional aspects of things are inextricably intertwined. As the poet (Thomas Gray) put it, "full many a flower is born to blush unseen, and waste its sweetness on the desert air." Translation: great concert, but the seats needed bumps.

For marketers, it's no easy task to keep up: audiences' personal information-gathering preferences change; new sources of information and devices emerge; new ways of searching and sorting the endless stream of invitations and demands on precious, non-expanding time.

The temptation is to grasp at each new straw as it rushes by on the tide – to declare that tried and true methods of garnering audiences have had their day. An example: going into this decade, there was a lot of gloomy prognostication on the PR and marketing side of things – predicting that season ticket sales and subscriptions were about to go into a precipitous decline. Audiences are no longer in a position to lock themselves into a whole season's worth of performances months in advance, the argument went. Not with the health of parents, the welfare of children, and our own increasingly creaky bodies making it harder to predict, months in advance, what the demands on our time and other resources are going to be on any given day.

Instead, it seems that for many, with so much uncertainty, from personal to geopolitical, rocking our worlds, looking at a calendar stretching six to eighteen months into the future has become even more important: a way of saying "well at least I know where I will be on THAT day, right down to the specific music I will be losing (or finding) myself in."

All this is not to say that the season launch and its accompanying rituals remain monolithically unchanged, any more than the concert form itself. Timing; whether to have a launch event and if you do who to invite – previous subscribers, sponsors, donors, the public; whether to live-stream it; whether to tie it to a particular concert in the current season; what kinds of packages, series and sub-series and

### Early Birds (Jan–March):

The COC announced their 2017/18 season on January 12. [coc.ca](http://coc.ca)

**Toronto Symphony Orchestra:** January 25, no event; [tso.ca](http://tso.ca).

**Tafelmusik:** February 13; [tafelmusik.org](http://tafelmusik.org) or 416-964-6337.

**Music Toronto:** February 16 (at their Eybler Quartet concert); [music-toronto.com](http://music-toronto.com) or 416-366-7723).

**Art of Time Ensemble:** February 15; [artoftimeensemble.com](http://artoftimeensemble.com)

**Soundstreams:** March 1 by media release. For advance notice, sign up for their email newsletter, at [soundstreams.ca](http://soundstreams.ca).

**Toronto Consort:** March 3-4, at their March concert; brochures available at the show, and details at [torontoconsort.org](http://torontoconsort.org).

**Women's Musical Club of Toronto:** March 9, at their March concert; online (by e-newsletter at [wmct.on.ca](http://wmct.on.ca)) on March 16.

**Isabel Bader Centre (Kingston):** end of March; [theisabel.ca](http://theisabel.ca).

### Spring (April–June):

**Esprit Orchestra:** April 2, at concert; updates at [espritorchestra.com](http://espritorchestra.com), with a full season brochure in late summer/early fall.

**Toronto Mendelssohn Choir:** April; press release, with a brochure in May/June and website updates by the summer.

**Flato Markham Theatre:** An official event the first Monday of May (with other hints beforehand); [markhamtheatre.ca](http://markhamtheatre.ca).

**Orpheus Choir of Toronto:** around May 15 (media release and at



“pick- your-own” mini-packages to offer; where (if anywhere) the media (if there are any left) fit in... All questions to be answered.

And hardest question of all: how do we best capture, in a few precious pages or minutes, our prospective audiences’ attention to the essence of a whole year’s inspired creative endeavour that has been months or years in the planning?

Take the Opera Atelier photograph on this issue’s cover as an example. It looks like a production shot, and in a way it is. But the production in question is not either of the two mainstage shows around which 2017/18 will revolve. Rather, it is the season itself. OA senior communications manager Bronwen Bradley explains: “We always do a photoshoot in December specifically to create images for our upcoming season. Marshall [Pynkoski] and our set designer Gerard Gauci are typically working on the concept and art direction months in advance! Meghan [Lindsay] and Eric [da Silva] are wearing Martha Mann’s Dora Award-winning costumes from *Figaro*, and are loosely representing Figaro and Susanna. The photo is tied to our season theme of ‘Taking Aim at Your Heart’ as Love is the driving force in our two operas next season.”

Impeccably shot by Bruce Zinger, OA’s resident photographer since the early 2000s, the photograph is instantly recognizable as Opera Atelier’s to anyone who knows OA’s work. Meticulous gestural language, minutely detailed staging, opulently detailed, yet at the same time tantalizingly non-specific. Lindsay, a company regular, is in this spring’s *Medea* and will return next season, but not in *Figaro*. Da Silva, a member of the Atelier Ballet, uncharacteristically thrust into the foreground, strikes a characteristically balletic pose. All in all it is trademark Opera Atelier, selling the brand, not a specific product: “For those of you who know us, 2017/18 is business as usual! But for those of you who don’t, oh what lovely business it is!”

As mentioned, no one size or style or date of subscription drive or season launch fits all. What follows is a somewhat random sampling of information from presenters likely to be known to our readers. It’s a handy guide to how, and when, you’ll be able to start planning out next season’s long-term musical certainties amid the vagaries of daily life.

And be sure to check back on this story online for updates and additions to the list as they become available. 

orpheuschoirtoronto.com, and at their May 14 concert).

**Burlington Performing Arts Centre (Burlington):** mid-May, with a special event; burlingtonpac.ca.

**Elmer Iseler Singers:** May or June; by press release, brochure, and at elmerisellersingers.com.

**FirstOntario Performing Arts Centre (St. Catharines):** end May/early June, media (and possibly public) event ; firstontariopac.ca.

**Living Arts Centre (Mississauga):** June 5 to the public at 11am (with a private preview event on May 30); livingartscentre.ca or 905-306-6000.

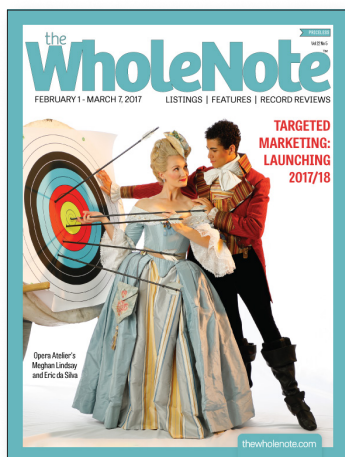
**Richmond Hill Centre for the Performing Arts:** May 8 (at 6:42pm, to be precise!); rhcentre.ca.

**And those keeping us guessing:**

**New Music Concerts** sometime in the spring, (newmusic-concerts.com), and to their mailing list. A brochure will be available in August.

**U of T Faculty of Music:** August 14, before the start of the new school year; music.utoronto.ca.

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# Is There Still Room for Hugh's?

COLIN PUFFER

It was just over 16 years ago that Richard Carson contacted me and said, “Hey kids, we’re going to put on a show.” Richard called me because he knew I had a background in the production side of folk music (Mariposa, the Flying Cloud at the TRANZAC, the Oasis, etc.). When he described what he had in mind I started to get excited: the best musicians, the best sound gear, great food and drink. All I had to do was tell him what was the best sound equipment to buy and away we’d go.

I informed Richard that I had had almost no experience working with the “best gear,” as I worked in the folk business. So I talked to a couple of other folkie techs, Anne Keillor and Dave Lang, who knew way more about gear than me, and we put together some quotes for the club. Richard looked at the quotes and decided that maybe “the best” was a bit pricey and asked if it could be done for less. And we found a way.

We opened the club with a couple of 750-watt-powered speakers, no subwoofers, a 16-channel board and the ability to deliver two monitor mixes, in case we went all crazy and had more than one musician on stage during a show.

And since that opening day on April 13, 2001, the sound system has evolved like everything else in the room. I could go on about how great the PA is and will be more than happy to provide anyone interested with a gear list, but I am of the firm belief that the club hasn’t existed for 16 years because it has great microphones. Even the best microphone doesn’t sound very good if what is going into it is poor. There is a sound tech expression, “polishing turds.” In 16 years there has been very little polishing done in Hugh’s. Or rather it has been confined to the silverware and menus.

## The Hugh’s Room Philosophy

What happened in 2001 was the inception of a team. The Hugh’s Room philosophy has always been that the club was based on three pillars: the staff, the audience and the artists.

Hugh’s Room wants its staff to not only enjoy working here, but to use Hugh’s as a stepping stone to other things. If you’d really rather be a painter than a dishwasher, then we will try and help. If you like washing dishes, then turn up on time for your shift and wash away.

We have applied the same approach to artists; i.e. we will be thrilled if it turns out you are doing your next show at Massey Hall. We are glad that we have helped advance your career. Can you put Richard on the guest list?

And of course, even with good music and a good staff it is all rather pointless without an audience.

## Behind the Curtain

So, why is Hugh’s Room in its current predicament?

I am “the booker” at Hugh’s Room. (I have tried to convince people to refer to me as “supreme talent purchaser,” but to no avail). I follow in the footsteps of Holmes Hooke and Amy Mangan, my predecessors, and as the booker, my



perspective is somewhat limited. But what I do know is that Hugh’s Room is engaged in two of the most difficult businesses in which to succeed: live music and restaurant.

On the restaurant side, we are running a full-service kitchen which, unlike other eateries, doesn’t get to turn its tables over. Ouch.

On the music side, Hugh’s has been able to create an illusion of success. I am sure that when people see a sold-out (Judy Collins) show at a \$90 ticket, the assumption is that Hugh’s has had a wildly profitable evening. Well, Judy doesn’t stay in a cheap motel or stand on the corner and flag a cab to get to the gig and these are all costs borne by Hugh’s Room.

## The Magic

Given the struggle it has been at Hugh’s, almost from day one, from time to time we all ask ourselves – staff, techs, musicians, and even Richard, the owner – “Why bother?” And it comes down to the wonderful shows we have all been a part of. Here are my own personal magic moments:

In 2001, Eric Andersen was playing a Hugh’s Room show. Just after the show got underway a friend of Eric’s showed up at the door (without any Canadian cash) and was eventually admitted. Hello Joni Mitchell. To everyone’s delight, Joni got up on stage and sang a few tunes with Eric. To my personal delight, for most of the set, Joni sat back at the bar and, as it was legal at the time, I got to light a cigarette for her. My life was complete. Cross another one off that bucket list.

And then there was the time the McGarrigles played the club and, as their sound tech was ill, I had to mix the show. When we got to the end of the show, Anna McGarrigle announced from the stage that it was the sound person who usually started off the final tune and would

I mind initiating it? Not knowing what song she had in mind I demurred. “Perhaps tomorrow night’s show, when I am prepared.”

The next evening, after we had a quick rehearsal in Hugh’s luxuriant green room, for the finale, I sang *Green, Green Rocky Road* for the finale backed up by Anna and Kate. It can’t get much better than that. And they gave a generous tip to me, the sound guy. Nobody ever tips sound.

## More Memorable and Moving Moments

How about when Chris Hadfield got up on stage with Gord for the finale of a Gordon Lightfoot tribute? Hugh’s hosting Odetta’s last performance.



Gordon Lightfoot joins his own 13th annual tribute in 2015.

(left to right) Bruce Good, Julian Taylor (background), Meredith Moon (Gord’s daughter), Laura Spink (the Young Novelists - background), Gordon Lightfoot, Graydon James (the Young Novelists), Samantha Martin, Tom Wilson





Paul Quarrington singing his lungs out on stage while on a respirator. The three incredible shows which Lhasa de Sela did at Hugh's. Jane Siberry singing *Love Is Everything*. Pete Seeger, yes, the real Pete. Ray Wylie Hubbard crooning an evil rendition of *Snake Farm* (sure sounds nasty – pretty much is). Ian Tyson's concerts.

There has been crazy comedy. A somewhat refreshed performer who changed his guitar strings then realized he'd put them on upside down and had to ask a sound tech to re-string the instrument. The poorly trained guide dog which snatched a pork chop off a patron's plate. Mickey Rooney banging his cane and shouting, "Who the fuck is running this show?" Even Wendell Ferguson's jokes about throwing fiddles on the fire. (There is a general agreement that this is a good plan).

And there have been some very sad things at Hugh's too. Mostly revolving around artists who were not only acts who appeared on the Hugh's stage but friends of the club. We have lost the aforementioned Odetta, Paul Quarrington, Kate McGarrigle and Lhasa. Also Jesse Winchester, John Mays, Jeff Healey, Rita McNeil, Jackie Washington,

Brian Cober, Long John Baldry, Willie P. Bennett and on and on.

Not to be left out of this list is Hugh, himself. The Room is, after all, named after him. Hugh, Richard Carson's brother, did not live long enough to see the club open. Hugh was a real music lover and he and Richard had always dreamed of opening a music venue in Toronto. When Hugh died, Richard took up the torch and managed through a sheer act of will to make their vision a reality.

What everyone is asking now is, has that dream come to an end?

As a part of the Hugh's Room community, I certainly hope not.

When I was asked to write this story, things looked bleak. The rumour was that Hugh's had closed permanently. I am happy to report that this is not necessarily the case. A committee comprised of musicians, promoters, audience members and other interested parties has come together to attempt to open the club's doors as soon as possible. The goal of the committee is to reopen in March.

Yes, things still hang in the balance, but I am pretty optimistic.

The sound man suggests you stay tuned! 

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# “My Own Stamp” – Jeremy Dutcher in Conversation

SARA CONSTANT

For someone who’s only been working full-time as a musician for less than a year, Jeremy Dutcher has been keeping busy.

Fresh off the heels of an artist residency at the National Music Centre in Calgary and a solo appearance in Soundstreams’ *Electric Messiah*, Dutcher’s 2017 calendar is already starting to fill – appearing with the Toronto Consort on February 3 and 4, in Winnipeg and Kingston in March, and at the Music Gallery in April – and beyond that he has a clear artistic vision in mind. A classically trained operatic tenor and composer and a member of Wolastoq (Maliseet) First Nation, his performance practice blends his classical background with his interest in jazz and the contemporary, plus traditional music from his community. Here in Toronto, the New Brunswick-born singer is making waves with his distinct compositional voice – using song as his platform for Indigenous cultural reclamation and rediscovery.

A lot of these upcoming gigs will include performances from his album-in-progress – Dutcher’s first. Titled *Wolastoqiyik Lintuwakonaw*, the album will present Dutcher’s own arrangements of traditional Wolastoqiyik songs, and is slated for release at the end of 2017.

In many cases, the songs on this album haven’t been heard in Dutcher’s community for decades. “On the East Coast, we’ve been dealing with the longest period of colonization – of cultural friction between Indigenous and non-Indigenous people,” he explained when I sat down with him last week. “We’ve lost a lot...Growing up, much of what was thought of as ‘traditional’ music wasn’t actually sung in the language or even originating in our territory. For me, I wanted to think about songs that are specific to my nation.”

Finding those songs required legwork. Dutcher visited the archives of the Museum of Canadian History in Gatineau, Quebec, where he transcribed wax cylinder recordings made in Wolastoq territory by ethnographer William H. Mechling in the early 1900s – one of the earliest field recordings of Wolastoqiyik music.

“Listening to these recordings for the first time, I felt a profound connection with these voices,” says Dutcher. “The sound quality may be scratchy and unclear, but [they] provide a unique glimpse into the musical lives of my ancestors.” He’s also being careful to recognize the bias of the original ethnographer – and take the work of musical reclamation for his community seriously. “For me, as someone who’s re-interpreting [these recordings], I wanted to question – as an artist and as somebody who wants to put my own stamp on this – how do I stay true to the melodies and give them the life that they deserve, without taking on some of the bias that’s really built into the recordings?” he says. “And I want to do it really right – you only get one first go.”

Dutcher assures that the arrangements on the album, which will be for voice, piano, string quartet and some percussive elements, will be similar to his own work as an artist – classically influenced, but broad-ranging. “[Classical music] does inform the way that I sing, and the way that I play. But for me, this project is also so much more than that,” he explains. “It’s [also] complex, because Indigenous communities are not just one community,” he continues. “When you think about Indigenous music, a lot of people go straight to big drum songs. So I think a big part of this project is also education: to blow up people’s ideas about what Indigenous music is, and what it’s going to be.”

The songs on the album will also all be recorded in their original language – and for Dutcher, that part is non-negotiable. “It’s all in Maliseet, and I don’t apologize for that,” he says. “I do sometimes translate, but sometimes not...and that’s a pretty strong statement, especially in this day and age. In my community there are only about 500 people who speak the language left. It’s at that place where if people in my generation aren’t taking linguistic reclamation, and the work that entails, seriously, then we’re going to lose our language, and [we’re going to lose] that entire way of seeing the world.

“Going forward, I can imagine writing stuff in English,” he adds.



Jeremy Dutcher

JOHN PAILLE

“But for this one, I really wanted to say, this is who I am. This is the language that I choose to sing in. Come along for the ride.”

The album is a timely one. It’s certainly not lost on Dutcher that a number of the upcoming shows he’s been asked to appear at fit under the year’s growing banner of sesquicentennial concerts, for the 150th anniversary of Canadian Confederation – and that, even when well-meaning, when it comes to Indigenous representation it can be easy for non-Indigenous music presenters to miss the mark.

“As an Indigenous artist, I’m thinking a lot about the sesquicentennial,” he says. “What is it that we’re celebrating? 150 years of what? Of ‘nationhood,’ which at its fundament is negating nationhood that has existed in this place for much longer than 150 years.

“[This year], people really want to highlight an Indigenous voice as part of the [national] fabric. But for me, it has to have a critical lens. If it doesn’t then I’m not at all interested.”

I mention the trepidation that I’ve felt from a number of local arts workers – myself included – about arts organizations that seem too eager to jump unquestioningly onto the sesquicentennial bandwagon. I’ve found myself increasingly skeptical of all shows painted with the “Canada 150” brush – even those that appear to be doing good work. It’s a sentiment that Dutcher shares.

“I think that as both audience members and as practitioners, it’s okay to say, ‘I’m very skeptical about this – about all of this,’” he says. “And within that musical space, to question the hegemony of the Western canon and how art music is framed, and which voices get privileged within that framework. It’s an important question to ask and to keep asking. All the time, but especially in a year like this.”

The first of Dutcher’s upcoming gigs, the Toronto Consort’s



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"Kanatha/Canada" program on February 3 and 4, seems to be doing some of that good work. Looking at the first meeting between French settlers and Indigenous members of the Wabanaki Confederacy, the show will be presenting the Consort in a performance of John Beckwith's work *Wendake/Huronie*, as well as French-Canadian folk songs brought over with the early colonists. The members of the Consort will be joined onstage by Dutcher, First Nations singers Marilyn George and Shirley Hay, and Wendat Traditional Knowledge Keeper Georges Sioui, who collaborated with Beckwith on the composition of his piece when it was premiered in 2015. A big part of the concert, in a diversion from the Consort's usual musical focus as early-music performers, will be to provoke discussion about new musical dialogue between European (Eurocentric) and Indigenous communities.

Dutcher will be speaking onstage and sharing some of the pieces from his forthcoming album, using the material that he found in the archives to bring forth a current-day, Indigenous perspective. For Dutcher, it's an opportunity to bring his own musical work into a wider discussion, with new audiences. "When [David Fallis, of the Toronto Consort] brought me this project," he says, "we had long conversations about the implications and about how to take this on in a good way. I'm hopeful that those conversations will continue even on the nights of the show."

"For me," he continues, "it's about reaching audiences that I otherwise couldn't with what I do. My work speaks to certain audiences, but the Toronto Consort has their own set of people who attend their concerts and admire what they do. Those people might not have an entry point into conversations about Indigenous issues, or about Indigenous identity within the framework of a sesquicentennial. So for me, it's about creating dialogue – and that's what I hope it will do."

Following shows in Winnipeg and Kingston – the former a premiere of his new choral composition, and the latter a program of songs featuring Dutcher, mezzo-soprano Marion Newman and multidisciplinary artist Cheryl L'Hirondelle at the city's new Isabel Bader Centre

on March 28 – Dutcher will return to Toronto to host another discussion, this time at the Music Gallery.

Co-produced by the Music Gallery and RPM.fm, the event is a panel titled "What Sovereignty Sounds Like: Towards a New Music in Indigenous Tkaronto." The discussion will centre around contemporary Indigenous music in the local scene, and how settlers can best respect and support local spaces for Indigenous and transnational musical performance. Dutcher will host and moderate, and will be joined by Anishinaabe electronic musician Ziibiwan.

"David Dacks [the Music Gallery's artistic director] has been in conversation about these things for as long as I've known him," says Dutcher. "In the past year and a half, I've known him to reach out and offer space – one of the big things that as Indigenous artists we lack access to."

"I went to a gathering in Vancouver this year, where Indigenous scholars and Indigenous artists were able to join in conversation together," Dutcher adds. "I realized there how little that actually happens: how infrequently we're not just a token in a room, and how infrequently we're able to sit down and have those dialogues between our practitioners and theorists. I think that gatherings like that are a good model for creating those spaces where Indigenous perspectives are centred, and where we're not having to argue and fight and educate every time we walk into a room...because that's often how it goes."


With an increasing awareness of Indigenous issues among non-Indigenous Canadians, it seems as though requests – both explicit and implied – for local Indigenous voices to speak for their communities and educate others are also inevitably on the rise. And while on the one hand Dutcher encourages the learning process, he also is articulate about the clear problems with this: first, that it is the responsibility of settlers to educate themselves instead of demanding lessons from their Indigenous peers; and second, that asking any single person – Indigenous or otherwise – to bear the responsibility of representing their entire community in the public eye is a big, and ignorant, ask.

"I don't begrudge people for it, because that's a systematic thing," he says. "That's a lack of education, a lack of having relations with the first people in this land. It's built into society...But it is exhausting to be an educator all the time. There are so many things that artists who are not in our community don't even have to consider."

"As a young person and someone who grew up mostly off-reserve, I struggle to speak to the breadth of things that our community has to say," Dutcher continues. "I just try to centre [my work] on my own experience, and how I experience moving through different musical and political worlds."

Focusing on his music – and on what that means for his community – has been a learning curve for him, too. The album, and the other musical work that has come along with it, has proven an all-encompassing, but ultimately rewarding, task.

"I can't deny who I am as a person, and my positionality within this landscape of reclamation," says Dutcher. "I'm a young Indigenous person, but I'm also a city dweller, I'm half-white, I've spoken English my whole life, I studied classical music...there are all of these things that have made me a bit of an outsider. But I've come to find beauty and strength in that. That's one thing that this project has taught me."

What all of these projects seem to have in common is how they reveal the layers of complexity that musical identity can have – both in the physical space of this continent and within the rapidly expanding world of what we label as classical music. And what Dutcher's own hard work shows is that, now more than ever, it is not the time to be complacent about the problematic ways that we as classical musicians represent our craft. Instead, as he suggests, it's an apt moment to criticize, to complicate and to build a vocabulary for understanding the future of transcultural performance. Dutcher is one of the artists out there who is making musically powerful, relevant work, and who has the chops and conscientiousness to do it well. It's a good time to listen. 

Sara Constant is a Toronto-based flutist and musicologist, and is digital media editor at *The Whole Note*. She can be contacted at [editorial@thewholenote.com](mailto:editorial@thewholenote.com).



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# Hometown Hornist Q & A

## JAMES SOMMERVILLE

PAUL ENNIS

**T**oronto-born James Sommerville has been principal horn of the Boston Symphony since 1998. Formerly a member of the Montreal Symphony Orchestra and the TSO, he also spent seven years as music director of the Hamilton Philharmonic Orchestra beginning in 2007. He answered the following questions several weeks in advance of his upcoming return to his birthplace on March 5, when the Boston Symphony Orchestra (conducted by Andris Nelsons) makes its first appearance in Canada in 21 years.

*In your BSO video profile, you spoke of soaking up the orchestra's tradition as it relates to sonority, attack and style. Could you please elaborate on the BSO's brass sound in particular, the character of the orchestra's overall sound since 1998 when you became principal horn, and how the BSO's tradition is transmitted over the years?*

Any orchestra section's sound is defined by several more or less equally important factors: the acoustics of the hall, the provenance and culture of the players, their individual genius and originality, the predilections of the music directors, and the overall tradition of the group. The BSO has a deserved reputation as the most "European" of American orchestras; meaning a clarity and flexibility of sound and expression, a lightness and transparency that was long unique – although it must be said that orchestras worldwide are more similar in approach than they used to be. The BSO brass section has always prided itself on its cosmopolitan style – not massive, but direct, clean rather than woody, brilliant rather than hard. There has been a great deal of change in the brass section's personnel over the past 19 years, but without exception the newer players have been sincere and successful in adapting to the BSO sound, and using their talent to help us evolve and improve in this century.

*What are Andris Nelsons' great strengths as a conductor? What particular skills do you think he has in interacting with the orchestra?*

I think Andris' greatest skills are rooted in his personal warmth, empathy, and in the spontaneous energy and enthusiasm he brings to performances. He has always been amazingly collaborative and collegial on the podium, and very approachable and affable off it. He is a very intuitive and emotional musician.

*How would you characterize the kinds of skills of the other music directors you've played under, in Boston, Montreal and Toronto?*

Seiji Ozawa, my first boss at the BSO, was the most physically gifted conductor I have ever played for, as well as a deeply emotional musician. James Levine brought ebullient enthusiasm to all the repertoire he chose to perform, and exposed me to a lot of great repertoire I was unfamiliar with – Schoenberg, Carter, Wagner. I was a fan of Jukka-Pekka Saraste, who was MD when I was a member of the TSO; he was a very imaginative and creative conductor. I played in the MSO during the Dutoit years. As much as the relationship between him and the orchestra ended abruptly and awkwardly, there were many years of terrific music-making with him there. The MSO in the 80s and 90s was an orchestra that you could still always recognize instantly on the radio: that transparent, clean sound was so distinctive, and a source of pride to both maestro and players.

*Please describe your early music education.*

I grew up in Toronto, and had piano lessons early, but never excelled at that. I was lucky to have a terrific music teacher in high school (John Fautley, then at UTS), who really opened my ears to the whole range of world music. Most of my university education was at U of T, where I studied with the great Eugene Rittich. And as an orchestral player, my finishing school was the NYOC, where I learned what it



James Sommerville

really takes to win and keep a major orchestra position.

*Who were your musical heroes in your formative years?*

In no particular order: Glenn Gould, Robert Fripp, Hermann Baumann, Martha Argerich, Charles Mingus, Gordon Lightfoot, Jacqueline du Pré, Brian Eno. And many more.

*How did your interest in conducting develop?*

It's something I began to some extent in high school, and studied intermittently after that. As an orchestral player, it gives a really amazing new and profound perspective to the great repertoire: as a conductor you of necessity need to know every detail of every note in the score, and as much of the historical, cultural, personal context of each work in as much depth as you are capable of.

*Now that your tenure with the Hamilton Philharmonic is over, how do you exercise your conducting muscles?*

I do a fair amount of guest conducting in Canada and the US, and am music director of the Canadian National Brass Project ([canadian-nationalbrassproject.com](http://canadian-nationalbrassproject.com)), which brings many of Canada's finest brass

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*The BSO/Nelsons DG recording of Shostakovich's Symphonies 5, 8 and 9 was highly praised by The WholeNote in our September 2016 issue. Is there a difference in approach to making a recording vis-à-vis performing a live concert?*

Well, the short answer is that those recordings are all edited from live concerts, so in that case, no difference at all! But in ideal circumstances, we can approach a studio recording with a little more freedom: when you know there is the possibility of another take, you can experiment a bit more, take a few more chances, technically and musically. Stretch a phrase a little longer, play a dynamic that's a little riskier, that sort of thing.

*Is the March 5 concert the first time you've been back to Toronto since your Women's Musical Club recital last November?*

I was back for the holidays, as usual; most of my immediate family still lives in Toronto.

*Do you recall the last time you played Roy Thomson Hall? How does it feel to be returning?*

I think the last time I played here was when I came back for a couple of weeks and played principal horn as a guest with the TSO – maybe this would be late 90s or early 00s. It's going to be great to be back on that stage. We have a wonderful acoustic at Symphony Hall in Boston, but I have tremendous memories of my time in the TS, and listening to it when I was growing up. I do remember when the hall opened in 1982; in fact my mother was a sponsor before it opened, so my name and those of my siblings are on the back of one of the audience seats.

*What is it like to work with Emanuel Ax? Have you played Beethoven's Piano Concerto No.2 with him before?*

I haven't played that work with him. We have played chamber music on a couple of occasions; doing the Schumann *Adagio and Allegro* [for Horn and Piano Op.70] as part of the Boston Symphony Chamber Players series was a highlight. He's an incredibly warm and generous person, and of course a sublime and inspiring musician.

*In your BSO video, you mentioned owning a few French horns. How many do you have in your basement? How many do you use in performance?*

At the moment I have three or four in "rotation," one of them is a "triple" horn, which comes in handy for music that is both very high and very low, very soft and very loud. I have a few other instruments that I use depending on the repertoire, to make a specific colour of sound easier to achieve. Some are warmer and darker, some clearer and brighter – just depends what the pieces require.

*The Boston Symphony conducted by Andris Nelsons with featured guest Emanuel Ax performs at Roy Thomson Hall on March 5. ●*

Paul Ennis is the managing editor of *The WholeNote*.

# Transformative Meetings: Avital and Yang

PAUL ENNIS

**Avi Avital:** Israeli-born mandolin virtuoso Avi Avital (b. 1978) – who will appear at Koerner Hall with the zestful Dover Quartet on February 11 – once described his relationship with his instrument as “a bit like a rider and his horse.”

“I know my mandolin very well,” he told 15questions.net. “My hands remember blindly every curve and every fret of it. I have a deep understanding of how it works, but when I'm on stage it becomes part of me – I almost forget I'm holding it.”

A relative of the lute, the mandolin has grown in popularity over the last 300 years. “Familiar and foreign, folkish and classical, the mandolin is both a musical chameleon and a seasoned traveller,” Avital wrote in his introduction to his eclectic Deutsche Grammophon CD *Between Worlds* (2014).

Avital told *Fifteen Questions* about a transformative meeting he had in his mid-20s with the famed klezmer clarinetist Giora Feldman. After Avital played him a piece by Bloch, Feldman asked him to improvise. When Avital said he didn't know how, Feldman insisted. “So I closed my eyes and for the first time in my life I started to play something that wasn't written in notes. Giora took his clarinet and joined me, and we continued to improvise together for a little while that afternoon. That encounter opened the window to a new world and led me to play different genres of music.”

Avital spoke with medici.tv last year about his admiration for Menuhin, Heifetz and Rubinstein, about how he takes different things from different artists. And about how he was “really into rock 'n' roll” when he was 14. “I was the real grunger from Seattle; I remember making a lot of noise on the drums.”

He still carries something of the rock band experience when he plays in a classical music hall.

Describing his arrangement of Bach's *Chaconne* from the *Partita No.2 for solo violin*, he talked about how the freshness for an audience of discovering a monumental piece of music played on a different instrument is like hearing it for the first time. And that you hear contemporary music differently after listening to Bach in a recital. “It's like the ginger with the sushi or the lemon sorbet between the dishes in a very fancy restaurant.”

So on February 11, after he plays the *Chaconne*, he and the Dovers will perform the Canadian premiere of David Bruce's *Cymbeline*, for string quartet and mandolin, a piece written for him in 2013 and dedicated to Avital and his wife “in honour of their recent marriage.” The title is an old Celtic word meaning Lord of the Sun. “I think the idea of the piece being about the sun emerged out of the colours of the string quartet and the mandolin together,” Bruce wrote on his website. “The mandolin itself has always seemed to me to create a ‘golden’ sound, and when combined with the warmth of the strings it seems now obvious that I should be drawn towards something warm and golden.”

The concert opens with Tsintsadze's *Six Miniatures for String Quartet and Mandolin*; Tsintsadze, who died in 1991, invariably wove his Georgian homeland's folk music into his works. Then the Dovers give Avital a break when they take on Smetana's penetrating autobiographical tone picture, his *String Quartet No. 1 in E Minor “From My Life.”* I've been eagerly awaiting their return to town ever since their memorable Toronto Summer Music performance of Beethoven quartets last summer. The Dovers' playing was empathetic, subtle, impeccably phrased, marked by forward motion, drive and energy, musically mature, vibrant and uncannily unified in purpose and execution.



Avi Avital



Their collaboration with the larger-than-life Avital promises much joyous music making.

**In Mo Yang** was 19 when he became the youngest winner of the Paganini International Violin Competition in 2015. Now 21, he makes his Canadian recital debut March 5 (with pianist Renana Gutman) presented by Mooredale Concerts. Born in Indonesia, Yang moved to Korea at two and began playing violin at five. He currently studies with Miriam Fried on a scholarship to the New England Conservatory. Yang told me in an email exchange that he first met Fried in Korea when he was about 14 and played the Mendelssohn concerto for her. "I was struck by how drastically my sound improved with her methods of sound production." In 2012, when it was time to find his next teacher, he wanted to have another lesson with her. "She was about to come to Korea to attend a festival in Seoul. I went to her hotel room and played the Tchaikovsky concerto. I was again struck and determined that she had to be my teacher."

It's striking as well that Yang's Paganini success came 47 years after Fried herself won the same competition. I asked if she had passed on any insights to him. "She told me her story of winning the competition and encouraged me [saying] that I had a good chance of winning. During the competition, I was dissatisfied with one of the rehearsals and frustrated. I called her and she told me how to deal with the situation, which relieved me. It was also very insightful of her to recommend that I eat pesto."

Yang's Toronto program begins with Bach's unaccompanied *Violin Sonata No.1 in G Minor BWV 1001*. Bach has only recently been included in his recital programs. "Bach's music is endlessly imaginative and has such communicative power," he said. "I would like to share this with the audience, not just with jurors [because these pieces are always required repertoire at auditions and competitions]."

He loves the rhapsodic aspect of Ysaÿe's music and thinks the *Sonata No.3 in D Minor for Solo Violin Op.27 No.3 "Ballade"* highlights that rhapsodic aspect more than any of the other sonatas. "Despite its obscurity, the beauty of Schumann's *Violin Sonata No.3 in A minor* is evident throughout," he told me. "I want to show that this is not a piece by a madman but a person who has extraordinary imagination and introspection." Beethoven's *Violin Sonata No.7 in C Minor Op.30 No.2* is new for him; he started learning it only a month ago. "I am especially working on the overall architecture of the sonata, because it is understanding the structure and living through the whole piece with a sense of inevitability that heighten the incredible drama of the piece," he said.

His answer to my question about what musicians may have influenced him surprised me: "I am more influenced by non-musicians," he said. "Plato's Theory of Forms greatly inspired me; the idea that the most accurate reality exists in a non-physical world, and what we sense is a mere reflection of Idea, made me rethink the relation between composer, composition and performer. The audience is often an influential figure in my musical career; I got to play in a senior centre once and the smile of five patients who listened to me taught me an important lesson about the societal role of a musician."

That's quite a revealing comment, especially from a musician



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launching an international career. He's clearly a talent to watch. When he made his Carnegie Hall recital debut in April 2016 he wanted to play on a great instrument. With the help of Reuning & Sons Violins, he met the owner of a Stradivarius violin and was very fortunate to be given a loan of it. As Anthony Tommasini wrote in the *New York Times* of that Carnegie concert, "Mr. Yang proved himself most deserving of this fine instrument in an impressive program."

**Music Toronto.** Music Toronto's 45th season continues at the Jane Mallett Theatre with a pair of "discovery" concerts (pianist Ilya Poletaev on February 7 and the Eybler Quartet on February 16) before welcoming back the Prazak Quartet on March 2.

Poletaev began studying piano in Moscow at six, continuing his lessons in Israel before emigrating to Canada at 14. A year after winning the 17th JS Bach competition in Leipzig, he joined the Schulich School faculty at McGill. His February 7 recital at the Jane Mallett Theatre includes Bach's richly textured *French Overture BWV831*, Enescu's hymn to his native Romania, the *Sonata in F-sharp Minor Op.24 No.1* and Schumann's episodic *Humoreske Op.20*.

The Eybler Quartet consists of cellist Margaret Gay and three members of Tafelmusik (violinists Julia Wedman and Aisslinn Nosky, and violist Patrick G. Jordan), two of whom (Wedman and Aisslinn) are also members of I FURIOSI. Devoted to the repertoire of the early years of the string quartet, their namesake is the little-known composer Joseph Leopold Edler von Eybler, a contemporary of Mozart who outlived Schubert. True to form, their February 16 program includes works by the lesser-known Viennese-based Johann Baptist Vanal and Franz Asplmayr as well as Haydn's *Op.33 No.1* (the first of his quartets "composed in a new, special way") and Beethoven's gentle *Op.18 No.3*.

In 2015, Jana Vonašková, a graduate of the Royal College of Music in London and a member of the Smetana Trio for nine years, joined the Prazak Quartet as first violinist, succeeding Pavel Hula who founded the quartet in 1972. Second violinist Vlastimil Holek has been with the Prazak for nearly four decades. Violist Josef Kluson is the last founding member still active in the quartet. Cellist Michal Kanka joined the group in 1986. Internationally acclaimed and an audience favourite, the Prazak makes their seventh appearance on the Jane Mallett stage since 1993 with a March 2 program that begins with late Haydn (the buoyant *Op.71 No.1*) and Bruckner's rarely performed, highly Romantic *Quartet* before concluding with Dvořák's beloved "American" *Quartet*.

**TSO.** The Toronto Symphony welcomes the renowned Jiří Bělohlávek, music director and artistic director of the Czech Philharmonic, to lead the orchestra in Martinů's *Symphony No.6 "Fantaisies symphoniques."* Bělohlávek has been focused on



In Mo Yang

Martinů's work for years so this is an opportunity to hear what may be a definitive reading of the piece. Adding to the allure of these February 9 and 11 concerts is the imposing figure of Garrick Ohlsson, the soloist in Beethoven's resplendent *Piano Concerto No.5 "Emperor."* Debussy's seductive *Première Rhapsodie*, which opens the program, is a showpiece for TSO principal clarinetist Joaquín Valdepeñas' sweet sound. On February 15 and 16, rising star Jakub Hrůša, a Czech conductor half Bělohlávek's age who is permanent guest conductor of the Czech Philharmonic, leads the TSO in two masterful orchestral ruminations, Richard Strauss' *Death and Transfiguration* and Scriabin's *The Poem of Ecstasy*. That being said, the main attraction on the program will be Schumann's *Piano Concerto* with soloist Jan Lisiecki, the first time Toronto audiences will hear what is the major work on Lisiecki's latest CD. Another treat on the TSO menu: February 18, American conductor Sarah Hicks will lead the TSO in two performances providing a live accompaniment

to the Pixar animated classic *Ratatouille*. This delightful, sophisticated film about an enterprising rat who creates his inimitable ratatouille dish in a Paris restaurant for a discerning food critic, features a sentimental symphonic score that is all cane sugar, no saccharine. Peter O'Toole's melodious narration as the critic adds another musical layer to the proceedings.

**RCM.** In addition to the Avital-Dover recital, the Royal Conservatory is presenting three other concerts of note. On February 4, Gidon Kremer and Kremerata Baltica celebrate Kremer's 70th birthday year and the ensemble's 20th at Koerner Hall with "Russia – Masks and Faces," including music by Pärt, Weinberg, Tchaikovsky, Silvestrov and Mussorgsky (an arrangement for string orchestra of the iconic *Pictures at an Exhibition*). A free concert (ticket required) February 5 in Mazzoleni Concert Hall will introduce Andrés Díaz, the inaugural Alexandra Koerner Yeo Chair in Cello at the RCM. Díaz performs works by Martinů, Richard Strauss and Pulitzer Prize-winning composer Kevin Puts, with Barry Shiffman and other special guests. Then on March 3 acclaimed Scottish-born violinist Nicola Benedetti and the Venice Baroque Orchestra celebrate the pleasures of her Italian heritage with an engrossing program of selections by Galuppi, Avison (after Scarlatti), Geminiani and two works by Vivaldi including *The Four Seasons*. Finally, the masterful Sir András Schiff brings his classical warmth to a selection of late-Schubert piano pieces March 5. The composer's *Moments musicaux D780* and *Drei Klavierstücke D946* are bookended by his two sets of *Impromptus D899* and *D935*, delightful works that are made for Schiff's own stylish sense of panache.

#### QUICK PICKS

**Feb 7:** Following his refreshing performance of Mozart's *Rondo for Violin and Orchestra K373* with the TSO (part of this year's Mozart @261 festival), 19-year-old Kerson Leong (and collaborative pianist Philip Chiu) gives a free noontime recital of French music at the Richard Bradshaw Amphitheatre.

**Feb 13:** Associates of the Toronto Symphony adopt a French accent for a program of Poulenc's insouciant *Sonata for Flute and Piano*, Stravinsky's cunning *Suite from L'Histoire du soldat* and TSO bassoonist Fraser Jackson's arrangement of Ravel's jazzy *Piano Concerto in G*. **Mar 6:** TSO second oboist Sarah Lewis is featured in Mozart's charming *Oboe Quartet in F K370* and Britten's bewitching *Phantasy Quartet for Oboe and Strings Op.2*.

**Feb 13:** The Perimeter Institute, one of the joys of Waterloo, presents the remarkable violinist Christian Tetzlaff and the outstanding pianist

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**Feb 19:** Any chance to hear Jan Lisiecki is a chance to be taken. In this Isabel Bader Centre for the Performing Arts' recital in Kingston, the super-talented young pianist treats us to repertoire new to Southern Ontario: Bach's *Partita No.3 in A Minor BWV827*; Schumann's *Klavierstücke Op.32*; Schubert *Impromptus Op.142*; and a trio of Chopin pieces including the high-powered *Scherzo No.1 Op.20*.


**Feb 21:** Sae Yoon Chon, a Korean-born scholarship student at GGS and a prizewinner at the last two Hilton Head International Piano Competition tackles Beethoven's monumental *Sonata No.29 in B-flat Op.106 "Hammerklavier"* in a COC free noontime concert at the Richard Bradshaw Amphitheatre. (**Mar 7:** Fellow GGS scholarship student, Unionville-born Charissa Vandikas, performs works by

Chopin, Schumann and Rachmaninoff in her own COC free noon-time concert.)

**Feb 23:** Irène Jacob performs original material sprinkled with covers of Georges Brassens at Jazz Bistro. The French actress, luminous in Krzysztof Kieślowski's *Double Life of Veronique* (where she sang) and *Three Colours: Red*, recorded her first album *Je Sais Nager (I Know How To Swim)* in 2011 with her brother Francis, a guitarist and jazz-based arranger. Now they're touring their latest CD, *En Bas de Chez Moi (Downstairs at My House)*, with their multinational band (including Senegalese bassist Mamadou Ba and Franco-Peruvian Jose Ballumbrosio).

**Feb 26:** The Kitchener-Waterloo Chamber Music Society presents the Turgeon Piano Duo, husband-and-wife pianists, in a surefire program: Dvořák's *Slavonic Dances*, Mozart's *Sonata in C K521*, Gavrillin's *Sketches*, Ravel's *Mother Goose Suite* and Gershwin's *Rhapsody in Blue*. **Mar 5:** Israel's Aviv String Quartet begins a traversal of Mozart's last ten string quartets in three concerts in five days at the KWCMS Music Room.

**Mar 4:** The astonishingly gifted 23-year-old Montreal native Stéphane Tétreault, brings his Bernard Greenhouse cello to the Toronto Centre for the Arts when he performs Saint-Saëns' *Cello Concerto No.1* with Sinfonia Toronto. Conductor Nurhan Arman also leads the orchestra in Morawetz's *Sinfonietta* and Arman's own string orchestra arrangement of Grieg's *String Quartet in G Minor*.

**Mar 5:** The famed Boston Symphony Orchestra (with special guest Emanuel Ax performing Beethoven's *Piano Concerto No.2*) makes their first visit to Canada in 21 years. Conductor Andris Nelsons also leads the orchestra in Berlioz's delirious, spectacular and enduring *Symphonie Fantastique*. Look for my interview with BSO principal horn James Sommerville elsewhere in this issue. 

*Paul Ennis is the managing editor of The WholeNote.*



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# COC Launches Well-Rounded Season

CHRISTOPHER HOILE

**O**n January 12 the Canadian Opera Company unveiled its 2017/18 season. The season will include the return of two recent COC productions, new productions of three operas not seen at the COC for 17 years or more and a company premiere of an opera by Richard Strauss. It is a well-rounded season that ought to have wide appeal.

One new feature in the evolution of the COC as a company was announced: the naming of its first artist-in-residence. For the coming season this will be renowned Canadian soprano Jane Archibald, who will appear in three of the six operas. In addition to her season-long residency, Archibald will perform in the COC's Free Concert Series in the Richard Bradshaw Amphitheatre and work with the young artists of the COC Ensemble Studio and Orchestra Academy training programs in a mentorship capacity.

COC General Director Alexander Neef comments, "It's exciting for the company and our audiences to have someone of Jane Archibald's calibre choose to spend so much of her time with us... This kind of commitment from Jane is a testament to the international reputation of the COC, solidifying the company and our opera house as a showcase for the world-class talent working in opera today."


**Fall 2017:** Opening the fall season from October 5 to 28 will be the company premiere of Richard Strauss' *Arabella* (1933). Only the fifth opera by Strauss the COC has ever staged, *Arabella* is a co-production with Minnesota Opera and Santa Fe Opera and premiered with the latter company in 2012. The opera was Strauss' final collaboration with his favourite librettist, Hugo von Hofmannsthal, who had written the libretti for *Elektra* (1909), *Der Rosenkavalier* (1911) and *Ariadne auf Naxos* (1912).

*Arabella* is a comedy set in Vienna in 1860 dealing with the financial crisis of the Waldner family. The family has two daughters, the beautiful Arabella, who needs to marry a wealthy man to save the family, and the younger Zdenka, whom they have brought up as a boy to save the expense of her coming out as a debutante.

Renowned Canadian soprano Erin Wall sings Arabella and Jane Archibald sings Zdenka. Mandryka, who woos Arabella, will be sung by Polish bass-baritone Tomasz Konieczny. Canadian tenor David Pomeroy is Matteo, whom Zdenka loves; Canadian baritone John Fanning is Count Waldner, the sisters' father; German mezzo-soprano Gundula Hintz is their mother. COC Ensemble Studio graduate coloratura soprano Claire de Sévigné is the belle of the ball, Fiakermilli and Canadian mezzo-soprano Megan Latham is the Fortune Teller. The production is directed by Tim Albery, best known for his powerful production of the COC's *Götterdämmerung*, currently being re-mounted, and is conducted by German conductor Patrick Lange.

Running in repertory with *Arabella* from October 11 to November 4 is a new COC production of Donizetti's *The Elixir of Love* (*L'elisir d'amore*) from 1832. *Elixir* has not been seen at the COC since 1999. The new production is based on the 2008 co-production from San Francisco Opera, Colorado Opera and Kansas City Opera. American director James Robinson has relocated the action to a small town in the period before World War I. In this gentle comedy, the poor and shy Nemorino has fallen in love with the wealthy Adina. Despairing that Adina will fall for the dashing Captain Belcore, Nemorino buys a love potion from the travelling charlatan Doctor Dulcamara consisting only of red wine.

Three recent graduates of the COC Ensemble Studio training program take major roles. Tenor Andrew Haji is the lovesick Nemorino; soprano Simone Osborne is Adina; and baritone Gordon Bintner is Belcore. English baritone Andrew Shore is the sly Doctor Dulcamara. Toronto-born Yves Abel makes his COC debut at the podium.



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**Winter 2018:** Beginning the winter season in 2018, from January 20 to February 23, will be a revival of the COC's production of Verdi's *Rigoletto* directed by Christopher Alden and last seen in 2011. Audiences will recall this production as the one where the entire action is set inside the central room of a Victorian men's club. English baritone Roland Wood sings the title role and American soprano Anna Christy is his daughter, Gilda. American tenor Stephen Costello shares the role of the vicious Duke of Mantua with American tenor Joshua Guerrero. Georgian bass Goderdzi Janelidze makes his Canadian debut as the assassin Sparafucile and Canadian mezzo-soprano Carolyn Sproule makes her COC debut as Sparafucile's sister Maddalena. Stephen Lord conducts.

Running in repertory with *Rigoletto* from February 7 to 24 is Mozart's *The Abduction from the Seraglio* (*Die Entführung von dem Serail*), not seen at the COC since 1980. The opera concerns the efforts of the Europeans, Belmonte and his servant Pedrillo, to rescue their sweethearts Konstanze and Blonde from captivity by the Muslim Turk, Bassa Selim. In this co-production with Opéra de Lyon, Lebanese-Canadian playwright and director Wajdi Mouawad has added his own prologue and reworked some of the dialogue to avoid caricature of the Muslim characters.

Jane Archibald performs one of her most acclaimed roles as Konstanze. Swiss tenor Mauro Peter sings Belmonte; Ensemble Studio graduates Claire de Sévigné and Owen McCausland are Blonde and Pedrillo, respectively. Croatian bass Goran Jurić is Osmin, Pasha Selim's overseer and German actor Peter Lohmeyer appears in the spoken role of the Pasha. COC music director Johannes Debus conducts.

**Spring 2018:** The COC spring starts with the season's only nod to modernity, a revival of Robert Lepage's spectacular production of Stravinsky's *The Nightingale and Other Short Fables* running from April 13 to May 19. Most notable as the production where the orchestra is on stage and the orchestra pit is filled with water, *Nightingale*, last seen in 2010, uses all forms of puppetry from East and West to illustrate songs by Stravinsky as well as the short operas *Renard* (1922) and *The Nightingale* (*Le Rossignol*, 1914).

Making her role debut as the Nightingale is Jane Archibald in her



Jane Archibald (centre) as Konstanze in the Opéra de Lyon production of *The Abduction from the Seraglio*, 2016.

third opera of the season. Singing the Fisherman, who discovers the Nightingale, is Owen McCausland. The Emperor, whose life is saved by the Nightingale, is sung by American bass-baritone Christian Van Horn and American contralto Meredith Arwardy sings the role of Death. Johannes Debus conducts.

Concluding the 2017/18 season is the third in Donizetti's so-called Three Queens Trilogy – *Anna Bolena* from 1830. The last time Toronto heard this work was in 1984 with Joan Sutherland in the title role and Richard Bonyngue conducting. This time COC favourite Sondra Radvanovsky sings the role of Henry VIII's spurned queen, the third queen after her *Maria Stuarda* in 2010 and her Elisabetta in *Roberto Devereux* in 2014.

American bass-baritone Eric Owens is Enrico VIII, King of England; American soprano Keri Alkema is Giovanna Seymour; American Bruce Sledge is Lord Riccardo Percy; and Canadian mezzo-soprano Allyson McHardy sings the role of Smeton, the musician secretly in love with the queen. Italian maestro Corrado Rovaris conducts and Stephen Lawless, who directed the other two works in the trilogy, directs.

**Currently:** While the 2017/18 season announcement presents the COC's future plans, the present 2016/17 COC season continues. Mozart's *The Magic Flute*, which opened in January, runs until February 24. It is joined from February 2 to 25 by Wagner's *Götterdämmerung*, the concluding opera of his epic four-opera cycle, *Der Ring des Nibelungen*. American soprano Christine Goerke, who captivated audiences as Brünnhilde in *Die Walküre* and *Siegfried*, the second and third parts of the cycle, returns to sing her first *Götterdämmerung* Brünnhilde. Austrian tenor Andreas Schager sings the role of Brünnhilde's beloved Siegfried and German baritone Martin Gantner is Gunther, Siegfried's rival. Estonian Ain Anger is Gunther's villainous half-brother, Hagen, and Ileana Montalbetti is Gunther's sister, Guttrune.

Tim Albery returns to direct his acclaimed production and COC music director Johannes Debus takes the plunge by conducting the massive opera for the first time. ●

Christopher Hoile is a Toronto-based writer on opera and theatre. He can be contacted at [opera@thewholenote.com](mailto:opera@thewholenote.com).

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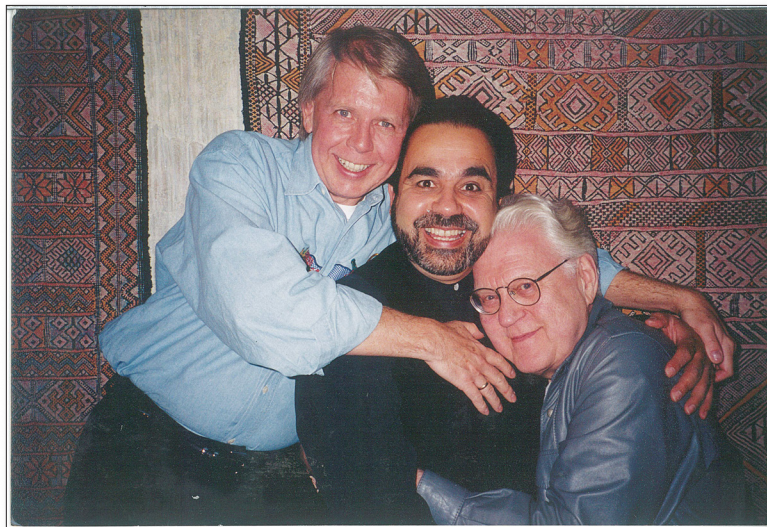
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(from left) Henry Ingram, Guillermo (Bill) Silva-Marín and Stuart Hamilton

"Darling, there's a market for everything!" Whether in reference to an obscure Massenet opera or his specially designed outfits from Northbound Leather, Stuart more than proved the point during his 87 years on planet Earth.

*Hello Bohème!* was my official introduction to Stuart Hamilton. I had of course heard of him but had never experienced the force of his personality firsthand. Stuart had dreamed up a potted version of the Puccini masterpiece for Theatre in the Dell, one of Toronto's then-flourishing cabaret hotspots. We're talking 1973, dimly lit second-floor rooms, cheap wine and suspect Italian food. Roxolana Roslak and Michael Burgess and Lynn Blaser and Avo Kittask were the two pairs of lovers. The remainder of the cast was me...filling in for the chorus, sugar daddy Alcindoro, Parpignol and the children's chorus. Stuart, though, was the big star. He had been hailed as a comedian and pianist in *Beyond the Fringe* and his name is what drew in the crowds. Night after night for over five months, he'd sit at the rickety old spinet playing a tune or two from *La Bohème*, the phone on the piano would ring and he'd answer with a lilting "Hello... Bohème... you're going to see Bohème? Darling, you'll love it...!" And away we'd go on his guided tour through the life and death of poor doomed Mimi. Who knows...the surprisingly robust market for *Hello Bohème!* may have planted the seed for his big idea.

And that was Opera in Concert.

Stuart believed passionately in the wealth of talent to be found right here in Toronto and despaired that so many fine young singers felt they had to go to New York or Europe to get ahead. His other passion was French opera. So, why not a concert series showcasing rarely heard French opera performed by rarely heard Canadian singers? That first season (1974/75), Thomas' *Hamlet*, Massenet's *Thaïs* and Berlioz's *Béatrice et Bénédict* hit the boards of the Jane Mallett Theatre and the rest is history. What history does not reveal is that Stuart coached all the singers for free and never took a salary as founder, artistic director and pianist for Opera in Concert. As it turned out, the market for less familiar operatic fare – French and not-so-French! – was significant and soon enough the series was expanded to four operas, some performed with orchestra.

My partner Guillermo (Bill) Silva-Marín and I were in that first OIC season; Bill was Hamlet and I was Marcellus, the guy who sees the ghost and disappears never to be heard from again. The full story can be found in Stuart's memoir, *Opening Windows: Confessions of a Canadian Vocal Coach*. Over the years, Bill and I appeared for Opera in Concert numerous times and Stuart became a valued coach, mentor and, most importantly, a great friend.

Stuart was born in Regina at the dawn of the Great Depression, third son of a lawyer and his North Dakota-born wife, and brother to two sisters, Dorothy and Patricia. His first brush with fame came in 1939 when he was greatly applauded for his skating routine, performed



to Rimsky-Korsakov's *Flight of the Bumblebee*. The ten-year-old's performance was notable for remarkable spins and his bumblebee costume. Growing up, the prairie boy practised piano, joined the high school drama club and listened fanatically to the Met's Saturday Afternoon at the Opera broadcast. By 1947, the call of neon and concrete had become too great and he moved to Toronto to seek his fortune. During his salad days, he was an usher at the Eaton Auditorium, conducted Broadway shows in Buffalo, gave recitals in New York and London, taught at the Hamilton Conservatory, toured with Lois Marshall and Maureen Forrester and occasionally conducted for June Kowalchuk's early version of Opera Hamilton.

The piano was Stuart's principal means of musical expression and he maintained a fractious relationship with those 88 keys right up until the end. His forte was French high romanticism and composers such as Mozart and Bach rather intimidated him. Nevertheless and because "Darling, I'll do anything to make a buck," he and a trio of his singer friends turned up on the Brunch with Bach series at Harbourfront. To his great surprise, *The Globe and Mail* critic praised his Bach style in lavish fashion and gave everybody a good review. Stuart's response was something on the order of "What does he know, I left out half the notes!"

Never anybody's idea of a homebody, Stuart was a great traveller and he did not stay in dumps. "Leave me alone, I'm a rich millionaire" is another of the lines his close friends remember, a zinger he'd deliver whenever anyone questioned his fondness for the George V in Paris or invite buddies to dinner at La Tour d'Argent. During one memorable trip to San Juan, he checked into and out of three first rate hotels: El Convento, Normandie and the renowned Condado Beach Hotel. The Condado was particularly trying because each night he was serenaded by a choir of Puerto Rican frogs...coquis. They are thumb-sized little buggers, but Pavarotti had nothing on them when it came to volume. According to Stuart their cry was a piercing minor ninth (co-QUI) and it drove him mad!




"Stuart...did not stay in dumps"

Looking back at his multi-faceted career, one wonders how he found time to do it all and still keep up his daily coaching schedule, which over the years included a who's who of Canada's vocal elite...and some of the rest of us! Quizmaster of CBC's Saturday Afternoon at the Opera from 1982 till 2007, he also appeared regularly as a panelist, and occasional guest quizmaster, on the Met's broadcasts from Lincoln Center. He was the first music director of the Canadian Opera Company Ensemble, an in-demand lecturer and adjudicator for competitions such as the George London and Sullivan Foundation Awards, Mexico's Oralia Dominguez Competition, the CBC Young Performers' Competition and Bathroom Divas, while in his later years, countless young singers benefitted from his wise counsel as a recital adjudicator for the Royal Conservatory of Music and the University of Toronto's Faculty of Music. Stuart was appointed a member

of the Order of Canada in 1984, won the Toronto Arts Award in 1989, received the Governor General's Commemorative Medal for the 125th Anniversary of Confederation in 1992, the first Ruby Award from Opera Canada in 2000 and the Beckmesser Award from the Los Angeles Opera in 2004. Dalhousie University awarded him an honorary doctorate in 2008 and he received the Queen Elizabeth II Diamond Jubilee Medal in 2012.

My last memories of Stuartissimo, as so many of us called him, were positive ones. Even though he became increasingly fragile due to the effects of prostate cancer, he was alert and energized when the subject was opera. I went over one Saturday afternoon last December and he wouldn't be interrupted...*Manon Lescaut* was on. After the opera, he made some incisive comments about the development of Puccini's genius, from the boyish *Le Villi* through to *Manon Lescaut* and the triumph of *La Bohème*; then he let me know that it was naptime. A couple of days later, Bill and I were invited for Christmas dinner, which he himself was determined to cook! This turned into a hilarious and somewhat chaotic affair featuring turkey, mashed potatoes and rutabagas; Dorothy later told me that they forgot to serve the coleslaw and Apple Betty. And now he is gone.

Much will be written, many stories will be told and we will all cherish the memory of a man whose life was dedicated to music.

A Memorial for Stuart Hamilton will be held at the St. Lawrence Centre for the Arts on Sunday, March 5, 2017 at 3pm. Admission is free. Please call the St. Lawrence Centre Box Office at 416-366-7723 to reserve a seat. Those wishing to honour Stuart's memory are invited to make a contribution to the Stuart Hamilton Memorial Fund for Emerging Artists. 

**Henry Ingram, a reformed tenor, is Managing Director of Dean Artists Management and Director of the Concerts Division.**

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February 1, 2017 - March 7, 2017 | 23

# Sapphic February

LYDIA PEROVIĆ

There was a time when men loved lesbians and considered them essential for their own artistic output. No, stay with me, it's true: that time is the latter half of the 19th century, the place is France, and the men are the poets of emerging modernism.

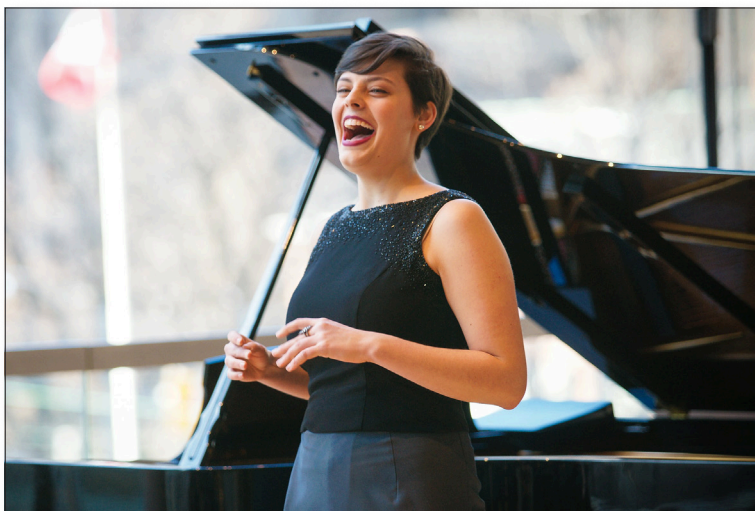
Charles Baudelaire's *Fleurs du mal*'s working title was *Les lesbiennes* and the section that got him censored and fined includes poems *Lesbos* and *Delpine et Hippolyte*. (*Femmes damnées* somehow got away, in spite of its cries of solidarity: "Vous que dans votre enfer mon âme a pour-suivies / Pauvres soeurs, je vous aime autant que je vous plains"). Paul Verlaine's series of sonnets around amorous encounters between young women, *Les amies*, is more specific, more explicitly visual and sensual. His *Ariette oubliée IV* from the later *Romances sans paroles* is a poetic embrace of the carefree female same-sex coupledness that, some critics argue, masks the poet's own embrace of male homoeroticism. "Soyons deux jeunes filles / Éprises de rien et de tout étonnées," says the poem to the

reader of either sex.

Sappho was mythologized and loomed large for male poets of the era, and Théodore de Banville and Henri de Régnier were just two of the poets who wrote lesbian poems set in some version of ancient Greece. In the words of Gretchen Schultz who wrote an entire book about this era of literary cross-sex fascination (*Sapphic*

*Fathers: Discourses of Same-Sex Desire from Nineteenth Century France*), male poets' quest for self-hood took detours through lesbian personae.

Best known in the classical world of all the lesbianophile song cycles of this era remains Pierre Louÿs' 1894 *Les Chansons de Bilitis*, an elaborate pseudotranslation of an "ancient Greek" Sappho-like figure, Bilitis—in fact, entirely concocted by Louÿs—whose biography of the senses the song cycle follows, from heterosexual beginnings through lesbian blossoming to the reminiscing of old age. Louÿs' friend




Emily D'Angelo at the Richard Bradshaw Amphitheatre (2016)

Claude Debussy set three of the poems to music in 1897 to create the lush piano and voice opus now known as *Trois Chansons de Bilitis*. Debussy then worked on another, longer cycle titled *Musique de scène pour les Chansons de Bilitis* with 12 of Louÿs' poems, but the text there is recited within the tableaux vivants with musical interludes scored for a small orchestra of flutes, harps and celesta. Recorded only a modest number of times—there's a Deutsche Grammophon recording with Catherine Deneuve as the recitant—this other version of *Chansons* is extremely rarely performed.

The three-song cycle with piano is another story: it is widely claimed by both mezzos and sopranos and has been recorded frequently. February 9, at the noontime Ensemble Studio concert at the COC, it will be sung by the young mezzo-soprano Emily D'Angelo accompanied by Hyejin Kwon at the piano. Both piano and vocal writing are of great richness, both of heightened sensuality of the Anaïs Nin kind. The well-curated program that abounds in literary references will also include baritone Bruno Roy with Stéphane Mayer at the piano in Poulenc's cycle *La fraîcheur et le feu* set to poems by Paul Éluard, as well as Ravel's last completed work, the colourful and energetic *Don Quichotte à Dulcinée* set to Paul Morand's poems. D'Angelo rounds out the event with Messiaen's *Trois Mélodies*, one of which is based on a poem written by the composer's mother, poet Cécile Sauvage; the remaining two are Messiaen's homage to her words.

The **Lieder** are another cultural domain where the poetic "I" wanders across the sexes and rewrites the lover and the beloved, primarily thanks to the performers who interpret them. While traditionally the poetic subject has always been male and the object of his interest female, many composers would bestow the same cycle to a variety of voices, and singers and pianists themselves would adopt song cycles however they saw fit. But performing traditions get established and listening habits settle in, and today Berlioz's *Nuits d'été* is sung primarily by mezzos and sopranos, while Schubert's *Die Winterreise* primarily by baritones or tenors. Only a handful of mezzos have dared record the Schubert cycle: Christa Ludwig, Brigitte Fassbaender, Nathalie Stutzmann and Alice Coote. Fassbaender's 1988 recording (with Aribert Reimann at the piano) in particular ruffled misogynist feathers. "Can a Woman Do a Man's Job in Schubert's 'Winterreise'?" pearl-clutched a *New York Times* critic in 1990 and proceeded to explain all the reasons the answer is no. Even fewer sopranos have recorded or performed it; one notable recent recording is by Christine Schaefer with Eric Schneider.

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Lyric soprano Adrienne Pieczonka will be adding her unique voice and approach to the small but valiant contingent of *Winterreise* women this month, in the Mazzoleni Masters Concert Series at the RCM on February 12. Each singer brings a different personality to the narrator, and Pieczonka is likely to bring her deep knowledge of German language, her Vienna savvy and her impeccable Straussian pedigree—including her Marschallins—to the fore. A bright female voice will sing the dark poems to the ghostly presence of the beloved woman, and in this case it will be the voice of a singer who is indeed married to another woman. An important cultural first.

The cycle itself is ink black and non-negotiable so. “I came a stranger, I depart a stranger.” The first of Wilhelm Müller’s 24 poems, *Gute Nacht*, sets the tone. The narrator is leaving the house and his beloved, never to return. There was even talk of marriage, but all came to naught. He could have been a music teacher or a tutor there. We are never told; or why he is leaving, by choice or by somebody’s demand. “We are drawn in by an obsessively confessional soul...who won’t give us the facts,” as Ian Bostridge writes in his recent book *Schubert’s Winter Journey*.

He walks through the snow-covered wood, but equally through the landscape of his memory. Objects and trees appear that are heavy with meaning and pain, a postman rings but brings no mail, a graveyard is called an inn, and the snow and the ice remain constant. The final song takes us before the barefoot hurdy-gurdy busker: “Wunderlicher Alter!” Strange old man! Will his be the music to accompany the poet? Should the poet, in this apparent but not a little sinister break from the solitude, now follow him?

Stage directors have been taking interest in *Winterreise*’s scenic potential at least since the 90s. The 2014 semi-staging by William Kentridge with elaborate video projections behind baritone Matthias Goerne and pianist Markus Hinterhäuser will be available on DVD later this month, and it’s easy to predict more and more directors having a look at the piece. With Adrienne Pieczonka, and Rachel Andrist at the piano, we will finally have a chance to hear an all-female edition of the cycle which is to this day chiefly performed as an all-male enterprise.

#### QUICK PICKS

**Feb 1 and 2:** Two solos (Karina Gauvin in *Pie Jesu* and Russell Braun in *Libera me*) in Fauré’s *Requiem* with the Toronto Symphony Orchestra might on their own be worth going to the concert for, but of course the entire *Requiem* will be played, with the Amadeus Choir and Elmer Iseler Singers; Stéphane Denève conducts.

**Feb 3 and 4:** Jeremy Dutcher – whom you might have noticed in Soundstream’s *Electric Messiah* – is a young singer/songwriter/composer to watch. He combines a training in Western classical music with the musical traditions of his Wolastoq Nation and a gusto for contemporary creations. “Shapeshifting between classical, contemporary, traditional and jazz” is how he describes his approach and once you hear him live, you get what he means. He will be one of the soloists at Toronto Consort’s “Kanattha/Canada” program at Trinity-St. Paul’s Centre, the mainstay of which will be the choral piece *Wendake/Huron* by John Beckwith, a reflection on Samuel de Champlain’s first and only passage four centuries ago through what is now known as Ontario and his encounters with Ontario’s First Nations. Alongside the instrumental and vocal core ensemble of the Toronto Consort, including Laura Pudwell as the alto soloist,



Adrienne Pieczonka

and singers of the Toronto Chamber Choir, the program will feature Huron-Wendat poet and historian Georges Sioui as the narrator and First Nations singer-drummers Shirley Hay and Marilyn George. The Consort will also perform a selection of early French-Canadian folksongs, including *Le Prince Eugène*, *Renaud* and *Dans les prisons de Nantes*.

**Mar 3:** The Cecilia String Quartet, with the always subtle Lawrence Wilford, perform *Amoretti for Tenor and String Quartet*: five of Elizabethan poet Edmund

Spenser’s sonnets set to music by British composer Edmund Rubbra (1901–1986). The rest of the program at the Isabel Bader Centre for the Performing Arts in **Kingston**, is also of interest: Schubert’s *Death and the Maiden* string quartet and the Britten-arranged Purcell *Chacony for strings* in G Minor. **●**

Lydia Perović is an arts journalist in Toronto. Send her your art-of-song news to [artofsong@thewholenote.com](mailto:artofsong@thewholenote.com).

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#### Pre-concert

Krisztina Szabó, Russell Braun, Albert Krywolt  
Roy Thomson Hall, North Lobby, 7:15 pm

Concert by National Symphony Orchestra of Ukraine,  
guest orchestra of the Toronto Symphony Orchestra, 8:00 pm

### February 25, New York

#### Art Songs of Stetsenko

Monica Whicher, Andrea Ludwig, Albert Krywolt  
Ukrainian Studies Conference,  
Harriman Institute, Columbia University

### March 12, Toronto

Art Songs: Shevchenko and Shakespeare  
Pavlo Hunka, Albert Krywolt

TELUS Centre For Performance and Learning:  
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# Culchahworks Celebrates Belafonte

ANDREW TIMAR

Every February I focus my column's lens on Black History Month as it is musically celebrated in our midst. And with each year it becomes easier to assume that it has always been thus. It's worth noting however that this is a relatively recent commemoration in our province, one with an evolving history.

The City of Toronto became the first municipality in Canada to proclaim Black History Month in 1979 in recognition of "the past and present contributions that African Canadians make to the life of Toronto in such areas as education, medicine, art, culture, public service, economic development, politics and human rights."

Official provincial and national recognition of this aspect of cultural pluralism trailed far behind however. It wasn't until 1993 that Ontario first proclaimed February as Black History Month citing as one of the reasons: "To mark the 200th anniversary of a law banning the importation of slaves into Upper Canada." While people have been marking Black History Month throughout the province ever since, official status was not been granted until very recently. It was only last January that "Ontario passed legislation to formally recognize February as Black History Month on a continual annual basis," according to the Ontario government website. The 2016 legislation "...gives Black History Month official status in law, ensuring that the uniqueness, vitality and continuing contributions of the Black community in Ontario will be celebrated for generations to come."

I want to start by focusing on a single theatrical production. It's a show with strong Afro-Caribbean musical roots that resonate throughout popular culture. It showcases Canadian creators and performers interpreting the life and career of an iconic nonagenarian, equally known for his rich contributions to the commercial entertainment landscape of the second half of the 20th century and for his social-political activism.

## Harry Belafonte at 90: A Tribute Celebration

February 28 at the Fleck Dance Theatre, Harbourfront Centre, Culchahworks Arts Collective presents "Harry Belafonte at 90: A Tribute Celebration," sponsored by TD Bank Group. Featuring leading African Canadian talent, including jazz-and-blues diva Jackie Richardson, singers Jay Douglas and Darryl Huggins and Stratford actor David Collins, the show's choreographer Melissa Noventa weaves the numerous thematic and performative strands together with movement and colour.

Tribute Celebration's writer, director, producer and music director is Andrew Craig. This prominent Toronto-based multi-instrumentalist, producer, composer, broadcaster and impresario is also the founder and artistic director of Culchahworks. Founded in 2013, Culchahworks is a not-for-profit arts organization that "aims to celebrate and proliferate compelling stories, principally drawn from the Caribbean-Canadian, African-Canadian and African-American cultural legacies, yet having universal resonance, through the arts. Historical, didactic and cutting-edge all at once, Culchahworks endeavours to entertain, educate and inspire a broad range of audiences, using all manner of traditional and new media."

It's not easy to think of a living, successful entertainer with a more deeply held commitment and lengthy dedication to the cause of social justice and change than Harry Belafonte. The NYC-born African

American has been at various times in his 60-plus-year career, a singer, actor, producer, and a leading international political and humanitarian activist who often challenged the power orthodoxy of the day.

Craig's chronologically driven narrative traces Belafonte's nine decades in a tribute filled with music, theatre, dance and screen-role excerpts. Starting with his formative years in NYC and on the island of Jamaica, the show follows his rise to stardom in the 1950s with performances of some of his best-selling recordings including

*Matilda, Jamaica Farewell* and *Day-O (The Banana Boat Song)*. The latter song originated as a Jamaican work song. Mento elements were incorporated in Belafonte's hit recording.

These and several other records were highly successful commercially. The influence particularly of Belafonte's early recordings on North American and European popular culture was immense. His *Calypso* (1956) is the first LP album to sell over one million copies, spending 31 weeks at number one on the recording industry *Billboard* charts. Belafonte received two Grammy Awards in the 1960s plus a Grammy Lifetime Achievement

Award in 2000 for his outstanding work in the studio. With over 55 stage, film and TV credits, he has won both Emmy and Tony Awards and has received numerous major honours for his outstanding work on stage and screen, all the while accepting roles which exposed and explored prevalent racialized issues of the day.

Culchahworks' Tribute Celebration next assays the other major thread in Belafonte's life: his lifelong social and political activism. Inspired in his political orientation by his mentor, the renowned singer, actor and Communist activist Paul Robeson, Belafonte played an important role in the 1960s Civil Rights movement as both supporter and confidant of Dr. Martin Luther King Jr. Belafonte played an active role in the anti-apartheid movement and has since 1987 served as UNICEF goodwill ambassador. Performances include songs from his live 1972 album recorded in Toronto, and the 1988 *Live in Zimbabwe* concert.

Belafonte has challenged many social and political barriers in both his off-stage and singing and acting careers. Tribute Celebration re-enacts scenes from his signature film and TV roles dramatizing these themes.

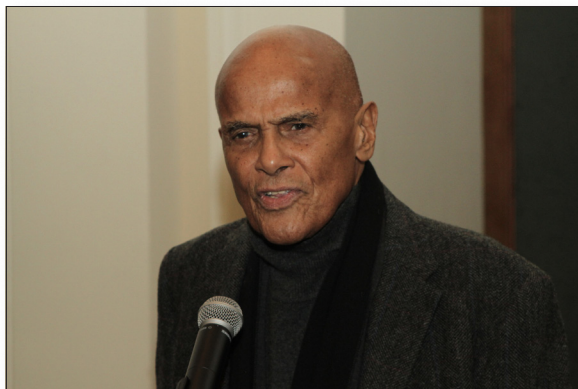
Having retired from active performing in the 2000s Belafonte has more time these days to advocate for political and humanitarian causes. Rather than slowing down in his senior-plus years, he founded Sankofa the year he turned 86. That social justice charity organization "enlists the support of today's most celebrated artists and influential individuals in collaboration with grassroots partners to elevate the voices of the disenfranchised and promote justice, peace and equality." ("Mission" on Sankofa.org.)

Belafonte continues to take his civic responsibilities seriously. He currently serves as the American Civil Liberties Union celebrity ambassador for juvenile justice issues.

Tribute Celebration rounds out its program acknowledging Belafonte's political engagement and recounting his continuing influence on the development of young artists and activists. I'm not sure if the show will touch on his passionate critique of the policies of both the George W. Bush and Barack Obama presidential administrations. Speaking as ever truth to power, Belafonte has also chosen – in his 90th year – to serve as honorary co-chair of the Women's March on Washington held on January 21, 2017, the day after the inauguration of President Donald Trump.

## Other Picks

**February 7** the Isabel Bader Centre for the Performing Arts presents the pioneering Toronto world music ensemble Evergreen Club Contemporary Gamelan in its Global Salon Series. The concert takes place in the Centre's acoustically warm, 560-seat concert hall,



Harry Belafonte





Diely Mori Tounkara

ECCG has based a three-decade career on commissioning new scores with the end game of performing, recording and touring them on its superb bespoke Sundanese gamelan degung, a kind of gamelan indigenous to West Java, Indonesia. At the same time the group also performs music which can be heard in its West Javanese homeland, though in ECCG's own idiosyncratic arrangements. As I wrote in this column last fall, "It's a complex world of music out there and ECCG aims to present that complication from a Canadian perspective."

In its concert at The Isabel, ECCG explores various border crossings and cultural hybridities in works by Canadian composers Mark Duggan, Paul Intson, Andrew Timar, Linda Catlin Smith and John Wyre. Works by the composer American Lou Harrison and Indonesians Nano Suratno and Burhan Sukarma round out the program.

**February 11** Alliance Française de Toronto and the Batuki Music Society co-present a "Concert of Malian Music" by Diely Mori Tounkara, kora and vocals. Hailing from a large family of Malian griots, Tounkara followed his father's profession, becoming a young master of the kora. Among the leading griots of his generation, his knowledge of the role Mandingo musical tradition plays is profound. His virtuoso playing on the kora brilliantly supports his flexible vocals which convey a wide range of subtle feeling that can be appreciated by Malian as well as Canadian audiences. Tounkara's appearance aptly connects with the celebration of Black History Month.

**February 14** the Royal Conservatory presents Ladysmith Black Mambazo in its World Music Concert Series at Koerner Hall. As a reader of this column, I assume you've heard this all-male South African choir. Singing and recording for over half a century, they helped make Paul Simon's album *Graceland* (1986) a huge hit with sales of 16 million units. LBM has long been considered South Africa's musical ambassador. At Nelson Mandela's request LBM accompanied Mandela to his 1993 Oslo Nobel Peace Prize ceremony, as well as singing at Mandela's landmark inauguration as President of South Africa the following year.

Having made its first record in 1973, LBM has since recorded over 50 albums, many of which have garnered gold and platinum disc certification. Their most recent CD, *Walking in the Footsteps of Our Fathers*, has been nominated for Best World Music Album of 2016 by the Recording Academy, marking the group's 17th Grammy Award nomination. (A rollcall of awards and honours received would take up an entire column.)

The album's title accurately reflects the intergenerational makeup of the a cappella choir; most current members are descendants of the original 1960s singers. LBM is a world music institution, touring regularly to bring their uplifting, joyful message to a broad international fan base.

#### "May the Fourth Be with You"

March 4th, that is. It's going to be a day of tough concert choices. If you feel in the mood for a raucous, dance-in-your-seat-worthy Balkan

dubbed The Isabel. Opened in the fall of 2014, the Centre has positioned itself as a "new home for the creative arts at Queen's University and a new hub of artistic study, creation and exhibition" in the greater Kingston region. I toured The Isabel during its very early days. All I can say is that it's worth the drive to Kingston.

Before I discuss ECCG's music, I feel obliged to mention to new readers of this column that I'm a 34-year founding member of the group. I'm getting a bit long in the tooth, I know, but I still thoroughly enjoy each of our concerts, especially meeting new listeners with adventurous ears.

wedding band you can catch Goran Bregović and His Wedding and Funeral Band at Massey Hall. The concert is co-presented by Massey Hall and Small World Music.

In another fascinating March 4 concert – this one by two very different choirs, Schola Magdalena presents the joint program, "Weaving the World" with Schola Magdalena and Darbazi at the Church of St. Mary Magdalene. Schola Magdalena's guest, Darbazi, is Toronto's first choir specializing in the performance of the polyphony indigenous to the peoples of the Republic of Georgia. The resident choir will sing Georgian chant, for which they are justly respected, and medieval choral works by Hildegard and Dunstable. Darbazi will perform selections from its extensive Georgian repertoire. The listing also mentions the performance of the intriguing but as yet undesignated "new music." Will the two choirs jointly sing a new work or two? My advice is to go and find out, along with me.

Finally, also on March 4, the Jubilate Singers connect with the Black History Month theme, bringing our column full circle. In a program titled "The African Connection" the choir celebrates the influence of African music in Christian liturgy, spirituals and vernacular songs, "as written and arranged by Western composers." Isabel Bernaus conducts the Jubilate Singers while Sherry Squires accompanies on the piano at St. Simon-the-Apostle Church. It's a felicitous way to wrap up the month. **•**

Andrew Timar is a Toronto musician and music writer. He can be contacted at [worldmusic@thewholenote.com](mailto:worldmusic@thewholenote.com).

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# Ivars Taurins' Bach Tapestry

SARA CONSTANT

**F**or Tafelmusik Chamber Choir director Ivars Taurins, one concert this year will be especially personal. Titled "A Bach Tapestry" and running February 9 to 14, the concert is an all-Bach program – but not the "greatest hits" playlist you'd expect. Instead, the show will be a medley of excerpts from J.S. Bach's oeuvre that often don't get heard in concert: choruses and chorales from several of his cantatas, portions of the *G-Major Mass*, and instrumental interludes.

"It'll be a concert completely devoted to Bach," Taurins explained in an interview with publisher David Perlman in the fall. "And it explores the choral works that we don't know. It's the tip of the iceberg. We get to hear the great cantatas. We know the great choruses. But of the 100-plus cantatas that Bach did write and the church cycles he composed, there are so many hidden gems – not only in entire cantatas but in arias and choruses."

They may be lesser-known gems, but Taurins knows them inside and out – he selected them. "What I did was basically go through all of the cantatas one by one and go, 'Whoa, ok! That's gotta be on it!'" he explained. "I have an album in my iTunes where I just dragged all of the 'ok, this is interesting' Bach."

Taurins has been the Tafelmusik choir's director since its inception 35 years ago in 1981 – but before that, he was a founding member and violist with the Tafelmusik Baroque Orchestra in 1979, and remained in that role for 23 years.

Interestingly enough, Taurins credits the viola for his years of success as a director and conductor. A 2006 review of a Tafelmusik performance in *The Globe and Mail* spoke of Taurins as a conductor who "allowed the many internal voices to be heard clearly, letting the music loose when Bach's spirit called for it." Ten years later in *The*



*WholeNote* office, Taurins talks about how this ability to understand music from the inside is idiomatic to the viola – and is a fundamentally Bach-like interpretation.

"When you're a violist, sitting in the orchestra, you're hearing stuff from the middle," he says. "And apparently Bach liked it best when he sat in the middle and played viola."

The online program notes for February 9 to 14 – "Johann Sebastian Bach" in bold at the top – contain a grand total of 16 musical excerpts. Nine of those excerpts are Tafelmusik firsts.

For Taurins, the format lends itself well towards a new exploration of one of the ensemble's best-loved composers. It also, when

taken as a whole, provides a beautiful impression of Bach himself; when Taurins' musical selections are all strung together in this way, they paint a clear picture of the composer's musical style and vision.

"I fashioned a concert that weaves these disparate elements, some of which you've probably never heard of or heard played – weaving in instrumental works as well," says Taurins. "A true tapestry."

*Tafelmusik's "A Bach Tapestry," directed by Ivars Taurins, will be presented on February 9, 10 and 11 (8pm) and February 12 (3:30pm) at Trinity-St. Paul's Centre, and on February 14 (8pm) in the George Weston Recital Hall at the Toronto Centre for the Arts.*

*The above interview with Ivars Taurins has been excerpted from his audio interview with WholeNote publisher David Perlman in October 2016. That interview exists in its entirety in podcast form, available for streaming/download on the podcast app of your choice or on our website at <http://www.thewholenote.com/podcasts>. 🎧*

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# Barthold Kuijken

DAVID PODGORSKI

I'm glad that Toronto's early music scene has such a wide variety of talent. But every so often, someone shows up and makes even the best musicians in the city take notice. This month, Toronto has a rare opportunity to hear a soloist who's spent decades becoming one of the living legends of early music. You may not have heard of the celebrated Belgian flutist Barthold Kuijken (pronounced CAUW-ken) but to hear him in concert is to appreciate an artist who has mastered some of the most ornate and technically demanding works of music in the classical canon.

I'll do my best to describe Kuijken's influence on the early music movement without resorting to superlatives, but it won't be easy. He belongs to what's effectively the first generation of early music players (the previous generation being largely a bunch of eccentrics rather than professional musicians) who, finding modern classical performance practice unfulfilling, left promising careers as modern musicians to find a new style of performing. Given that there was no existing generation of musicians to teach them how to play differently, Kuijken et al. were complete autodidacts with only a handful of musical artifacts and historical treatises to guide them. Since then, Kuijken has become an educated performer and amassed an enviable instrument collection and library of historical sources. But what makes him unique is that, unlike other musicians of his generation, he didn't have to do it alone. His older brother Weiland is one of the movement's great viola da gambists, and another older brother, Sigiswald, not only became one of the great violinists of the movement, but also founded *La Petite Bande*, one of the great European early music orchestras, in 1972.

Having family on his side helped Barthold Kuijken. Since moving



Barthold Kuijken

to early music, he has performed extensively with Sigiswald's orchestra as their principal flutist, played chamber music with both his brothers, and not incidentally also enjoyed a stellar career as one of the genre's eminent soloists, generating a staggering discography along the way. This month, Baroque Music beside the Grange brings this legendary flutist to Heliconian Hall in Yorkville for a program that should serve to demonstrate Kuijken's reputation as one of the greats. J.S. Bach's sonata for unaccompanied flute, a piece by C.P.E. Bach written for Frederick the Great, a couple of Telemann fantasias, and a suite by French composer Michel de la Barre are all pieces that were written for flutists to show off both artistic mastery and technical prowess, and I'm willing to bet that Kuijken doesn't even find these tunes a fair match for his skills. If there's one concert to make this month, this is it. Catch it on Sunday February 12 at 2:30 pm.

**Profeti della Quinta:** One generation inspires the next, and while the first generation of early music players tended to have the same musical and cultural background (Western European, conservatory trained, institutional misfits) the movement they founded means

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that younger players of today now come from all over the globe and have an entirely different view of the classical canon. A case in point is the Israeli vocal and instrumental group Profeti della Quinta, who came together as an early music group in Galilee and re-formed in Switzerland at the Schola Cantorum Basiliensis. Since then, the group has specialized in late-Renaissance Italian music, particularly in the music of Salomone Rossi, the 17th-century Italian-Jewish composer of madrigals, sacred vocal music and chamber music.

To hear Profeti della Quinta's singing is to know that Rossi has been unfairly neglected by history. He's a top-tier composer in the *seconda prattica* vein – meaning he could compose sacred polyphony in the style of Palestrina as well as use later techniques such as word-painting in more secular works – who was just as comfortable setting texts in Hebrew as in Italian. The effect on a modern audience is splendid as well as jarring, as if Monteverdi had decided one day that Hebrew was a better language than Italian for his madrigals, but the Profeti are both technically and interpretively flawless players who do justice to both this composer and this style of music. You can catch them in performance in Kingston at the Isabel Bader Centre for the Performing Arts on February 15 for an all-Rossi concert. If you can't make it out to Kingston, the group has posted a number of music videos on their website [quintaprofeti.com](http://quintaprofeti.com) featuring the music of Rossi, Orlando di Lasso and Carlo Gesualdo, all of which I highly recommend.

**Ben Stein's lute:** Some artists choose to master the entire canon and others choose to specialize. Still others need no composer at all. We've known for years that performers in the Western art-music tradition were able to improvise. Bach's *Musical Offering*, which was initially a challenge the composer received from Frederick the Great to improvise a three- and then six-part chromatic fugue, is a famous example, but many other famous composers were also great improvisers, and the tradition of improvisation stretches back much further than Bach. In the Renaissance and early Baroque, a young musician's education included learning to improvise a melody over a commonly recognized bass line or series of chord changes – like the jazz standards of our time, but shorter and harmonically simpler. But knowing that improvisation was everywhere can change our view of compositions from the period. Printed music written down by gifted improvisers seems less like a painstakingly worked-out masterpiece and more like a surviving specimen from a larger group of improvisations, so players are supposed to perform music as if it were improvised. Less precise printings of music present other problems. But if they are just the shell of the music, rather than the final finished product, does that mean the performer is supposed to fill the gaps by ornamenting a bare melody or the chord progressions? Jazz musicians learn to improvise this way, but conservatory-trained classical players don't. And as long as historically informed players can't improvise in the style of the composer, it makes their supposed goal of re-creating the music as the composer heard it impossible.

Toronto-based lutenist Ben Stein may have an answer to this musical quandary. For the last several years, Stein has been researching how musicians of previous eras were taught musical improvisation, with a special focus on the conservatories of 18th-century Venice. Study and practice have let him re-create the part of a musical education from that period and, as a result, Stein can now improvise over a given melody or series of chord changes in much the same way that a 17th- or 18th-century musician would. If this sounds far-fetched to you, Stein can prove it – he's going to both show and tell his musical discoveries in concert at a lecture-recital at Metropolitan United Church on February 10 at 7:30 pm. He'll be joined by Lucas Harris on lute as well as Rezan Onen-Lapointe on violin and myself on harpsichord, and I'm pleased to say that Stein's ability to teach classical musicians some necessary improv skills is as informative and entertaining for concert audiences as it is for his fellow musicians. ●

*David Podgorski is a Toronto-based harpsichordist, music teacher and a founding member of Rezonance. He can be contacted at [earlymusic@thewholenote.com](mailto:earlymusic@thewholenote.com).*

# Musical Mosaics

WENDALYN BARTLEY

**W**ith the beginning of 2017, Canada is about to enter into a year-long marking of the fact that the country began 150 years ago in 1867. Some will be celebrating, and others will have more ambivalent feelings about it all, aware of how much indigenous cultures have suffered and lost under a political system that attempted to destroy them. On the musical end of things, much is being planned as a celebration, and no doubt this theme will return in various ways in this column throughout the year.

One significant player in the creation of musical events to mark this moment in Canada's history is the Toronto Symphony. Their major initiative, Canada Mosaic, will involve performance, education and collaboration initiatives across the country. One of their projects is the commissioning of two-minute orchestral works from Canadian composers called Sesquies, to be performed throughout the year by the TSO and 38 partner orchestras across the country. During February, the TSO will be premiering a series of these at several of their regular concerts, beginning on February 1 with *Yatra*, composed by Dinuk Wijeratne. Other Sesquies during the month include works by Vivian Fung (February 4); Jocelyn Morlock (February 8); Louis Babin (February 10); John Rea (February 15); and Andrew Staniland (March 4).

**New Creations:** One of the major ways the TSO has annually contributed to increase awareness of Canada's composers has been through the New Creations Festival, and of course this year is no exception. The festival runs from March 4 to 11, with three concerts curated by Toronto-based composer and performer Owen Pallett. It features eight newly-commissioned works, including five from Canadian composers. In order to fit all the three festival concerts into *The WholeNote* issues, I will feature the March 4 program in this month's column and follow up with the other two concerts in the March issue. The March 4 program is chock full of TSO-commissioned works: one from German composer and clarinetist Jörg Widmann, another from Canadian Jordan Pal, currently an affiliate composer with the TSO, and finally a collaboration between Tanya Tagaq, Christine Duncan and Jean Martin, with orchestrations by Christopher Mayo.

Some readers may recall a feature story about the 21C Festival that I wrote for last May's issue of *The Wholenote* in which I discussed the collaboration between Tanya Tagaq and the Kronos Quartet. Tagaq, originally from Cambridge Bay in Nunavut, is a stunning improvising vocal performer in a style almost impossible to capture in words. Her sounds are influenced by both the deep guttural tones of traditional Inuit throat singing as well as the wild vocal exclamations of avant-rock. When combined with the explosive sounds of her band members, Jean Martin on percussion and Jesse Zubot on violin, both of whom use extensive electronic processing as well, it's a sonic experience that often shakes audience members to their core. To find out more about how a performer of this nature will collaborate with the TSO, I contacted Christine Duncan, one of the collaborators in the current TSO commission.

Their commission will be a 20-minute-long work titled *Qiksaaqtuq*, the Inuktitut word for grief, and is intended as a musical reflection upon missing and murdered indigenous women. The piece is in five movements inspired by the Kübler-Ross model of the five stages of grief: denial, anger, bargaining, depression and acceptance. Duncan talked about how the ideas for the piece came together during a series of exchanges about how to create a work combining improvisation and notation. The final verdict was that the piece would be collaboratively composed by Tagaq, Martin and Duncan with the final score orchestrated by composer Christopher Mayo. During the compositional process between the three of them, the primary focus was to create something that would feel familiar for Tagaq to improvise with. Because of Martin's extensive experience of performing as a regular





(above) Christine Duncan and the Element Choir  
(left) Tanya Tagaq

member of her band, his input was invaluable in creating a structure with the same peaks and valleys she's used to. The piece came together using a computer software program that uses the traditional symphonic sounds, thus enabling the creators to hear the work unfolding as they worked. These tracks were then given to Mayo to create the final notated parts. The more subtle sounds not available on the computer program were discussed with Mayo and written into the score. Having an orchestrator involved was important Duncan said, as it ensured that everything would be clear to the orchestral players in a format they were used to.

Duncan's role during the performance will be to use what she calls the "conduction hand cues" she has honed over the last several years working with the Element Choir. Using these cues, she will lead the brass section in an improvisation that will complement the notated score and Tagaq's live improvisations. The hand cues are

visual gestures that suggest the type of sound being asked for and it's up to each performer to interpret how they will respond. During the composing of the work, the nature and timing of the specific hand cues were carefully chosen and added into the notated score. Duncan emphasized that the "overall effect of the entire piece will be like a large ensemble structured improvisation, sounding like what one of Tanya's performances would sound like. In order to make it that loose and open it has to be completely and specifically notated to come off that way." The piece will premiere on March 4 in Toronto and will be performed by at least three other orchestras across the country as part of the Canada Mosaic project.

I was also curious about the story behind Duncan's creative relationship with Tagaq. It began, she said, in early 2014 when she was invited to sing at one of Tagaq's performances in France. "Tanya is quite generous and inclusive. She loves to have people and friends

# THE TORONTO CONSORT *presents* KANATHA/CANADA: FIRST ENCOUNTERS

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around her – to get them up on stage and perform with them. For her it's a way of having the act of performing be like an extension of family or community – that's very important to her." With that positive experience setting the stage, it was later on in 2014 when Tagaq's band was preparing to perform at the Polaris Prize award show and looking for a way to do something more large scale. Martin suggested inviting Duncan's improvising Element Choir to join in. Everyone agreed. As a testament to how much Tagaq trusted Duncan's creative instincts, "The first time Tanya ever met the choir was onstage at the Polaris awards. It was a pretty transformative experience for everyone involved. Right away, Tanya said she wanted the Element Choir on every single gig we can have them on."

Currently Duncan is preparing to join the band on their upcoming tour promoting Tagaq's recent album *Retribution*. She will be training choirs in the conduction method in various cities and, if that isn't possible at some locations, she will be joining in as a singer on stage with Tagaq. Reflecting back on the work that Tagaq created with the Kronos Quartet at the 21C Festival last May and how utterly original the venerable string quartet sounded in that piece, I am sure audiences will be equally entranced by this new collaborative creation with the orchestra.

**Esprit:** Continuing on in the spirit of new Canadian symphonic works being performed this month, Esprit's concert on February 12 will feature three world premieres by Canadian composers, one of which has been co-commissioned by the TSO as part of their Canada Mosaic project. *Survivance* is the name of this piece, composed by Montrealer John Rea, who has previously received three commissions from Esprit. The program has works by two other Montreal-based composers – José Evangelista's 2016 work *Accelerando*, and a world premiere by Analia Lugdar, a former student of Evangelista's. The third world premiere, *Surfacing*, is a work by Adam Scime. Alongside these newly created compositions



Ensemble Paramirabo

will be the performance of a 1985 piece by American Conlon Nancarrow, known for his complex works for player piano.

**Wendake/Huronie:** The Canadian-identity theme continues in two early February performances (February 3 and 4) by Toronto Consort of John Beckwith's work *Wendake/Huronie*. The piece was originally premiered in 2015, toured amongst several Georgian Bay communities during that summer, and is orchestrated for chamber choir, First Nations drummers and singers, alto and narrator. Created in six movements with the ultimate goal being a statement of reconciliation between First Nations and European-based cultures, the majority of the work goes into an exposé of the reality of the Wendat experience – both pre- and post- contact with the French explorer Champlain. It is fitting that this work is being remounted just a month prior to John Beckwith's 90th birthday.

**Early March Events.** March is overflowing with new music adventures so I'd like to give a heads-up now to some of what will be happening so you can mark your calendars. March 4 is shaping up to be an epic night, in addition to the New Creations concert.

First of all, Spectrum Music will be presenting "Tales of the Unconscious," produced in partnership with Musicata: Hamilton's Voices under the direction of Roger Bergs. Mixing jazz trio and classical choir, the concert will feature three leading jazz musicians – Mike Murley (saxophone), Andrew Downing (bass) and Chris Pruden (piano) – and give the Spectrum composers an opportunity to dig into the murky realms of dreams.

Shannon Graham's piece *Bedtime Stories* is based on her own dream journals while Ben McCarroll-Butler's *The Night Is Gone, the Light Is Near* is based a dream had by a refugee from Syria's civil war.

Over at the Music Gallery, Thin Edge New Music Collective teams up with the Gallery to present "Raging Against the Machine: Coming Together." The concert on March 4 marks the second time the Thin Edge ensemble will team up with Ensemble Paramirabo from Montreal and this year their concert will include Frederic Rzewski's *Coming Together*, Yannis Kyriakides' *Karaoke Études* and new works by Canadians Colin Labadie, James O'Callaghan and Anna Pidgorna. The goal of these collaborations is to create connections amongst creators and organizations across distinct geographical, cultural and linguistic identities.

And finally, from March 2 to 5, Soundstreams will be presenting a concert entitled "R. Murray Schafer's Odditorium." It will feature a number of works from Schafer's *Patria* cycle, which combines elements from opera, theatre and dance to create a hybrid genre the composer calls "theatre of confluence." It promises to be full of dramatic surprises and energy, with theatre and film director Chris Abraham from Crow's Theatre overseeing the entire production.

#### QUICK PICKS

**Feb 4:** Toronto Symphony Orchestra. "The Year of the Rooster: A Chinese New Year Celebration." Works by composers Huan Zhi Li, Chen Qigang, Vincent Ho, Shande Ding: *Long March Symphony* (Fifth Movement).

**Feb 4:** Music Gallery. "Emergents II: I=I + Caution Tape Collective."

**Feb 5:** Syrinx Concerts Toronto. Includes works by Walter Buczynski.

**Feb 7:** Isabel Bader Centre for the Performing Arts, Kingston. Evergreen Club Contemporary Gamelan performing Canadian and international commissions.

**Feb 11:** Music Gallery. Performances by Alex Moskos, Doom Tickler and ZONES.

**Feb 12:** Kitchener-Waterloo Chamber Music Society. Improvisations with the Penderecki Quartet and the Dave Young Trio.

**Feb 16:** David Lidov. "Paper and Keys" includes a performance of Lidov's *VoiceMail*. Array Space.

**Mar 3:** Alliance Française de Toronto. "The Work and Ideas of Pierre Schaeffer" with Darren Copeland. ●

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## THE MAN WHO MARRIED HIMSELF

By Juliet Palmer & Anna Chatterton

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# Tiptoeing into 2017

BRIAN CHANG

**S**outh Africa has very strong choral traditions, among them the call-and-answer style known as *isicathamiya*; a strong male tenor-lead melody contrasted against repeating chord progressions shapes this music. You'll know the famous *The Lion Sleeps Tonight* of Solomon Linda; that is indigenous South African choral music from the 1920s. Now Ladysmith Black Mambazo, one of the best-known practitioners of the form, and one of the oldest and most successful choral groups in South Africa, is coming to Toronto.

The name *isicathamiya* derives from a Zulu verb, *cathama*, meaning to tread softly. *Isicathamiya* has been a staple of culture in South Africa for almost a hundred years. Culturally Zulu, this a cappella musical style has its roots in a much more robust foot-pounding centuries-old traditional Zulu culture of singing and dance. Structural reshaping of the economy under colonial rule in the early 20th century made traditional lifestyles of many indigenous people impossible. Men had to leave for work in white-owned industries, unable to own land, farm, raise cattle, receive education, or own property in many cases. In a colonial and apartheid-era urban context the strong movements of traditional Zulu *mbube* ("lion") vocals and dance were both feared and frowned upon by European populations who believed that the men were fighting. So the dances were adjusted to fit this reality; tiptoes and slower, deliberate movement became the new vocabulary. *Isicathamiya* was born and has become over time an important social and cultural force for urban populations forced to work far away from homes and far from family. Communities would convene on Saturday evening, as they had Sunday off in respect of the Christian Sabbath. Now-legendary Saturday gatherings in Durban and Johannesburg are often all-night competitions due to the number of groups involved. Hundreds of people attend. The only times these competitions do not take place are during Christmas and Easter.

While *isicathamiya* has morphed and changed over the decades through colonialism and apartheid, dancing remains as a core part of the tradition, with choreography to match the vocals. It is a philosophical and physical approach to music connecting myriad influences of music, dance, indigenous culture, external influences and, importantly, Christianity.

You know some of the sounds of *isicathamiya* if you've listened to the *Lion King* soundtrack. Lebo M., a South African composer and artist, is the powerful voice that opens the soundtrack with *Circle of Life*. If you've seen the musical adaptation, *Grasslands Chant* and *One by One* are Western examples of this music tradition alive. (Read more about this collaboration in Chip Stern's June 2003 *Playbill* article on Mark Mancina and Lebo M.'s "African Sound for *Lion King*.") Ladysmith Black Mambazo was also featured on the *Lion King II* soundtrack.

Joseph Shabalala founded Ladysmith Black Mambazo in the 1960s and continues to lead the group. The choir is prolific, having recorded over 50 albums. They have received 18 Grammy nominations and

four Grammy awards for their work. The documentary of the group *On Tip Toe: Gentle Steps to Freedom* was nominated for an Academy Award. They've worked with some of the biggest names in entertainment including Stevie Wonder, Dolly Parton, Paul Simon, Lebo M. and Michael Jackson.

There are four opportunities along the Canadian side of Lake Ontario to catch Ladysmith Black Mambazo in action as they tour North America: February 14, Koerner Hall; February 15, the Grand Theatre, Kingston; February 16, the London Music Hall, London; and February 17, FirstOntario Performing Arts Centre, St Catharines.



Ladysmith Black Mambazo

**Some great shows in store.** As mentioned before the year turned, the Toronto Symphony Orchestra is joined by the Amadeus Choir and the Elmer Iseler Singers in Fauré's *Requiem*. February 1 and 2. Another early presentation by Soundstreams sounds especially promising: the Estonian Philharmonic Chamber Choir performing Rachmaninoff's *Vespers*, works by Arvo Pärt and more, February 2, St. Paul's Basilica.

2017 is an especially auspicious year for the Tafelmusik Chamber Choir as it celebrates its 35th anniversary. With Ivars Taurins at the helm, A



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*Bach Tapestry*, February 9 to 12, features a collection of songs from the extensive Bach library. Joined by instrumentalists, the choir will present several Bach works never before performed by Tafelmusik including the *Kyrie* and *Gloria* from the *Lutheran Mass in G Major*, commonly known as the *German Organ Mass*. The meat of the concert will be various cantatas selected by Taurins from the over 200 cantatas attributed to Bach.

To round off the end of the Tafelmusik season, the orchestra and choir will present Mozart's *Mass in C Minor*. This eternally cherished piece is sure to please. May 4 to 7 at Koerner Hall.

The Peterborough Singers present "Canadian Women of Song" February 25 at Calvary Church, Peterborough. The choir's director Syd Birrell has arranged popular tunes for the choir with Steve McCracken orchestrating the music for the accompanying band. Featured are works such as Susan Aglukark's *O Siem*, k.d. lang's *Constant Craving*, Jilly Black's *Seven Day Fool*, Jann Arden's *Good Mother*, Carly Rae Jepsen's *Call Me Maybe* and Buffy Sainte-Marie's *Up Where We Belong*. This performance is conducted by Pam Birrell, who will be joined by MC Linda Kash. Saturday February 25, 2017, 2pm. Calvary Church, Peterborough.

The Musikay Choir and Orchestra under maestro Stéphane Potvin present "Love is..." in Waterdown on February 11 and Oakville February 12. Coming just before Valentine's Day, the ensemble will present a host of small works all influenced by stories of love. The light and beautiful selections include Handel's gorgeous *Lascia ch'io pianga* (*Let Me Weep*), Monteverdi's *Lamento d'Arianna lasciatemi morire* (*The Lament of Arianna, Let Me Die*), and Orlando di Lasso's *Mon Coeur se recommande à vous* (*I Give to You All of My Heart*).

The 150th anniversary of Confederation is being celebrated across the country throughout 2017. The Orpheus Choir presents the first large choral concert in the region to mark the occasion with "Beginnings: With Glowing Hearts." Ruth Watson Henderson's *The Magic of God's World* and Derek Holman's *Laudis Creationis*

are featured alongside two commissions by Mark Sirrett and Laura Hawley. The Toronto Children's Chorus will also make a guest appearance, February 26 at Grace Church on-the-Hill.

Conductor Noel Edison leads the Toronto Mendelssohn Choir (in which I sing) and the Yorkminster Park Baptist Church Singers in "Sing Joyfully!" on March 4. Healey Willan's not-often-performed *An Apostrophe to the Heavenly Hosts* makes an appearance. This grand work, written for TMC in 1921, is perfectly suited to the choir. John Cameron's arrangement of Elgar's *Nimrod, Lux Aeterna* is always a delight. The program will also feature common hymns for sing-along.

Chorus Niagara presents their first concert of 2017, "The Farthest Shore: A Celtic Celebration." Artistic director Bob Cooper leads Chorus Niagara, the Chorus Niagara Children's Choir, Chorus Niagara's Side-By-Side High School Chorale, soloists Maeve Palmer, Ryan Moilliet, Michael Driscoll and musicians of Celtic Connection alongside the Chorus Niagara Brass Quintet. Irish dancers will also join the musicians. The main feature is Welsh composer Paul Mealor's *The Farthest Shore* on March 4 at FirstOntario Performing Arts Centre, St. Catharines.

And finally, Tanya Tagaq, Christine Duncan, Jean Martin, Jordan Pal and Andrew Staniland are all featured in the first concert of the New Creations Festival of the Toronto Symphony Orchestra curated by Owen Pallett. This concert, March 4, will have strong improvisational and vocal elements and a guaranteed dynamic evening of music making.

**Film Fun and Games:** The Toronto Children's Chorus presents "Celebrate at the Movies." Alongside Andy Morris on percussion and Stan Klebanoff on trumpet, the choir invites the audience to dress up and sing along with hits from beloved children's movies, February 25, 5pm at Randolph Theatre.

Speaking of film (and with apologies for straying far from my choral beat), there are lots of musical options for film, TV and game buffs in the coming months.

The Toronto Symphony Orchestra presents "Disney-Pixar Ratatouille in Concert" February 18 at 11:30am and 4pm. This warm and hilarious movie is screened with the orchestra playing live under the baton of Sarah Hicks. ("Indiana Jones and the Raiders of the Lost Ark with Live Orchestra" on March 29 has been sold out for months).

The TSO's Canada Mosaic Project is a pan-Canadian initiative designed to be part of the Canada 150 celebrations. Among many other concerts, "Lights, Camera...Orchestra!" is a special film-themed concert conducted by Earl Lee, the resident conductor of the TSO. It features a world premiere, and TSO co-commission with TIFF Kids, of Kjell Boersma's film *DAM! The Story of Kit the Beaver* set to music by Erica Procnier played live by the orchestra. With additional fun provided with highlights from *Star Wars*, *Jaws* and *Mission Impossible*, this concert at 2pm and 4pm on February 25 is sure to be fun. Family friendly!

The Sony Centre also has some unique offerings in the coming months that will be great musical experiences. Presenting innovative and grand musical experiences, the Sony Centre gives us unique opportunities to experience global phenomena here in Toronto. "Pokémon: Symphonic Evolutions" hits Toronto with full symphonic arrangements of every Pokémon game written in the last 20 years, May 6 at 7:30pm. This is a guaranteed sellout so buy early!

And we know that the Sony Centre is beginning a multi-year presentation of the Harry Potter films live in concert. *Harry Potter and the Philosopher's Stone* runs June 27 and 28 at 7:30pm. *Harry Potter and the Chamber of Secrets* runs October 12 and 13, 7:30pm. Expect to see all eight movies in the coming years. Tickets will sell out. Don't get stuck on the platform; board the Hogwarts Express!

Just an FYI on the "Game of Thrones Live" concert March 4 at the Air Canada Centre I've already mentioned a few times. Top tier tickets began at \$641.50 making this one of the most expensive musical experiences ever offered in the city. The entire concert is sold out. ●

Follow Brian on Twitter @bfchang. Send info/media/tips to [choralscene@thewholenote.com](mailto:choralscene@thewholenote.com).

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**Saturday, March 25 7:30 pm**  
St. Anne's Anglican Church, 270 Gladstone Ave., Toronto  
Tickets: \$40 Seniors \$35 Students \$15





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# Centennial Reflections, Sesqui Suggestions

JACK MACQUARRIE

The year 2017 is upon us, and with it comes all of the hype that reminds us that this is Canada's Sesquicentennial Year. Many say that it is Canada's 150th birthday, while others remind us that there were only four provinces as signatories to the Constitution Act which announced Canadian Confederation in Charlottetown in 1867. The other six provinces plus the territories joined over the ensuing years. In any case, whether you are a supporter of the idea or not, most communities are planning on ceremonies. Many of these are to include parades with bands, not as easy as for the Centennial, fifty years ago. While there are many community bands across the country, few of them are marching bands. Similarly, most of the town bandstands or "kiosques de musique," which were popular in the 19th century, have disappeared.

Speaking of the Centennial, while contemplating what I might usefully say here for community bands planning their works for this year, I thought of my own experiences 50 years ago during 1967, Canada's Centennial Year. Truth be told, I was too busy that summer to learn or think much of what other musical groups might be doing. I just happened to be the officer in charge of a naval entertainment troupe consisting of a full band, a choir, a group of sailors in traditional garb dancing *The Sailor's Hornpipe* and sundry other displays. During the months of July and August our troupe performed on 31 different occasions in Ontario, Quebec and upstate New York. I don't anticipate anything on that scale for this year, but it seems that many groups are planning on some form of special recognition in their musical offerings.

**Making My List:** What form might that recognition take? I have heard of a few very tentative community plans for parades for July 1. As for concert programs, there seem to be at least four main themes

emerging so far. One is to focus on works by contemporary Canadian composers, while another is to program works of any era by Canadian composers. A third concept is for works by any composers which, in some way or other, relate to Canada. The fourth idea is to feature the kind of music which might have been played by Canadian town bands of the 19th century, irrespective of the origins of the music. Personally, I don't have a strong preference, but when thinking of what I might program, I came up with a few ideas.

Topping my list would be at least three works, by Canadians, written as part of the Centennial Project 50 years ago. These would be:

*Newfoundland Rhapsody* by Howard Cable. This is one composer who certainly needs no introduction here. It would be foolish to list all of Cable's compositions which might qualify.

*Suite on Canadian Folksongs* by Morley Calvert, which includes *She's Like the Swallow*. Among other musical accomplishments, Calvert founded McGill University's Concert Band which he conducted for ten years. Calvert's *Thameside March* could also be a candidate if one were able locate the music.

*Century of Progress* by Ron McAnespie. This latter work won the prize as the best march in the Centennial Project. After six years as a

musician in the Canadian Navy, McAnespie obtained a Bachelor of Music degree from the Berklee College of Music. Although lesser known than the others, he was very active in the Toronto musical scene for many years.

Other "musts" on my list of Canadian composers would be Calixa Lavallée, Charles O'Neill and André Jutras. Lavallée, composer of *O Canada*, is an obvious choice. There is a fine concert-band arrangement of his *La rose nuptial (Bridal Rose)* which is readily available. Jutras' *They Came Sailing* is one which frequently appears in concerts by bands in this part of the world. O'Neill was the first director of Quebec's Band of the Royal 22nd Regiment and held many other significant musical positions over the years. His *Tout à Vous* is a fine concert number, but he also wrote some worthy marches.

Other marches worth considering would be *Vimy Ridge* by Thomas Bidgood and *Men of Dieppe* by Stephen Michell. While Bidgood, the composer, was not a Canadian, this number celebrates a most notable Canadian victory 100 years ago. Michell, a former trombone player with the Royal Regiment of Canada, was taken prisoner at Puy during the Dieppe Raid. To add a bit of lighter air to a program, one might



Plumbing Factory's "Dr. Hank" Meredith receiving a silver model Whaley Royce trombone, Toronto circa 1900, from Jack MacQuarrie.

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Sun. Feb. 19, 4:00 pm  
@ All Saints  
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Wed. Feb. 1, 12:30 – 1:15 pm  
Mark Himmelman, Organist and  
Director of Music at St. John's  
Evangelical Lutheran Church, Waterloo

Wed. Feb. 15, 12:30 – 1:15 pm  
Dr. Dudley Oakes,  
Shenandoah Conservatory  
Winchester, Virginia

include Scott Joplin's *Maple Leaf Rag*. There is no evidence of the origins of the title, but since the maple leaf is a significant Canadian symbol, this precursor of ragtime music could be used to light up any program.

**Kudos to the Scarborough Phil:** While one would not normally think of the Scarborough Philharmonic Orchestra as being part of the Bandstand community, their latest venture certainly merits accolades. On February 4, in celebration of Canada's 150th birthday the SPO will launch *A Canadian Panorama*, its first commercial CD. The launch concert will feature music from the CD, a group of Canadian compositions that the SPO commissioned two years ago for a wind ensemble of 13 players. This group features two flutes (including a piccolo), two oboes (including an English horn), two clarinets (including a bass clarinet), two bassoons, two horns, one trumpet, one percussion player and a string bass. All told, seven of the pieces in this concert come from Canadian composers. While there will be some Mozart and Beethoven on the program, the emphasis will be on the Canadian works. These will include: Howard Cable's *McIntyre Ranch Country*, based on Canadian cowboy folk songs from central Canada; Alex Eddington's *Saturday Night at Fort Chambly*, based on French Canadian folksongs; Chris Meyer's *Fundy*, a tone poem, inspired by the Bay of Fundy; and East Coast Celtic music and Jim McGrath's *Serenade for Solo Clarinet and Wind Ensemble*. This CD launch concert will be at the Salvation Army Scarborough Citadel, 2021 Lawrence Ave. E.

**Plumbing Factory:** While their next concert isn't until April 19, Henry Meredith's Plumbing Factory Brass Band, (PFBB), as usual, has a fascinating program in the works. In honour of Canada's Sesquicentennial the program will consist entirely of 19th-century brass band music. While the program will include some traditional works such as Rossini's *Overture to La gazza ladra* and Franz von Suppé's *Overture to the Beautiful Galatea*, there will be a lot of light-hearted numbers rarely heard nowadays. These will include such gems as *The Burlington Polka*, *The Helicon Schottische*, the *Stolen Kisses Galop* and the *Ontario Quick March*. The program will also include Calixa Lavallée's *Tempo di Marcia* from his comic opera *The Indian Question*.

In past columns I have mentioned Henry Meredith's vast collection of brass instruments and his hope of establishing a museum where this collection could be properly displayed. Some months ago I decided to make a contribution to this collection. As a start, during the last concert of the PFBB, I donated two trombones and a French horn. Of the two trombones, one was the very first instrument which I owned. This Selmer Manhattan was a model that Henry had never heard of before. The other trombone was a silver model Whaley Royce, Toronto circa 1900. See photo.

**Community Band Festival:** Once again, it's time for the York University Community Band Festival, but there will be significant changes from the format of previous years. There will be no workshops or keynote speaker as in the past. The conductors of each of the participating bands will rehearse one piece of music with the Massed Band. The concert will include performances by each band and then the Massed Band pieces will conclude the festival. It should be a challenging but enjoyable day of performing for all participants. That's on Sunday, February 26, with the Massed Band rehearsal from 10am to 12pm and the concert from 1:30pm to 3:30pm.

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**New Horizons:** As sure as spring will follow winter, with the new year come more members to the New Horizons bands. As a precursor to the new season, the Toronto NH bands held their first Holiday Potluck Dinner Party on Friday, January 13. As guests, we enjoyed a great evening of food, music and lots of humour. Membership in the Toronto New Horizons bands is now up to 260, with eight bands rehearsing over the course of a week. There isn't space here to go into detail of their activities, but a visit to their website will provide lots of information. Go to [newhorizonsbandtoronto.ca](http://newhorizonsbandtoronto.ca). They do have a band festival coming up on Saturday, January 28 at St. Simon-The-Apostle Anglican Church, Sherbourne and Bloor. The festival starts at about 1:30pm, with the Guelph new horizons band attending as a guest performance group.

In the Toronto area there is a new NH band forming in Richmond Hill at Cosmo Music. For information contact Doug Robertson, Director, New Horizons Band of York Region at [nhbbyrdirector@gmail.com](mailto:nhbbyrdirector@gmail.com). We have just learned that the North York New Horizons Band is being re-established at Long & McQuade on Steeles Ave. just east of Keele St. Classes will begin on Monday, February 5, starting at 6:30 For more information, people can call Dan Kapp at 647-201-8780, or they can contact the Long & McQuade North York store and ask for someone in the band department.

**Other band activities:** News from the York Brass Band is encouraging. They are now sufficiently well established that they have a new logo and are planning on producing banners for their music stands. Anyone interested in playing in an all-brass band should drop in at a rehearsal. They rehearse on Wednesdays at 7:30pm at Chartwell Park Place Retirement Residence, 15055 Yonge St., Aurora.

#### QUICK PICKS

**Feb 2:** On the first Thursday of each month the Encore Symphonic Concert Band presents their monthly concert at Wilmar Heights Centre, 963 Pharmacy Ave., Scarborough.

**Feb 2:** At 7:30pm, to celebrate ten years of making music, the Milton Concert Band are inviting people to "Sit In & Play or Sit Down & Listen." Woodwind, brass and percussion players are invited to sit in with the band and play along. Spectators are also welcome. That's at Milton Baptist Church, 900 Nipissing Rd., **Milton**.

**Feb 14:** At 7:30pm, Silverthorn Symphonic Winds will present one of their 59-Minute Soirees. "A Valentines Soiree" will be at Wilmar Heights Centre, 963 Pharmacy Ave., Scarborough.

**Feb18:** At 8pm, the Milton Concert Band presents "Music Through the Decades" in MinMaxx Hall at the Milton Centre for the Arts located at 1010 Main Street E., **Milton**.

**Feb 25:** At 7:30pm, Silverthorn Symphonic Winds will present "Musician's Choice" with selections from Dukas' *The Sorcerer's Apprentice*, Belgian composer Bert Appermont's *Saga Candida: 7 Impressions of a Witch Hunt*; Wagner's *Overture to Rienzi*, selections from Holst's *The Planets* and other works. At Wilmar Heights Centre, 963 Pharmacy Ave., Scarborough.

**Feb 26:** At 3pm, the Stratford Concert Band will present "Remembering a Friend" with Edward Payne as guest commentator. Avondale United Church, 194 Avondale Ave., **Stratford**.

**Mar 1:** at 7pm, the Stratford Concert Band will present Bandarama 2017. Bands from area high schools will perform as guests. Northwestern Secondary School, 428 Forman Ave., **Stratford**.

**Mar 5:** At 3pm, Wellington Winds will present "In the European Tradition." Works include Guilmant's *Morceau Symphonique for Trombone*, First Movement of Mahler's *Symphony No. 3* as well as works by Mendelssohn, Tull and Arnold. Rachel Thomas, trombone; Daniel Warren, conductor. Knox Presbyterian Church 50 Erb St. W., **Waterloo**.

**Mar 5:** At 7:30pm, the Wychwood Clarinet Choir; Michele Jacot, director will present their Spring Concert at a new location for this event, Knox United Church, Agincourt 2569 Midland Ave., Scarborough. **©**

Jack MacQuarrie plays several brass instruments and has performed in many community ensembles. He can be contacted at [bandstand@thewholenote.com](mailto:bandstand@thewholenote.com).



# About Patreon & Thinking SMALLS

## Tales from the Big Apple

ORI DAGAN

**A**s challenges abound in the 21st century music business model, many struggle to fix flat tires, while others proudly re-invent wheels. Last month (January 2017) I found myself at the Jazz Connect conference in New York City, a meeting of many a musical mind. Artists, presenters, journalists, record labels, media outlets and other key industry professionals attended the conference panels, workshops and lectures. I came away not so much with answers as with a sense of how many of the questions being asked also apply to the health of our own musical city.

Right off the top, the decline of the artist's rights in the digital age was the subject of Maria Schneider's haunting keynote address, and a constant conference refrain: to quote a blues tune of note: "Things ain't what they used to be."

**Patreon:** At Jazz Connect's "Direct to Fan for Income Maximization" session, Carlos Cabrera of Patreon inspired the crowd, many of whom had not heard of this platform before. The idea of Patreon is to provide a way for creators to invite fans to become patrons who contribute either on a monthly basis or by creation. In this way a model of engagement can be built on the fact that in the Internet age, audiences can be reached across the globe, as opposed to the old sequential model of local, national and then international success. You can find all sorts of creators on the Patreon platform, from musicians to visual artists to poets, and even publications like *The WholeNote*.

Following the session I sent Cabrera some questions by email:

*Q. What inspired Patreon's creation?*

A. Jack Conte (Patreon founder) had spent years making music and posting his videos on YouTube, and he was searching for a way to do that sustainably. After years of feeling dissatisfied with the income he earned from ad revenue, one project really brought things to a tipping point: he had spent hundreds of hours and thousands of dollars producing a music video called *Pedals* and, even though it delighted tens of thousands of fans, he only received around a hundred bucks in revenue. Hundreds of hours of work, thousands of dollars invested, tens of thousands of fans delighted, but a ridiculously low economic return. That's when it finally clicked in Jack's mind that the system was broken, and he developed Patreon to fix it.

*Q. What are the statistics on Patreon currently in terms of where patrons are coming from? Which are the Top 5 countries?*

A. Patreon has patrons in nearly every country in the world. The US represents our largest market, and we're also popular in Canada, Mexico, the United Kingdom, Australia, Japan and essentially everywhere that people appreciate art and creativity.

*Q. As of this writing, to what degree are there jazz and classical musicians on Patreon?*

A. We are really excited to see more than 1,000 jazz and classical musicians on Patreon - they're close to our hearts because so many of us play jazz and classical music in the office on a daily basis. Jacob Collier is a noteworthy example of a successful jazz musician who earns over \$9,000 per song on Patreon. Cyrille Aimée is one of my personal favourites; she earns over \$1,300 per song on Patreon.

**Connecting the dots:** It's funny how one thing can lead to another. Take Cabrera's mention of Cyrille Aimée. I've been a fan of hers for years, and so inspiring is this lady's scat singing that I happily just joined her on Patreon. Interestingly enough, I had also just picked up a CD by Aimée, "Live at Smalls" - for US\$10 - at Jazz Connect by Aimée. The Brooklyn-based French singer recorded "Live at Smalls" in 2010, currently the best-selling record on the Smalls Live label, with



ANNA WEBBER

Cyrille Aimée

a hot band that features pianist and Smalls' owner and manager Spike Wilner on it. Which fact neatly takes us to the next part of this story.

**Thinking Smalls: Spike Wilner.** For almost a decade, Wilner has famously been live-streaming cutting-edge jazz of today from his intimate basement club, Smalls Jazz Club, to screens across the globe. Memorable music has been archived including sessions by Mark Soskin, Jimmy Greene, Joel Frahm, Johnny O'Neal, Ian Hendrickson-Smiths, Lage Lunds, Ari Hoenig, Tim Ries of Rolling Stones fame - who teaches jazz studies at the University of Toronto - and Spike Wilner himself.

"I've been a professional musician my whole life and started performing at Smalls right in the very beginning in the first couple of months of the club's existence, back in 1994 when my partner and friend Mitch Borden created it," he tells me in a phone interview. (He's on his cell phone, taking a cab uptown from his Greenwich Village club.) "That club, the original Smalls, was shut down around 2002, it went bankrupt after 9/11 due to a lot of economic problems that took the city - there was a huge shift then and the model for Smalls was no longer a viable one and he went under."

In 2007, after an interim period when the space was temporarily re-fashioned into a Brazilian club by a third party, Wilner was approached by Borden to become partner and manager. He celebrates ten years this month, a true labour of love. "The live streaming started back in the old Smalls - we had a recording device on stage and got into the habit early on of recording each show. When I took over I had a strong sense that we needed to archive the work. So I installed a

*Thinking SMALLS continues on page 56*



Presents

## Spring is here, I hear.



<b>March 4</b> <b>Quintessential Quintets: Words and Music</b>	<b>March 18</b> <b>Ella Fitzgerald's 100<sup>th</sup> Birthday Tribute</b>	<b>April 8</b> <b>Dueling Pianos Father &amp; Son</b>
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# the WholeNote LISTINGS

The WholeNote listings are arranged in four sections:

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

**B. BEYOND THE GTA** covers many areas of Southern Ontario outside Toronto and the GTA. Starts on page 51.

**C. MUSIC THEATRE** covers a wide range of music types: from opera, operetta and musicals, to non-traditional performance types where words and music are in some fashion equal partners in the drama. Starts on page 54.

**D. IN THE CLUBS (MOSTLY JAZZ)** is organized alphabetically by club. Starts on page 56.

**E. THE ETCETERAS** is for galas, fundraisers, competitions, screenings, lectures, symposia, masterclasses, workshops, singalongs and other music-related events (except performances) which may be of interest to our readers. Starts on page 59.

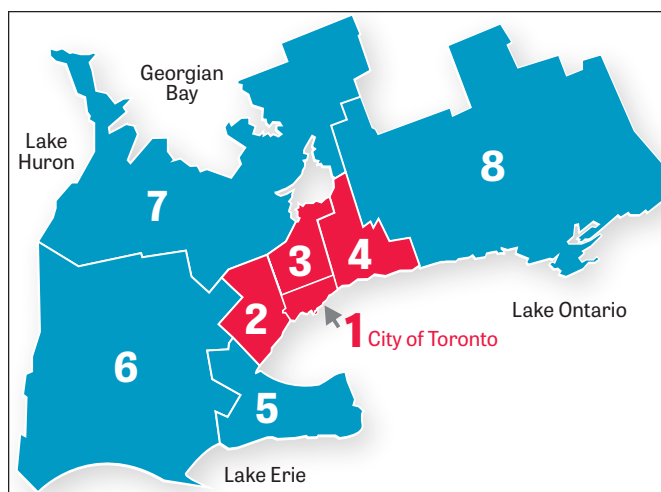
**A GENERAL WORD OF CAUTION.** A phone number is provided with every listing in *The WholeNote*—in fact, we won't publish a listing without one. Concerts are sometimes cancelled or postponed; artists or venues may change after listings are published. Please check before you go out to a concert.

**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 **March 1 to April 7, 2017**. All listings must be received by **Midnight Wednesday February 8**.

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

➤ **LISTINGS ZONE MAP.** Visit our website to see a detailed version of this map: [thewholenote.com](http://thewholenote.com).



## A. Concerts in the GTA

**IN THIS ISSUE:** Ajax, Aurora, Burlington, Etobicoke, Markham, Milton, Mississauga, Newmarket, North York, Oakville, Oshawa, Richmond Hill, Scarborough, Toronto.

### Wednesday February 1

- 10:00am: **Royal Conservatory.** *Aimia Discovery Series: Glenn Gould School Concerto Competition Finals.* Koerner Hall, Telus Centre, 273 Bloor St. W. 416-408-0208. Free (ticket required).
- 12:00 noon: **Canadian Opera Company.** *Dance Series: action/words.* Peggy Baker Dance Projects; Debashis Sinha: soundtrack. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free. First-come, first-served. Late seating not available.
- 12:30: **Organix Concerts/All Saints Kingsway.** *Kingsway Organ Recital Series.* Mark Himmelman, organ. All Saints Kingsway Anglican Church, 2850 Bloor St. W. 416-769-5224. Freewill offering.

### Thursday February 2

**LISZT: PILGRIMAGE**  
**ADAM SHERKIN, PIANO**  
February 2<sup>nd</sup> at 12 noon



1st Thursday of every month | [stlc.com](http://stlc.com)

- 12:00 noon: **Adam Sherkin.** *Liszt: Pilgrimage.* Adam Sherkin, piano. St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723. Free.
- 12:00 noon: **Canadian Opera Company.** *Piano Virtuoso Series: French and Russian Masterpieces.* Solo piano works by Debussy and Scriabin; Debussy: Quatre chansons de jeunesse; Stravinsky: No Word from Tom (from *The Rake's Progress*). Geoffrey Conquer, piano; Elizabeth Polese, soprano. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free. First-come, first-served. Late seating not available.



- 7:30: **Canadian Opera Company.** *The Magic Flute.* Mozart. Bernard Labadie, conductor. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. \$35-\$235; \$22 (under 30). English Surtitles™. Also Feb 3, 7, 10, 16, 18, 24 (all 7:30); Feb 19 (2:00); Feb 4 (4:30).
- 7:30: **University of Toronto Faculty of Music.** *New Music Festival: Opera in Concert - The Killing Flower (Luci mie traditrici).* Sciarrino. Geoffrey Sirett, Shannon Mercer and Scott Belluz, singers; Wallace Halladay/Toronto New Music Projects, producers. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-408-0208. \$30; \$20 (sr); \$10 (st). Pre-concert chat at 6:30. Festival runs to Feb 5.
- 8:00: **Toronto Symphony Orchestra.** *Fauré: Requiem.* Dinuk Wijeratne: Yatra (Sequie for Canada's 150th); Samy Moussa: A Globe Itself Infolding; Brahms (arr. Detlev Glanert): Four Preludes and Serious Songs; Fauré: Requiem. Karina Gauvin, soprano; Russell Braun, baritone; Amadeus Choir; Elmer Iseler Singers; Jean-Willy Kunz, organ; Stéphane Denève, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. \$33.75-\$148. Also Feb 2.

## THE KILLING FLOWER

BY  
SALVATORE  
SCIARRINO

**WEDNESDAY FEB 1**

**7:30PM IN WALTER HALL  
FACULTY OF MUSIC  
80 QUEEN'S PARK**

UNIVERSITY OF TORONTO  
FACULTY OF MUSIC



● 12:00 noon: **Encore Symphonic Concert Band. Monthly Concert.** Big band, swing, jazz and film scores. John Liddle, conductor: Wilmar Heights Centre, 963 Pharmacy Ave., Scarborough. 416-346-3910 or 647-287-5390. \$10. First Thursday of each month. Refreshments available or bring your lunch.

● 12:00 noon: **Roy Thomson Hall. Noon Hour Concerts:** *Bach, Beethoven, Brahms...and the Boys.* Victoria Scholars Men's Choral Ensemble; Jerzy Cichocki, conductor; William O'Meara, organ. 60 Simcoe St. 416-872-4255. Free. First-come, first-served seating.

● 1:00: **Miles Nadal JCC. Singing for Social Change: Women Musicians of the 1960s and 70s.** Works by Carole King, Aretha Franklin, Joan Baez, Joni Mitchell and others. Eve Goldberg, vocals. 750 Spadina Ave. 416-924-6211 x155. \$4.



● 6:00: **Canadian Opera Company. Götterdämmerung.** Wagner. Andreas Schager, tenor (Siegfried); Christine Goerke, soprano (Brünnhilde); and others; Tim Albery, director. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. \$35-\$235; \$22 (under 30). English Surtitles™. Also Feb 5(2:00), 8, 11, 14, 17(all 6:00), 25(4:30).



● 7:30: **St. Anne's Music and Drama Society. The Grand Duke.** Music by Sir Arthur Sullivan, lyrics by W.S. Gilbert. St. Anne's Parish Hall, 651 Dufferin St. 416-922-4415. \$27; \$22(sr/st). Runs to Feb 5. Thurs/Fri(7:30), Sat/Sun(2:00).

● 7:30: **University of Toronto Faculty of Music. New Music Festival: Composing for Dance Concert.** U of T Composition students collaborate with Toronto's choreographers. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-408-0208. Free. Festival runs to Feb 5.

● 7:30: **York University Department of Music. Faculty Concert Series: Avatara.** Sundar Viswanathan, saxophone, flute and vocals; Felicity Williams, vocals; Michael Occhipinti, guitar; Justin Gray, bass; Ravi Naimpally, tabla; Max Senitt, drums. Tribute Communities Recital Hall, Accolade East Building, YU, 4700 Keele St. 416-736-5888. \$15; \$10(sr/st).

● 8:00: **Agia Khan Museum. Father and Son: Dueling Pianos.** Layla Ramezan, piano; Sina Bathaie, santur. 77 Wynford Dr. 416-646-4677. From \$45.

● 8:00: **Soundstreams. Estonian Philharmonic Chamber Choir.** Celebrating Estonia's upcoming 100th year of independence. Rachmaninoff: Vespers; works by Pärt, Daniel and Maimets. Kaspars Putniņš, conductor. St. Paul's Basilica, 83 Power St. 416-408-0208. \$47.50-\$67.50.

● 8:00: **Toronto Symphony Orchestra. Fauré: Requiem.** Samy Moussa: A Globe Itself Infolding; Brahms (arr. Detlev Glanert): Four Preludes and Serious Songs; Fauré: Requiem. Karina Gauvin, soprano; Russell Braun, baritone; Amadeus Choir; Elmer Iseler Singers; Stéphane Denève, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. \$33.75-\$148. Also Feb 1.

#### Friday February 3

● 11:00am: **Tafelmusik. Close Encounters of the Cross-Channel Kind.** Works by Purcell, Leclair and Couperin. Heliconian Hall, 35 Hazelton Ave. 416-964-6337. \$35. Introductions by the performers. Also Feb 4 2:00, Conservatory Theatre.

● 12:10: **Music at St. Andrew's. Noon-time Recital.** Lyndsay Promane, mezzo. St. Andrew's Church (Toronto), 73 Simcoe St. 416-593-5600 x231. Free.

● 1:10: **Gordon Murray Presents. Piano Pot-pourri.** Featuring classics, opera, operetta, musicals, ragtime, pop, international and other genres. Gordon Murray, piano. Trinity-St. Paul's Centre (Chapel), 427 Bloor St. W. 416-631-4300. PWYC. Lunch and snack friendly.

● 7:30: **Canadian Opera Company. The Magic Flute.** See Feb 1. Also Feb 7, 10, 16, 18, 24(all 7:30); Feb 19(2:00); Feb 24(4:30).

● 7:30: **St. Anne's Music and Drama Society. The Grand Duke.** See Feb 2. Runs to Feb 5. Thurs/Fri(7:30), Sat/Sun(2:00).

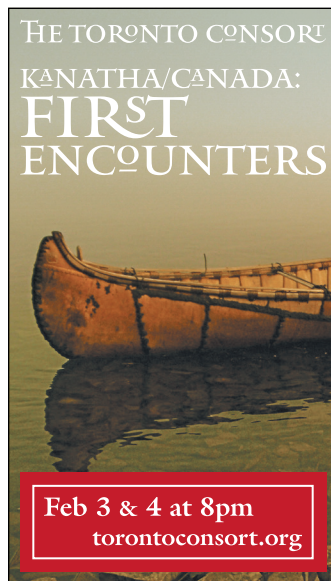
● 7:30: **University of Toronto Faculty of Music. New Music Festival: Electroacoustic Music Concert.** Works including live electronics and surround sound. Dennis Patrick, presenter. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-408-0208. Free. Festival runs to Feb 5.

● 8:00: **Alliance Française de Toronto. La trace de Satyr.** Combining poetry with classical and jazz improvisation. Works by Rameau, Fauré, Poulenc, Debussy, Satie, and

others. Patricia O'Callaghan, vocals; Marilyn Lerner, piano; Andrew Downing, double bass/cello. 24 Spadina Rd. 416-922-2014 x37. \$15; \$10(sr/st/member).

● 8:00: **Flato Markham Theatre. Some Enchanted Evening.** Ben Heppner, tenor; Jean Stilwell, mezzo; Rebecca Caine, soprano; Gary Relyea, bass; David Warrack, music director. 171 Town Centre Blvd., Markham. 905-305-7469. \$64-\$69.

● 8:00: **Royal Conservatory. Music Mix: Harry Manx and Friends.** Koerner Hall, Telus Centre, 273 Bloor St. W. 416-408-0208. From \$40.



● 8:00: **Toronto Consort. Kanatha/Canada: First Encounters.** Beckwith: Wendake/Huron; and other works. Wendat Traditional Knowledge Keeper, Georges Sioui; Jeremy Duthcer, Wostaloq Song Carrier; Marilyn George and Shirley Hay, First Nation Singers; Toronto Chamber Choir; The Toronto Consort. Trinity-St. Paul's Centre, Jeanne Lamont Hall, 427 Bloor St. W. 416-964-6337. \$24-\$60; \$22-\$55(sr); \$15(st/35 and under). Also Feb 4.

● 9:00: **Peter Campbell. Loving You: Celebrating Shirley Horn.** Peter Campbell, vocals; Mark Kieswetter, piano; Ross Macintyre, bass. Arbor Room, 7 Hart House Circle. 416-978-2452. Free.

#### Saturday February 4

● 12:00 noon: **University of Toronto Faculty of Music. New Music Festival: Via Italia - Contemporary Italian Music.** Works by Sciarrino, Donatoni, Stroppa, Francesconi, Romitelli and Scelsi. Enrico Elisi, piano; Wallace Halladay, presenter. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-408-0208. Free. Festival runs to Feb 5.

● 2:00: **St. Anne's Music and Drama Society. The Grand Duke.** See Feb 2. Runs to Feb 5. Thurs/Fri(7:30), Sat/Sun(2:00).

● 2:00: **Tafelmusik. Close Encounters of the Cross-Channel Kind.** Works by Purcell, Leclair and Couperin. Conservatory Theatre, Telus Centre, 273 Bloor St. W. 416-408-0209. SOLD OUT. Also Feb 3(11am, Heliconian Hall).

● 4:30: **Beach United Church. Jazz and Reflection.** Music from Africville Suite. Jackie Richardson, gospel and blues singer;

Joe Sealy, piano; Paul Novotny, string bass. 140 Wineva Ave. 416-691-8082. Freewill offering. Coffee served.

● 4:30: **Canadian Opera Company. The Magic Flute.** See Feb 1. Also Feb 7, 10, 16, 18, 24(all 7:30); Feb 19(2:00).

● 7:00: **Opera by Request. Lohengrin.** Wagner. Christopher MacRae, tenor (Lohengrin); Michele Cusson, soprano (Elsa); Andrew Tees, baritone (Telramund); Kristine Dandavino, soprano (Ortrud); Michael Robert-Broder, baritone (Herald); William Shookhoff, conductor/piano. College Street United Church, 452 College St. 416-455-2365. \$20.

● 7:30: **Royal Conservatory. Aimia Discovery Series: Glenn Gould School Vocal Showcase.** An evening of art songs, arias and ensembles. Mazzoleni Concert Hall, Telus Centre, 273 Bloor St. W. 416-408-0208. \$15.



● 7:30: **Toronto Symphony Orchestra. The Year of the Rooster: A Chinese New Year Celebration.** Huan Zhi Li: Spring Festival Overture; Vivian Fung: Launch! (Sesquie for Canada's 150th); Chen Qigang: Joie Eternelle; Vincent Ho: Rejuvenation: A Taoist Journey; Shande Ding: Long March Symphony (5th movement). Allison Balsom, trumpet; Wu Man, pipa; Mark Rowsell ("Dashan"), host/narrator; Long Yu, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. \$33.75-\$148.

● 7:30: **University of Toronto Faculty of Music. New Music Festival: Jazz Faculty with Special Guests.** Improvisation and New Music. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-408-0208. Free. Festival runs to Feb 5.

● 8:00: **Acoustic Harvest. The Laws.** John and Michele Law. St. Nicholas Anglican Church, 1512 Kingston Rd. 416-729-7564. \$25/\$22(adv).

● 8:00: **Kindred Spirits Orchestra. Ideal Dreams: A Tribute to A. R. Rahman.** Works by A. R. Rahman. Kindred Spirits Orchestra; Kristian Alexander, conductor. Sony Centre for the Performing Arts, 1 Front St. E. 1-855-872-7669. \$30.

● 8:00: **Music Gallery. Emergents II: I=I + Caution Tape Collective.** 197 John St. 416-204-1080. \$12; \$8(members).

● 8:00: **Oakville Symphony Orchestra. Northern Reflections.** Coulthard: Canadian

## A. Concerts in the GTA

Fantasy; Grieg: Piano Concerto; other works. Christopher Goodpasture, piano. Oakville Centre for the Performing Arts, 130 Navy St., Oakville. 905-815-2021 or 888-489-7784. \$25-\$64. Also Feb 5(2:00).

● 8:00: **Royal Conservatory.** *String Concert: Russia - Masks and Faces.* Part: Frates; Weinberg: Chamber Symphony No.4 Op.153; Tchaikovsky: Sérénade mélancolique in B-flat Minor Op.26; Mussorgsky: Pictures at an Exhibition (arr. for string orchestra); Silvestrov: Serenade (for violin solo). Gidon Kremer, violin; Kremerata Baltica. Koerner Hall, Telus Centre, 273 Bloor St. W. 416-408-0208. From \$45.

● 8:00: **Scarborough Philharmonic Orchestra.** *A Canadian Panorama: Concert and CD Launch.* Beethoven: Octet for Winds Op.103; Royer: Travels with Mozart, Variations on a theme from The Magic Flute; Cable: McIntyre Ranch Country; Eddington: Saturday Night at Fort Chambly; Meyer: Fundy. Winds of the SPO; Kaye Royer, clarinet; Ronald Royer, conductor. Salvation Army Scarborough Citadel, 2021 Lawrence Ave. E., Scarborough. 416-429-0007. \$30; \$25(sr); \$15(st).

● 8:00: **Toronto Consort.** *Kanatha/Canada: First Encounters.* Beckwith: Wendake/Hurononia; and other works. Wendat Traditional Knowledge Keeper, Georges Sioui; Jeremy Duthcher, Wostalog Song Carrier; Marilyn George and Shirley Hay, First Nation Singers; Toronto Chamber Choir; The Toronto Consort. Trinity-St. Paul's Centre, Jeanne Lamont Hall, 427 Bloor St. W. 416-964-6337. \$24-\$60; \$22-\$55(sr); \$15(st/35 and under). Also Feb 3.

### Sunday February 5

● 2:00: **Canadian Opera Company.** *Götterdämmerung.* See Feb 2. Also Feb 8, 11, 14, 17(all 6:00), 25(4:30).

● 2:00: **Oakville Symphony Orchestra.** *Northern Reflections.* Coulthard: Canadian Fantasy; Grieg: Piano Concerto; other works. Christopher Goodpasture, piano. Oakville Centre for the Performing Arts, 130 Navy St., Oakville. 905-815-2021 or 888-489-7784. \$25-\$64. Also Feb 4(8:00).

● 2:00: **Royal Conservatory.** *Sunday Interludes: Andrés Díaz.* Works by Martinů, R. Strauss and Kevin Puts. Andrés Díaz, cello; Guests: Barry Shiffman and others. Mazzoleni Concert Hall, Telus Centre, 273 Bloor St. W. 416-408-0208. Free (ticket required).

● 2:00: **St. Anne's Music and Drama Society.** *The Grand Duke.* See Feb 2.

● 2:00: **St. Barnabas Anglican Church.** *Trio Bravo Plus One.* Stamitz: Quartet in E-flat for clarinet and string trio Op.8 No.4; Hummel: Trio in G for two Violas and cello; Haydn (arr. V. Gambaro): Quartet No.1 in B-flat for clarinet and string trio. Terry Storr; clarinet; Baird Knechtel, viola; Daniel Kushner, violin; John Trembath, cello. 361 Danforth Ave. 416-461-1344. \$25; \$20(sr/st).

● 2:00: **Visual and Performing Arts Newmarket (VPAN).** *17th Annual Young Artists' Showcase.* Katerina Utochkina, mezzo; Duo Con Fuoco, classical piano duo; Jake Runeckles, actor; Irish Dance Studio. Newmarket Theatre, 505 Pickering Cres., Newmarket. 905-953-5122. \$40(family of 4); \$20; \$10(st).

● 2:30: **Maestro Music Entertainment.** *Destination Classics: The Mediterranean.*

Spanish, French and Italian music, dance, art, cuisine and travel. Victoria Gydov, soprano; Roman Smirnov, guitar; Maya Vasserman, piano; Catherine Sulem, violin; Janusz Borowiec, cello; and others. York Woods Library Theatre, 1785 Finch Ave. W. 416-357-8345. \$25.

● 2:30: **University of Toronto Faculty of Music.** *New Music Festival: Prima Zombie - The Diva That Just Wouldn't Stay Dead.* Michael Patrick Albano, libretto. Opera Student Composer Collective; Sandra Horst, conductor. MacMillan Theatre, Edward Johnson Building, 80 Queen's Park. 416-408-0208. Free. 2:00: Opera Talk pre-performance lecture, Room 130. Festival runs to Feb 5.

● 2:30: **Voicebox/Opera in Concert.** *L'Isola disabitata (The Deserted Island).* Haydn. Valérie Bélanger, soprano (Silvia); Marjorie Maltais, mezzo (Constanza); Alexander Dobson (Enrico); Aradia Ensemble; Kevin Mallon; conductor. St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723. \$29-\$73.

● 3:00: **Gallery 345.** *Voices from Past to Present.* Works by Bridge, Vaughan Williams, Britten, Koechlin and Poulenc. Cameron Crozman, cello; Philip Chiu, piano. 345 Sorauren Ave. 416-822-9781. \$20/\$10(st).

● 3:00: **Greater Toronto Philharmonic Orchestra.** *Waltzes and Overtures.* J. Strauss II: Eine Nacht in Venedig; Tales from the Vienna Woods; Mascagni: Overture to Cavalleria rusticana; Ponchielli: Dance of the Hours; and other works. Sydney Baedke, soprano; Rocco Rupolo, tenor; Paolo Busato, conductor. Columbus Centre, 901 Lawrence Ave. W. 647-238-0015. \$25; \$20(sr/st).



Walter Buczynski  
piano  
Richard Herriott  
piano  
Sunday Feb. 5, 3pm  
Heliconian Hall  
SyrinxConcerts.ca

● 3:00: **Syrinx Concerts Toronto.** *In Concert.* Buczynski; Sonatas Nos.13 and 14; works by Chopin, Albéniz, Ravel and Turina. Walter Buczynski and Richard Herriott, pianos. Heliconian Hall, 35 Hazelton Ave. 416-654-0877. \$30; \$20(st). Post-concert reception.

● 4:00: **Church of St. Mary Magdalene (Toronto).** *Organ Fireworks.* Andrew Adair, organ. 477 Manning Ave. 416-531-7955. Free.

● 4:00: **St. Olave's Anglican Church.** *Festive Evensong for The Queen's Accession.* Works by Dowland, Danyel, Pilkington, Campion, Purcell, and others. Ben Stein, lute/theorbo. 360 Windermere Ave. 416-769-5686.

Contributions accepted. Religious service. Royal festive tea follows.

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**JAZZ VESPERS**  
4:00 pm  
Feb. 5 & 19, 2017  
**KINGSWAY ORGAN RECITAL SERIES**  
12:30 pm - 1:15 pm  
Feb. 1 & 15, 2017  
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● 4:00: **St. Philip's Anglican Church/All Saints Kingsway.** *Jazz Vespers.* A Tribute to Stephen Sondheim. 31 St. Phillips Rd., Etobicoke. 416-233-1125. Freewill donation. Religious service.

● 4:00: **Toronto Children's Chorus.** *Community Concert.* Toronto Children's Chorus Chorale ensemble; Toronto Youth Choir; Dixon Hall Music School. St. Paul's Basilica, 83 Power St. 416-932-8666 x231. Donations accepted.

● 5:00: **St. Olave's Anglican Church.** *Music for Royal Occasions.* Celebrating the accession of The Queen. 360 Windermere Ave. 416-769-5686. Contributions accepted.



Salvatore Sciarino  
Sun. Feb. 5 | U of T Walter Hall  
www.NewMusicConcerts.com

● 8:00: **New Music Concerts.** *New Music Festival: A Portrait of Salvatore Sciarino.* Sciarino: Introduzione all'oscuro for 12 instruments; Vagabonde Blu for accordion; Trovare un equilibrio, è necessario? for flute and string quartet; Piano Sonata No.4; Archeologia del telefono, concertante for 13 instruments. Branko Džinović, accordion; Stephen Clarke, piano; NMC Ensemble; Robert Aitken, director. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-961-9594. \$35; \$25(sr/

arts workers); \$10(st). 7:15: pre-concert talk. Festival runs to Feb 5.

### Tuesday February 7

● 12:00 noon: **Canadian Opera Company.** *Chamber Music Series: The Belle Époque.* Works by Ravel, Poulenc, Fauré, Debussy and Dompierre. Kerson Leong, violin; Philip Chiu, piano. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free. First-come, first-served. Late seating not available.

● 12:10: **Nine Sparrows Arts Foundation/Yorkminster Park Baptist Church.** *Lunchtime Chamber Music: Bassoons!* Bassoon students from the U of T Faculty of Music. Nadina Mackie Jackson, instructor. Yorkminster Park Baptist Church, 1585 Yonge St. 416-241-1298. Free. Donations accepted.

● 12:30: **York University Department of Music.** *World at Midday: Canadian Arab Orchestra.* Martin Family Lounge, Accolade East Building, YU, 4700 Keele St. 647-459-0701. Free.

● 7:30: **Canadian Opera Company.** *The Magic Flute.* See Feb 1. Also Feb 10, 16, 18, 24(all 7:30); Feb 19(2:00).

● 8:00: **Church of St. Mary Magdalene (Toronto).** *Celebrity organ recital.* Michael Bawtree, organ. 477 Manning Ave. 416-531-7955. Freewill offering.

## Music TORONTO Ilya Poletaev



Tuesday  
February 7  
at 8 pm

● 8:00: **Music Toronto.** *Discovery Series: Ilya Poletaev, Piano.* Bach: French Overture BWV831; Enescu: Sonata in F-sharp Minor Op.24 No.1; Schumann: Humoresque Op.20. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723. \$55; \$10(st).

### Wednesday February 8

● 6:00: **Canadian Opera Company.** *Götterdämmerung.* See Feb 2. Also Feb 11, 14, 17(all 6:00), 25(4:30).

### Thursday February 9

● 12:00 noon: **Canadian Opera Company.** *Vocal Series: Méloides of the Heart.* Mesiaen: Trois Mélodies; Debussy: Chansons de Bilitis; Ravel: Don Quichotte à Dulcinée; Poulenc: La fraîcheur et le feu. Emily D'Angelo, mezzo; Bruno Roy, baritone; and others. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts,



145 Queen St. W. 416-363-8231. Free. First-come, first-served. Late seating not available.

● **12:10: University of Toronto Faculty of Music.** *Thursdays at Noon: Erika Raum and Lydia Wong.* Prokofiev: Sonata No.1 in F Minor; Korngold: Much Ado About Nothing Op.11. Erika Raum, violin; Lydia Wong, piano. Edward Johnson Building, Walter Hall, 80 Queen's Park. 416-408-0208. Free.

● **12:30: York University Department of Music.** *Music at Midday: Faculty Spotlight featuring Christina Petrowska Quilico.* Tribute Communities Recital Hall, Accolade East Building, YU, 4700 Keele St. 647-459-0701. Free.

● **7:30: RideauStone Arts Centre.** *Beijing Symphony Orchestra.* Lavallée (arr. Ridout): O Canada; Er: March of the Volunteers; Zheng: A Greeting from Beijing; Brahms: Violin Concerto; Mussorgsky (arr. Ravel): Pictures at an Exhibition. Nin Feng, violin; Muhai Tang, conductor. Sony Centre for the Performing Arts, 1 Front St. E. 1-855-872-7669. \$20.50-\$82.50. Special orchestration of Pictures at an Exhibition with traditional Chinese instruments.

● **7:30: University of Toronto Faculty of Music.** *Wind Ensemble.* Benson: Meditation on "I Am for Peace"; Desenclos: Prélude, cadence et finale; Janáček: Sinfonietta. George Liu, saxophone; Strings of the University of Toronto Symphony Orchestra; Gillian Mackay, conductor. MacMillan Theatre, Edward Johnson Building, 80 Queen's Park. 416-408-0208. \$30; \$20(sr); \$10(st).

● **7:30: York University Department of**

**Music.** *Concerto Competition Winners in Concert.* York University Symphony Orchestra; Mark Chambers, conductor. Tribute Communities Recital Hall, Accolade East Building, YU, 4700 Keele St. 416-736-5888. \$15; \$10(sr/st).

● **8:00: Flato Markham Theatre.** *Mike Stern Band.* With Dennis Chambers, Bob Francischini and Alain Caron. 171 Town Centre Blvd., Markham. 905-305-7469. \$59-\$64.

● **8:00: Tafelmusik.** *A Bach Tapestry.* Bach:



## A BACH TAPESTRY

Feb 9-12, Trinity-St. Paul's Centre  
(416) 964-6337

Feb 14, Toronto Centre for the Arts  
1 (855) 985-2787

[tafmusik.org](http://tafmusik.org)

Lutheran Mass in G (excerpts); Italian Concerto; and other works. Tafelmusik Chamber Choir. Trinity-St. Paul's Centre, 427 Bloor St. W. 416-964-6337. \$39 and up; \$31 and up(sr); \$15 and up(under 36). Also Feb 10(8:00), 11(8:00), 12(3:30), 14(8:00 - George Weston Recital Hall).

● **8:00: Toronto Symphony Orchestra.** *Beethoven: Emperor Concerto.* Jocelyn Morlock: Hallelujah (Sesquie for Canada's 150th); Debussy: Première rhapsodie; Martinů: Symphony No.6 "Fantaisies symphoniques"; Beethoven: Piano Concerto No.5 "Emperor." Garrick Ohlsson, piano; Joaquin Valdepeñas, clarinet; Jiří Bělohlávek, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. \$33.75-\$148. Pre-concert lobby chat with Tom Allen at 7:15. Also Feb 11.

### Friday February 10

● **12:10: Music at St. Andrew's.** *Noontime Recital.* Lisa Tahara, piano; Bryan Holt, cello. St. Andrew's Church (Toronto), 73 Simcoe St. 416-593-5600 x231. Free.

● **1:10: Gordon Murray Presents.** *Piano Pot-pourri.* Featuring classics, opera, operetta, musicals, ragtime, pop, international and other genres. Gordon Murray, piano. Trinity-St. Paul's Centre (Chapel), 427 Bloor St. W. 416-631-4300. PWYC. Lunch and snack friendly.

● **7:30: Canadian Opera Company.** *The Magic Flute.* See Feb 1. Also Feb 16, 18, 24(all 7:30); Feb 19(2:00).

● **7:30: Music at Metropolitan.** *The Mystery of the Partimento: Secrets of Improvisation in Renaissance and Baroque Music.* Lucas Harris, lute; Benjamin Stein, lute; and others. Metropolitan United Church (Toronto), 56 Queen St. E. 416-363-0331. \$20; \$10(18 and under).

● **7:30: Toronto Recorder Players' Society.** *Workshop.* Amateur recorder players are invited to join in the playing of early music. Mount Pleasant Road Baptist Church, 527 Mount Pleasant Rd. 416-597-0485. \$15(non-members). Memberships available. Refreshments.

● **7:30: Toronto Symphony Orchestra.** *What Makes It Great?®: Haydn London Symphony.* Louis Babin: Retrouvailles: Sesquie for Canada's 150th; Haydn: Symphony No.104

"London." Rob Kapilow, conductor/host; Gary Kulesha, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. \$34.75-\$83.75.

● **7:30: University of Toronto Faculty of Music.** *Wind Symphony.* Bernstein: Overture to Candide; Grainger: Gumsucker's March; Australian Up Country Tune; Spoon River; and other works. Jeffrey Reynolds, conductor. MacMillan Theatre, Edward Johnson Building, 80 Queen's Park. 416-408-0208. \$30; \$20(sr); \$10(st).



## Friday Night Blues Party with Diana Braithwaite & Chris Whiteley



**Friday Feb. 10, 8pm**  
[auroraculturalcentre.ca](http://auroraculturalcentre.ca)  
905-713-1818

● **8:00: Aurora Cultural Centre/Aurora Winter Blues Festival.** *A Friday Night Blues Party.* Diana Braithwaite and Chris Whiteley, blues duo. Aurora Cultural Centre, 22 Church St., Aurora. 905-713-1818. \$35/\$30(adv).

● **8:00: Gallery 345.** *In Between the Keys: Vlada Mars, Piano.* Original piano music from Mars' 4th CD "Melancholy." 345 Sorauren Ave. 416-822-9781. \$20/\$10(st).

● **8:00: Royal Conservatory.** *RCO and Opera Concert.* John Burge: Snowdrift; Haydn: Symphony No.97; Villa-Lobos: Ciranda das sete notas; Sibelius: Symphony No.5. Bee Ungar, bassoon; Royal Conservatory Orchestra; Johannes Debus, conductor. Koerner Hall, Telus Centre, 273 Bloor St. W. 416-408-0208.

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**Rezonance Baroque Ensemble**

Lutenists Lucas Harris, Benjamin Stein and other guests explore a lost tradition in Early Music performance

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# Cathedral Bluffs

## SYMPHONY ORCHESTRA

**Norman Reintamm**  
Artistic Director/Principal Conductor

**Saturday February 11, 2017 8 pm**

### PUCCINI Suor Angelica

with TRYPTYCH CONCERT & OPERA  
a heartbreaking tale of motherhood, loss, and repentance

### PUCCINI Capriccio Sinfonico

### TCHAIKOVSKY Elegy for Strings

**Pre-Concert Talk at 7:15 pm**

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

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## A. Concerts in the GTA

From \$25. 6:45: Prelude Recital.

● 8:00: **Show One Productions.** *Les Ballets Trockadero de Monte Carlo.* Le Lac des cygnes (Swan Lake, Act II); Dying Swan scene; Don Quixote; La Esmeralda; and other works. Winter Garden Theatre, 189 Yonge St. 1-855-622-2787 or 416-314-2901. \$35-\$115. Also Feb 11(mat, eve).

● 8:00: **Tafelmusik.** *A Bach Tapestry.* See Feb 9. Also Feb 14(8:00 - George Weston Recital Hall).

● 8:00: **York University Department of Music.** *Improv Soiree.* Participatory "open mic" set-up. Improv studios of Casey Sokol, hosts. Sterling Beckwith Studio, 235 Accolade East Building, 4700 Keele St. 647-459-0701. Free. Performers and observers welcome.

### Saturday February 11

● 3:00: **Show One Productions.** *Les Ballets Trockadero de Monte Carlo.* Le Lac des cygnes (Swan Lake, Act II); Dying Swan scene; Don Quixote; La Esmeralda; and other works. Winter Garden Theatre, 189 Yonge St. 1-855-622-2787 or 416-314-2901. \$35-\$115. Also 8:00; Feb 10(eve).

● 4:30: **Royal Conservatory.** *Taylor Academy Showcase Concert.* Mazzoleni Concert Hall, Telus Centre, 273 Bloor St. W. 416-408-0208. Free (ticket required).

● 6:00: **Canadian Opera Company.** *Götterdämmerung.* See Feb 2. Also Feb 14, 17(all 6:00), 25(4:30).

● 7:30: **Svetlana Lunkina and Friends Project.** *Canada All Star Ballet Gala.* Classical ballet masterpieces. Artists from l'Opéra de Paris Ballet, Royal Ballet of London, American

Ballet Theatre of New York, National Ballet of Canada and Bolshoi Ballet. Sony Centre for the Performing Arts, 1 Front St. E. 1-855-872-7669. \$65-\$175.

● 8:00: **Cathedral Bluffs Symphony Orchestra.** *In Concert.* Puccini: Suor Angelica; Capriccio Sinfonico; Tchaikovsky: Elegy for Strings. Tryptych Concert and Opera. P.C. Ho Theatre, Chinese Cultural Centre of Greater Toronto, 5183 Sheppard Ave. E., **Scarborough.** 416-879-5566. \$35; \$30(sr/st); free(under 12). 7:15: Pre-concert talk.

● 8:00: **Kindred Spirits Orchestra.** *Shostakovich's Tenth Symphony.* Shostakovich: Symphony No.10 in E Minor Op.93; Schumann: Cello Concerto Op.129; Wagner: Prelude and Liebestod from Tristan und Isolde. Margaret von Vaigt, soprano; Rachel Mercer, cello; Michael Berec, host; Kristian Alexander, conductor. Flato Markham Theatre, 171 Town Centre Blvd., **Markham.** 905-305-7469. \$30-\$40; \$25(sr); \$15(youth). 7:15: pre-concert recital and discussion.

● 8:00: **Mississauga Symphony Orchestra.** *Symphonic Pops.* Symphonic versions of songs by Led Zeppelin, The Beatles, David Bowie, Queen, Coldplay and others. Denis Mastromonaco, conductor. Hammerson Hall, Living Arts Centre, 4141 Living Arts Dr., **Mississauga.** 905-306-6000. \$50-\$65.

● 8:00: **Music Gallery.** *A Night With Pleasence.* Alex Moskos; Doom Ticker; ZONES. 197 John St. 416-204-1080. \$15/\$13(adv); \$10(members).

● 8:00: **Royal Conservatory.** *String Concert: Dover Quartet with Avi Avital.* Smetana: String Quartet No.1; Tsintsadze: Six



**Dover Quartet with Avi Avital**  
SAT., FEB. 11, 8PM KOERNER HALL  
PRE-CONCERT CHAT 7:15PM

**TICKETS ON SALE NOW! 416.408.0208**  
[WWW.PERFORMANCE.RCMUSIC.CA](http://WWW.PERFORMANCE.RCMUSIC.CA)

Miniatures; works for solo mandolin. Dover Quartet; Avi Avital, mandolin. Koerner Hall, Telus Centre, 273 Bloor St. W. 416-408-0208. From \$35. 7:15: Pre-concert talk.

● 8:00: **Roy Thomson Hall/Massey Hall.** *Michael Kaeshammer.* Special guest: Bobby Bazini. Massey Hall, 178 Victoria St. 416-872-4255. \$29.50-\$59.50.

● 8:00: **Show One Productions.** *Les Ballets Trockadero de Monte Carlo.* Le Lac des cygnes (Swan Lake, Act II); Dying Swan scene; Don Quixote; La Esmeralda; and other works. Winter Garden Theatre, 189 Yonge St. 1-855-622-2787 or 416-314-2901. \$35-\$115. Also 3:00; Feb 10(eve).

● 8:00: **Tafelmusik.** *A Bach Tapestry.* See Feb 9. Also Feb 10(8:00), 12(3:30), 14(8:00 - George Weston Recital Hall).

● 8:00: **Toronto Symphony Orchestra.** *Beethoven: Emperor Concerto.* Debussy: Première rhapsodie; Martinů: Symphony No.6 "Fantaisies symphoniques"; Beethoven: Piano Concerto No.5 "Emperor." Garrick Ohlsson, piano; Joaquin Valdepeñas, clarinet; Jiří Bělohávek, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. \$33.75-\$148. Also Feb 9.

● 9:00: **Alliance Française de Toronto/Batuki Music Society.** *Concert of Malian Music.* Diely Mori Tounkara, kora. Alliance Française de Toronto, 24 Spadina Rd. 416-922-2014 x37. \$15; \$10(sr/st/member).

### Sunday February 12

● 10:30am: **St. Anne's Anglican Church.** *A Renaissance Valentine's Day.* Choral selections of Renaissance compositions on love. Works by Dowland, Byrd and Morley. 270 Gladstone Ave. 416-536-3160. Freewill offering.

● 1:00: **Etobicoke Philharmonic Orchestra.** *A Karnaval for Kids.* Saint-Saëns: Carnival of the Animals Suite (abridged). Kingsway Conservatory student ensembles. John English Middle School, 95 Mimico Ave., **Etobicoke.** 416-239-5665. \$20; \$10(child).

● 2:00: **Gallerie 345.** *Azuline Duo: Romanza - Music of Spain and South America.* Works by de Falla, Piazzolla, Villa Lobos, Pujol, Granados and Merlin. Emma Rush, guitar; Sara Traficante, flute. 345 Sorauren Ave. 416-822-9781. \$20/\$10(st). Also Feb 13(eve, Cambridge), 14(eve, Hamilton).

Sony Centre for the Performing Arts  
February 11, 2017 at 7.30 p.m.

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SYMPHONY No. 10

WAGNER | Prelude and Liebestod  
from *Tristan und Isolde*

SCHUMANN | Cello concerto

SHOSTAKOVICH | Symphony No. 10

**KINDRED SPIRITS ORCHESTRA**



Kristian Alexander  
conductor



Rachel Mercer  
cellist



Margarete von Vaigt  
soprano

**Saturday, February 11, 2017 at 8:00 p.m.**  
**Flato Markham Theatre**

**905.305.7469**  
171 Town Centre Blvd.  
[MarkhamTheatre.com](http://MarkhamTheatre.com)

**Flato Markham Theatre**  
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● 2:00: **Royal Conservatory.** *Mazzoleni Masters: Pieczonka Sings Winterreise.* Schubert: Winterreise. Adrienne Pieczonka, soprano; Rachel Andrist, piano. Mazzoleni Concert Hall, Telus Centre, 273 Bloor St. W. 416-408-0208. \$25.

● 2:30: **Baroque Music beside the Grange.** *Barthold Kuijken.* Celebrated Baroque flutist plays a magical solo program. De la Barre: Suite in D Major; Telemann: Fantasia in D Major and D Minor; J.S. Bach: Sonata BWV1013 in A Minor; C.P.E. Bach: Sonata Wq132 in A Minor; Weiss: Suite in G Major. Heliconian Hall, 35 Hazelton Ave. 416-588-4301. \$40; \$35 (sr); \$25 (st/arts workers/under 36).

● 2:30: **University of Toronto Faculty of Music.** *Musical Mosaic.* Works by Barrett, Glick and Jensen. Men's Chorus; Women's Chamber Choir; Women's Chorus. Church of the Redeemer, 162 Bloor St. W. 416-408-0208. \$30; \$20 (sr); \$10 (st).

● 3:00: **Massey Hall.** *Measha Brueggemann: Songs of Freedom.* "Amazing Grace," "Swing Low Sweet Chariot," "This Little Light of Mine" and other spirituals. Measha Brueggemann, soprano. Harbourfront Centre Theatre, 235 Queens Quay W. 416-872-4255. \$39.50-\$44.50.

● 3:00: **Musikay Choir.** *Love Is.* Music of the Renaissance period. Wilby: Adieu sweet amaryllis; Dowland: All ye whom love or fortune; Lasso: Bonjour mon coeur; Dowland: Come again; Farmer: Fair Phillis; and other works. Stéphane Potvin, conductor. St. John's United Church (Oakville), 262 Randall St., Oakville. 905-825-9740. \$15-\$70. Also Feb 11 (Waterdown; eve).

● 3:30: **Tafelmusik.** *A Bach Tapestry.* See Feb 9. Also Feb 14 (8:00 - George Weston Recital Hall).

● 4:30: **Christ Church Deer Park.** *Jazz Vespers.* Russ Little Quintet. 1570 Yonge St. 416-920-5211. Freewill offering.

● 7:30: **Tranzac Club.** *GUH in Concert.* 292 Brunswick Ave. 416-923-8137. PWYC.

● 7:30: **University of Toronto Faculty of Music.** *The Fairy Queen.* Purcell: The Fairy Queen (excerpts). Schola Cantorum; Dominique Labelle, soloist/conductor. Trinity College Chapel, University of Toronto, 6 Hoskin Ave. 416-408-0208. \$30; \$20 (sr); \$10 (st).

# Accelerando

**Sunday  
February 12  
2017**

**8pm Concert  
Koerner Hall**

**ESPRIT  
ORCHESTRA**

[espritorchestra.com](http://espritorchestra.com)

● 8:00: **Esprit Orchestra.** *Accelerando.* Three world premieres, all by Canadian composers. Evangelista: Accelerando; Llugdar: El canto del viento (premiere); Nancarrow: Piece No.2 for Small Orchestra; Rea: Survival (premiere); Scime: Surfacing (premiere). Alex Pauk, conductor. Koerner Hall, Telus Centre, 273 Bloor St. W. 416-408-0208. \$40-\$60; \$40-\$55 (sr); \$22-\$32 (under 30); \$20-\$25 (st).

● 8:00: **That Choir.** *That Choir Cabarets: Valentine's Edition.* Free Times Cafe, 320 College St. 416-419-1756. \$5.

**Monday February 13**

● 5:30: **Canadian Opera Company.** *Vocal Series: Christina and Louis Quilico Awards.* Artists of the COC Ensemble Studio compete in the 7th edition of the awards. Chosen and assigned arias. Awards presented at the end of the evening. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free. Runs to 7:30. First-come, first-served. Late seating not available.

● 7:15: **Ukrainian Art Song Project.** *A Poet's Love.* Performance prior to a concert by the National Symphony Orchestra of Ukraine. Lysenko: Spring Awoke My Heart; My Deep Sadness; When Two Must Part. Krisztina Szabó, mezzo; Russell Braun, baritone; Albert Krywolt, piano. Roy Thomson Hall, North Lobby, 60 Simcoe St. 416-598-3375. From \$39.75. Includes admission to 8:00pm National Symphony Orchestra of Ukraine concert.

● 7:30: **Associates of the Toronto Symphony Orchestra.** *The Small Concerts: Paris en mille notes.* Poulenc: Sonata for flute and piano; Stravinsky: Suite from L'Histoire du soldat (The Soldier's Tale); Ravel (arr. F. Jackson): Piano Concerto in G. Leonie Wall, flute, piccolo; Joseph Orlowski, clarinet; Fraser Jackson, bassoon; James Gardiner, trumpet; Gordon Wolfe, trombone; and others. Trinity-St. Paul's Centre, 427 Bloor St. W. 416-282-6636. \$22; \$20 (sr/st).

● 7:30: **University of Toronto Faculty of Music.** *Cecilia String Quartet with Lawrence Wilford, tenor.* Mozart: String Quartet in D Minor K421; Rubbra: Amoretti for tenor and string quartet Op.43; Schubert: Ständchen

from Schwanengesang D957; String Quartet D810 "Death and the Maiden". 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.** *Have a little ... Sondheim.* Works by Sondheim. Singers from the Faculty of Music. Heliconian Hall, 35 Hazelton Ave. 416-408-0208. Free.

**TSO**

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Orchestra

## Direct from Kyiv National Symphony Orchestra of Ukraine



**Mon, Feb 13 at 8:00pm**  
Volodymyr Sirenko, conductor  
**TSO.CA**

● 8:00: **Toronto Symphony Orchestra.** *National Symphony Orchestra of Ukraine.* Yevhen Stankovych: Suite from the ballet The Night Before Christmas; Violin Concerto No.2; Tchaikovsky: Symphony No.6 "Pathétique." Dima Tkachenko, violin; National Symphony Orchestra of Ukraine, guest orchestra; Volodymyr Sirenko, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. \$33.75-\$107. 7:15: Pre-concert performance by the Ukrainian Art Song Project with Krisztina Szabó, Russell Braun and Albert Krywolt.

**Tuesday February 14**

● 12:00 noon: **Canadian Opera Company.** *Vocal Series: Serenade.* Britten: Serenade; and other works. Andrew Haji, tenor. Richard

**MISSISSAUGA SYMPHONY ORCHESTRA**  
DENIS MASTROMONACO  
MUSIC DIRECTOR & CONDUCTOR

# Symphonic Pops

**MSO Pops SAT FEB 11, 2017 8PM**  
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## THE ASSOCIATES OF THE TORONTO SYMPHONY ORCHESTRA

**Monday, February 13, 2017, 7:30 p.m.**

### PARIS EN MILLE NOTES

Francis Poulenc Sonata for flute and piano  
Igor Stravinsky Suite from 'L'Histoire du Soldat' (the Soldier's Tale)  
Maurice Ravel Piano concerto in G major, arr. Fraser Jackson

**Tickets \$22, Seniors & Students \$20**

**Trinity-St. Paul's Centre**  
427 Bloor St. W.

**Box Office: 416-282-6636**  
[www.associates-tso.org](http://www.associates-tso.org)



## A. Concerts in the GTA

Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free. First-come, first-served. Late seating not available.

- 12:10: **Nine Sparrows Arts Foundation/ Yorkminster Park Baptist Church.** *Lunchtime Chamber Music: Amina Holloway*, cello. Yorkminster Park Baptist Church, 1585 Yonge St. 416-241-1298. Free. Donations accepted.
- 12:30: **York University Department of Music.** *Music at Midday: Student Showcase.* Martin Family Lounge, Accolade East Building, YU, 4700 Keele St. 647-459-0701. Free.
- 6:00: **Canadian Opera Company.** *Götterdämmerung.* See Feb 2. Also Feb 17(6:00), 25(4:30).
- 7:00: **Bassoon Out Loud.** *Voice of Love.* Baroque to modern works. Arias with obligato bassoon; solo works for harpsichord; selections from Les Délices de la solitude. Paula Arciniega, mezzo; Paul Jenkins, harpsichord; Nadina Mackie Johnson, bassoon. Heliconian Hall, 35 Hazelton Ave. 416-453-7607. \$30; \$20(sr/st).

Artistic Director: Beatrice Carpino  
Music Director: Adolfo De Santis



Bizet's  
**Carmen**  
Presented in French,  
with projected titles in English  
Sun. Feb. 19 Matinee @ 2:00 pm  
Sat. Feb. 25 and Fri. Mar. 3 @ 7:30 pm  
Sun. Mar. 5 Matinee @ 2:00 pm



Paula Arciniega

Lehár's  
**The Merry Widow**  
Presented in English  
Sat. Feb. 18, Fri. Feb. 24,  
Sat. Mar. 4 @ 7:30 pm  
Sunday Feb. 26 Matinee @ 2:00 pm  
Bickford Centre, 777 Bloor St. W.  
Tickets \$15/\$20/\$28  
see: [www.torontocityopera.com](http://www.torontocityopera.com)  
for more information

- 7:00: **University of Toronto Faculty of Music.** *Student Composers Concert.* Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-408-0208. Free.
- 7:30: **Silverthorn Symphonic Winds.** *59 Minute Soiree: A Valentines Soiree.* Wilmar Heights Centre, 963 Pharmacy Ave., Scarborough. 416-742-4237. PWYC (\$10 suggested). Refreshments, conversation with the musicians and open rehearsal to follow. Free parking; wheelchair accessible.
- 8:00: **Royal Conservatory.** *World Music Concert: Ladysmith Black Mambazo.* Koerner Hall, Telus Centre, 273 Bloor St. W. 416-408-0208. From \$45. Concert and post-concert soiree (\$65).
- 8:00: **Tafelmusik.** *A Bach Tapestry.* See Feb 9.

### Wednesday February 15

- 12:30: **Organix Concerts/All Saints Kingsway.** *Kingsway Organ Recital Series.* Dr. Dudley Oakes, organ. All Saints Kingsway Anglican Church, 2850 Bloor St. W. 416-769-5224. Freewill offering.
- 5:30: **Canadian Opera Company.** *Jazz Series: Sax to the Max.* Alex Dean, conductor/saxophone; young artists of Humber College's jazz program. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free. First-come, first-served. Late seating not available.
- 7:30: **University of Toronto Faculty of Music.** *UoT Jazz Orchestra.* Gordon Foote, director. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-408-0208. Free.
- 8:00: **Toronto Symphony Orchestra.** *Jan Lisiecki Plays Schumann.* John Rea: *Survivance: Sesquie for Canada's 150th*; R. Strauss: *Death and Transfiguration*; Schumann: *Piano Concerto*; Scriabin: *The Poem of Ecstasy.* Jan Lisiecki, piano; Jakub Hruša, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. \$33.75-\$148. Also Feb 16.

### Thursday February 16

- 12:00 noon: **Canadian Opera Company.** *Vocal Series: Azaleas, Roses and Lilacs.*

- Works by Debussy, Bizet, Rachmaninoff and Rimsky-Korsakov. Elena Tsallagova, soprano. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free. First-come, first-served. Late seating not available.
- 12:10: **University of Toronto Faculty of Music.** *Thursdays at Noon: Squeeze and Bang with Pluck!* Works by Alice Ho, David Occhipinti, Alexina Louie, and others. Joseph Macerollo, accordion; Beverley Johnston, percussion; Erica Goodman, harp. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-408-0208. Free.
- 12:30: **York University Department of Music.** *Jazz at Midday: Andy Milne and Dapp Theory.* Martin Family Lounge, Accolade East Building, YU, 4700 Keele St. 647-459-0701. Free.
- 1:00: **Miles Nadal JCC.** *The Kings of Swing: A Valentine's Day Concert.* Love songs, Broadway and film standards, and other works. Eve Goldberg, vocals. 750 Spadina Ave. 416-924-6211 x0. \$5.
- 7:30: **Ken Page Memorial Trust/Wholenote Media Inc.** *Jim Galloway's Wee Big*



## JIM GALLOWAY'S WEE BIG BAND

featuring international guest,  
**Warren Vaché**

**Thursday 16<sup>th</sup> Feb 2017  
7:30 to 10:30 pm**

The Garage  
720 Bathurst Street  
Call Anne @ 416 515 0200

- Band.* Tributes to the music of Duke Ellington and other works. Guest: Warren Vaché, cornet; Martin Loomer, conductor. The Garage, CSI Building, 720 Bathurst St. 416-515-0200. \$25.
- 7:30: **Canadian Opera Company.** *The Magic Flute.* See Feb 1. Also Feb 18, 24(all 7:30); Feb 19(2:00).
- 7:30: **University of Toronto Faculty of Music.** *Musicians from Marlboro.* Haydn: *Piano Trio in G Hob.XV.25*; Adès: *Arcadiana*; Fauré: *Piano Trio in D Minor Op.120*; Brahms: *String Quintet in G Op.111*. Michelle Ross, violin; Scott St. John, violin; Emily Deans, viola; Maiya Papach, viola; Matthew Zalkind, cello; Gabriele Carcano, piano. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-408-0208. \$40; \$25(sr); \$10(st).
- 8:00: **Art of Time Ensemble.** *Northern Songs 1.* Works by Anka, Charlebois, Cohen, Cummings, Danko and others. Melanie Doane, Gregory Hoskins and other vocalists; Andrew Burashko, piano; Bryan Holt, cello; John Johnson, sax; Drew Jurecka, violin; and others. Harbourfront Centre Theatre, 235 Queens Quay W. 416-973-4000. \$25-\$64; \$25(arts); \$15(under 30/st). Also Feb 18.
- 8:00: **David Lidov.** *Paper and Keys.* Presented with semiotics remarks about musical notation. Lidov: *VoiceMail*; J.S. Bach: *Key-board Partita No.2*. Array Space, 155 Walnut Ave. 647-866-2785. Admission by \$20 donation to Array Space.
- 8:00: **Hart House Orchestra.** *From Creation to Rhapsody.* Gershwin: *Rhapsody in Blue*; Brahms: *Symphony No.1 in C Minor*; Barber: *Adagio for String Orchestra*; Glick: *Suite Hebraique No.1*; E. Raum: *Evolution*. Benjamin Smith, piano; Henry Janzen, conductor. Hart House, Great Hall, 7 Hart House Circle. 416-978-2452. Free; suggested donation \$10.

## Music TORONTO Eybler Quartet



**February 16 at 8 pm**

- 8:00: **Music Toronto.** *Discovery Series: Eybler Quartet.* Vanhal: *Quartet in C Op.6 No.3*; Haydn: *Quartet in B Minor Op.33 No.1*; Asplmayer: *Quartet in D Op.2 No.2*; Beethoven: *Quartet Op.18 No.3*. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723. \$55; \$10(st).
- 8:00: **Toronto Symphony Orchestra.** *Jan Lisiecki Plays Schumann.* R. Strauss: *Death and Transfiguration*; Schumann: *Piano*

DETAILS & TICKETS:  
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# Love NOTES

**SPECIAL FUNDRAISING CONCERT**

**SATURDAY, FEBRUARY 18<sup>TH</sup>, 2017  
AT 7:00PM  
JUBILEE UNITED CHURCH**

**WITH GUESTS SHAWN GRENKE, PIANO  
SHARON SMITH, VOCALS • JACK GELBLOOM, PIANO  
SHELLEY MILLER, BASS • LEIGH ROBINSON, DRUMS**



Concerto; Scriabin: The Poem of Ecstasy. Jan Lisiecki, piano; Jakub Hrůša, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. \$33.75-\$148. Also Feb 15.

#### Friday February 17

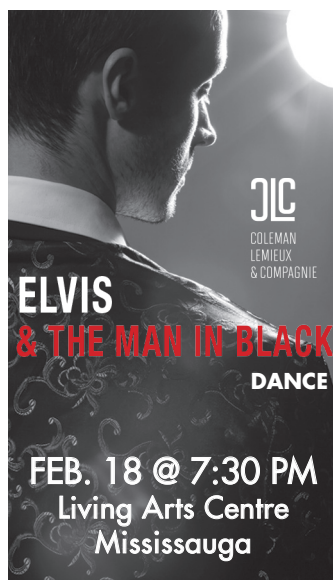
- 12:10: **Music at St. Andrew's. Noontime Recital.** Jordan Klapman, jazz piano; vocalist TBA. St. Andrew's Church (Toronto), 73 Simcoe St. 416-593-5600 x231. Free.
- 12:30: **York University Department of Music. Music at Midday: Classical Voice, Tribute to Art Song.** Tribute Communities Recital Hall, Accolade East Building, YU, 4700 Keele St. 647-459-0701. Free.
- 1:10: **Gordon Murray Presents. Piano Pot-pourri.** Featuring classics, opera, operetta, musicals, ragtime, pop, international and other genres. Gordon Murray, piano. Trinity-St. Paul's Centre (Chapel), 427 Bloor St. W. 416-631-4300. PWYC. Lunch and snack friendly.
- 6:00: **Canadian Opera Company. Götterdämmerung.** See Feb 2. Also Feb 25(4:30).
- 8:00: **Art of Time Ensemble. Northern Songs 2.** Works by Schafer, Peterson, Hatzis, Lizée and others. Andrew Burashko, piano; Max Christie, clarinet; Rolston Quartet; Jackie Richardson, vocals. Harbourfront Centre Theatre, 235 Queens Quay W. 416-973-4000. \$25-\$64; \$25(arts); \$15(under 30/st).
- 8:00: **Gallery 345. CD Launch: "Celestial Blue."** Mark Fewer, violin; Daniel Janke, piano. 345 Sorauren Ave. 416-822-9781. \$20/\$10(st).

#### Saturday February 18

- 11:30am and 4:00: **Toronto Symphony Orchestra. Disney-Pixar: Ratatouille in Concert.** Sarah Hicks, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. \$29.50-\$75; \$20-\$39(youth). Also at 4:00.
- 7:00: **Amadeus Choir. Love Notes.** Guests: Jack Gelbloom, piano; Shawn Grenke, piano; Sharon Smith, vocals; Shelley Miller, bass; Leigh Robinson, drums; Lydia

Adams, conductor. Jubilee United Church, 40 Underhill Dr. 416-446-0188. \$40; \$30(sr); \$25(under 30); \$20(st).

- 7:00: **Classical Context. Vocal. Ives:** Hymn Tunes; Schoenberg: Vier Lieder Op.2; Debussy: Quatre chansons de jeunesse; selected songs by Canadian women composers. Jessica Goldberg and Clarisse Tonigussi, sopranos; Andrew James Clark and Andrea Van Pelt, pianos. Heron Park Baptist Church, 4260 Lawrence Ave. E., Scarborough. 416-284-1741. PWYC.
- 7:30: **Canadian Opera Company. The Magic Flute.** See Feb 1. Also Feb 24(7:30); Feb 19(2:00).



- 7:30: **Living Arts Centre. Elvis and the Man in Black.** Coleman Lemieux et Compagnie. RBC Theatre, Living Arts Centre, 4141 Living Arts Dr., Mississauga. 905-306-6000. \$30-\$50.
- 7:30: **Opera by Request. Così fan tutte In Concert with Piano Accompaniment.** Mozart. Chantal Parent, soprano (Fiordiligi); Avery Krisman, tenor (Ferrando); Kim Sartor, mezzo (Dorabella); Austin Larusson, baritone (Guglielmo); and others; William Shookhoff, piano and conductor. College Street United Church, 452 College St. 416-455-2365. \$20.
- 7:30: **Toronto City Opera. Merry Widow.** Lehár. Fully staged opera. Bickford Centre Theatre, 777 Bloor St. W. 416-576-4029. \$28; \$20(sr); \$15(st). Also Feb 24, 26(mat), Mar 4.
- 8:00: **Acoustic Harvest. In Concert.** St. Nicholas Anglican Church, 1512 Kingston Rd. 416-729-7564. \$25/\$22(adv).
- 8:00: **Art of Time Ensemble. Northern Songs 1.** Works by Anka, Charlebois, Cohen, Cummings, Danko and others. Melanie Doane, Gregory Hoskins and other vocalists; Andrew Burashko, piano; Bryan Holt, cello; John Johnson, sax; Drew Jurecka, violin; and others. Harbourfront Centre Theatre, 235 Queens Quay W. 416-973-4000. \$25-\$64; \$25(arts); \$15(under 30/st). Also Feb 16.
- 8:10: **G. Murray Presents. Baroque to Blues #2.** Works by G. Murray. Gordon Murray, piano and vocals. Trinity-St. Paul's Centre (Chapel), 427 Bloor St. W. 416-631-4300. PWYC. Concert finishes at about 9:10.

#### Sunday February 19

- 2:00: **Canadian Opera Company. The Magic Flute.** See Feb 1. Also Feb 24(7:30).
- 2:00: **Toronto City Opera. Carmen.** Bizet. Fully staged opera. Bickford Centre Theatre, 777 Bloor St. W. 416-576-4029. \$28; \$20(sr); \$15(st). Also Feb 25(eve), Mar 3(eve), 5.
- 3:00: **Gallery 345. Bruce Vogt: The Art of the Piano.** A theatrical presentation. Works by Debussy and Beethoven. 345 Sorauren Ave. 416-822-9781. \$20/\$10(st).
- 3:00: **Hannaford Street Silver Band. Rewired: The Bustin Brass is Back.** The Boston Brass; James Gourlay, conductor. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723. \$40; \$30(sr); \$15(st).
- 3:00: **Symphony on the Bay. Romance and Passion That Rocks Your Soul.** Works include Hallelujah Suite, Overload (Dirty Dancing) and Nothing Can Stand In Your Way. Alfie Zappacosta, singer-songwriter; Claudio Vena, conductor. Burlington Performing Arts Centre, 440 Locust St., Burlington. 905-681-6000. \$39.50; \$11(youth).
- 3:00: **Toronto Symphony Orchestra. Toronto Symphony Youth Orchestra Winter Concert.** Tchaikovsky: Romeo and Juliet; Reinecke: Flute Concerto; Prokofiev: Romeo and Juliet (excerpts). Kathy Hao, flute; Earl Lee, RBC Resident Conductor. George Weston Recital Hall, 5040 Yonge St. 416-250-3708. \$16-\$28.
- 4:00: **All Saints Kingsway Anglican Church. Jazz Vespers.** Roberto Occhipinti with Manuel Viera, Tim Ries and Daphnis Prieto. 2850 Bloor St. W. 416-233-1125. Freewill

offering. Religious service.

- 4:00: **Toronto Classical Singers. Making More Joyful Noise.** Rossini: Petite messe solennelle. Sheila Dietrich, soprano; Olenka Sliwyska, alto; Chris Mayell, tenor; Matthew Zadow, baritone; Linda Roedl, piano; Ian Grundy, organ; Jurgen Petrenko, conductor. Christ Church Deer Park, 1570 Yonge St. 416-920-5211. \$30.

#### Tuesday February 21

- 12:00 noon: **Canadian Opera Company. Piano Virtuoso Series: Hammerklavier.** Beethoven: Sonata No.29 in B-flat Op.106 "Hammerklavier." Sae Yoon Chon, piano. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free. First-come, first-served. Late seating not available.
- 12:10: **Nine Sparrows Arts Foundation/ Yorkminster Park Baptist Church. Lunch-time Chamber Music: Rising Stars Recital.** Students from the Glenn Gould School. Yorkminster Park Baptist Church, 1585 Yonge St. 416-241-1298. Free. Donations accepted.
- 8:00: **Peggy Baker Dance Projects. Split-Screen.** Tim Motzer, Rich Brown, Joshua Van Tassel, Debashis Sinha, Fides Krucker and Robin Buckley. Theatre Centre, 1115 Queen St. W. 416-538-0988. \$22-\$30. Also Feb 22, 23, 24, 25(all at 8:00), 26(4:00).

#### Wednesday February 22

- 12:00 noon: **York Region Chamber Music. Classics for Babies.** Milhaud: Suite for Violin, Clarinet and Piano Op.157b; Morrison: Piano Trio; Vanhal: Trio in E-flat Op.20 No.5; Menotti: Trio for Clarinet, Violin and Piano. Circulo Trio

**BOSTON BRASS IS BACK!**

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FESTIVAL OF BRASS WEEKEND

SUNDAY FEBRUARY 19th, 2017

3:00 PM, JANE MALLET THEATRE

Conductor  
**James Gorlay**

Featuring  
**BOSTON BRASS**

The unparalleled flair and artistry of **Boston Brass** in concert with **HSSB**. A afternoon of burning jazz standards.

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25<sup>th</sup> SEASON

**Rossini's**

**Petite messe solennelle**

*music that sparkles with his irrepressible humour...*

With soloists,  
**Linda Roedl, piano**  
**Ian Grundy, organ**  
**Jurgen Petrenko, conductor**

**Sunday, February 19, 2017 at 4 pm**

Christ Church Deer Park  
1570 Yonge Street, at Heath St. W.

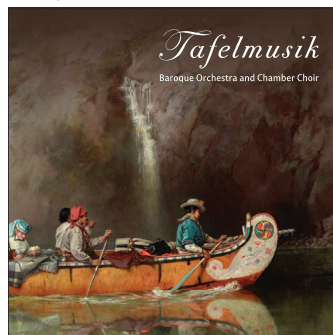
**Tickets \$30**

[www.torontoclassicalsingers.ca](http://www.torontoclassicalsingers.ca)



## A. Concerts in the GTA

(Hayne Kim, violin; Tanyawat Dilokkunanant, clarinet; Zhao Wang, piano). Aurora Cultural Centre, 22 Church St., Aurora. 647-995-3818. Suggested donation of \$15. Casual concert. Babies, toddlers and children welcome.



### VISIONS & VOYAGES

CANADA 1663-1763

Feb 22-26, Trinity-St. Paul's Centre

(416) 964-6337  
tafelmusik.org

Based on Library and Archives Canada,  
Acc. No. 1989-401-1 e000756947

- 7:00: **Tafelmusik. Visions and Voyages: Canada 1663-1763.** Works by Purcell, Lully, Marais and Handel. Tafelmusik Baroque Orchestra; Ryan Cunningham, narrator; Brian Solomon, choreographer and dancer. Trinity-St. Paul's Centre, 427 Bloor St. W. 416-964-6337. \$39 and up; \$31 and up (sr); \$20 and up (under 36). Also Feb 23, 24, 25 (all at 8:00), 26 (3:30).
- 7:00: **Toronto Children's Chorus. Community Concert.** Toronto Children's Chorus Training Choir III; students from Sistema Toronto's after-school music program. Calvin Presbyterian Church, 26 Delisle Ave. 416-932-8666 x231. Donations accepted.
- 8:00: **Peggy Baker Dance Projects. Split-Screen.** See Feb 21. Also Feb 23, 24, 25 (all at 8:00), 26 (4:00).

### Thursday February 23

- 12:00 noon: **Canadian Opera Company. Vocal Series: Since Then...** Works by Mozart, Verdi, Strauss and Britten; Ursan: Songs based on the poetry of Shakespeare (Toronto premiere). Ileana Montalbetti, soprano; Rachel Andrist, piano. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free. First-come, first-served. Late seating not available.
- 7:00: **Coro San Marco. Singing Together.** An evening of operatic arias and choruses and a tribute to Leonard Cohen. Bernard Betel Centre, 1003 Steeles Ave W. 416-225-2112. \$15; \$8 (members).
- 7:30: **Canadian Opera Company. Ensemble Studio Showcase.** Mozart: La finta giardiniera (excerpts); Handel: Ariodante (excerpts). Young artists of the COC Ensemble Studio; COC Orchestra; Johannes Debus, conductor. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. \$35.
- 7:30: **Tapestry Opera. Songbook VII.** Krisztina Szabó, mezzo; Keith Klassen, tenor; Steven Philcox, piano; Michael Hidetoshi Mori, dramatic clinician. Ernest Balmer Studio (315), Distillery District, 9 Trinity St. 416-537-6066. \$25. Limited seating. Also Feb 24 (7:30 and 10:00).
- 8:00: **Gallery 345. New Music for Violin and Cello.** Works by Bellaviti. Sarah Fraser Raff, violin; Bryan Holt, cello. 345 Sorauren Ave. 416-822-9781. \$15-\$20.
- 8:00: **Peggy Baker Dance Projects. Split-Screen.** See Feb 21. Also Feb 24, 25 (all at 8:00), 26 (4:00).
- 8:00: **Royal Conservatory. Quiet Please, There's a Lady on Stage. "Jelly and George."** Aaron Diehl and Cécile McLorin Salvant. Koerner Hall, Telus Centre, 273 Bloor St. W. 416-408-0208. From \$45.
- 8:00: **Tafelmusik. Visions and Voyages: Canada 1663-1763.** See Feb 22. Also Feb 24, 25 (all at 8:00), 26 (3:30).

### Friday February 24

- 12:10: **Music at St. Andrew's. Noontime Recital.** University of Toronto Faculty of Music woodwind students. St. Andrew's Church

(Toronto), 73 Simcoe St. 416-593-5600 x231. Free.

- 1:10: **Gordon Murray Presents. Piano Potpourri.** Featuring classics, opera, operetta, musicals, ragtime, pop, international and other genres. Gordon Murray, piano. Trinity-St. Paul's Centre (Chapel), 427 Bloor St. W. 416-631-4300. PWYC. Lunch and snack friendly.
- 7:30: **Milton Philharmonic Orchestra. Viva Espana.** Chabrier: Espana; Rimsky-Korsakov: Capriccio Espagnole; Bizet: Carmen (selections). Ritmo Flamenco. Milton Centre for the Arts, 1010 Main St. E., Milton. 905-875-5399. \$27; \$25 (sr/st); \$5 (eyeGo).
- 7:30: **Tapestry Opera. Songbook VII.** See Feb 23. Also 10:00.
- 7:30: **Toronto City Opera. Merry Widow.** See Feb 18. Also Feb 26 (mat), Mar 4.
- 8:00: **Aga Khan Museum/Tirgan. A Night with Mohsen Namjoo.** Iranian singer-songwriter. Mohsen Namjoo, setar and vocals. Toronto Centre for the Arts, 5040 Yonge St., North York. 1-855-985-2787. \$45-\$85.
- 8:00: **Peggy Baker Dance Projects. Split-Screen.** See Feb 21. Also Feb 25 (8:00), 26 (4:00).

**Art of Time Ensemble with Brent Carver: The Songbook**  
FRI., FEB. 24, 8PM KOERNER HALL  
JAZZ FUNK NOW  
TICKETS ON SALE NOW! 416.408.0208  
WWW.PERFORMANCE.RCMUSIC.CA

- 8:00: **Royal Conservatory. Music Mix: Art of Time Ensemble with Brent Carver - The Songbook.** Works from the American Songbook and Broadway. Koerner Hall, Telus Centre, 273 Bloor St. W. 416-408-0208. From \$40.
- 8:00: **Tafelmusik. Visions and Voyages: Canada 1663-1763.** See Feb 22. Also Feb 25 (8:00), 26 (3:30).
- 10:00: **Tapestry Opera. Songbook VII.** See Feb 23.

### Saturday February 25

- 1:00: **Royal Conservatory. Family Concert.** Ashley MacIsaac, fiddle, piano, dancer. Koerner Hall, Telus Centre, 273 Bloor St. W. 416-408-0208. From \$25.
- 2:00: **Toronto Symphony Orchestra. Lights, Camera... Orchestra! Schiffrin: Theme from Mission: Impossible; Wagner: The Ride of the Valkyries from Die Walküre; Tchaikovsky: Romeo and Juliet Fantasy-Overture; Bernstein (arr. Peress): Mambol from West Side Story; Beethoven: Symphony No. 6 Op. 68 (4th mvmt. excerpt); and other works.** Earl Lee,

RBC Resident Conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. \$20.50-\$30.75. Also at 4:00.

- 2:30: **Young People's Theatre. James and the Giant Peach.** Music and lyrics by Benj Pasek and Justin Paul, book by Timothy Allen McDonald, based on the book by Roald Dahl. 165 Front St. E. 416-862-2222. \$10-\$41; \$10-\$36 (sr/under 19). Opens February 6, 10:15am. Runs to March 18. Days and times vary. Visit [youngpeoplestheatre.ca](http://youngpeoplestheatre.ca) for details.
- 4:00: **Toronto Symphony Orchestra. Lights, Camera... Orchestra! Schiffrin: Theme from Mission: Impossible; Wagner: The Ride of the Valkyries from Die Walküre; Tchaikovsky: Romeo and Juliet Fantasy-Overture; Bernstein (arr. Peress): Mambol from West Side Story; Beethoven: Symphony No. 6 Op. 68 (4th mvmt excerpt); and other works.** Earl Lee, RBC Resident Conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From \$20.50. Also at 2:00.
- 4:30: **Canadian Opera Company. Götterdämmerung.** See Feb 2.



toronto children's chorus  
Elise Bradley, Artistic Director

### Celebrate at the Movies

A family sing-a-long  
costume concert hosted by  
**Ramona Gilmour-Darling**  
from *The Big Comfy Couch*



**Randolph Theatre**  
Saturday, February 25, 5pm  
[torontochildreorchorus.com](http://torontochildreorchorus.com)

- 5:00: **Toronto Children's Chorus. Celebrate at the Movies.** Music from children's movies in a sing-along family concert. Guests: Andy Morris, percussion; Stan Klebanoff, trumpet. Randolph Theatre, 736 Bathurst St. 416-932-8666 x231. \$25; \$20 (sr/st); \$10 (child). Audience members are invited to dress as their favourite children's film characters.
- 7:30: **Canadian Men's Chorus. A Goodly Manor For a Song!** Settings of Shakespeare's immortal words and his influence on later writers and composers. Works by J. Enns (new commission), M. Sirett, A. Bevan, S. Chatman; E. Hammell: Life's But a Walking Shadow (2017 Lloyd Carr-Harris Composers Competition winning piece). Music Gallery, 197 John St. 519-305-1351. \$30; \$20 (st/under 30).
- 7:30: **Concerts at Scarborough Bluffs. Rising Stars Concert.** Students from the Royal Conservatory of Music's Taylor Performance Academy for Young Artists. Scarborough Bluffs United Church, 3739 Kingston Rd., Scarborough. 647-687-6456. \$20; free (Springboard students and families). All proceeds to Springboard to Music.

**TRIO Arkel**  
Marie Berard Teng Li Winona Zelenka  
Presents  
**INCANTO**  
Respighi / Debussy / Honegger  
Guest Artists  
**Russell Braun**, baritone  
Barry Shiffman, viola and Jamie Kruspe, violin  
**Tuesday, February 28<sup>th</sup>, 7:30 PM**  
Trinity St. Paul's Centre, 427 Bloor St. W  
Tickets \$30/\$15 for Students  
online at [brownpapertickets.com](http://brownpapertickets.com) under Incanto,  
or at the door [admin@trioarkel.com](mailto:admin@trioarkel.com)  
**Cidel**  
Cidel Asset Management



● 7:30: **Music at St. Andrew's.** *Mardi Gras 2017.* Gospel favourites and swing spirituals. Alana Bridgewater, Jivaro Smith, Levy Sisters, vocals; Jordan Klapman, piano and director; Henry Heilig, bass; Glenn Anderson, drums. St. Andrew's Church (Toronto), 73 Simcoe St. 416-593-5600 x231. \$25. New Orleans-themed reception following.

● 7:30: **Opera by Request.** *La Damnation de Faust In Concert with Piano Accompaniment.* Berlioz. Dillon Parmer, tenor (Faust); Michael Robert-Broder, baritone (Méphistophélès); Sarah Christina Steinert, mezzo (Marguerite); Mark Peacock, baritone (Brander); Annex Singers (Maria Case, conductor); William Shookhoff, piano and conductor. College Street United Church, 452 College St. 416-455-2365. \$20.

● 7:30: **Silverthorn Symphonic Winds.** *Musicalian's Choice.* Dukas: Scherzo (from The Sorcerer's Apprentice); Appermont: Saga Candida - Seven Impressions of a Witch Hunt; Wagner: Overture to Rienzi; Holst: The Planets (selections); selections from A Chorus Line; and other works. Wilmar Heights Centre, 963 Pharmacy Ave., **Scarborough.** 416-742-4237. \$20; \$15(st). Free parking, wheelchair accessible.

● 7:30: **Toronto City Opera.** *Carmen.* See Feb 19.

● 8:00: **Aga Khan Museum.** *100 Years of Iranian Piano Music.* Layla Ramezan, piano; Sina Bathaie, santur. 77 Wynford Dr. 416-646-4677. From \$40; \$36(Friends).

● 8:00: **Canadian Sinfonietta.** *Mozart and Schubert Celebration.* Mozart: Eine kleine Nachtmusik; Flute Concerto K313; Schubert: Symphony No.5. Stephen Tam, flute. Glenn Gould Studio, 250 Front St. W. 416-738-8227. Price TBA.

● 8:00: **Guitar Society of Toronto.** *Trio Tangere.* Trio Tangere: Marc Djokic, violin; Jérôme Ducharme and Louis Trépanier, guitars. Heliconian Hall, 35 Hazelton Ave. 416-964-8298. \$35/\$30(adv); \$30(sr/st)/\$25(adv).

● 8:00: **Ontario Philharmonic.** *Great Artists of the Melody: Beethoven and Schubert.* Beethoven: Symphony No.7 in A Op.90; Schubert: String Quintet in C. IOU Regent Theatre (Oshawa), 50 King St. E., **Oshawa.** 905-721-3399 x2. From \$45; \$25(youth).

● 8:00: **Peggy Baker Dance Projects.** *Split-Screen.* See Feb 21. Also Feb 26(4:00).

● 8:00: **Royal Conservatory.** *Music Mix: Ashley MacIsaac and The Once.* Koerner Hall, Telus Centre, 273 Bloor St. W. 416-408-0208. From \$35.

● 8:00: **Tafelmusik.** *Visions and Voyages: Canada 1663-1763.* See Feb 22. Also Feb 26(3:30).

● 8:00: **Toronto Symphony Orchestra.** *National Arts Centre Orchestra.* Lizée: Zeiss After Dark; Walton (arr. Mathieson): Suite from Henry V; Rodrigo: Concierto de Aranjuez for Guitar and Orchestra; Walton: Symphony No.1 in B-flat Minor (revised 1968). Pepe Romero, guitar; National Arts Centre Orchestra, guest orchestra; Alexander Shelley, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. \$33.75-\$148.

#### Sunday February 26

● 1:30: **Kingston Road United Church.** *From Weimar to Vaudeville.* Works by R. Strauss, Chaplin, Weill, Henderson, Mozart, Brahms and original songs by the cast. Tom Allen,

trombone and narrator; Patricia O'Callaghan, voice; Bryce Kulak, voice and piano; Lori Gemmell, harp; Peter Gemmell, clarinet, flute and percussion. 975 Kingston Rd. 416-699-6091. \$30.

● 2:00: **All Saints Kingsway Anglican Church.** *Saint David's Day Concert.* Toronto Welsh Male Voice Choir; Burlington Welsh Male Chorus. 2850 Bloor St. W. 416-233-1125. \$25.

● 2:00: **Toronto City Opera.** *Merry Widow.* See Feb 18. Also Mar 4 (eve).

● 2:30: **Southern Ontario Chapter of the Hymn Society.** *Sing a New Song with Craig Lewis of the Salvation Army.* Familiar and updated hymns from the new international version of the Song Book. Salvation Army Headquarters, 2 Overlea Blvd. 416-422-6154. Free.

● 3:00: **Music on Canvas.** *Wind Song: The Captivating Sounds of Eastern Europe.* Live painting to music with a raffle to win the final painting. Works by Jianu, Farkas, Csillag, Ornstein, Beethoven and others. Izabella Budai, flute; Maria Dolnycky, piano; Heath Bartel, artist. Gallery 345, 345 Sorauren Ave. 416-621-9287. \$25; \$15(st). Partial proceeds go to You 2 Child.

● 3:00: **Orpheus Choir of Toronto.** *Beginnings: With Glowing Hearts.* Sesquicentennial celebration. Ruth Watson Henderson: The Magic of God's World; Holman: Laudis Creationis; and works by Mark Sirett and Laura Hawley. Guests: Toronto Children's Chorus; Robert Cooper, conductor. Grace Church on-the-Hill, 300 Lonsdale Rd. 416-530-4428. \$35; \$30(sr); \$10(st).

● 3:00: **Toronto Beach Chorale.** *Fiddle, Spoons and Maple Sugar Music.* Dubinsky: We Will Rise Again; MacGillivray: Song for the Mira; Halley: Song for Canada; La Messe Québécoise; and other works. Beach United Church, 140 Wineva Ave. 416-686-7358. \$25/\$20(adv); \$12/\$10(adv)(7-18); free(under 7).

● 3:30: **Tafelmusik.** *Visions and Voyages: Canada 1663-1763.* See Feb 22.

● 4:00: **Peggy Baker Dance Projects.** *Split-Screen.* See Feb 21.

● 4:30: **Christ Church Deer Park.** *Jazz Vespers.* Paul Novotny, bass; Joe Sealy, piano. 1570 Yonge St. 416-920-5211. Freewill offering. Religious service.

#### Monday February 27

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

#### Tuesday February 28

● 12:10: **Nine Sparrows Arts Foundation/Yorkminster Park Baptist Church.** *Lunchtime Chamber Music: Rising Stars Recital.* Students from the University of Toronto Faculty of Music. Yorkminster Park Baptist Church, 1585 Yonge St. 416-241-1298. Free. Donations accepted.

● 7:30: **Falun Dafa Association of Toronto.** *Shen Yun Symphony Orchestra.* Four Seasons Centre for the Performing Arts, 145 Queen St. W. 1-855-416-1800. \$90-\$150. Also Mar 1, 2(all7:30); Mar 2(2:00).

● 7:30: **Trio Arkel.** *Incanto.* Works by Respighi, Debussy and Honegger. Guests: Barry Shiffman, viola; Jamie Kruspe, violin; Russell

Braun, baritone. Trinity-St. Paul's Centre, Jeanne Lamon Hall, 427 Bloor St. W. 416-409-6824. \$30; \$15(st). 7:15: pre-concert talk.

#### Wednesday March 1

● 7:30: **Falun Dafa Association of Toronto.** *Shen Yun Symphony Orchestra.* See Feb 28. Also Mar 2(2:00 and 7:30).

● 7:30: **University of Toronto Faculty of Music.** *UofT 12tet.* Jim Lewis, director. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-408-0208. Free.

#### Thursday March 2

### RACHMANINOFF: LET HANDS SPEAK II



**ADAM SHERKIN, PIANO**  
THURS. MAR. 2 | stlc.com  
1st Thursday of every month

● 12:00 noon: **Adam Sherkin/Steinway Piano Gallery.** *Rachmaninoff: Let Hands Speak.* Rachmaninoff: Variations on a Theme of Corelli Op.42 (excerpts); Lullaby Op.16 (after Tchaikovsky); Mélodie Op.3 No.3, 1940 version (from Morceaux de Fantaisie); Sherkin: Northern Frames; Sunderance. Adam Sherkin, piano. St. Lawrence Centre for the Arts, Bluma Appel Lobby, 27 Front St. E. 416-366-7723. Free.

● 12:00 noon: **Encore Symphonic Concert Band.** *Monthly Concert.* Big band, swing, jazz and film scores. John Little, conductor. Wilmar Heights Centre, 963 Pharmacy Ave., **Scarborough.** 416-346-3910 or 647-287-5390. \$10. First Thursday of each month. Refreshments available or bring your lunch.

● 12:00 noon: **Roy Thomson Hall.** *Noon Hour Concerts: Choral Gems Through the Ages.* Mendelssohn Singers; David Briggs, organ; Noel Edison, conductor. 60 Simcoe St. 416-872-4255. Free. First-come, first-served seating.

● 12:10: **University of Toronto Faculty of Music.** *Thursdays at Noon: Opera Spotlight.* A preview of UofT Opera's production of Handel's Imeneo. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-408-0208. Free.

● 12:30: **York University Department of Music.** *Jazz at Midday: The Shuffle Demons.* Martin Family Lounge, Accolade East Building, YU, 4700 Keele St. 647-459-0701. Free.

● 2:00 and 7:30: **Falun Dafa Association of Toronto.** *Shen Yun Symphony Orchestra.* See Feb 28.

● 7:30: **Living Arts Centre.** *Rémi Bolduc Jazz Ensemble: Swinging with Oscar.* RBC Theatre,

**RÉMI BOLDUC**  
Jazz Ensemble  
*Swingin' with Oscar*  
**MAR. 2 @ 7:30 PM**  
Living Arts Centre  
Mississauga

Living Arts Centre, 4141 Living Arts Dr., **Mississauga.** 905-306-6000. \$30-\$50.

#### ROY THOMSON HALL

### 20<sup>TH</sup> ANNUAL FREE NOON HOUR CHOIR & ORGAN CONCERTS

Enjoy an hour of beautiful music performed by outstanding Canadian choirs and organists, spotlighting Roy Thomson Hall's magnificent Gabriel Kney pipe organ.



### MENDELSSOHN SINGERS *Choral Gems through the Ages*

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Noel Edison, conductor  
David Briggs, organ

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*Suitable for ages 6 and up. For Elementary and Secondary school groups of 20 or more, contact: groups@mh-rth.com*  
**416-872-4255**

Made possible by the generous support of Edwards Charitable Foundation



## A. Concerts in the GTA

● **7:30: Opera York.** *L'Elisir d'amore*. Donizetti. Fully staged opera with chorus and orchestra. Carla-Grace Colaguori, soprano (Giannetta); Michael Broder, baritone (Dr. Dulcamara); Geoffrey Butler, artistic director; Renee Salewski, stage director. Richmond Hill Centre for the Performing Arts, 10268 Yonge St., **Richmond Hill**. 905-787-8811. \$110 (Gala package); \$40-\$50. With supertitles. Also Mar 4.

### Music TORONTO Pražák Quartet



March 2 at 8 pm

● **8:00: Music Toronto.** *Pražák Quartet*. Haydn: Quartet in B-flat Op.71 No.1; Bruckner: Quartet; Dvořák: Quartet in F Op.96 "American." Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723. \$55; \$10(st).



### R. MURRAY SCHAFFER'S ODDITORIUM

MARCH 2-5, 2017  
CROW'S THEATRE  
soundstreams.ca

● **8:00: Soundstreams.** *R. Murray Schafer's Odditorium*. Excerpts from Schafer's Patria cycle. Chris Abraham, director. Crow's Theatre, 345 Carlaw Ave. 647-341-7390. \$57.50-\$67.50. Also Mar 3(7:00, 10:00); 4(7:00, 10:00).

### Friday March 3

● **12:10: Music at St. Andrew's.** *Noontime Recital*. Featuring classics, opera, operetta, musicals, ragtime, pop, international and other genres. Gordon Murray, piano. Trinity-St. Paul's Centre (Chapel), 427 Bloor St. W. 416-631-4300. PWYC. Lunch and snack friendly.

● **1:10: Gordon Murray Presents.** *Piano Pot-pourri*. Featuring classics, opera, operetta, musicals, ragtime, pop, international and other genres. Gordon Murray, piano. Trinity-St. Paul's Centre (Chapel), 427 Bloor St. W. 416-631-4300. PWYC. Lunch and snack friendly.

● **7:00: Soundstreams.** *R. Murray Schafer's Odditorium*. See Mar 2. Also Mar 4(7:00 and 10:00).

● **7:00: University Settlement Music & Arts School.** *Chamber Music Student Concert*. St. George the Martyr Church, 197 John St. 416-598-3444 x243/244. Free.

● **7:30: Canadian Children's Opera Company.** *Brundibár*. Music by Hans Krása; additional music by Robert Evans. Members of the Canadian Children's Opera Company; Teri Dunn, music director; Joel Ivany, stage director. Harbourfront Centre Theatre, 235 Queens Quay W. 416-973-4000. \$33; \$24(sr); \$19(st). Also Mar 4(mat/eve), 5(mat).

● **7:30: Toronto City Opera.** *Carmen*. See Feb 19. Also Mar 5(mat).

● **8:00: Alliance Française de Toronto.** *The Work and Ideas of Pierre Schaeffer*. Canadian electroacoustic music from the 1950s to the present day. Darren Copeland, electronics. 24 Spadina Rd. 416-922-2014 x37. \$15; \$10(sr/st/member).

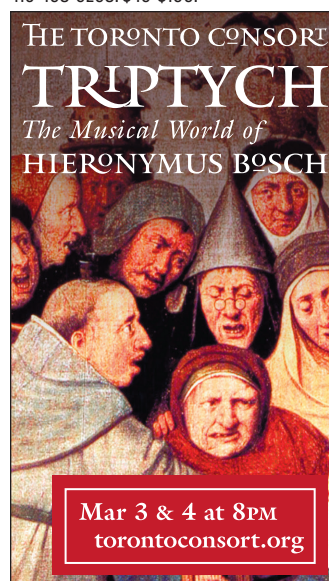
● **8:00: Etobicoke Philharmonic Orchestra.** *Viva España*. Bizet: *Carmen* (selections); Rimsky-Korsakov: *Capriccio Espagnol*; Albéniz (arr. McAlister): *Granada*; Sevilla from *Suite Española Op.47*; de Falla (arr. Ryden): "Ritual Fire Dance" from *El Amor Brujo*; de Falla (arr. Chapelier): "Danza Española No.1" from *La Vida Breve*. Anjelica Scannura, dancer. Martingrove Collegiate Institute, 50 Winterton Dr., **Etobicoke**. 416-239-5665. \$30; \$25/\$22(sr/adv); \$15(st).

● **8:00: Gallery 345/Jane Bunnett.** *Danae Olano: Cuban Piano from the 1900s to today!* Works by Lecuona, Grenet, Cervantes

and Olano. Guests: Grupo Okan (Magdelys Savigne; Elizabeth Rodriguez), Jane Bunnett, flute/soprano sax; Danae Olano and Hilario Duran, piano. Gallery 345, 345 Sorauren Ave. 416-822-9781. \$20/\$10(st).

● **8:00: North Toronto Players.** *Iolanthe*. Music by Sir Arthur Sullivan, lyrics and book by W. S. Gilbert. Jubilee United Church, 40 Underhill Dr. 416-481-4867. \$25; \$22(sr); \$15(st); free(under 14). Opening night. Runs to Mar 12. Fri-Sat(8:00), Sun(2:00). Also Mar 11(2:00).

● **8:00: Royal Conservatory/Istituto Italiano di Cultura.** *String Concert: Nicola Benedetti and Venice Baroque Orchestra*. Vivaldi: *The Four Seasons*; works by Galuppi, Avison and Geminiani. Nicola Benedetti, violin; Venice Baroque Orchestra; Andrea Marcon, leader. Koerner Hall, Telus Centre, 273 Bloor St. W. 416-408-0208. \$40-\$100.



● **8:00: Toronto Consort.** *Triptych: The Musical World of Hieronymus Bosch*. Works by Pierre de la Rue, Clemens non Papa and Jean Mouton. Guests: Cappella Pratensis. Trinity-St. Paul's Centre, Jeanne Lamont Hall, 427 Bloor St. W. 416-964-6337. \$24-\$60; \$22-\$55(sr); \$15(st/35 and under). Also Mar 4.

● **8:00: York University Department of Music.** *Improv Soiree*. Participatory "open mic" set-up. Improv studios of Casey Sokol, hosts. Sterling Beckwith Studio, 235 Accolade East Building, 4700 Keele St. 647-459-0701. Free. Performers and observers welcome.

● **10:00: Soundstreams.** *R. Murray Schafer's Odditorium*. See Mar 2. Also Mar 4(7:00, 10:00).

### Saturday March 4

● **11:00am and 1:00: University Settlement Music & Arts School.** *End of Term Student Concert*. St. George the Martyr Church, 197 John St. 416-598-3444 x243/244. Free. Also at 1:00.

● **2:00: Canadian Children's Opera Company.** *Brundibár*. See Mar 3. Also Mar 5.

● **4:00: Toronto Mendelssohn Choir.** *Sing Joyfully!* Minster Singers (Dawn King, conductor); Rev. Dr. Peter Holmes, narrator; William Maddox, organ; Jennifer Min-Young Lee, associate conductor; Noel Edison, conductor. Yorkminster Park Baptist Church, 1585 Yonge St. 416-408-0208. \$35; \$20(VoxTix). Audience sing-along.

● **7:00: Soundstreams.** *R. Murray Schafer's Odditorium*. See Mar 2. Also 10:00.

● **7:30: Academy Concert Series.** *A Frankly Fabulous Foray*. Franck: Piano Quintet in F Minor; Fauré: *Elégie* for cello and piano; Piano Quintet in C Minor. Leanne Regehr, piano; Alexander Read, violin; Elizabeth Loewen Andrews, violin; Emily Eng, viola; Kerri McGonigle, cello. Eastminster United Church, 310 Danforth Ave. 416-629-3716. \$20; \$14(sr/st).

● **7:30: Canadian Children's Opera Company.** *Brundibár*. See Mar 3. Also Mar 5(mat).

● **7:30: Jubilate Singers.** *African Connections*. Missa Kenya; Missa Luba; and other works. Paul Therrien, percussion; Ubuntu Youth Drummers; Isabel Bernaus, conductor; Sherry Squires, accompanist. St. Simon-the-Apostle Anglican Church, 525 Bloor

### A Frankly FABULOUS FORAY

25th  
season (2016-2017)

Academy  
Concert Series



Featuring:  
Leanne Regehr, piano  
Alexander Read, violin  
Elizabeth Loewen  
Andrews, violin  
Emily Eng, viola  
Kerri McGonigle, cello

March 4, 2017 at 7:30 pm

Eastminster United Church, 310 Danforth Avenue

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### Jubilate singers



Featuring

MISSA KENYA

MISSA LUBA

with guests

PAUL THERRIEN, percussion

UBUNTU YOUTH DRUMMERS

Saturday Mar 4, 7:30 pm

St. Simon-the-Apostle Church

jubilate.singers.ca



St. E. 416-488-1571. \$25; \$20(sr); \$15(st); free(under 13).

● 7:30: **Opera by Request. Mozart Mania.** Excerpts from *Così fan tutte*, *Le nozze di Figaro*, *Don Giovanni* and *Die Zauberflöte*; complete performance of *Der Schauspieler*. Ontario Opera Collaborative (Misty Banyard and Jennifer Fontaine, sopranos; Tara St. Pierre, mezzo; Antonio Dirienzo, tenor; Thomas Franzky, bass; D. Kai Ma, piano and conductor). College Street United Church, 452 College St. 416-455-2365. \$20.

● 7:30: **Opera York. L'Elisir d'amore.** Donizetti. Fully staged opera with chorus and orchestra. Carla-Grace Colaguri, soprano (Giannetta); Michael Broder, baritone (Dr. Dulcamara); Geoffrey Butler, artistic director; Renee Salewski, stage director. Richmond Hill Centre for the Performing Arts, 10268 Yonge St., **Richmond Hill**. 905-787-8811. \$110 (Gala package); \$40-\$50. With supertitles. Also Mar 2.

● 7:30: **Tallis Choir. Requiem for a Renaissance King.** Lobo: Requiem. St. Patrick's Catholic Church (Toronto), 131 McCaul St. 416-286-9798 or 416-978-8849. \$30; \$25(sr); \$10(st).

● 7:30: **Toronto City Opera. Merry Widow.** See Feb 18.

● 7:30: **York Chamber Ensemble. The New World.** Dvořák: New World Symphony; Mozart: Clarinet Concerto. Patricia Wait, clarinet; Mark Chambers, conductor. Trinity Anglican Church (Aurora), 79 Victoria St., **Aurora**. 905-727-6101. \$20; \$15(sr/st).

● 8:00: **Aga Khan Museum/Rumi Canada.** *Mystic Persian Music and Poetry.* Iranian Qawwali-style Sufi music. Soley Ensemble. Aga Khan Museum, 77 Wynford Dr. 416-646-4677, starting at \$40; \$36 (Friends).

● 8:00: **Canadian Sinfonietta. Lai Crinó Duo Recital.** Leclair: Sonata No.3; Stravinsky: Pulcinella Suite; Peps: Telemann; Schumann: Violin Sonata No.1. Joyce Lai, violin; Erika Crinó, piano. Heliconian Hall, 35 Hazelton Ave. 647-223-2286. \$30; \$25(sr); \$20(st).

● 8:00: **Jazz Performance and Education Centre (JPEC). Quintessential Quintets – Words and Music: Barbra Lica Vocal Quintet.** Opening act: Amanda Tosoff Quintet. Greenwin Theatre, Toronto Centre for the Arts, 5040 Yonge St. 1-855-985-2787. \$35; \$20(st).

● 8:00: **Massey Hall/Small World Music.** Goran Bregović and His Wedding and Funeral Band. Goran Bregović, guitar, synthesizer and vocals; Muharem Redžepi, vocals and gac (traditional drum); Boka Stanković and Dragić Veličković, trumpets; Stojan Dimov, saxophones and clarinet; and others. Massey Hall, 178 Victoria St. 416-872-4255. \$49.50-\$89.50.

● 8:00: **Music Gallery/Thin Edge New Music Collective. Raging Against the Machine: Coming Together.** Frederic Rzewski: Coming Together; Yannis Kyriakides: Karaoke Etudes; and works by Colin Labadie, James O'Callaghan, and Anna Pidgorna. Ensemble Paramirabo; Thin Edge New Music Collective. Music Gallery, 197 John St. 416-204-1080. \$15/\$20(adv); \$15(members/st/arts).

Admission includes one pre-concert refreshment. Album release for Thin Edge New Music Collective's recording *Raging Against the Machine*.

● 8:00: **North Toronto Players. Iolanthe.** See Mar 3. Runs to Mar 12.

● 8:00: **Schola Magdalena. Weaving the World: Schola Magdalena and Darbazi.** Works by Hildegard and Dunstable; Georgian folk music; chant; new music. Guests: Darbazi Georgian Choir; Church of St. Mary Magdalene (Toronto), 477 Manning Ave. 416-531-7955. PWYC.

● 8:00: **Sinfonia Toronto. Cello Passion.** Morawetz: Sinfonietta; Saint-Saëns: Cello Concerto No.1; Grieg: Sinfonia in G Minor. Stéphane Tétrault, cello; Nurhan Arman, conductor. Toronto Centre for the Arts, 5040 Yonge St., **North York**. 416-499-0403. \$42; \$35(sr); \$15(st).

● 8:00: **Spectrum Music. Tales of the Unconscious.** New music for classical choir and jazz trio by Spectrum composers and Roger Bergs. Musicata Choir; Mike Murley, saxophone; Chris Pruden, piano; Andrew Downing, bass; Roger Burgs, conductor. Knox



**Schola Magdalena & Darbazi**

**Weaving the World**

**MARCH 4TH, 8PM**

Church of  
St. Mary Magdalene

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**Saturday, March 4 at 4 pm**  
**Yorkminster Park Baptist Church**  
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**Tickets: \$35 general admission**  
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and jazz trio featuring Mike Murley

**Tales of the Unconscious**

**Saturday March 4, 2017. 8pm**  
**Knox Presbyterian Church**  
**630 Spadina Ave. Toronto**  
**Door tickets \$20 gen/\$15 student**  
**Adv. tickets \$15 gen/\$10 student**  
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# TALLIS CHOIR

Director Peter Mahon

## Requiem for a Renaissance King

The magnificence of the Age of Discovery comes alive in a rare performance of the incomparable Requiem of Duarte Lobo for the funeral of Philip II of Portugal.

Saturday, March 4, 7:30 pm  
St. Patrick's Church  
141 McCaul St.



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Info: 416 286-9798 Order online: [www.tallischoir.com](http://www.tallischoir.com)

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## A. Concerts in the GTA

Presbyterian Church (Toronto), 630 Spadina Ave. 416-937-6180. \$20/\$15(adv); \$15(st)/\$10(adv).

● 8:00: **Toronto Consort. Triptych: The Musical World of Hieronymus Bosch.** Works by Pierre de la Rue, Clemens non Papa and Jean Mouton. Guests: Cappella Pratensis. Trinity-St. Paul's Centre, Jeanne Lamont Hall, 427 Bloor St. W. 416-964-6337. \$24-\$60; \$22-\$55(sr); \$15(st/35 and under). Also Mar 3.

● 8:00: **Toronto Symphony Orchestra. New Creations Festival: Tanya Tagaq.** Jörg Widmann: Trauermarsch for Piano and Orchestra (Canadian premiere/TSO commission); Jordan Pal: New Work (world premiere/TSO commission); Tanya Tagaq and Christine Duncan: New Work (world premiere/TSO

commission). Yefim Bronfman, piano; Tanya Tagaq, vocalist; Christine Duncan, improvisation leader; André de Ridder, conductor; Peter Oundjian, conductor and host. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From \$33.75.

● 10:00: **Soundstreams. R. Murray Schafer's Odditorium.** See Mar 2. Also Mar 5(4:00).

### Sunday March 5

● 1:15: **Mooredale Concerts. Music and Truffles.** Bach: Violin Sonata No.1 in G Minor BWV1001; Ysaÿe: Sonata No.3 in D Minor for Solo Violin Op.27 No.3 "Ballade"; Schumann: Violin Sonata No.3 in A Minor WoO27; Beethoven: Violin Sonata No.7 in C Minor Op.30 No.2. In Mo Yang, violin; Renana

Gutman, piano. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-922-3714 x103. \$20. For audiences 5-11; adults welcome. Also 3:15(main concert).

● 2:00: **Canadian Children's Opera Company. Brundibár.** See Mar 3.

● 2:00: **Markham Concert Band. Symphonic Pops Favourites.** A tribute to great Canadian and American music. Mozart: Piano Concerto No.21; Armenian Dances; Glenn Miller in Concert; The Great Race; As a Wind From the North; and other works. Markham Concert Band; Kennedy Public School Band. Flato Markham Theatre, 171 Town Centre Blvd., Markham. 905-305-7469. \$25; \$20(sr/st).

● 2:00: **North Toronto Players. Iolanthe.** See Mar 3. Runs to Mar 12.

● 2:00: **Royal Conservatory. Sunday Interludes: Fern Lindzon.** Fern Lindzon, vocals/piano. Mazzoleni Concert Hall, Telus Centre, 273 Bloor St. W. 416-408-0208. Free (ticket required).

● 2:00: **Toronto City Opera. Carmen.** See Feb 19. Also Feb 25.

● 2:00: **Visual and Performing Arts Newmarket (VPAN). Maxim Bernard, piano.** In Concert. Newmarket Theatre, 505 Pickering Cres., Newmarket. 905-953-5122. \$30; \$25(sr); \$10(st).

● 2:30: **Durham Chamber Orchestra. A Visit to the British Isles.** Duncan McIntyre, piper; O'Donnell Irish Dancers; Lori Martin, vocalist. St. Francis Centre, 78 Church St. S., Ajax. 905-493-4277. \$15; free(under 12).

**Sun. 5th March at 4 p.m.**  
**Choral Evensong**  
 with **Schola Ecclesiam**  
 followed by refreshments and:

## MONTEVERDI 450

**Clem Carelse** directs the choir and examines the life and works of **Claudio Monteverdi** (1567-1643), an early crossover composer who linked religious and secular music – including the relationship between today's Evensong anthem, *Beatus Vir*, and his work as the first major composer of **operas**

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## BOSTON SYMPHONY ORCHESTRA

Andris Nelsons, Conductor  
 Emanuel Ax, Piano  
**SUN MAR 3 • 3 PM**

**ROYTHOMSON.COM**

● 3:00: **Roy Thomson Hall. Boston Symphony Orchestra.** Beethoven: Piano Concerto No.2; Berlioz: Symphonie fantastique. Emanuel Ax, piano; Andris Nelsons, conductor. 60 Simcoe St. 416-872-4255. \$49.50-\$169.50.



Peter Longworth  
 piano

Sunday March 5, 3pm

Heliconian Hall

[SyrinxConcerts.ca](http://SyrinxConcerts.ca)

● 3:00: **Syrinx Concerts Toronto. In Concert.** Berg: Sonata; Schumann: Kinderszenen; Beethoven: Sonata in A-flat Op.110; work by Hétu. Peter Longworth, piano. Heliconian Hall, 35 Hazelton Ave. 416-654-0877. \$30; \$20(st). Post concert reception.



2016 / 2017  
*Season Presents*



*Journey Around the Sun*

Sunday, March 5, 2017 ~ 3:00 pm  
 Grace Church on-the-Hill, 300 Lonsdale Road, Toronto

Tickets available through our website or 416-978-8849 [uofttix.ca](http://uofttix.ca)  
 Adults: \$25 Seniors/Under 35: \$20 Students: \$10

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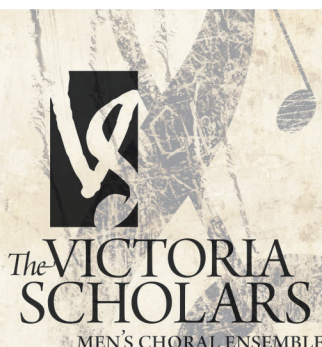
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2016-2017 SEASON

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The Victoria Scholars celebrate Canada's 150th with the music of our great nation in this all-Canadian-content concert, featuring works by Denis Bédard, Stephen Chatman, Eleanor Daley, Tomáš Dušatko, Ernest MacMillan, Imant Raminsh, and Peter Togni.

Admission **\$30** Seniors & Students **\$25**

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- 3:00: **Orchestra Toronto.** *France.* Fauré: Pelléas et Mélisande Suite Op.80 (selections); Saint-Saëns: Cello Concerto No.1 in A Minor Op.33; Debussy: La mer. Tom Mueller, cello; Kevin Mallon, conductor. George Weston Recital Hall, 5040 Yonge St. 1-855-985-2787. \$43; \$37(sr); \$15(under 30).
- 3:00: **Oriana Women's Choir.** *Journey Around the Sun: Choral Masterworks.* Tormis: Looduspildid (Nature Pictures); Pergolesi: Stabat Mater. Grace Church on-the-Hill, 300 Lonsdale Rd. 416-978-8849. \$25; \$20(sr/under 35); \$10(st).
- 3:00: **Royal Conservatory.** *Invesco Piano Series: Sir Andrés Schiff.* Works by Schubert. Koerner Hall, Telus Centre, 273 Bloor St. W. 416-408-0208. \$40-\$95. 2:15: Pre-concert chat.

mooredaleconcerts.com



## In Mo Yang Canadian Debut 3:15pm March 5

- 3:15: **Mooredale Concerts.** *In Concert.* Bach: Violin Sonata No.1 in G Minor BWV1001; Ysaÿe: Sonata No.3 in D Minor for Solo Violin Op.27 No.3 "Ballade"; Schumann: Violin Sonata No.3 in A Minor WoO27; Beethoven: Violin Sonata No.7 in C Minor Op.30 No.2. In Mo Yang, violin; Renana Gutman, piano. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-922-3714

## THE ASSOCIATES OF THE TORONTO SYMPHONY ORCHESTRA

Monday, March 6, 2017, 7:30 p.m.

### CLASSICS FROM VIENNA MEET VOICES OF BRITAIN

Ludwig van Beethoven	String Trio in G major, Op. 9 No.1
Wolfgang Amadeus Mozart	Oboe Quartet in F major, K.370
Benjamin Britten	Phantasy Quartet for Oboe and Strings, Op. 2

Tickets \$22, Seniors & Students \$20

Trinity-St. Paul's Centre  
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- x103. \$30; \$20(under 30). Also 1:15(Music and Truffles).
- 4:00: **Church of St. Mary Magdalene (Toronto).** *Organ music by Bach.* Andrew Adair, organ. 477 Manning Ave. 416-531-7955. Free.
- 4:00: **Soundstreams.** *R. Murray Schafer's Odditorium.* See Mar 2.
- 4:00: **St. Olave's Anglican Church.** *Monteverdi 450.* Choral evensong for the First Sunday in Lent. Monteverdi: Beatus vir and other works. Schola Ecclesiam; Clem Carelse, director. 360 Windermere Ave. 416-769-5686. Contributions appreciated.
- 7:30: **Victoria Scholars.** *Canadian Scholars.* Works by Denis Bédard, Stephen Chatman, Eleanor Daley, Tomáš Dušátko, Ernest MacMillan and others. Our Lady of Sorrows Church, 3055 Bloor St. W., **Etobicoke.** 416-761-7776. \$30; \$25(sr/st).
- 7:30: **Wychwood Clarinet Choir.** *Mid-winter Sweets.* Mendelssohn (arr. Moore and Greaves): Concert Piece No.2 for Two Clarinets; Bernstein (arr. S. Macdonald): "Tonight" from West Side Story; Jobim (arr. S. Macdonald): No More Blues. Michele Jacot, clarinet soloist and director. Knox United Church, Agincourt, 2569 Midland Ave., **Scarborough.** 416-293-4424 x201. \$25.
- 8:00: **Mississauga Symphony Orchestra.** *Symphonic Dance: Mississauga Symphony Youth Orchestra.* Dvořák: Slavonic Dances; Haydn: Minuet from Symphony No.94; J. Strauss: Emperor Waltz; Beethoven: Allegretto from Symphony No.7; and other works. Mississauga Symphony Youth Orchestra. RBC Theatre, Living Arts Centre, 4141 Living Arts Dr., **Mississauga.** 905-306-6000. \$25.

### Monday March 6

- 7:30: **Associates of the Toronto Symphony Orchestra.** *The Small Concerts: Classics from Vienna Meet Voices of Britain.* Beethoven: String Trio in G Op.9 No.1; Mozart: Oboe Quartet in F K370; Britten: Phantasy Quartet for Oboe and Strings Op.2. Sarah Lewis, oboe; Eri Kosaka, violin; Diane Leung, viola; Emmanuelle Beaulieu Bergeron, cello. Trinity-St. Paul's Centre, 427 Bloor St. W. 416-282-6636. \$22; \$20(sr/st).

### Tuesday March 7

- 12:00 noon: **Canadian Opera Company.** *Piano Virtuoso Series: Romantic Inspirations.* Works by Chopin, Schumann and Rachmaninoff. Charissa Vandikas, piano. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free. First-come, first-served. Late seating not available.
- 12:10: **Nine Sparrows Arts Foundation/Yorkminster Park Baptist Church.** *Lunch-time Chamber Music: Rising Stars Recital.* Students from the University of Toronto Faculty of Music. Yorkminster Park Baptist Church, 1585 Yonge St. 416-241-1298. Free. Donations accepted.
- 7:30: **University of Toronto Faculty of Music.** *Kammerchor Stuttgart a cappella.* Works of Tallis, Gombert, Mendelssohn, and Fasch. Frieder Bernius, conductor; Daniel Taylor, conductor. Trinity College Chapel, University of Toronto, 6 Hoskin Ave. 416-408-0208. \$40; \$25(sr); \$10(st).

## B. Concerts Beyond the GTA

**IN THIS ISSUE:** Ancaster, Barrie, Belleville, Cambridge, Cobourg, Elmira, Guelph, Hamilton, Kingston, Kitchener, London, Niagara Falls, Owen Sound, Peterborough, Port Hope, St. Catharines, Stratford, Waterdown, Waterloo.

### Wednesday February 1

- 12:00 noon: **Midday Music with Shigeru.** *Marketa Ornova, Piano.* Hi-Way Pentecostal Church, 50 Anne St. N., **Barrie.** 705-726-1181. \$5; free(st).
- 12:30: **University of Waterloo Department of Music.** *Noon Hour Concerts: Russian Songs and Sonatas.* Scriabin: Piano Sonata; Rachmaninoff: Op.21. Heidi Wall, piano; Natasha Campbell, soprano. Conrad Grebel University College, 140 Westmount Rd. N., **Waterloo.** 519-885-0220 x24226. Free.
- 7:30: **Cuckoo's Nest Folk Club.** *Ten Strings and a Goat Skin.* Chaucer's Pub, 122 Carling St., **London.** 519-473-2099. \$25/\$20(adv).

### Thursday February 2

- 7:30: **FirstOntario Performing Arts Centre.** *Los Lobos.* Partridge Hall, FirstOntario Performing Arts Centre, 250 St. Paul St., **St. Catharines.** 905-688-0722 or 1-855-515-0722. \$69; \$59(members).
- 8:00: **Kitchener-Waterloo Chamber Music Society.** *Wilfrid Laurier University Composers and Improvisers Association.* Music for string quintet; and other works. Autumn Wascher, soprano; and others. KWCMS Music Room, 57 Young St. W., **Waterloo.** 519-886-1673. \$15; \$10(st).

### Friday February 3

- 12:30: **Don Wright Faculty of Music.** *Fridays @ 12:30 Concert Series.* Schumann: Fantasia Op.17; works by Debussy and Ravel. Stéphan Sylvestre, piano. Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., **London.** 519-661-3767. Free.
- 8:00: **Don Wright Faculty of Music.** *Opera: The Magic Flute (Die Zauberflöte).* Mozart. Sung in German with English dialogue and Surtitles™. Tyrone Paterson, music director; Theodore Baerg, stage director. Paul

## Women's Musical Club of Toronto Music in the Afternoon



### TRIO SHAHAM EREZ WALLFISCH

violin, piano, cello

Thursday, March 9, 1:30 p.m.

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

Davenport Theatre, Talbot College, Western University, 1151 Richmond St. N., **London.** 519-661-3767. \$30; \$20(sr/st). Also Feb 4, 5(mat).

### Saturday February 4

- 10:30am: **Kitchener-Waterloo Symphony.** *Bella the Tuba Gets Her Melody.* KWS Brass Quintet. Woolwich Memorial Centre, 24 Snyder St. S., **Elmira.** 519-745-4711 or 1-888-745-4717. \$13; \$11(child). 9:30: Pre-concert activities. Post-concert meet the performers. Also Feb 11(Waterloo Museum, Kitchener).
- 2:30: **Niagara Symphony Orchestra.** *Vivaldi's Ring of Mystery.* Family Concert. Classical Kids; Laura Thomas, conductor. FirstOntario Performing Arts Centre, 250 St. Paul St., **St. Catharines.** 905-688-0722 or 1-855-515-0722. \$34; \$14(st); \$12(child); \$5(eyeGO). Also Feb 5.

150  
PETERBOROUGH SYMPHONY ORCHESTRA  
MUSIC DIRECTOR  
Michael Newtham

TERRY WINDREM  
PRESENTS

Northern Voyage

FEBRUARY 4, 2017  
7:30PM

featuring  
Elizabeth Pitcairn  
and her 1720  
Red Mendelssohn  
Stradivarius

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## B. Concerts Beyond the GTA

### ● 4:00: Don Wright Faculty of Music.

*Song and Dance.* Works for clarinet, saxophone and voice. Jana Starling, clarinet; Allison Benstead, piano; and others. Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., **London**. 519-661-3767. Free.

### ● 7:30: Peterborough Symphony Orchestra.

*Northern Voyage.* Donkin: Canoe Legends (world premiere); Borodin: Polovtsian Dances from Prince Igor; Grieg: Prelude and Triumphant March from Sigurd Jorsalfar; Svendsen: Two Swedish Folk Melodies; Sibelius: Violin Concerto. Elizabeth Pitcairn, violin; Unity Singers; James Raffan, host; Michael Newnham, conductor. Showplace Performance Centre, 290 George St. N., **Peterborough**. 705-742-7469. \$50. 6:40: Pre-concert chat. See advertisement on page 51.

● 8:00: Don Wright Faculty of Music. *Opera: The Magic Flute (Die Zauberflöte)*. See Feb 3. Also Feb 5(mat).

● 8:00: Jeffery Concerts. *Cameron Crozman, Cello and Philip Chiu, Piano*. Bridge: Cello Sonata H125; Britten: Cello Sonata Op.65; and other works. Wolf Performance Hall, 251 Dundas St., **London**. 519-672-8800. \$35; \$30(sr); \$15(st).

### Sunday February 5

● 2:00: Don Wright Faculty of Music. *Opera: The Magic Flute (Die Zauberflöte)*. See Feb 3.

● 2:30: Niagara Symphony Orchestra. *Vivaldi's Ring of Mystery*. Family concert. Classical Kids; Laura Thomas, conductor. FirstOntario Performing Arts Centre, 250 St. Paul St., **St. Catharines**. 905-688-0722 or 1-855-515-0722. \$34; \$14(st); \$12(child); \$5(eyeGO). Also Feb 4.



## Some Enchanted Evening

Sun. Feb. 5, 3pm  
showplace.org

● 3:00: Showplace Performance Centre. *Some Enchanted Evening: The Best of Opera and Musical Theatre*. Music from Carmen, The Merry Widow, Showboat, South Pacific and Phantom of the Opera. Rebecca Caine, soprano; Jean Stilwell, mezzo; Ben Heppner, tenor; Gary Relyea, bass-baritone. 290 George St. N., **Peterborough**. 705-742-7469. \$55.

● 4:00: Folk Under the Clock. *Harry Manx*. Guests: Kevin Breit and Clayton Doley. Market Hall Performing Arts Centre, 140 Charlotte St., **Peterborough**. 705-749-1146.

\$42/\$40(adv).

● 8:00: Kitchener-Waterloo Chamber Music Society. *Piano Recital*. Hummel: 24 Grandes Études; Brahms: Waltzes Op. 39; Shostakovich: Two Preludes and Fugues. Shoshana Telner, piano. KWCMS Music Room, 57 Young St. W., **Waterloo**. 519-886-1673. \$30; \$20(st).

### Monday February 6

● 12:30: Don Wright Faculty of Music. *Schumann Again with Gwen*. Gwen Beamish, piano. Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., **London**. 519-661-3767. Free.

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

### Tuesday February 7

● 12:00 noon: Marilyn I. Walker School of Fine and Performing Arts, Brock University. *RBC Foundation Music@Noon*. Voice students. FirstOntario Performing Arts Centre, Cairns Recital Hall, 250 St. Paul St., **St. Catharines**. 905-688-0722 or 1-855-515-0722. Free.

● 12:30: McMaster School of the Arts. *Tuesday Lunchtime Concert*. Sonia Vizante, violin; David Gerry, flute; Shoshana Telner, piano. Convocation Hall, UH213, McMaster University, 1280 Main St. W., **Hamilton**. 905-525-9140 x27671. Free.

● 7:30: Isabel Bader Centre for the Performing Arts. *Global Salon Series: Evergreen Club Contemporary Gamelan*. Traditional Sudanese music; Canadian and international commissions. 390 King St. W., **Kingston**. 613-533-2424. \$29; \$25(faculty/staff); \$15(st).

### Wednesday February 8

● 12:30: University of Waterloo Department of Music. *Noon Hour Concerts: Full House Brass*. Works by Gershwin, Ewazen and others. Debra Lacoste and Dave Manning, trumpets; Carolyn Culp and Susan Follows, trombones; Randi Paterson, French horn. Conrad Grebel University College, 140 Westmount Rd. N., **Waterloo**. 519-885-0220 x24226. Free.

● 2:30: Seniors Serenade. *Happy 150th, Canada – music of Canadian composers*. Mary Kenedi, piano. Grace United Church (Barrie), 350 Grove St. E., **Barrie**. 705-726-1181. Free. 3:30: tea and goodies \$5.

### Thursday February 9

● 6:00: Don Wright Faculty of Music. *Ensemble Made in Canada: Piano Quartets*. Brahms: Piano Quartet in G Minor; new works by student composers. Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., **London**. 519-661-3767. Free.

● 9:00: Hillside Inside/University of Guelph Central Student Associate and UC Programming. *Hillside Inside 2017: BROS with Special Guest TBA*. Peter Clark Hall, University Centre, University of Guelph, 50 Stone Rd. E., **Guelph**. 888-732-1682. \$23.89; \$19.46(U of G st). Festival runs Feb 9-12.

### Friday February 10

● 12:30: Don Wright Faculty of Music. *Fridays at 12:30 Concert Series: Ensemble Made in Canada*. Works by Suk and Bridges. Von Kuster Hall, Music Building, Western

University, 1151 Richmond St. N., **London**. 519-661-3767. Free.

● 7:30: Cuckoo's Nest Folk Club. *Paul Langille with Paul Sims*. Chaucer's Pub, 122 Carling St., **London**. 519-473-2099. \$12/\$15(adv).

● 7:30: Marilyn I. Walker School of Fine and Performing Arts, Brock University. *Encore! Professional Concert Series: The Canadian Jazz Scene with John Sherwood*. John Sherwood, piano. Partridge Hall, FirstOntario Performing Arts Centre, 250 St. Paul St., **St. Catharines**. 905-688-0722 or 1-855-515-0722. \$25; \$20(sr/st); \$10(under 15); \$5(eyeGO).

● 8:00: Don Wright Faculty of Music. *Les Choristes and Chorale: Of Struggle and Strength*. Jennifer Moir, conductor. Paul Davenport Theatre, Talbot College, Western University, 1151 Richmond St. N., **London**. 519-661-3767. Free.

● 9:00: Hillside Inside. *Hillside Inside 2017: Steve Poltz with Special Guests Murder Murder*. St. George's Anglican Church (Guelph), 99 Woolwich St., **Guelph**. 888-732-1682. \$24. Festival runs Feb 9-12.

### Saturday February 11

● 10:30am: Kitchener-Waterloo Symphony. *Bella the Tuba Gets Her Melody*. KWS Brass Quintet. Waterloo Region Museum, 10 Huron Rd., **Kitchener**. 519-745-4711 or 1-888-745-4717. \$13; \$11(child). 9:30: Pre-concert activities. Post-concert meet the performers. Also Feb 4(Elmira).

● 11:30am: Marilyn I. Walker School of Fine and Performing Arts, Brock University. *Music Ed Plus Chamber Music Ensembles*. Jazz standards and old favourites, as well as classical chamber music. Student jazz and chamber ensembles. Niagara Falls Public Library, 4848 Victoria Ave., **Niagara Falls**. 905-688-5550 x3817. Free.

● 3:00: Don Wright Faculty of Music. *Piano Recital*. Beethoven: Moonlight Sonata; Les adieux. Leslie Kinton, piano. Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., **London**. 519-661-3767. Free.

● 4:00: Kingston Centre of the Royal Canadian College of Organists. *Duo Pergolae*. Featuring organ solos and duets. Mozart: Fantasia in f; Briggs: Variations on Veni Creator Spiritus; and other works. Francine Nguyen-Savaria and Matthieu Latreille, organ. St. George's Cathedral (Kingston), 270 King St. E., **Kingston**. 613-548-4617. \$15. Reception will follow.

● 7:30: Hamilton Philharmonic Orchestra. *A Hamilton Beatles Experience*. Dan Edmonds, Hailey Rose, Steve Strongman and Ian Thomas, vocals; Darcy Hepner, conductor. Hamilton Place, 10 MacNab St. S., **Hamilton**. 905-526-7756. \$10-\$67. 6:30: Pre-concert talk.

● 7:30: Musikay choir. *Love Is*. Music of the Renaissance period. Wilbye: Adieu sweet amaryllis; Dowland: All ye whom love or fortune: Lasso: Bonjour mon coeur; Dowland: Come again: Farmer: Fair Phillis; and other works. Stéphane Potvin, conductor. St. Thomas the Apostle Church, 715 Centre Rd., **Waterdown**. 905-825-9740. \$15-\$70. Also Feb 12(Oakville; mat).

● 8:00: Theatre Ancaster/Splendour in the Brass. *Valentine Love Notes with a Twist*. Music by Blood, Sweat and Tears; Chicago; Lighthouse; and songs from the Great

American Songbook. Splendour in the Brass; Lindsay Croxall. Old Firehall Arts Centre, 334 Wilson St. E., **Ancaster**. 905-304-7469. \$27; \$24(sr); \$12(st). Also Feb 12(2:00).

● 9:00: Hillside Inside. *Hillside Inside 2017: DJ Shub with Special Guests Lido Pimienta and HEAT*. St. George's Anglican Church (Guelph), 99 Woolwich St., **Guelph**. 888-732-1682. \$23. Festival runs Feb 9-12.

### Sunday February 12

● 10:00am: Hillside Inside. *Hillside Inside 2017: Sunday Morning Brunch with Begonia*. Mijidaa Café and Bistro, 37 Quebec Street, **Guelph**. 519-763-6396. \$25. 10:00: brunch; 11:30: show. Cash only; book in person. Festival runs Feb 9-12.

● Feb 12 2:00: Chamber Music Hamilton. *Special Feature*. Butterworth: Love Blows as the Wind Blows; Respighi: Il Tramonto; Schubert: Erklägnis; Schoenberg: Finale of String Quartet No.2; Barber: Dover Beach. Carla Huhtanen, Stephen Hegedus, Michael Schulte, Aaron Schwebel, Keith Hamm and Paul Pulford. Art Gallery of Hamilton, 123 King St. W., **Hamilton**. 905-525-7429. \$30; \$27(sr); \$10(st).

● 2:00: Don Wright Faculty of Music. *Symphony Orchestra Concert*. Saint-Saëns: Danse macabre Op.40; Rachmaninoff: Piano Concerto No.2 Op.18; Schubert: Symphony No.5 in B-flat D485. Heidi Wall, piano. Paul Davenport Theatre, Talbot College, Western University, 1151 Richmond St. N., **London**. 519-661-3767. Free.

● 2:00: Hamilton Conservatory for the Arts Concert Series. *Valerie Tryon, Piano*. Works by Chopin, Schubert, Brahms and Liszt. Hamilton Conservatory for the Arts, 126 James St. S., **Hamilton**. 905-528-4020. \$27; \$22(sr); \$15(st).

● 2:00: Theatre Ancaster/Splendour in the Brass. *Valentine Love Notes with a Twist*. Music by Blood, Sweat and Tears; Chicago; Lighthouse; and songs from the Great American Songbook. Splendour in the Brass; Lindsay Croxall. Old Firehall Arts Centre, 334 Wilson St. E., **Ancaster**. 905-304-7469. \$27; \$24(sr); \$12(st). Also Feb 11(8:00).

● 2:30: Isabel Bader Centre for the Performing Arts. *Royal Conservatory Orchestra*. John Burge: Snowdrift; Haydn: Symphony No.97 in C Hob.I:97; Villa Lobos: Ciranda das sete notas; Sibelius: Symphony No.5 in E-flat Op.82. Bee Ungar, bassoon; Johannes Debus, conductor. 390 King St. W., **Kingston**. 613-533-2424. \$29; \$25(faculty/staff); \$15(st).

● 2:30: Niagara Symphony Orchestra. *Viva España!* R. Strauss: Don Juan; Rodrigo: Concierto de Aranjuez; R. Strauss: Der Rosenkavalier Suite; Ravel: Boléro. Jason Vieaux, guitar; Bradley Thachuk, conductor. FirstOntario Performing Arts Centre, 250 St. Paul St., **St. Catharines**. 905-688-0722 or 1-855-515-0722. \$69; \$64(sr); \$34(30 and under); \$14(st); \$12(child); \$5(eyeGO).

● 3:30: Huronia Symphony Orchestra/HSO Youth Program Participants. *Love is in the Air*. Tchaikovsky: Romeo and Juliet (Overture); Bernstein: West Side Story (selections); Bizet: Carmen (Extrait); Delibes: Lakmé (Flower Duet); Khachaturian: Spartacus Ballet Suite No.2; and other works. Oliver Balaburski, conductor. Collier Street United Church, 112 Collier St., **Barrie**. 705-721-4752. \$25; \$10(st); \$5(child); \$50(family).



- 6:00: **INNERchamber Concerts.** *Searching for Home.* Works by Bach. Factory Arts Ensemble; Barbara Fulton, vocalist. Factory 163, 163 King St., **Stratford.** 519-271-5140. \$42; \$10(st).
- 8:00: **Kitchener-Waterloo Chamber Music Society.** *Chamber Music Recital.* Improvisation. Penderecki Quartet; Dave Young Trio. KWCMS Music Room, 57 Young St. W., **Waterloo.** 519-886-1673. \$40; \$25(st).

#### Monday February 13

- 7:00: **Cambridge Idea Exchange.** *Azuline Duo: Romanza - Music of Spain and South America.* Works by de Falla, Piazzolla, Villa Lobos, Pujol, Granados and Merlin. Emma Rush, classical guitar; Sara Traficante, flute. 1 North Square, **Cambridge.** 519-621-0460. Free. Also Feb 12(mat, Toronto), 14(7:30, Hamilton).
- 7:30: **Perimeter Institute.** *Christian Tetzlaff, violin and Lars Vogt, piano.* Beethoven: Sonata No.7 in C Minor Op.30 No.2; Jörg Widmann: Variations; Mozart: Sonata in F K377/374e; Schubert: Rondo in B Minor D895. Mike Lazaridis Theatre of Ideas, Perimeter Institute, 31 Caroline St. N., **Waterloo.** 519-883-4480. \$85; \$55(st).

#### Tuesday February 14

- 12:00\_noon: **Marilyn I. Walker School of Fine and Performing Arts, Brock University.** *RBC Foundation Music@Noon.* Instrumental students. Cairns Hall, FirstOntario Performing Arts Centre, 250 St. Paul St., **St. Catharines.** 905-688-5550 x3817. Free.
- 7:30: **Richard Owen Studio.** *Azuline Duo: Romanza - Music of Spain and South America.* Works by de Falla, Piazzolla, Villa Lobos, Pujol, Granados and Merlin. Emma Rush, classical guitar; Sara Traficante, flute. 170 John St. S., **Hamilton.** 905-807-4792. \$25/\$15. Private venue; reservations required. Wine and cheese(cake). Also Feb 12(mat, Toronto), 13(7:00, Cambridge).

#### Wednesday February 15

- 12:00\_noon: **Music at St. Andrew's.** *Thomas Schadt, organ.* St. Andrew's Presbyterian Church (Barrie), 47 Owen St., **Barrie.** 705-726-1181. \$5; free(st).
- 12:30: **Don Wright Faculty of Music.** *Symphonic Band Concert: Festive Songs and Dances.* Works by Cichy, Persichetti, Calvert, Beringen and Reed. Paul Davenport Theatre, Talbot College, Western University, 1151 Richmond St. N., **London.** 519-661-3767. Free.
- 12:30: **University of Waterloo Department of Music.** *Noon Hour Concerts: Oshungo Drum and Dance.* Reggae and folk music to chase away the winter blues. Conrad Grebel University College, 140 Westmount Rd. N., **Waterloo.** 519-885-0220 x24226. Free.
- 6:00: **Don Wright Faculty of Music.** *Choir Concert: Canadian Songs.* Celebrating Canada's 150th anniversary. St. Cecilia Singers; Western University Singers. Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., **London.** 519-661-3767. Free.
- 7:30: **Grand Theatre.** *Ladysmith Black Mambazo.* 218 Princess St., **Kingston.** 613-530-2050. \$42.50-\$47.50.
- 7:30: **Isabel Bader Centre for the Performing Arts.** *Ensemble Series: Profeti della Quinta Vocal Ensemble - Hebreo.* Film:

"Hebreo: The Search for Salomone Rossi". Madrigals, instrumental pieces and Hebrew prayers by Salomone Rossi. 390 King St. W., **Kingston.** 613-533-2424. \$38-\$52; \$34-\$48(faculty/staff); \$18-\$26(st).

- 8:00: **Kitchener-Waterloo Chamber Music Society.** *Chamber Music Recital.* Capella Intima vocal quartet; Magdalena Tomsinska, lute. KWCMS Music Room, 57 Young St. W., **Waterloo.** 519-886-1673. \$35; \$20(st).

#### Thursday February 16

- 12:30: **Don Wright Faculty of Music.** *Wind Ensemble Concert: Vignettes.* Jana Starling, clarinet. Paul Davenport Theatre, Talbot College, Western University, 1151 Richmond St. N., **London.** 519-661-3767. Free.
- 8:00: **Bill Craig.** *Irish Entertainer Bill Craig at Molly Bloom's.* Molly Bloom's Irish Pub, 26 Brunswick St., **Stratford.** 519-271-2778. No cover.
- 8:00: **London Music Hall.** *Ladysmith Black Mambazo.* 85 Queens Ave, **London.** 519-432-1107. \$55.

#### Friday February 17

- 2:30: **Don Wright Faculty of Music.** *Western University Jazz Ensemble Concert.* Paul Davenport Theatre, Talbot College, Western University, 1151 Richmond St. N., **London.** 519-661-3767. Free.
- 7:30: **FirstOntario Performing Arts Centre.** *Ladysmith Black Mambazo.* 250 St. Paul St., **St. Catharines.** 905-688-0722. \$23-\$83.
- 8:00: **Kitchener-Waterloo Symphony.** *Beilman Plays Sibelius.* Mozart: Symphony No.25 in G Minor; Sibelius: Violin Concerto in D Minor; Symphony No.7 in C. Benjamin Beilman, violin; Edwin Outwater, conductor. Centre in the Square, 101 Queen St. N., **Kitchener.** 519-745-4711 or 1-888-745-4717. \$19-\$82. Also Feb 18.
- 8:00: **McMaster School of the Arts.** *Friday Evening Concert.* Ensemble Caprice. Convocation Hall, UH213, McMaster University, 1280 Main St. W., **Hamilton.** 905-525-9140 x27671. \$20; \$15(sr); \$5(st).

#### Saturday February 18

- 1:00: **Hamilton Philharmonic Orchestra.** *Marz Homes Family Concert.* McIntyre Performing Arts Centre, Mohawk College, 135 Fennell Ave. W., **Hamilton.** 905-526-7756. \$10-\$85. 11-1:30: Pre-concert activities (create your own instrument, write sheet music, instrument petting zoo).
- 2:00: **Kitchener-Waterloo Symphony.** *Youth Orchestra Concert 2.* Five KWS Youth Orchestra ensembles. Centre in the Square, 101 Queen St. N., **Kitchener.** 519-745-4711 or 1-888-745-4717. \$13; \$11(child).
- 4:00: **SweetWater Music Festival.** *Up Close and Personal: Mark Fewer and Daniel Janke.* Janke: original works from Celestial Blue recording. Mark Fewer, violin; Daniel Janke, piano. Harmony Centre, 890 4th Ave. E., **Owen Sound.** 519-477-1403. \$30/\$25(adv); \$10(st).
- 7:30: **Barrie Concerts.** *Dmitri Levkovich, piano.* Chopin: Études; Stravinsky: Petrouchka; Mozart; Schubert: Wanderer Fantasy. Hi-Way Pentecostal Church, 50 Anne St. N., **Barrie.** 705-726-1181. \$85.
- 7:30: **Marilyn I. Walker School of Fine and Performing Arts, Brock University.** *Viva Voce! Choral Series: Light and Dark.* Avanti Chamber Singers; Guest: Harmonia

Singers of Buffalo. Covenant Christian Reformed Church, 278 Parnell Ave., **St. Catharines.** 905-688-5550 x3817. \$25; \$20(sr/st); \$5(eyeGo). \$5 discount on adv. tickets at Thorold Music, Booksmart or from members of Avanti Chamber Singers (not applicable to eyeGo).

- 7:30: **Niagara Symphony Orchestra.** *Bowie.* Music of David Bowie. Jeans 'n' Classics Band; Martin MacDonald, conductor. FirstOntario Performing Arts Centre, 250 St. Paul St., **St. Catharines.** 905-688-0722 or 1-855-515-0722. \$34; \$12(child); \$5(eyeGo). Also Feb 19(2:30).
- 8:00: **Kitchener-Waterloo Symphony.** *Beilman Plays Sibelius.* Mozart: Symphony No.25 in G Minor; Sibelius: Violin Concerto in D Minor; Symphony No.7 in C. Benjamin Beilman, violin; Edwin Outwater, conductor. Centre in the Square, 101 Queen St. N., **Kitchener.** 519-745-4711 or 1-888-745-4717. \$19-\$82. Also Feb 17.

#### Sunday February 19

- 11:30am: **Stratford Symphony Orchestra.** *Sunday Brunch Concert Series.* Leisel Deppe, flute; Michel Allard, piano. Revival House, 70 Brunswick St., **Stratford.** 519-271-0990. \$40. Incl. brunch, music and \$20 tax receipt.
- 2:30: **Isabel Bader Centre for the Performing Arts.** *Piano Series: Jan Lisiecki.* Bach: Partita No.3 in A Minor BWV827; Schumann: Klavierstücke Op.32; Chopin: Nocturnes Op.48; Chopin: Scherzo No.1 in B Minor Op.20; Schubert: Impromptus Op.142. 390 King St. W., **Kingston.** 613-533-2424. \$38-\$52; \$34-\$48(faculty/staff); \$18-\$26(st).
- 2:30: **Niagara Symphony Orchestra.** *Bowie.* Music of David Bowie. Jeans 'n' Classics Band; Martin MacDonald, conductor. FirstOntario Performing Arts Centre, 250 St. Paul St., **St. Catharines.** 905-688-0722 or 1-855-515-0722. \$34; \$12(child); \$5(eyeGo). Also Feb 18(7:30).

- 2:30: **Orchestra Kingston.** *Masterworks for Orchestra.* Beethoven: Piano Concerto No.1; works by J. Strauss and Copland. Guest: Inka Brockhausen, piano. Sydenham Street United Church, 82 Sydenham St., **Kingston.** 613-634-9312. \$25; \$20(sr/st).
- 3:00: **Les Amis.** *In Concert.* Works by Vaughan Williams, Brahms, de Falla, Herriot and Liszt. Richard Herriot, piano. St. Peter's Anglican Church (Cobourg), 20 College St., **Cobourg.** 905-372-2210. \$25/\$20(adv); \$15/\$10(st/adv).
- 4:30: **Music At St. Thomas'.** *Mystery Concert.* A meditative concert of keyboard and choral music. Francine Nguyen-Savaria, Matthieu Latreille and guests. St. Thomas' Anglican Church (Belleville), 201 Church St., **Belleville.** 613-962-3636. PWYC.
- 8:00: **Kitchener-Waterloo Chamber Music Society.** *Chamber Music Recital.* Korngold: Sextet, three duos; Kulesha: pro et contra; Handel (arr. Halvorsen): Passacaglia; works by Beethoven. Ménage à Six String Sextet. KWCMS Music Room, 57 Young St. W., **Waterloo.** 519-886-1673. \$35; \$20(st).

#### Wednesday February 22

- 8:00: **Kitchener-Waterloo Chamber Music Society.** *Chamber Music Recital.* Brahms: three violin and piano sonatas. Jerzy Kaplanek, violin; Leo Erice, piano. KWCMS Music Room, 57 Young St. W., **Waterloo.** 519-886-1673. \$30; \$20(st).

#### Friday February 24

- 8:00: **Alysha Brilla.** *Live at Revival House.* Alysha Brilla, guitar, piano and djembe. Revival House, 70 Brunswick St., **Stratford.** 519-273-3424. \$59.99(dinner and concert); \$25(concert only).
- 8:00: **Kitchener-Waterloo Symphony.** *Music From the Movies.* Music from Titanic, Forrest Gump, UP, Avengers, Castaway and other movies. Daniel Bartholomew-Poyser, conductor. Centre in the Square, 101 Queen

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## B. Concerts Beyond the GTA

St. N., **Kitchener**. 519-745-4711 or 1-888-745-4717. \$19-\$86. Also Feb 25(mat, eve).

● 8:00: **River Run Centre**. Robert Michaels, Guitar. 35 Woolwich St., **Guelph**. 519-763-3000. \$44; \$42(sr/st); \$20(uGO); \$5(eyeGO).

### Saturday February 25

● 2:00: **Peterborough Singers**. *Canadian Women of Song*. Songs by female Canadian singers or songwriters. Mitchell: Big Yellow Taxi; Twain: Man! I Feel Like a Woman; Jepsen: Call Me Maybe. Kate Suhr, Tonya-Leah Watts and Victoria Pearce, vocals; Barry Haggarty, guitar; Rob Phillips, piano; Andrew Affleck, bass guitar; Curtis Cronk-wright, drums; Steve McCracken, saxophone; Linda Kash, master of ceremonies; Pam Birrell, conductor. Calvary Pentecostal Church, 1421 Lansdowne St. W., **Peterborough**. 705-745-1820. \$30; \$20(under 30); \$10(st).

● 2:30 and 8:00: **Kitchener-Waterloo Symphony**. *Music From the Movies*. See Feb 24.

### Sunday February 26

● 3:00: **La Jeunesse Youth Orchestra**. *In the Spotlight*. Michael Lyons, conductor. Port Hope United Church, 34 South St., **Port Hope**. 1-866-460-5596. \$20; \$15(st); free(child).

● 3:00: **Stratford Concert Band**. *Remembering a Friend: Andy Hoe*. Guest: Edward Payne, commentator. Avondale United Church, 194 Avondale Ave., **Stratford**. 519-301-2516. \$15; \$5(st).

● 7:30: **Cuckoo's Nest Folk Club**. *Runa*. Chau-cher's Pub, 122 Carling St., **London**. 519-473-2099. \$20/\$25(adv).

● 8:00: **Kitchener-Waterloo Chamber Music Society**. *Chamber Music Recital*. Dvořák: Slavonic Dances; Mozart: Sonata in C; Gavrilin: Sketches; Ravel: Mother Goose; Gershwin: Rhapsody in Blue. Turgeon Piano Duo. KWCMS Music Room, 57 Young St. W., **Waterloo**. 519-886-1673. \$30; \$20(st).

### Tuesday February 28

● 12:00\_noon: **Marilyn I. Walker School of Fine and Performing Arts, Brock University**. *RBC Foundation Music@Noon*. Devon Fornelli, percussion; Karin Di Bella, piano. Cairns Hall, FirstOntario Performing Arts Centre, 250 St. Paul St., **St. Catharines**. 905-688-5550 x3817. Free.

### Wednesday March 1

● 12:00\_noon: **Midday Music with Shigeru**. Catherine Robbin with Music Students of York University. Hi-Way Pentecostal Church, 50 Anne St. N., **Barrie**. 705-726-1181. \$5; free(st).

● 7:00: **Stratford Concert Band**. *1 Bandarama 2017*. Guests: Bands from area high schools. Northwestern Secondary School, 428 Forman Ave., **Stratford**. 519-301-2516. Admission by donation to The Local Community Food Centre.

### Thursday March 2

● 7:00: **Don Wright Faculty of Music**. *Western Performs! Concert Series: Jazz Ensemble*. Aeolian Hall, 795 Dundas St. E., **London**. 519-661-3767. Free.

### Friday March 3

● 12:30: **Don Wright Faculty of Music**. *Fridays at 12:30 Concert Series: What Is a Song?* Dr. Marc Neufeld, composer; Gabrielle Heidinger

Baerg, mezzo; Ted Baerg, baritone; and Daniel Baerg, percussion. Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., **London**. 519-661-3767. Free.

● 7:30: **Isabel Bader Centre for the Performing Arts**. *Ensemble Series: Cecilia String Quartet*. Purcell (arr. Britten): Chacony in G; Rubbra: Amoretti for tenor and string quartet Op.43; Mozetich: On the Beach at Night; Schubert: String Quartet D810 "Death and the Maiden." Guest: Lawrence Wilford, tenor. 390 King St. W., **Kingston**. 613-533-2424. \$28-\$52; \$24-\$48(faculty/staff); \$26(st).

● 8:00: **Jeffery Concerts**. *Simon Aldrich, Clarinet and Janelle Fung, Piano*. Bartók: Romanian Folk Dances; Mahler: Five Lieder; Glick: Suite Hébraïque; Guastavino: Cantilène; Brahms: Sonata in F Minor Op.120 No.1; and other works. Wolf Performance Hall, 251 Dundas St., **London**. 519-672-8800. \$35; \$30(sr); \$15(st).

### Saturday March 4

## 5 at the First

— PRESENTS —



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## SAT MARCH 4, 3PM

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● 3:00: **5 at the First Chamber Music Series**. *Sound the Trumpet...and Violin!* Works by Biber, Barnes, Ewazen and Piazzolla. Bethany Bergman, violin; Michael Fedyszyn, trumpet; Angela Park, piano; Rachel Mercer, cello. First Unitarian Church of Hamilton, 170 Dundurn St. S., **Hamilton**. 905-399-5125. \$20; \$15(sr); \$5(st/unwaged); free(under 12).

● 7:30: **Chorus Niagara**. *The Farthest Shore: A Celtic Celebration*. Paul Mealor: The Farthest Shore. Guests: Chorus Niagara Children's Choir; Airfid Celtic Ensemble; Flohertyh De Menezes Academy Irish Dancers. FirstOntario Performing Arts Centre, 250 St. Paul St., **St. Catharines**. 1-855-515-0722 or 905-688-5550 x0722. \$42; \$40(sr); \$27(under 30); \$17(st); \$15(child) \$5(high school).

● 7:30: **Grand Philharmonic Choir**. *Bellows and Brass*. Works by Gabrieli, Schutz, Halley, Gilliland and others. Kitchener-Waterloo Symphony Brass Quintet; Mark Vuorinen, conductor. St. Peter's Lutheran Church, 49 Queen St. N., **Kitchener**. 519-578-6885. \$30.

### Sunday March 5

● 2:00: **Chamber Music Hamilton**. *Trio con Brio Copenhagen*. Sven-David Sandstrom: 4 pieces; Schumann: Piano Trio in G Minor

Op.110; Schubert: Piano Trio in B-flat Op.99. Art Gallery of Hamilton, 123 King St. W., **Hamilton**. 905-525-7429. \$30; \$27(sr); \$10(st).

● 2:00: **Don Wright Faculty of Music**. *Studies in Motion 2017: Dance Showcase*. Paul Davenport Theatre, Talbot College, Western University, 1151 Richmond St. N., **London**. 519-661-3767. \$10.

● 2:00: **Don Wright Faculty of Music**. *Jazz Ensemble Concert: Traditions*. Mocha Shrine Centre, 468 Colborne St., **London**. 519-661-3767. Member and non-member pricing.

● 3:00: **Musica - Hamilton's Voices**. *Tales of the Unconscious*. Church of St. John the Evangelist, 320 Charlton Ave. W., **Hamilton**. 905-628-5238. \$25; \$20(sr); \$5(st); free(child). Pre-concert talk at 2:30.

● 3:00: **Wellington Winds**. *In the European Tradition*. Guilman: Morceau Symphonique for Trombone; Mahler: Symphony No.3 1st mvt (transcription); works by Mendelssohn, Tull and Arnold. Rachel Thomas, trombone; Daniel Warren, conductor. Knox Presbyterian Church (Waterloo), 50 Erb St. W., **Waterloo**.

519-669-1327. \$20; \$15(sr); free(st). Also Mar 12(Kitchener).

● 8:00: **Kitchener-Waterloo Chamber Music Society**. *Mozart's "Great" Quartets Concert 1*. Mozart: Quartets K387, K458 and K465. Aviv String Quartet. KWCMS Music Room, 57 Young St. W., **Waterloo**. 519-886-1673. \$35; \$20(st).

### Tuesday March 7

● 12:00\_noon: **Marilyn I. Walker School of Fine and Performing Arts, Brock University**. *RBC Foundation Music@Noon*. Walker String Quartet: Vera Alekseeva and Anna Hughes, violins; Andrée Simard, viola; Gordon Cleland, cello. Cairns Hall, FirstOntario Performing Arts Centre, 250 St. Paul St., **St. Catharines**. 905-688-5550 x3817. Free.

● 8:00: **Kitchener-Waterloo Chamber Music Society**. *Mozart's "Great" Quartets Concert 2*. Mozart: Quartets K421, K499, K589 and K575. Aviv String Quartet. KWCMS Music Room, 57 Young St. W., **Waterloo**. 519-886-1673. \$35; \$20(st).

## 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.

● **Acting Up Stage/Obsidian Theatre Company**. *Passing Strange*. Music by Stew and Heidi Rodewald, lyrics and book by Stew, created in collaboration with Annie Dorson. The Opera House, 735 Queen St. E. 1-888-324-6282. \$10-\$55. Runs to Feb 5. Tues-Sun(8:00pm).

● **Canadian Children's Opera Company**. *Brundibár*. Music by Hans Krása; additional music by Robert Evans. Members of the Canadian Children's Opera Company; Teri Dunn, music director; Joel Ivany, stage director. Harbourfront Centre Theatre, 235 Queens Quay W. 416-973-4000. \$33; \$24(sr/st); \$19(child). Opens Mar 3, 7:30pm. Also Mar 4(2:00pm/7:30pm), 5(2:00pm).

● **Canadian Opera Company**. *The Magic Flute*. Music by W.A.Mozart, libretto by Emanuel Schikaneder. Bernard Labadie, conductor. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. \$35-\$235; \$22(under 30). English Surtitles™. Runs to

Feb 24. Days and times vary. Visit coc.ca for details.

## FEB 2 - 25

# COC.ca

CANADIAN OPERA COMPANY

## GÖTTERDÄMMERUNG

● **Canadian Opera Company**. *Götterdämmerung*. Music and libretto by Richard Wagner. Andreas Schager, tenor (Siegfried); Christine Goerke, soprano (Brünnhilde); and others. Tim Albery, director. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. \$35-\$235; \$22(under 30). English Surtitles™. Opens Feb 2, 6:00pm. Runs to Feb 25. Days and times vary. Visit coc.ca for details.

● **Don Wright Faculty of Music**. *Opera: The Magic Flute (Die Zauberflöte)*. Music by W.A.Mozart, libretto by Emanuel Schikaneder. Paul Davenport Theatre, Talbot College, Western University, 1151 Richmond St. N., **London**. 519-661-3767. \$30; \$20(sr/st). Feb 3 and 4(8:00); Feb 5(2:00pm).

## MOZART

# THE MAGIC FLUTE JAN 19 - FEB 24 COC.ca CANADIAN OPERA COMPANY





● **Flato Markham Theatre.** *Some Enchanted Evening.* Ben Heppner, tenor; Jean Stilwell, mezzo; Rebecca Caine, soprano; Gary Relyea, bass; David Warrack, music director. 171 Town Centre Blvd., **Markham.** 905-305-7469. \$64-\$69. Feb 3, 8:00pm.

● **Grand Theatre/Catalyst Theatre.** *Vigilante.* Music, lyrics and book by Jonathan Christenson. Grand Theatre, 471 Richmond St., **London.** 519-672-8800. \$29.95-\$82.50. Opens Feb 7, 7:30pm. Runs to Feb 11. Tues-Thurs(7:30pm), Fri/Sat(8:00pm), Sat(2:00pm).

● **Hart House Theatre.** *Carrie: The Musical.* Music by Michael Gore, lyrics by Dean Pitchford, book by Lawrence D. Cohen, based on the novel by Stephen King. Richard Ouzounian, director. Hart House Theatre, 7 Hart House Circle. 416-978-8849. \$28; \$17(sr); \$15(st). Runs to Feb 4. Wed-Sat(8:00pm), Sat Feb 4(2:00pm/8:00pm).

● **Mirvish.** *Stomp.* An inventive and invigorating stage show that's dance, music and theatrical performance blended together in one electrifying rhythm. Ed Mirvish Theatre, 244 Victoria St. 416-872-1212. \$25-\$99. Runs to Feb 5. Tues-Sat(8:00pm), Sat/Sun(2:00pm), Sun(7:00pm).

● **Mirvish.** *Saturday Night Fever.* Music and lyrics by the Bee Gees, book by Nan Knighton (with Arlene Phillips, Paul Nicholas and Robert Stigwood), based on the 1977 film. Princess of Wales Theatre, 300 King St. W. 416-872-1212. \$25-\$150. Opens Feb 7, 8pm. Runs to Feb 12. Tues-Sat(8:00pm), Wed/Sat/Sun(2:00pm).

● **Mirvish.** *The Bodyguard.* Written by Alexander Dinelaris, based on the film, featuring songs recorded by Whitney Houston. Ed Mirvish Theatre, 244 Victoria St. 416-872-1212. \$38-\$175. Opens Feb 11, 2:00pm. Runs to March 26. Tues-Sat(8:00pm), Wed/Sat/Sun(2:00pm).

● **Mirvish/Roundabout Theatre Company.** *Cabaret.* Music by John Kander, lyrics by Fred Ebb, based on the book by Christopher Isherwood. Princess of Wales Theatre, 300 King St. W. 416-872-1212. \$38-\$139. Opens Feb 14, 8:00pm. Runs to Feb 19. Tues-Sat(8:00pm), Wed/Sat/Sun(2:00pm).

● **Mirvish.** *The Book of Mormon.* Music, lyrics and book by Trey Parker, Robert Lopez, and Matt Stone. Princess of Wales Theatre, 300 King St. W. 416-872-1212. \$49-\$200. Opens Feb 28, 8:00pm. Runs to Apr 16. Tues-Sat(8:00pm), Sat(2:00pm), Sun(1:30pm, 7:30pm).

● **North Toronto Players.** *Iolanthe.* Music by Sir Arthur Sullivan, lyrics and book by W. S. Gilbert. Jubilee United Church, 40 Underhill Dr. 416-481-4867. \$25; \$22(sr); \$15(st); free(ch). Opens Mar 3, 8:00pm. Runs to Mar 12. Fri-Sat(8:00pm), Sun(2:00pm). Also Mar 11(2:00pm).

● **Opera by Request.** *Lohengrin.* Music and libretto by Richard Wagner. Christopher MacRae, tenor (Lohengrin); Michele Cusson, soprano (Elsa); Andrew Tees, baritone (Telramund); Kristine Dandavino, soprano (Ortrud); Michael Robert Broder, baritone (Herald); William Shookhoff, conductor/piano. College Street United Church, 452 College St. 416-455-2365. \$20. Feb 4, 7:00pm.

● **Opera by Request.** *Così fan tutte.* In Concert with Piano Accompaniment. Music by W. A. Mozart, libretto by Lorenzo Da Ponte. Chantal Parent, soprano (Fiordiligi); Avery

Krisman, tenor (Ferrando); Kim Sartor, mezzo (Dorabella); Austin Larusson, baritone (Guglielmo); and others. William Shookhoff, piano and conductor. College Street United Church, 452 College St. 416-455-2365. \$20. Feb 18, 7:30pm.

● **Opera by Request.** *La Damnation de Faust.* In Concert with Piano Accompaniment. Music by Hector Berlioz. Dillon Parmer, tenor (Faust); Michael Robert Broder, baritone (Méphistophélès); Sarah Christina Steinert, mezzo (Marguerite); Mark Peacock, baritone (Brander); Annex Singers (Maria Case, conductor). William Shookhoff, piano and conductor. College Street United Church, 452 College St. 416-455-2365. \$20. Feb 25, 7:30pm.

● **Opera by Request.** *Mozart Mania.* Excerpts from *Così fan tutte*, *Le nozze di Figaro*, *Don Giovanni* and *Die Zauberflöte*; complete performance of *Der Schauspielerdirektor*. Ontario Opera Collaborative (Misty Banyard and Jennifer Fontaine, sopranos; Tara St. Pierre, mezzo; Antonio Dirienzo, tenor; Thomas Franzky, bass; D. Kai Ma, piano and conductor). College Street United Church, 452 College St. 416-455-2365. \$20. Mar 4, 7:30pm.

● **Opera York.** *L'Elisir d'amore.* Music by Gaetano Donizetti, libretto by Felice Romani. Fully staged opera with chorus and orchestra. Carla-Grace Colaguori, soprano (Giannetta); Michael Broder, baritone (Dr. Dulcamara); Geoffrey Butler, artistic director; Renee Salewski, stage director. Richmond Hill Centre for the Performing Arts, 10268 Yonge St., **Richmond Hill.** 905-787-8811. \$110 (Gala package); \$40-\$50. With supertitles. Opens Mar 2, 7:30pm. Also Mar 4.



**Some Enchanted Evening**  
Sun. Feb. 5, 3pm  
showplace.org

● **Peterborough Symphony Orchestra.** *Some Enchanted Evening.* Music from *Carmen*, *The Merry Widow*, *Showboat*, *South Pacific* and *Phantom of the Opera*. Rebecca Caine, soprano; Jean Stilwell, mezzo; Ben Heppner, tenor; Gary Relyea, bass-baritone. Showplace Performance Centre, 290 George St. N., **Peterborough.** 705-742-7469. \$55. Feb 5, 3:00pm.

● **Scarborough Music Theatre.** *Dirty Rotten Scoundrels.* Music and lyrics by David Yazbek, book by Jeffrey Lane, based on the film written by Dale Launer, Stanley Shapiro and Paul Henning. Scarborough Village Community

Centre, 3600 Kingston Rd. 416-267-9292. \$27; \$25(sr/st); \$23(ch). Opens Feb 9, 8:00pm. Runs to Feb 25. Thurs-Sat(8:00pm), Sun(2:00pm). Note: Feb 25 show at 2:00pm.

● **Soulpepper Concert Series.** *Manhattan Concert Cycle Vol 1: Downtown – The Melting Pot.* Immigration, innovation, vaudeville, organized crime, and the birth of American song. Due to audience demand, the full Manhattan Concert Cycle returns, featuring Albert Schultz as conductor on a journey through the history, culture, and rhythms of the original neighbourhoods of Manhattan. Led by director of music, Mike Ross, and an all-star lineup of talent. Young Centre for the Performing Arts, 50 Tank House Lane. 416-866-8666. \$25-\$69. Mar 4, 1:30pm. Also Mar 18, 1:00pm.

● **Soulpepper Concert Series.** *Manhattan Concert Cycle Vol 2: Midtown – 42nd Street and Broadway.* Grand Central Station, Times Square, Broadway and the Brill Building. Due to audience demand, the full Manhattan Concert Cycle returns, featuring Albert Schultz as conductor on a journey through the history, culture, and rhythms of the original neighbourhoods of Manhattan. Led by director of music, Mike Ross, and an all-star lineup of talent. Young Centre for the Performing Arts, 50 Tank House Lane. 416-866-8666. \$25-\$69. Mar 7, 7:30pm. Also Mar 18, 4:00pm.

● **St. Anne's Music & Drama Society.** *The Grand Duke.* Music by Sir Arthur Sullivan, lyrics by W. S. Gilbert. St. Anne's Parish Hall, 651 Dufferin St. 416-922-4415. \$27; \$22(sr/st). Runs to Feb 5. Thurs/Fri(7:30pm), Sat/Sun(2:00pm).

● **Tapestry Opera.** *Songbook VII.* Krisztina Szabó, mezzo; Keith Klassen, tenor; Steven Philcox, piano; Michael Hidetoshi Mori, dramatic clinician. Ernest Balmer Studio (315), Distillery District, 9 Trinity St. 416-537-6066. \$25. Limited seating. Opens Feb 23, 7:30pm. Also Feb 24(7:30/10:00).

● **Teatro Proscenium Limited Partnership/Garth Drabinsky.** *Sousatzka.* Music and lyrics by Richard Maltby, Jr and David Shire, book by Craig Lucas, based on the novel by Bernice Rubens. Set in London, England in 1982, a musical prodigy is torn between two powerful women from vastly different worlds: his mother, a political refugee from South Africa and his piano teacher, a brilliant eccentric with a shattered past. Elgin Theatre, 189 Yonge St. 1-855-985-5000. \$60-\$175. Previews begin Feb 25 8:00pm. Runs to Apr 9. Tues-Sat(8:00pm), Wed/Sat/Sun(2:00pm).

● **Theatre Passe Muraille.** *John and Waleed.* Created and Performed by John Millard and Waleed Abdulhamid. This documentary-style concert-storytelling hybrid is a multidisciplinary journey down a path of exploration, cultural philosophy and, ultimately, kinship. Theatre Passe Muraille Mainspace, 16 Ryerson Ave. 416-504-7529. \$38; \$33(sr); \$17(under 30). Opens Feb 16, 7:30pm. Runs to Mar 5. Thurs-Sat(7:30pm), Sun(2:00pm).

● **Theatre Sheridan.** *Footloose.* Music by Tom Snow, lyrics by Dean Pitchford, with additional music by Eric Carmen, Sammy Hagar, Kenny Loggins and Jim Steinman. Book by Dean Pitchford and Walter Bobbie, based on the screenplay by Dean Pitchford. Macdonald-Heaslip Hall, 1430 Trafalgar Rd., **Oakville.** 905-815-4049. \$25. Opens Feb 14, 7:30pm. Runs to Feb 26. Days and times vary. Visit tickets.sheridancollege.ca for details.

● **Theatre Sheridan.** *Floyd Collins.* Music and lyrics by Adam Guettel, with additional lyrics by Dorothy Fields and Tina Landau, book by Tina Landau. Studio Theatre, 1430 Trafalgar Rd., **Oakville.** 905-815-4049. \$25. Opens Feb 16, 7:30pm. Runs to Feb 26. Tues-Sat(7:30pm), Sat-Sun(2:00pm). Note: No show Feb 19.

● **Toronto City Opera.** *Merry Widow.* Music by Franz Lehár, libretto by Viktor Léon and Leo Stein. Fully staged opera. Bickford Centre Theatre, 777 Bloor St. W. 416-576-4029. \$28; \$20(sr); \$15(st). Opens Feb 18, 8:00pm. Also Feb 24, 26(2:00pm), Mar 4.

● **Toronto City Opera.** *Carmen.* Music by Georges Bizet, libretto by Henri Meilhac and Ludovic Halévy. Fully staged opera. Bickford Centre Theatre, 777 Bloor St. W. 416-576-4029. \$28; \$20(sr); \$15(st). Opens Feb 19, 2:00pm. Also Feb 25(8:00pm), Mar 3(8:00pm), Mar 5(2:00pm).

● **University of Toronto Faculty of Music.** *New Music Festival: Opera in Concert – The Killing Flower (Luci mie traditrici).* Music and libretto by Salvatore Sciarrino. Geoffrey Sirett, Shannon Mercer and Scott Belluz, singers; Wallace Halladay and Toronto New Music Projects, producers. Walter Hall, Edward Johnson Bldg., UoT, 80 Queen's Park. 416-408-0208. \$30; \$20(sr); \$10(st). Feb 1, 7:30pm. Festival runs to Feb 5.

● **University of Toronto Faculty of Music.** *New Music Festival: Composing for Dance Concert.* UoT Composition students collaborate with Toronto's choreographers. Walter Hall, Edward Johnson Bldg., UoT, 80 Queen's Park. 416-408-0208. Free. Feb 2, 7:30pm. Festival runs Jan 29-Feb 5.

● **University of Toronto Faculty of Music.** *New Music Festival: Prima Zombie – The Diva That Just Wouldn't Stay Dead.* Libretto by Michael Patrick Albano. Opera Student Composer Collective; Sandra Horst, conductor. MacMillan Theatre, Edward Johnson Bldg., UoT, 80 Queen's Park. 416-408-0208. Free. 2:00: Opera Talk pre-performance lecture, Rm. 130. Feb 5, 2:30pm. Festival runs Jan 29-Feb 5.

● **University of Toronto Faculty of Music.** *Thursdays at Noon: Opera Spotlight.* A preview of UoT Opera's production of Handel's *Imeneo*. Walter Hall, Edward Johnson Bldg., UoT, 80 Queen's Park. 416-408-0208. Free. Mar 2, 12:10pm.

● **Voicebox/Opera in Concert.** *L'Isola disabitata (The Deserted Island).* Music by Joseph Haydn, libretto by Pietro Matasiasio. Valérie Bélanger, soprano (Silvia); Marjorie Maltais, mezzo (Constanza); Alexander Dobson (Enrico); Aradia Ensemble; Kevin Mallon; conductor: St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723. \$29-\$73. Feb 5, 2:30pm.

● **Well Seasoned Productions.** *Can't Get Enough.* Musical revue exploring Valentine's Day themes as we age. Ak! Studio Theatre, Daniels Spectrum, 585 Dundas St. E. 416-531-1402. \$35; \$30(sr). Opens Feb 17, 8:00pm. Also Feb 18(8:00pm), Feb 19(2:00pm).

● **Young People's Theatre.** *James and the Giant Peach.* Music and lyrics by Benj Pasek and Justin Paul, book by Timothy Allen McDonald, based on the book by Roald Dahl. Young People's Theatre, 165 Front St. E. 416-862-2222. \$15-\$41. Opens Feb 6, 10:15am. Runs to Mar 18. Days and times vary. Visit youngpeoplestheatre.ca for details.

Thinking SMALLS continued from page 37

more sophisticated recording system and we started recording every show, kept a log of who was on each gig. That started to grow very quickly, as weeks and months rolled by. So it became necessary to organize this library that was growing. I was thinking along the lines of back in the old days, in the 1930s, they used to put a radio wire in a club, and do live radio broadcasts in the clubs – that's how Count Basie was discovered by John Hammond, who was driving his car in Chicago and turned on his AM radio and caught Basie's band somewhere in Kansas City. The idea is that even if you have a small club you can shoot out the music electronically somewhere and it made sense to try the Internet. It got some traction right away, and this led to what has now become 'Smalls Live' which is a digital media company that has two components: live streaming, and our audio video archive that we have been working on since 2007. We wanted to make it all public and try to see if there was a way to make it all fair and beneficial for everybody. So we started to explore the ideas of what would be a fair model for sharing with artists and sharing with the public."

Wilner organized a couple of town hall-style meetings at Small's where they invited musicians to come and speak and ask questions. "And we also did a couple of meetings with Union guys at the local 802 and musical reps – the idea was to ask what would be the fairest system in terms of payout, and we eventually came to the system we now have, which we call the Smalls Live Revenue Share project. Live streams are free, but if you want to access the archive you become a subscribing member – we call them "supporting members" and it's \$10 a month. That allows you unlimited access to our library, which right now is about 12,000 recordings in there, and almost 2,000 musicians. We made partner with a tech guy and we designed a system whereby subscribers go to the archive and listen to shows or watch video."

The system records the number of seconds that subscribers are watching. Every artist at the end of a certain period is tagged with a total number of seconds that he or she was watched, either as a leader or a sideman on a gig. "So if someone watched the show and you're associated with it, you're going to get time credit, and so the money you get comes from how much you have been listened to. The other component that we offer is the fact that the recording itself is owned 100% by the artist. So if you come to Small's and you play, that is your property, you have the right to not make it public, sell it any way you like, you keep 100% of the publishing and you keep the royalties from any original music. So we really endeavoured to make the fairest royalty paying system for musicians. That got launched in October 2015, and we are trying to build subscribers now. We are closing in on about 800 people that are paying \$10 a month at this time which doesn't sound like a huge amount but it is enough to run this system. The artists have had two payouts where we gave away about \$8,000 to artists."

The amounts sound small, but the top 15–20 musicians in our system are getting substantially better payouts than what they would see from Spotify or any of these other services where they would be getting fractions of a penny. "They'd be getting a few hundred bucks, which can be a game-changer in an artist's life. And of course as our subscriber base grows, so will their payouts. It's been an interesting project – very successful, a lot of work. I don't think our website is utilized the way it should be yet – I don't think people are aware yet of what a resource it is. The number of recordings we have there is outstanding, including artists who are no longer with us. My goal is to hit 5000 subscribers worldwide."



Spike Wilner

How does it feel to be seen as a visionary, an innovator, an inspiration to jazz clubs around the world?

"My hat is off to anyone that wants to run a jazz club anywhere – I have sympathy and love for anyone willing to take this path, it is a very thankless and generally speaking profitless job, but a very important one. Anytime I meet someone who is presenting this music, I support it heartily. The trick with a small business is that the guy who owns it has to work, you can't really afford somebody to do your job. I'm glad to have all this responsibility. I relish it – I love my club and I love working there and performing there, I love the community of artists that hang out there. I think it's a miracle that it exists and I want to keep going as long as we possibly can. All I can say is you have to work your ass off and not really expect much in terms of dough. People need jazz – they want it and need it – it's a real service to humanity."

Following the success of Smalls, Wilner expanded the business to open Mezzrow, a magical haunt adorned by a Steinway, just a few doors down. One admission buys entry to both clubs on the same night.

As our industry struggles to thrive and grow in an ever-changing world, we must keep an open mind; in clinging to the old, we must embrace the new. So subscribe to Smalls Live, support an artist on Patreon, and most importantly, go out to enjoy live music. Now's the time!

**Ori Dagan is a Toronto-based jazz musician, writer and educator who can be reached at [oridagan.com](http://oridagan.com)**

## D. In the Clubs (Mostly Jazz)

### 120 Diner

120 Church St. 416-792-7725  
120diner.com (full schedule)

All shows: PWYC (\$10–\$20 suggested)

**Every Tue** 6pm Leslie Huyler; 8pm Annie Bon-signore; 10pm Chris Brikett. **Every Wed** 6pm Laura Hubert; 8pm Lisa Particelli's GNO Jazz Jam. **February 2** 6pm Julie Michels; 9pm Genevieve Marentette & Robert Scott. **February 3** 6pm John Amato & Joe Amato. **February 4** 6pm John Alcorn Sings George Gershwin \$20. **February 5** 6pm The Jeni Show: Real People, Real Talk, Real Music \$20; Kim Boulter: Just Sayin' \$20. **February 9** 6pm Cynthia Fay; 9pm Nashville-Style Songwriters in the Round. **February 10** 6pm Caroline Martin-Rowe. **February 11** 6pm John Alcorn Sings Chet Baker \$20. **February 12** 6pm Susan Cuthbert & JP Gedeon \$20; 8:30pm The Ault Sisters \$20. **February 16** 6pm Ryley Murray Trio; 9pm Mandy Goodhandy's Music & Madness Show feat. Whitney Ross-Baris, Sam Broverman, Arlene Cohen, Darryl Palmer. **February 17** 6pm LJ Folk. **February 18** 6pm John Alcorn Sings Jerome Kern \$20. **February 19** 6pm A.J. Stewart; 8:30pm Merle Garbe Presents. **February 23** 6pm Stu Harrison & Stu MacDonald. **February 24** 6pm Sue & Dwight. **February 25** 6pm John Alcorn Sings Billie Holiday \$20. **February 26** 5:30pm Quinn Dooley & Shania Silver-Baird \$20; 7pm OSCAR PARTY! Hosted by Jeni Walls & Jenna Warriner.

### Alleycatz

2409 Yonge St. 416-481-6865  
alleycatz.ca

All shows: 9pm unless otherwise indicated. Call for cover charge info.  
**February 3** Urban Jive. **February 4** Soular. **February 10** Parkside Drive. **February 11**, **25** James King. **February 17**, **18** Lady Kane. **February 24** Universal Boogie Band.

### Artword Artbar

15 Colbourne St., Hamilton. 905-543-8512  
artword.net (full schedule)  
**February 2** 8pm The Distillery. **February 8** 8pm Mohawk Music Showcase hosted by Adrean Farrugia (piano) with Clark Johnston (bass) and feat. students Michael Morabito (sax), Alyssa Giammaria (voice). **February 11** 8pm Beg to Differ Trio: Tim Ninehouse (keys, voice), Doug Sikma (guitar), Steve Foster (drums) PWYC. **February 17** 8pm The Kirken-dalls: Mark Caruana (voice, guitar), Tom Shea (bass), Jamie Shea (guitar), Mario Laquin-tana (drums). **February 18** 8pm The Ault Sisters \$15 (general)/\$10 (students). **February 25** 8pm Santerias.

### Bloom

2315 Bloor St. W. 416-767-1315  
bloomrestaurant.com  
All shows: 19+. Call for reservations.  
**February 14** 7pm Elizabeth Shepherd Trio \$85 (includes dinner).



# A Trio of Jazz Albums

BOB BEN

One of my very favourite Canadian jazz albums is one called *Valentina*, featuring a quartet led by Italian-Canadian pianist, composer and successful entrepreneur Mario Romano. Romano's bandmates, including Pat LaBarbera on the sax, Roberto Occhipinti on the bass and Mark Kelso on the drums, support him on his imaginative journey through yet unexplored possibilities of old standards like *Green Dolphin Street*, *A Night in Tunisia* and *Nardis*. Romano revamps these tunes with stretched-out interpretations of the melodies, low-end ostinatos and fun new rhythmic underpinnings that frame the heads in interesting ways (without compromising their integrity).

*Valentina* (released in 2010) is sometimes cerebral and complex, and sometimes primitive and aggressive, but it is, through and through, riveting and beautiful.

Romano's playing on the album is astoundingly unrestrained. I can't speak for anyone's ears but my own, and this is just speculation, but it sounds to me like after the three-plus decades he spent away from the music scene, he returned with a lot of pent-up creative and physical energy. The result was *Valentina*; I cannot recommend this album enough.

With the exception of Romano, who has been conspicuously absent from the live scene for a number of years, every member of the quartet that played on *Valentina* can be found leading their own fine ensembles, and acting as sidemen about town; and each can be heard this month at least once. Kelso will be behind the kit with Rich Brown's Abeng at The Rex on the February 23 and 24; on February 10 and 11



Roberto Occhipinti's *Stabilimento* is reviewed on page 79.

LaBarbera will be on the same stage with an ensemble featuring Kirk MacDonald as well as drummer Adam Nussbaum (about whom I am especially excited); and Occhipinti will be playing with his own quintet (Luis Deniz, Tim Ries, Dafnis Prieto and Manuel Valera) at Jazz Bistro on February 17 and 18. Coming full circle, in Occhipinti's case the concert is to celebrate the release of a new CD, *Stabilimento*, featuring the quintet.

**Night School Twilight:** Since she was a kid, Chelsea McBride has been writing original music. From when it started with, as she puts it, "messing around with little pop songs," to the present in which she

## Blue Goose Tavern, The

1 Blue Goose St. 416-255-2442  
thebluegoosetavern.com  
**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)  
All shows: 9pm

## Cameron House, The

408 Queen St. W. 416-703-0811  
thecameron.com (full schedule)

## Castro's Lounge

2116e Queen St. E. 416-699-8272  
castrolounge.com (full schedule)  
All shows: No cover/PWYC  
**February 12** 4pm *Fraser & Daley*.

## Cavern Bar, The

76 Church St. 416-971-4440  
thecavernbar.ca (full schedule)

## C'est What

67 Front St. E. (416) 867-9499  
cestwhat.com (full schedule)  
**February 4, 18** 3pm *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.

## Emmet Ray, The

924 College St. 416-792-4497  
theemmetray.com (full schedule)  
All shows: No cover/PWYC  
**February 2** 9pm *John-Wayne Swingtet: John Farrell (guitar), Abbey Sholzberg (bass), Wayne Nakamura (guitar), Alexander Tikhonov (clarinet)*. **February 9** 9pm *Bossa Tres* PWYC. **February 16** 9pm *Vokurka's Vicarious Virtuoso Violin* PWYC.

## Garage, The @ CSI Annex

720 Bathurst St. 416-515-0200  
**February 16** 7:30pm *Jim Galloway's Wee Big Band*, feat. Warren Vache (cornet) \$25.

## Gate 403

403 Roncesvalles Ave. 416-588-2930  
gate403.com  
All shows: PWYC.

## Gift Shop Gallery

21 Rebecca St., **Hamilton, ON**

## Grossman's Tavern

379 Spadina Ave. 416-977-7000  
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*.

## Harlem Restaurant

67 Richmond St. E. 416-368-1920  
harlemrestaurant.com (full schedule)  
All shows: 7:30-11pm (unless otherwise noted). Call for cover charge info.  
**February 3** *Madette*. **February 4** *JWT*. **February 10** *Gyles*. **February 17** *Fibralou*. **February 18** *Jan-Jan*. **February 25** *Kristin Fung*.

## Hirut Cafe and Restaurant

2050 Danforth Ave. 416-551-7560  
**Every Sun** 3pm *Open Mic with Nicola Vaughan* PWYC. **February 3** 8:30pm *In the Round Concert Series: Mark Ripp, Pete Merilovich and Boris Buhot* PWYC. **February 4** 8pm *Ernest Lee & Cotton Traffic* \$10. **February 7, 21** 8pm *Finger Style Guitar Association* PWYC. **February 10** 8pm *E=MC2 with Don Naduriak & friends* PWYC. **February 11** 8pm *Smooth Jazz* PWYC. **February 17** 8pm *Sharon Katz Valentine Show* PWYC. **February 18** 8pm *Earnest Lee & Cotton Traffic* \$10. **February 24** 9pm *Hirut Hoot Cabaret* \$5.

## Home Smith Bar - See Old Mill, The

## Jazz Bistro, The

251 Victoria St. 416-363-5299  
jazzbistro.ca  
**February 2, 3, 4** 9pm *Russ Little (trombone) Quintet with Michael Stuart (sax), Tom Szczesniak (piano), Scott Alexander (bass), Brian Barlow (drums)* \$15 (Thurs)/\$20 (Fri, Sat). **February 5** 7pm *Elvira Hopper: Body & Soul (& Bass)* \$15. **February 7** 7pm *JAZZ FM's*

*Sounds of Italy Piano Series* feat. Giovanni Guidi Tickets available through Jazz FM. **February 10, 11** 9pm *Micah Barnes with featured guests Shakura S'aida (Saturday) and Alex Pangman (Sunday) accompanied by Michael Shand (piano), Russ Boswell (bass), Al Cross (drums)* \$20. **February 12** 12pm *Steven Taetz and Melissa Lauren sing the music of Lorenz Hart* \$15; 7pm *Kevin Morris* \$15. **February 14** 9pm *Jackie Richardson & Micah Barnes accompanied by Michael Shand (piano), Russ Boswell (bass), Al Cross (drums)*. **February 16** 9pm *Galen Westen (guitar) Quintet with Michael Medrano Brindis (drums), Lukas Kyt-nar (bass), Danny Lerman (sax), Matt Horner (piano)* \$15. **February 17, 18** 9pm *The Roberto Occhipinti Quintet* \$15 (Fri)/\$20 (Sat). **February 23** 9pm *Irene Jacob* \$20.

## Jazz Room, The

Located in the Huether Hotel, 59 King St. N., **Waterloo**. 226-476-1565  
kwjazzroom.com (full schedule)  
All shows: 8:30pm-11:30pm unless otherwise indicated. Attendees must be 19+.  
**February 3** *Brenda Lewis (voice) feat. Margaret Stowe (guitar)* \$16. **February 4** *Alexis Baro & Pueblo Nuevo Jazz Project* \$20. **February 9** 8pm *Winter Jazz Festival: The Bernie Carroll Project*. **February 10** *Winter Jazz Festival: Tim Moher Quintet* \$16. **February 11** *Winter Jazz Festival: Steve Holt Quartet* \$18. **February 12** 4pm *Winter Jazz Festival: Ian Shaw (UK)* \$20; 8pm *Winter Jazz Festival: Dave Young Trio with the Penderecki String*

leads and co-leads at least five ensembles in varying styles and genres, McBride has had a drive to create; not to recreate what's been done, but to create music that is new, interesting and authentically her own. "My whole thing is original music," McBride says, "I love doing covers, but it's not me as an artist and composer."

This is an endeavour which, for any creative person, is never-ending. It's one that requires not only curiosity and imagination, but dedication and hard work. A *whole lot* of hard work.

And that labour bears fruit; Socialist Night School, McBride's large ensemble project which, for five years, has served primarily as a vehicle for her own composition and arranging, released *The Twilight Fall*, their first full-length album (their second recorded effort after a short, self-titled EP was released in the spring of 2014) this January, on McBride's 25th birthday.

The music on *The Twilight Fall* seems to tell a story. Even though there are some tracks with words (sung by the illustrious Alex Samaras, about whom I have written before), it's hard to decipher what, exactly, that story is. But it's there. One song speaks to the next. Universal themes are suggested by the lyrics. Tunes range from the angular and assertive (*Intransitory*) to the poignant and mellifluous (*In Dreams*).

Like *Valentina*, I can't recommend *The Twilight Fall* enough. It's the kind of album that you can't use as background music. It insists upon the foreground. It's a time commitment of about an hour, but it will pay off.

You can see Socialist Night School live at The Rex on February 20 at 9pm. I have no way of knowing what the cover charge will be, but just like the time commitment you put into listening to the album and doing nothing else, it will be worth it.

Bob Ben is The WholeNote's jazz listings editor. He can be reached at [jazz@thewholenote.com](mailto:jazz@thewholenote.com).

## D. In the Clubs (Mostly Jazz)

**Quartet. February 17** Jeff Daniels (piano) Group with Rob Gellner (trumpet), Ken Foster (sax), Jesse Turton (bass), Andy McPherson (drums) \$18. **February 18** Dapp Theory (NYC) \$20. **February 24** Randy Lyght Octet \$16. **February 25** Larnell Lewis Group \$25.

### La Revolucion

2848 Dundas St. W. 416-766-0746  
larev.webs.com  
**Every Tue** 9pm Duets with Peter Hill and featured guests. **Every Fri** Les Petits Nouveaux. **Every Sat** 7:30pm Saturday Night Jazz (lineup TBA).

### Local Gest, The

424 Parliament St. 416-961-9425  
**February 12** 4:30pm Levi Collins Trio.

### Local Pub, The

396 Roncesvalles Ave. 416-535-6225  
localpub.ca (full schedule)

### Lula Lounge

1585 Dundas St. W. 416-588-0307  
lula.ca (full schedule)  
**February 5** 7:30 Brother Levon and The Achromatics \$10(adv)/\$15(door).

### Manhattans Pizza Bistro & Music Club

951 Gordon St., **Guelph** 519-767-2440  
manhattans.ca (full schedule)  
All shows: PWYC.

### Mây Cafe

876 Dundas St. W. 647-607-2032  
maytoronto.com (full schedule)  
**February 14** Brownman Ali.

### Mezzetta Restaurant

681 St. Clair Ave. W. 416-658-5687  
mezzettarestaurant.com (full schedule)  
All shows: 9pm, \$8 (unless otherwise noted). **February 1** Lorne Lofsky & David Occhipinti guitar duo. **February 8** Dave Young (bass) & Reg Schwager (guitar). **February 15** Dan Ionescu (guitar) & John MacMurchy (clarinet, sax). **February 22** Brazilian Jazz: Bill McBirnie (flute) & Bernie Senensky (piano).

### Monarch Tavern

12 Clinton St. 416-531-5833  
themonarchtavern.com (full schedule)  
**February 13** 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.  
**February 26** Lisa Particelli's Girls' Night Out East Jazz Jam.

### N'awlins Jazz Bar & Dining

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

### Nice Bistro, The

117 Brock St. N., **Whitby**. 905-668-8839  
nicebistro.com (full schedule)

**February 22** Barry Sears Trio \$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  
**February 2** Lynn McDonald (voice) Trio with Dave Restivo (piano), Bill McBirnie (flute). **February 3** Canadian Jazz Quartet: Frank Wright (vibes), Nathan Hiltz (guitar), Pat Collins (bass), Don Vickery (drums) feat. Mike Murley (sax). **February 4** Adrean Farrugia (piano) Trio with Colorado's Brad Goode (trumpet), Neil Swainson (bass). **February 7** In Concert & Conversation with Gene DiNovi. **February 9** Barry Elmes (drums) Quartet with Mike Murley (sax), Mark Eisenman (piano), Steve Wallace (bass). **February 10** Lara Solnicki (voice) Trio with Ted Quinlan (guitar), Mike Downes (bass). **February 11** Jake Koffman (sax) Trio with Bernie Senensky (piano), Steve Wallace (bass). **February 16** Genevieve Marentette (voice) Trio with Carl Bray (piano), George Koller (bass). **February 17** Terry Clarke (drums) Trio with John Sherwood (piano), Steve Wallace (bass). **February 18** Brian Dickinson (piano) Trio with Jim Vivian (bass), Ethan Ardelli (drums). **February 23** David Buchbinder (trumpet) Trio with Jeremy Ledbetter (piano), Artie Roth (bass). **February 24** Don Thompson (piano) & Reg Schwager (guitar). **February 25** Amy McConnell (voice) Trio with Mark Kieswetter (piano), Ross MacIntyre (bass).

### Only Café, The

972 Danforth Ave. 416-463-7843  
theonlycafe.com (full schedule)  
All shows: 8pm unless otherwise indicated.

### Paintbox Bistro

555 Dundas St. E. 647-748-0555  
paintboxbistro.ca (full schedule)

### Pilot Tavern, The

22 Cumberland Ave. 416-923-5716  
thepilot.ca  
All shows: 3:30pm. No cover.  
**February 4** Steve Holt (piano) Quartet with Kirk Macdonald (sax), Neil Swainson (bass), Terry Clarke (drums). **February 11** Frank Botos Quartet. **February 18** Jake Koffman Quartet. **February 25** Adrean Farrugia (piano) Quartet with Tara Davidson (sax), Mark Godfrey (bass), Ernesto Cervini (drums)

### Poetry Jazz Café

224 Augusta Ave. 416-599-5299  
poetryjazzcafe.com (full schedule)  
**February 4** 9pm Quincy Bullen Group.

### Remix Lounge

1305 Dundas St. W.  
remixlounge.ca (full schedule)

### Reposado Bar & Lounge

136 Ossington Ave. 416-532-6474  
reposadobar.com (full schedule)  
**Every Wed** Spy vs. Sly vs. Spy. **Every Thu, Fri** 10pm Reposadists Quartet: Tim Hamel (trumpet), Jon Meyer (bass), Jeff Halischuck (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 Yarema and his Rhythm. **Every Wed** The Digs. **Every Thu** Stacey Kaniuk, Mary McKay. **Every Fri** Dee Dee and the Dirty Martinis. **February 2** Alex Pangman.

### Rex Hotel Jazz & Blues Bar, The

194 Queen St. W. 416-598-2475  
therex.ca (full schedule)  
Call for cover charge info.  
**February 1** 6:30pm Laura Hubert Band; 9:30pm Vaughan Misener. **February 2** 9:45pm Mike Downes Quartet CD Release. **February 3** 4pm Hogtown Syncopators; 6:30pm Bugaloo Squad 9:45pm Mike Downes Quartet CD Release. **February 4** 12pm The Sinners Choir; 3:30pm Mostly Shift Big Band; 7pm Worst Pop Band Ever; 9:45pm Alex Pangman. **February 5** 12pm Excelsior Dixieland Jazz; 3:30pm Club Django; 7pm Jake Wilkinson Group; 9:30pm Mostly Monk. **February 6** 6:30pm University of Toronto Student Jazz Ensembles; 9:30pm Humber College Student Jazz Ensembles. **February 7** 6:30pm Ken McDonald Quartet; 9:30pm Classic Rex Jazz Jam hosted by Chris Gale. **February 8** 6:30pm Laura Hubert Band; 9:30pm Harris Eisenstadt Old Growth Forest (NYC). **February 9** 6:30pm Tetrahedron; 9:30pm Harris Eisenstadt Old Growth Forest (NYC). **February 10** 4pm Hogtown Syncopators; 6:30pm Bugaloo Squad 9:45pm New York's Adam Nussbaum with Kirk Macdonald & Pat LaBarbera Quartet. **February 11** 12pm The Sinners Choir; 3:30pm George Lake Big Band; 7pm Worst Pop Band Ever; 9:45pm New York's Adam Nussbaum with Kirk Macdonald & Pat LaBarbera Quartet. **February 12** 12pm Excelsior Dixieland Jazz; 3:30pm Red Hot Ramble; 7pm Jake Wilkinson Group; 9:30pm Phil Dwyer Group. **February 13** 6:30pm University of Toronto Student Jazz Ensembles; 9:30pm Humber College Student Jazz Ensembles. **February 14** 6:30pm Ken McDonald Quartet; 9:30pm Classic Rex Jazz Jam hosted by Chris Gale. **February 15** 6:30pm Laura Hubert Band; 9:30pm Mark Godfrey Quartet. **February 16** 6:30pm Tetrahedron; 9:30pm New York's Andy Milne & Dapp Theory. **February 17** 4pm Hogtown Syncopators; 6:30pm Bugaloo Squad 9:45pm Dave Young Quintet. **February 18** 12pm The Sinners Choir; 3:30pm SonuskaPos Big Band; 7pm Worst Pop Band Ever; 9:45pm Ted's Warren Commission. **February 19** 12pm Excelsior Dixieland Jazz; 3:30pm Dr. Nick & The Rollercoasters; 7pm Jake Wilkinson Group; 9:30pm Barry Romberg Group. **February 20** 6:30pm University of Toronto Student Jazz Ensembles; 9:30pm Socialist Night School. **February 21** 6:30pm Ken McDonald Quartet; 9:30pm Classic Rex Jazz Jam hosted by Scotland's Graeme Stephen. **February 22** 6:30pm Laura Hubert Band; 9:30pm Lucien Gray Quartet. **February 23** 9:45pm Rich Brown's The Abeng. **February 24** 4pm Hogtown Syncopators; 6:30pm Bugaloo Squad 9:45pm Rich Brown's The Abeng. **February 25** 12pm The Sinners Choir; 3:30pm Connor Gains Band; 7pm Worst Pop Band Ever; 9:45pm Amhed Mitchel & Naciente. **February 26** 12pm Excelsior Dixieland Jazz; 3:30pm Free-way Dixieland; 7pm Jake Wilkinson Group;



9:30pm *Way North*. **February 27** 6:30pm *University of Toronto Student Jazz Ensembles*; 8:30pm *John McLeod's Rex Hotel Orchestra*. **February 28** 6:30pm *Ken McDonald Quartet*; 9:30pm *Classic Rex Jazz Jam hosted by Scotland's Graeme Stephen*.

#### Salty Dog Bar & Grill, The

1980 Queen St. E. 416-849-5064  
thesaltydog.ca (full schedule)  
**Every Tue, Wed Jazz Night.**

#### Sauce on the Danforth

1376 Danforth Ave. 647-748-1376  
sauceondanforth.com  
All shows: No cover.  
**February 4** *Alec Trent*. **February 11** *The Lesters*. **February 18** *Glen Filazek*.

#### Seven44

(Formerly Chick n' Deli/The People's Chicken)  
744 Mount Pleasant Rd. 416-489-7931  
seven44.com (full schedule)  
All shows: 7:30pm  
**Every Mon Big Band night.**

#### Tranzac

292 Brunswick Ave. 416-923-8137  
tranzac.org  
3-4 shows daily, various styles. Mostly PWYC.  
**Every Mon** 10pm *Open Mic Mondays*. **Every Fri** 5pm *The Friends of Hugh Oliver* (folk). This month's shows include: **February 5**, 19 5pm *Monk's Music*. **February 7** 10pm *Peripheral Vision*. **February 12** 10pm *The Lina Allemano Four*. **February 14** 10pm *Michael Davidson*. **February 19** 7:30pm *Diane Roblin*. **February 21** 10pm *The Ken McDonald Quartet*. **February 28** 10pm *Nick Fraser Presents*.

## E. The ETCeteras

### Competitions

● Feb 05 7:30: **Melos Choir and Period Instruments**. *Baroque Idol: Workshop and Competition*. Baroque Idol for local young singers, and Baroque Masters for vocalists aged 40 and over. Judges and a live audience. Winners receive cash prizes. St. George's Cathedral (Kingston), 270 King St. E., **Kings-ton**. 613-767-7245. \$15; \$10(sr/st).  
● **Orchestre symphonique de Montréal (OSM)**. *OSM Manulife Competition, 2017 edition*. Open to woodwinds, brass and voice. Over \$100,000 in prizes and scholarships to talented young Canadian musicians. Competition takes place November 21 to 25, 2017. For more information: 514-840-7400, x7415; <http://www.osm.ca/en/home-osm/> Registration deadline: **May 12, 2017**.

### Galas and Fundraisers

● Feb 18 6:30: **Orangeville Blues and Jazz Festival**. *Blues Bash Fundraiser*. Features the Paul James band and special guests Soul Collective. Silent auction; cash bar and food. Best Western PLUS Orangeville Inn and Suites, 7 Buena Vista Dr., **Orangeville**. 647-525-8494; orangevillebluesandjazz.ca \$45 (door); \$40 (advance); reserved VIP tables for 10 available.  
● Feb 24 7:30: **Melos Choir and Period Instruments**. *A Venetian Carnevale Fundraiser!* A masked evening of Carnevale entertainment with period music, food, drink, and Silent Auction of Talents and Experiences. Renaissance Hall Event Centre, 285 Queen St., **Kingston**. 613-767-7245. \$50.

### Lectures, Salons, Symposia

● Feb 01 6:30: **UofT New Music Festival**. *Sciarinno: The Killing Flower*. Pre-concert introduction with composer Salvatore Sciarinno. Hosted by Renaissance musicologist Catherine Moore; features Gesualdo *Madrigals* sung by UofT's Theatre for Early Music Madrigalists; David Fallis, coach. Walter Hall Lobby, 80 Queen's Park. 416-978-3750. Free.  
● Feb 02 12:10: **University of Toronto Faculty of Music**. *Thursdays at Noon - New Music Festival: Lecture by Salvatore Sciarinno*. Walter Hall, Edward Johnson Bldg., 80 Queen's Park. 416-978-3750; music.utoronto.ca Free.  
● Feb 02 3:30: **University of Toronto Faculty of Music**. *Lecture by Suzanne G. Cusick,*

*professor of music at the Faculty of Arts and Science, New York University*. Room 130, Edward Johnson Bldg, 80 Queen's Park. 416-978-3750; music.utoronto.ca Free.

● Feb 06 7:00: **Canadian Opera Company**. *Opera Insights: Götterdämmerung from Scratch: A Novice's Guide*. COC music director Johannes Debus leads participants through the score of Wagner's *Götterdämmerung* on piano and shares insights into this complex work. No musical background required. Education Centre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. To reserve tickets in advance: 416-363-8231 or [coc.ca/OperaInsights](http://coc.ca/OperaInsights) Free.

● Feb 09 3:30: **U of T Faculty of Music**. *Musicology, Ethnomusicology, and Theory Research Colloquium*. Led by Dr. Aine Heneghan, assistant professor of music theory at the University of Michigan. Room 130, Edward Johnson Bldg., 80 Queen's Park. 416-978-3750. Free.

● Feb 15 8:00: **Canadian Opera Company/ Toronto Wagner Society**. *Götterdämmerung: Singer's Round Table*. An opportunity to meet some of the world's great Wagnerian singers, currently appearing in *Götterdämmerung*. The singers will share stories from their careers, reflect on Wagner's music, and discuss what it takes to perform this challenging music. Jackman Studio, Joey and Toby Tanenbaum Opera Centre, 227 Front St. E. 416-363-8231. \$20 (cash only at the door); Toronto Wagner Society members free.

● Feb 16 8:00: **David Lidov**. *Paper and Keys*. Lecture-recital about what music notation has done to music making. Includes performance of Bach: *Second Partita* for keyboard and Lidov: *Voice Mail*. Arrayspace, 155 Walnut St. 647-866-2785; DavidLidov.com \$20 minimum donation appreciated at the concert or the website, Arraymusic.com or at Canada Helps).

● Feb 18 9:00am-5:30: **U of T Faculty of Music/ Anne Tanenbaum Centre for Jewish Studies**. *Music and the Jewish World: Expression across Real and Imaginary Boundaries*. Keynote address by Benjamin Brinner (UC Berkeley); panels and lectures by Caryl Clark (U of Toronto); David Conway (University College, London); Dan Deutsch (U of Toronto); Jardena Gertler-Jaffe (U of Toronto); Charles Hersch (Cleveland State U); Lily E. Hirsch; Sherry Lee (U of Toronto); Evan Rapport (New School, NY); Anna Shternshis (U of Toronto). Jackman Humanities Bldg, Room 100, 170 St.

The Ken Page Memorial Trust and  
WholeNote Media Inc. proudly present a  
*Happy Hearts performance by*

# JIM GALLOWAY'S WEE BIG BAND

UNDER THE LEADERSHIP OF MARTIN LOOMER

**Thursday 16<sup>th</sup> February 2017**  
**from 7:30 to 10:30 pm**

featuring international guest,  
**Warren Vaché** working his lyrical magic on  
cornet with romance and passion.

with tributes  
to the music  
of Duke Ellington  
and more, this  
fabulous swing  
band will certainly  
have you in the  
mood for toe-  
tapping and even  
dancing your way  
through the night!



in The Garage, that spacious, acoustically  
friendly venue on the ground floor of  
the CSI Building at 720 Bathurst Street  
(two blocks south of Bloor)

**Doors 7:00 pm for Open Seating**

Tickets **\$25** each, *cash only please*

Questions: phone Anne Page at: **416 515 0200**  
or email: **[moraig@huntingstewart.com](mailto:moraig@huntingstewart.com)**

*The special appearance of Mr. Vaché is  
made possible through the generosity of  
the Toronto Duke Ellington Society*

Licensed Premises  
New quick service menu  
Street parking

*This concert is dedicated to the memory  
of saxophone master, Jim Galloway, the  
band's founder and leader for 35 years  
and to members passed*

## E. The ETCeteras

George St. 416-978-1624; <http://cjs.utoronto.ca/events/calendar/conference-music-and-jewish-world-expression-across-real-and-imaginary-boundaries> Also Feb 19 9:00am-5:30.

● Feb 19 9:00am-5:30: **U of T Faculty of Music/ Anne Tanenbaum Centre for Jewish Studies.** *Music and the Jewish World: Expression across Real and Imaginary Boundaries.* See Feb 18 listing.

● Feb 26 2:00-5:00: **Classical Music Club Toronto.** *Schubertiad.* A selection of recordings (both audio and video) will be presented highlighting the diversity of Schubert's compositions across many genres. For information and location contact John Sharpe: 416-898-2549. \$25 (annual membership fee); no charge for first-time visitors. Nominal donation to defray refreshments cost.

● Feb 27 1:30: **Miles Nadal JCC.** *Back To Basics: Opera 101.* A primer on the foundations of the operatic art form. Iain Scott, opera educator. 750 Spadina Ave. 416-924-6211 x0. \$22; \$18(adv).

● Mar 02 3:30: **U of T Faculty of Music.** *Musicology, Ethnomusicology, and Theory Research Colloquium.* Led by Dr. Carolyn Ramzy, assistant professor of music at Carleton University, specialist in music of the Middle East. Room 130, Edward Johnson Bldg., 80 Queen's Park. 416-978-3750. Free.

### Masterclasses

● Feb 0110:00am: **University of Toronto Faculty of Music.** *New Music Festival: Composition Masterclass with Salvatore Sciarrino.* Walter Hall, Edward Johnson Bldg., 80 Queen's Park. 416-978-3750. Free.

● Feb 03 10:00am: **University of Toronto Faculty of Music.** *New Music Festival: Composition Masterclass with Salvatore Sciarrino.* Walter Hall, Edward Johnson Bldg., 80 Queen's Park. 416-978-3750. Free.

### Screenings

● Feb 01 to 04 7:30: **Robert Bruce and Peter Karle.** *Silent Film Series with Live Piano Scores by Composer Robert Bruce.* New live soundtracks performed to film. **Feb 01 7:30:** *Four silent comedy shorts (1919-1923).* **Feb 02**

**7:30: "It" (1927).** **Feb 03 7:30: "Safety Last" (1923).** **Feb 04 7:30: "The General" (1926).** Grand Theatre, 471 Richmond St., London. 519-672-8800. \$20 (adult), \$12 (child), \$70 (entire series).

● Feb 05 7:30: **Tafelmusik.** *Film Screening: Le Mozart Noir.* Employing dramatic recreations and interviews with expert musicians and musicologists, the film portrays Joseph Boulogne, Le Chevalier de Saint-Georges' rise to become one of France's most popular musical figures and his fall from history. Jeanne Lamont Hall, Trinity-St. Paul's Centre, 427 Bloor St. W. 416-964-6337. Free.

● Feb 28 6:30: **Royal Conservatory of Music / Hot Docs Ted Rogers Cinema.** *What Would Beethoven Do?* An optimistic look at the revolution bringing classical music to a 21st-century audience. Artists including Skratz Bastid, Dinuk Wijeratne, and The Afiara Quartet will be in attendance for a post-screening Q&A. 506 Bloor St. W. 416-408-2824; [www.hotdocscinema.ca](http://www.hotdocscinema.ca) \$16 (Hot Docs members: \$12, \$10, free.)

### Singalongs, Circles

● Feb 15 7:30: **Toronto Shape Note Singing Community.** *Monthly Sacred Harp Singing.* Everyone is welcome, no experience necessary. There are songbooks to borrow. Music room, Bloor Street United Church, 300 Bloor St. W. 647-838-8764. PWYC donation. 7:00: Short introductory workshop.

● Feb 26 2:30: **Southern Ontario Chapter of the Hymn Society.** *Sing a New Song with Craig Lewis.* Songs of the Salvation Army from a new International version of their Song Book. Familiar and updated hymns. Salvation Army Headquarters, 2 Overlea Boulevard. 416-342-6034. Free.

### Tours

● Feb 05 10:30am: **Canadian Opera Company.** *90-Minute Tour of the Four Seasons Centre.* Led by a trained docent; includes information and access to the main lobby and auditorium as well as backstage areas like wig rooms and dressing rooms, the orchestra pit, and other spaces to which public does not normally have access. Four Seasons Centre for the

Performing Arts, 145 Queen St. W. 416-363-8231; [coc.ca](http://coc.ca) \$20 (adults); \$15 (sr/st). Also Feb 12, March 05.

● Feb 12 10:30am: **Canadian Opera Company.** *90-Minute Tour of the Four Seasons Centre.* See Feb 05 listing.

● Mar 05 10:30am: **Canadian Opera Company.** *90-Minute Tour of the Four Seasons Centre.* See Feb 05 listing.

### Workshops

● Feb 05 1:30-4:00: **Toronto Early Music Players Organization.** Workshop coached by violin and keyboard player Larry Beckwith. Bring your early instruments and a music stand. Armour Heights Community Centre, 2140 Avenue Road. 416-779-5750. \$20.

● Feb 09 6:45: **World Fiddle Day Toronto.** *Workshop led by musician Anne Lederman.* Join players of bowed string instruments to learn tunes from world string traditions for our community World Fiddle Day event at the Aga Khan, May 20, 2017. Long & McQuade Clinic Space, 935 Bloor St. W. 647-217-4620; <http://worldfiddledaytoronto.ca> Practice sessions by donation. Also Feb 23 6:45 and Mar 05 1:00.

## SOCHS presents Sing a New Song



**Craig Lewis**

February 26 2017 2:30pm  
2 Overlea Boulevard

● Feb 09 7:00: **Canadian Opera Company.** *Opera Insights: Opera Chorus Sing-along!* Find out what it takes to be part of an opera chorus. COC chorus master Sandra Horst leads participants through some of opera's most popular choruses, alongside members of the COC Chorus. All levels of singers welcome. Education Centre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. To reserve tickets in advance: 416-363-8231 or [coc.ca/OperaInsights](http://coc.ca/OperaInsights) Free.

● Feb 10 7:30: **Toronto Recorder Players' Society.** Amateur recorder players are invited to join in the playing of early music. Mount Pleasant Road Baptist Church, 527 Mount Pleasant Rd. 416-597-0485; <https://torecorder.wordpress.com/> Memberships available. \$15 (non-members). Refreshments.

● Feb 11 10:30am: **Toronto Mendelssohn Choir.** *Singsation Saturday.* Sing Duruflé's *Requiem* and Vierne's *Messe Solenne* with guest conductor Xavier Brossard-Ménard, artistic director of the St. Lambert Choral Society in Quebec. Yorkminster Park Baptist Church, Cameron Hall, 1585 Yonge St. Register at the door. 416-598-0422; [www.tmchoir.org](http://www.tmchoir.org) \$10 (includes refreshments).

● Feb 23 6:45: **World Fiddle Day Toronto.** *Workshop led by musician Anne Lederman.* For details see Feb 09 listing.

● Feb 26 2:00-4:30: **CAMMAC Toronto Region.** Reading of Mendelssohn's *Hymn of Praise (Lobgesang)* for singers and instrumentalists. Matthew Jaskiewicz, conductor. Christ Church Deer Park, 1570 Yonge St. 416-482-6562. \$10; \$6 (members).

● Mar 03 7:30: **Toronto Recorder Players' Society.** Amateur recorder players are invited to join in the playing of early music. Mount Pleasant Road Baptist Church, 527 Mount Pleasant Rd. 416-597-0485; <https://torecorder.wordpress.com/> \$15 (non-members). Refreshments.

● Mar 05 1:00: **World Fiddle Day Toronto.** *Workshop led by musician Anne Lederman.* For details see Feb 09 listing.

● Mar 05 1:30-4:00: **Toronto Early Music Players Organization.** Workshop coached by sackbut/recorder player Peter Christensen. Bring your early instruments and a music stand. Armour Heights Community Centre, 2140 Avenue Road. 416-779-5750. \$20.

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# February's Child

## Ori Dagan

MJ BUELL

The always-entertaining Ori Dagan is a jazz singer, concert promoter/producer and jazz journalist, now in his ninth season writing for *The WholeNote*. Dagan was born in Haifa, Israel where his father was a mechanical engineer and his mother a copywriter. In 1989 he moved with his family to Toronto.

**Suppose a friendly fellow traveller asks what you do for a living?** Blessed to be a musician! I'm living the dream, and to keep it alive, most of what I do revolves around music. Aside from playing gigs, writing songs, recording and releasing music, I proudly pen Jazz Stories for *The WholeNote*, book live music for the venue 120 Diner, co-produce the Kensington Market Jazz Festival and teach jazz singing. At this point the fellow traveller usually says "WOW! That's so exciting!" and I am reminded that indeed, it is.

**When you look at that childhood photo?** Reminds me how much I loved listening to *Peter and the Wolf* on those headphones!

**What would you tell that younger Ori?** Don't be so shy!

**Your earliest musical memory?** My mom singing an Israeli nursery rhyme to me: "Yonatan Ha Katan."

**Musicians in your family?** My dad is tone-deaf and rhythm-deaf (sorry, Dad!). It comes from my mom's side – her grandfather was a cantor.

**Where did hearing music fit into your childhood?** I grew up listening to Israeli music and classical music. I remember cassettes of Mozart, Beethoven and Schubert around the house. My favourite vinyl was *Rumpelstiltskin* the musical, which in Hebrew was translated into "Ootz-Li Gootz-Li." It featured some of Israel's biggest stars including Ofra Haza and Tzipi Shavit, and I played it every single day – my first real musical obsession. To this day I have albums that I am obsessed with and can sing start to finish.

**First recollections of making music?** My mom

says I kicked to the Bee Gees *Staying Alive* in the womb. At three I asked my parents for music lessons and I started at four – my first instrument was the xylophone. I remember being so delighted the first time I heard it. We learned to sing the major scale (Do-Re-Mi) while using sign language to represent each note. But I never thought of myself as a singer because I was so shy. We got a piano when I was six, and I only quit classical piano at age 16.

**High school and right after?** Singing in a high school production of David Warrack's musical *Deco Beach* (at Newtonbrook Secondary School, Toronto) was transformative – I'd had no idea that I could ever be an entertainer. But I gravitated towards creative writing, especially poetry, and I won the English Award. Not sure that I'd be a successful poet I "settled" on the idea of getting a PhD in English Literature at U of T.

I was miserable at U of T. I had no interest in reading *Tom Jones* and *The Canterbury Tales*, let alone writing essays about these works.

In my second year at U of T I auditioned for *Jesus Christ Superstar* and got the role of Caiaphas (Fun fact: I also learned the story of Christ through this musical). And around this time I discovered jazz.

Two live albums changed my life: *Ella Fitzgerald: Live in Berlin* (1960) and *Dinah Jams* (1954) featuring Dinah Washington and an all-star band including Clifford Brown, Harold Land and Max Roach. I started singing along to those recordings and it wasn't long before I was hooked. This music really captured my heart and since then I have never looked back.

I left U of T to pursue jazz at York U for five years, and continued with improvisation and song writing at Humber College for two years, embarking on my career as a jazz singer and songwriter. As much I treasure the education I was blessed to receive, I believe strongly that in jazz you learn the most by seeing and hearing the music in action, sitting in at jam sessions and playing gigs. I learn something new from every performance. ●

Please read Ori Dagan's full-length interview at [thewholenote.com](http://thewholenote.com)



Ori Dagan on a recent trip to Israel at the Sea of Galilee, wearing his Thelonious Monk t-shirt. He lives in downtown Toronto with filmmaker Leonardo Dell'Anno.

### NEW CONTEST!

Who is  
March's CHILD?



Pre-blonde, in the middle: a pre-bedtime family jam session. Chris is now an accountant, Mark is a mechanical engineer. Saskatoon, SK. Circa 1978.

This little angel will make February heartstrings soar:

- ~ at Tafelmusik – leading and playing a solo part in Charlotte Nediger's new transcription of Bach's Italian Concerto, in "Bach Tapestry" (Feb 9 to 12);
- ~ at Music Toronto – playing Vanhal, Asplmayr, Haydn and Beethoven (Feb 16);
- ~ at Tafelmusik – leading part of Alison McKay's "Visions and Voyages" (Feb 22 to 26).

### Know our Mystery Child's name?

**WIN PRIZES! Send your best guess by February 21, to [musicschildren@thewholenote.com](mailto:musicschildren@thewholenote.com)**

### CONGRATULATIONS TO OUR WINNERS! HERE'S WHAT THEY WON

- On Feb 17 Ori Dagan and Nathan Hiltz (guitar) will jazz the night away at Toronto's venerable **Free Times Café** (8 to 11pm) where for 36 years music lovers in the know have enjoyed live original music and delicious home-cooked food. **Annabel Hoyt** and a guest will appear on the guest list.
- Every Saturday in February, crooner extraordinaire John Alcorn performs his Songbook Series at **120 Diner**, where Dagan programs the music. This month Alcorn honours George Gershwin on Feb 4, Chet Baker on Feb 11, Jerome Kern on Feb 18 and Billie Holiday on Feb 25. **John Brooker** and a friend will appear on the guest list for an Alcorn show of their choice.
- "**Less Than Three**" or <3 are the keystrokes for a typed heart symbol. Many kinds of love inhabit this lively recording – some standards, some intriguing covers and two original tunes: Dagan's entertaining Googleable and a Hebrew blues about tolerance and peace Nu Az Ma? Sophisticated arrangements played by a fine lineup including pianist/music director Mark Kieswetter, and Jane Bunnnett on soprano sax. A copy each for **Emile** and **Barbara Aufgang**, and **Charles Levi**.

**120 DINER**



# Editor's Corner

DAVID OLDS

Most of my listening this month has related in one way or another to my “other hat” as general manager at New Music Concerts. In the early days of January we presented one of our most successful concerts in some years, with standing room only at the Music Gallery. “Conducting the Ether,” a concert originally mounted during the Open Ears Festival last summer in Kitchener, featured German theremin virtuoso Carolina Eyck and the Penderecki String Quartet, with the participation of pianist Gregory Oh, oboist James Mason and composer D. Andrew Stewart.

Patented in 1928 by electrical pioneer Léon Theremin, the theremin is an early electronic musical instrument controlled without physical contact by the performer, who literally “conducts the air.” The concert included one of the first ensemble pieces to incorporate the theremin, Bohuslav Martinů’s *Fantasia* (1944) with oboe, string quartet and piano, works by Omar Daniel for theremin, string quartet and electronic organ, D. Andrew Stewart for string quartet and Karlex (a contemporary digital musical instrument), a transcription of Ravel’s *Kaddish* for theremin and piano and Eyck’s own recent *Fantasias*, structured movements for string quartet overlaid with theremin improvisations by the composer.

It is a recording of these *Fantasias* for **Theremin and String Quartet** featuring **Carolina Eyck** and members of the **American Contemporary Music Ensemble (Butterscotch Records BSR015)** that has been in constant rotation on my sound system in recent weeks. While the eerie electronic sound of the theremin can be deceptively close to that of the human voice and is often used that way by composers writing for the instrument, the freshness of Eyck’s pieces for me is the breadth of range presented here. Of the six pieces, two use what I would call the traditional sound of the theremin – familiar from horror movie soundtracks and the Beach Boys’ *Good Vibrations* – but the other four exploit other aspects of the instrument, from chirps and swooshes to rumbles and groans, bell sounds to joyous explosions of mirth. Meanwhile the quartet accompaniment varies from minimalist ostinati to Bartók-like night music, drones to rollicking clouds of harmony and in one instance sounds like a Renaissance consort of viols. For anyone unfamiliar with the theremin, or labouring under the misapprehension that it is a “one-trick pony,” these *Fantasias* will provide an exhilarating introduction to its true versatility.

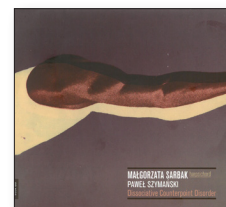
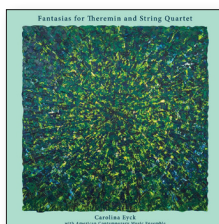
Founded in the 1980s in Poland as the New Szymanowski Quartet, the **Penderecki String Quartet** earned its new name when it won a special prize at a 1986 competition in Lodz for its performance of *Quartet No.2* by Krzysztof Penderecki and the composer invited the quartet to take his name. They later went to the USA and were affiliated with the University of Wisconsin before establishing a permanent residency at Wilfrid Laurier University in Waterloo in 1991. There have been numerous personnel changes over the years, with violinist Jerzy Kaplanek the only Polish member remaining. Violist Christine Vljak has been with them for two decades and Jeremy Bell has been sharing first chair duties with Kaplanek since 1999. Only American cellist Katie Schlaikjer, who joined in 2013, is a relative newcomer. In addition to teaching positions at WLU, the PSQ enjoys an active international career and has recorded more the 25 compact discs with repertoire ranging from Beethoven through Bartók – the

first Canadian recording of the Bartók cycle – to commissions from many composers of the present day.

Their most recent release – **De Profundis (Marquis Classics MAR 81473)** – features two works by Polish-born **Norbert Palej** who now teaches at the University of Toronto, and their namesake **Krzysztof Penderecki’s String Quartet No.3 “Leaves of an Unwritten Diary”** (2008). The PSQ worked closely with the composer at Symphony Space in New York City on the occasion of Penderecki’s 80th birthday in 2013. In his liner notes Bell says they became aware on this encounter “that Penderecki’s ‘unwritten diary’ is key to understanding this quartet. While there seems to be an outpouring of autobiographical references in this work, it was clear upon meeting the composer that this diary is to remain private. This is a highly evocative and nostalgic quartet that Penderecki wishes to be his gift to music, to listeners, and to performers – a work of abstract art that we can approach with our own humanity and emotion.”

As mentioned, Palej, who is the coordinator of the U of T New Music Festival which runs January 29 through February 5 at the Faculty of Music, is represented by two pieces, both world premiere recordings. *String Quartet No.1 “De Profundis”* dates from 2011, a time when Palej was reading Oscar Wilde’s book of that name. Two years later he returned to the medium, this time adding soprano vocalise (Leslie Fagan) in the penultimate movement. *String Quartet No.2 “Four Quartets”* takes its context from T.S. Eliot. Although both these works have literary inspirations, or at least connotations, Palej says “I can’t explain exactly where the influence is revealed. The subtitles of my quartets merely point toward it, hoping this gentle gesture will not in any way delimit the listeners’ flights of imagination. Can the dark desolation of Reading Gaol be heard in the first quartet? Or can you hear the ‘deception of the thrush,’ the ‘association of man and woman in daunsinge,’ the flowing of the ‘brown strong god,’ or ‘the dove descending’ in the four movements of the second? Maybe, but maybe not. It is not important, at least not to me, the composer.” Be that as it may, he also says, “Without the influence of this poetry the music would have turned out completely differently: more than that: I would now be a different person, a poorer one spiritually.” At the risk of sounding bombastic I would dare to add that we would all be poorer without these dark and probing works so majestically performed.

Continuing with the Polish theme, I would note that my introduction to the music of **Paweł Szymański** (b.1954) was the result of New Music Concerts back in 1988, long before my association with that organization began. On that occasion, one of the works featured was for solo piccolo and an unusually low ensemble of horn, trombone, two percussion, two violas and two cellos. A recent disc by harpsichordist **Malgorzata Sarbak – Dissociative Counterpoint Disorder (Bolt Records BR1035)** – features another concertante work from that year, *Partita III*, but in this instance the accompaniment is provided by traditional orchestra (Janáček Philharmonic; Zolt Nagy). It starts at full speed with continuous harpsichord lines juxtaposed with busy, flamboyant orchestral textures. All this activity stops suddenly after two minutes for an abrupt and disconcerting silence of almost 20 seconds after which the frenetic activity begins again. This happens a number of times with increasing frequency during the one-movement work, with subsequent silences of shorter duration giving way to nearly inaudible string chords before the busyness returns. The quiet passages ultimately overcome the frenzied sections and the piece fades into an otherworldly quiet with a single high repeated note on the harpsichord as if a beacon flashing into outer space.





The title work is the most recent and was written in 2014 for Sarbak, unlike *Partita III* and *Through the Looking Glass* (1994) which were composed for the iconic Polish harpsichordist Elżbieta Chojnacka who had championed the works of Ligeti, Xenakis and other post-war composers. *Dissociative Counterpoint Disorder* as its title suggests, is somewhat bipolar, once again alternating between frantic activity and more stately passages, but this time for harpsichord alone. The “Alice”-inspired solo work begins with more frenetic stops and starts with the harpsichord sounding almost like a calliope, and once again fades to black, this time with a series of sustained yet isolated notes in the lowest register.

In music the term “parody” does not imply ridicule, but simply means “in the style of” as with Palestrina’s parody masses and parody madrigals based on works of Cipriano de Rore and others. Szymański is a masterful parodist in this sense, as witnessed by *Les poiriers en pologne ou une suite de pièces sentimentales de clavecin faite par Mr. Szymański*. Critic Alex Ross wrote of another of Szymański’s pseudo Baroque suites in the *New Yorker* that it “not only sounds like Bach but could be mistaken for Bach – the latter being rather more difficult than the former.” Sarbak, who is herself a specialist in Baroque performance, says “...Szymański is actually composing in the idiom of the Baroque...using the words – melodic and rhythmical formulas, the expressions, rhetorical figures that were very important then – in the language of the period. [...]Szymański wouldn’t put in any score markings, which were also absent at that time...He leaves the freedom to the performer...[which is] what’s great and vivid about playing Baroque music.” One of Szymański’s earliest works from his student days was for violin and harpsichord. It is obviously an interest that has stuck with him throughout his career and the result is really something to behold.

I first heard **Leonard Bernstein’s** symphonies in my formative years, in his recordings with the New York Philharmonic. They impressed me then and they still do. There are three and none of them follow the traditional symphonic mould. Each has a subtitle and they all employ a soloist: *Symphony No.1 “Jeremiah”* features a mezzo soprano; *Symphony No.2 “The Age of Anxiety”* a pianist and *Symphony No.3 “Kaddish”* a narrator (Bernstein’s wife Felicia Montealegre in the version I grew up with), plus soprano and choir.

**Marin Alsop** has now completed her recording of the cycle with **Bernstein – Symphonies Nos. 1 and 2** conducting the **Baltimore**



**Symphony Orchestra (Naxos 8.559790)**. *Jeremiah* is a three-movement work: *Prophecy*, *Profanation* and *Lamentation*. Bernstein said “The work I have been writing all my life is the struggle that is born of the crisis of our century, a crisis of faith. Even way back, when I wrote *Jeremiah* [1939–1942] I was wrestling with that problem.” The first movement is contemplative and the second is dance-like, presaging some of the composer’s later stage music. It is in the third movement that the mezzo – **Jennifer Johnson Cano** here – enters, singing Hebrew texts selected by Bernstein from the *Lamentations of Jeremiah* which are expectedly heart-wrenching and dramatic before an extended quiet orchestral coda.

Inspired by W.H. Auden’s *The Age of Anxiety* which Bernstein discovered in 1947 and called “one of the most shattering examples of pure virtuosity in the English language [...] almost immediately the music started to sing.” **Jean-Yves Thibaudet** is the soloist in this extended work in 18 movements divided into two main sections. *Part 1* begins with a quiet orchestral *Prologue* followed by two sets of variations, *The Seven Ages* and *The Seven Stages*, where the piano is prominent. Although lasting half of the work’s 35 minutes, *Part 2* has only three sections, *The Dirge*, *The Masque* and *The Epilogue*, which continues the flamboyance of the preceding movement in its opening stages but then features an extended introspective piano cadenza and a swelling, triumphant orchestral finale. As Frank K. DeWald’s program notes suggest however, in the *Second Symphony* the crisis of faith is “discussed, probed [but only] superficially resolved...” Bernstein will take up the theme again in his final symphony.

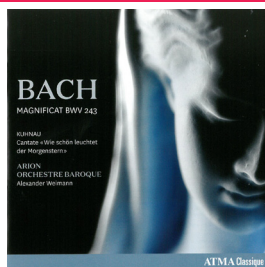
Somehow I overlooked Alsop’s recording of *Symphony No.3 “Kaddish”* with Claire Bloom narrating when it was released last year (Naxos 8.559742). With the powerful performances of the first two symphonies presented here as evidence, I will definitely be rectifying that shortly.

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**David Olds**, DIScoveries Editor  
[discoveries@thewholenote.com](mailto:discoveries@thewholenote.com)

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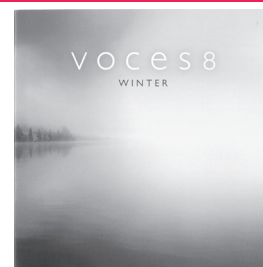
On this recording directed by Alexander Weimann, Arion performs the version in D major (BWV 243), and reintroduces the four all-too-rarely heard laudes.



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# Strings Attached

TERRY ROBBINS

Canadian guitarists **Jeffrey McFadden** and **Michael Kolk** are the performers on **Volume 1** of **Music for Two Guitars** by **Mauro Giuliani**, a new CD featuring *Rossini Overtures, Variations and Polonaises* (Naxos 8.572445).

Michael Kolk has been the subject of several glowing reviews in this column and is usually heard in duo performances with fellow guitarist Drew Henderson, but here he is joined by the outstanding McFadden, with whom Kolk studied at the University of Toronto. It's a terrific pairing, with both performers displaying clean, technically outstanding playing with equally impressive musicality and sensitivity.

Giuliani (1781-1829) was one of the greatest guitar virtuosos performers and composers. When he returned to Italy from Vienna in 1819 he became an associate of Rossini and transcribed four of the opera composer's overtures for two guitars in the early 1820s. All four – *La gazza ladra*, *Il barbiere di Siviglia*, *La Cenerentola* and *L'assedio di Corinto* – are included here. As the jewel case blurb notes, they abound in lyrical melodic lines, fast arpeggios, subtle colours and technical virtuosity. The equally demanding *Gran variazioni concertanti*, Op.35 and the *Variazioni concertanti*, Op.130 are handled with deceptive ease, and the *Tre Polonesi concertanti*, Op.137 round off an immensely satisfying program.

The recorded ambience is quite lovely, hardly a surprise given that the recording was made at St. John Chrysostom Church in Newmarket with the always reliable Naxos production team of Norbert Kraft – himself a top guitarist – and Bonnie Silver. It's a CD that meets every hope and expectation you might have when you open it – and that's saying something!

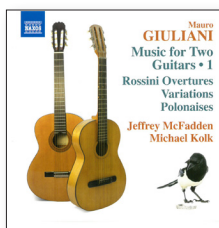
The same Newmarket church is the setting for another outstanding Kraft and Silver guitar recording, **Volume 2** of what is turning out to be a ground-breaking four-volume series of **21st Century Spanish Guitar** music played by the American guitarist **Adam Levin** (Naxos 8.573409).

In 2008 Levin was able to use several scholarships, including one from the Program for Cultural Cooperation Fellowship from Spain's Cultural Ministry, to start a three-year residency in Madrid to research and perform contemporary Spanish guitar repertoire. The project resulted in a major collaboration with four generations of Spanish composers who created 30 new works commissioned by and dedicated to Levin. The recording project to document these pieces began in 2012, with Volume 1 of the series released in May 2013 to rave reviews.

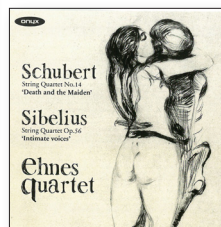
Composers included here are Leonardo Balada (b.1933), Jesús Torres (b.1965), Marc López Godoy (b.1967), Antón García Abril (b.1933), Luis De Pablo (b.1930), Eduardo Soutullo (b.1968), Jacobo Durán-Loriga (b.1958), Benet Casablancas (b.1933) and Juan Manuel Ruiz (b.1968); the works cover the period 2010-2014, so clearly the collaboration continues to bear fruit beyond the term of the residency. All but one of the pieces are world premiere recordings.

Despite Levin's warning that this is "not your father's guitar music" and that the musical language of Spain has evolved since the days of the master guitar composers these are all clearly works that are intrinsically Spanish, with a wide range of sonorities, techniques and effects that never forget their roots. It's a fascinating look at a country's musical culture that knows its heritage and looks to the future with supreme confidence.

Needless to say, Levin is superb throughout the CD, and is captured



with ideal sound quality. We can certainly look forward to Volumes 3 and 4 with great anticipation.



**James Ehnes** leads his quartet partners Amy Schwartz Moretti, Richard Yongjae O'Neill and Robert deMaine on a beautiful new CD by the **Ehnes Quartet** of two works that share the theme of death, and the fear of death (**Onyx 4163**).

**Schubert's String Quartet No. 14 in D Minor "Death and the Maiden" D810** was written in 1824, four years before the composer's death,

but at a time when Schubert was already seriously ill and experiencing failure, poverty and great misery in his life. **Jean Sibelius' String Quartet in D Minor "Intimate Voices" Op.56** was completed in 1909 after his life had been threatened by a throat tumour and he had, in the words of his biographer Erik Tawaststjerna, "passed through the shadows of the valley of death."

Both works receive quite exceptional performances here, with fully committed emotional playing, a fine range of dynamics and a terrific ensemble feel, all enhanced by a warm and richly recorded ambience.

The Schubert is by far the better known of the two works, but the Sibelius may well be the surprise here for many listeners. The composer's only quartet, it has a nostalgic, deeply personal feel not unlike Smetana's first quartet *From My Life*. The booklet essay notes that the work has generally been regarded as uncharacteristic and has never really become a repertoire favourite, and the remark that its neglect "remains unexplained and regrettable" is 100 percent accurate.

Hopefully this beautiful and moving performance will help to rectify that.



The **Schubert** work turns up again, this time in an arrangement for string orchestra, on **Death and the Maiden**, a collaborative exploration of the theme of death by violinist **Patricia Kopatchinskaja** and **The Saint Paul Chamber Orchestra** (Alpha Classics 265).

Recorded live in concert in Saint Paul over three dates in March 2015, this multifaceted project intersperses short works that date mostly from the 16th century between the four movements of the Schubert quartet, the latter arranged by Kopatchinskaja. We hear Augustus Nörmiger's *Toten Tanz*; an anonymous *Byzantine Chant on Psalm 140*; John Dowland's *Pavan from Seven Teares for String Quintet*; Carlo Gesualdo's madrigal about death *Moro lasso*; and two pieces by the 20th-century Hungarian composer György Kurtág.

The meat of the program, however, is clearly the Schubert, and it proves to be very effective in this string orchestra version. The Romantic nature and the scope and drama of the quartet are certainly enhanced by the greater dynamic forces, especially in the theme and variations movement that gives the work (and this CD) its name. Kopatchinskaja leads the ensemble from the first violin stand, and the orchestral playing is superb, especially in the dazzlingly brilliant final *Presto*.



Another CD that intersperses short movements between the major works is the new Super Audio disc from the German violinist **Linus Roth** of the **Mieczysław Weinberg Solo Sonatas for Violin Nos. 1-3** (**Challenge CC72688**).

The Polish/Soviet Weinberg settled in Moscow in the early 1940s with

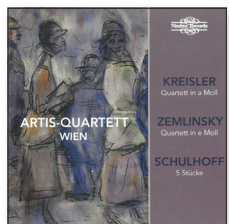


Shostakovich's help, and the two composers shared a close friendship and clearly influenced each other. Weinberg's music has long been unjustly neglected, but that has gradually been changing since his death in 1996, with an ever-increasing number of CDs exploring his extensive and hugely impressive output.

It's music by Shostakovich that is interspersed with the three Weinberg sonatas, the *Three Fantastic Dances* from 1922 in the Harry Glickman arrangement for violin and piano intended to – in Roth's own words – “lighten the texture of the otherwise awfully dense and dark fare” that the Weinberg sonatas present. **José Gallardo** is the pianist.

Certainly *Sonatas Nos. 1 and 3*, from 1964 and 1978, are unrelenting, somewhat intimidating works of extreme difficulty – the latter is a single movement work of almost 30 minutes' length. *Sonata No. 2* from 1967 is shorter, somewhat easier (in relative terms!) and less aggressive – and certainly more immediately accessible.

Roth plays superbly throughout the CD, but particularly in the three works that are a significant part of the solo violin sonata repertoire.



There's more excellent string quartet playing on the latest CD from the **Artis-Quartett Wien**, with seldom-heard works by **Kreisler, Zemlinsky and Schulhoff (Nimbus Records NI 5942)**.

If the Viennese violinist Fritz Kreisler is known as a composer at all it's usually for his series of “in the style of” pieces that he eventually admitted were original compositions, but

his *String Quartet in A Minor* is a surprisingly strong work. Written in 1919, its tonal language is very much that of the early 20th-century Austro-German composers, and is almost certainly a nostalgic look back at the Vienna of Kreisler's youth and of the Hapsburg Empire, a Vienna lost forever in the First World War. Kreisler had served in the Austrian army at the outbreak of the war, but was wounded and discharged within three months, spending the rest of the war years in the United States.

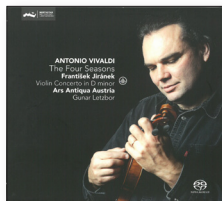
Although he lived in Prague during the 1914–1918 war, Alexander Zemlinsky was another Viennese composer who ended up in the United States, in his case as a result of the rise of anti-Jewish sentiment in the Germany of the 1930s. His *String Quartet in E Minor* is a very early work from 1893 that was suppressed by the composer after its initial rejection and did not appear in print until 1997. Clearly – and not surprisingly – influenced by Brahms, it is a strongly Romantic work with a particularly lovely *Andante* movement.

The Prague-born Erwin Schulhoff completes the trilogy of composers whose careers were impacted by war, although in his case it would cost him his life. He served in the Austrian army throughout

the First World War, but after being arrested by the Nazis in Prague in 1941 was deported to the Wülzburg concentration camp in Bavaria, where he died of tuberculosis a year later.

From the opening bars of his *Five Pieces for String Quartet* from 1923 we are in a different world, one closer to the world of Schoenberg than the late 19th-century tradition of Kreisler and early Zemlinsky. It's essentially a suite of short dance movements strongly influenced by Czech speech inflections and rhythms, with terse, animated writing and muted strings creating a sense of social and cultural unease.

The Artis-Quartett was founded in Vienna in 1980, and is in its element with these three intriguing works.



Given the constant stream of new recordings of **Vivaldi's The Four Seasons** we could be forgiven for wondering if there could possibly be anything different left to say with them, but if the stunning new Super Audio CD from **Gunar Letzbor and the Ars Antiqua Austria (Challenge Classics CC72700)** is anything to go by then the answer is quite definitely yes.

This is Vivaldi with a quite different sound and clearly an equally different approach, made all the more impressive by the small size of the eight-piece ensemble – Ars Antiqua consists of single players for the solo, violin one and two, viola and cello parts, and a continuo of violone, organ/harpsichord and theorbo. The sheer size of the sound and dynamic range that they produce is astonishing.

So many of the movements here sound refreshingly different, and the attention to the wording of the accompanying sonnets (which are printed in full in the booklet) is clear, whether it's the steady rhythmic stresses, the bird song effects, the heavy stomping of a rustic country dance or the furious outburst of a storm. Major tempo changes throughout the individual movements add to the effect.

The **Violin Concerto in D Minor** by the Bohemian composer **František Jiránek**, who studied in Venice (possibly with Vivaldi) between 1724 and 1726, completes the CD. It is much in the style of his contemporary, and is played here in a manner closer to the Vivaldi we usually hear.

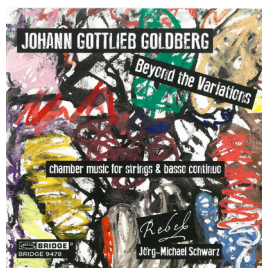
Between the recording sessions in April 2016 Ars Antiqua performed this same program in two concerts; the audiences, Letzbor notes, were enthusiastic about the Vivaldi, “but at the same time also surprised. The unanimous opinion: we have never heard it like this before.”

Well, neither have I – and the chances are, neither have you. If you have any interest whatsoever in *The Four Seasons* then this is a CD you simply must hear.

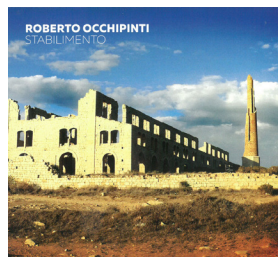
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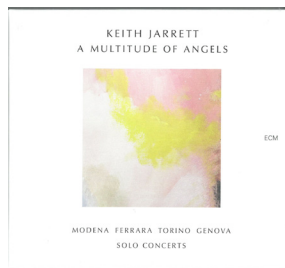
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**I AM THE HERO** is Shirley Eikhard's 20th CD of her career, featuring all original music, performed entirely by her in her home studio.

The *Four Seasons* are also featured on **A Violin for All Seasons – Music by Antonio Vivaldi & Roxanna Panufnik**, another Super Audio CD with **Tasmin Little** as both soloist and conductor of the **BBC Symphony Orchestra** (Chandos CHSA 5175).

Although on first hearing this seems to be a performance more in the mainstream manner, Little was clearly fully aware of the great variety of performances available and of the need to offer something individual to the listener; she has apparently waited many years before deciding to commit a performance to disc. She admits to having been influenced by Baroque violinists although not being one herself, but as a modern player she feels that a larger orchestral accompaniment can add greater drama and nuance than a smaller group.

Playing this CD right after the *Ars Antiqua* CD cast more than a little doubt on that belief, but there is much here that lifts this performance out of the ordinary. For starters, Little is superb, with some simply dazzling playing and some fresh ideas, in particular her increased dialogue with continuo harpsichordist **David Wright**, whom she encouraged to be “as bold and different as he wished.” Both players improvise links between movements on occasion, and there is certainly an air of freshness about the entire proceedings.

The Vivaldi work continues to inspire new compositions as well as new approaches and interpretations, and such is the case with **Four World Seasons**, the Panufnik work that receives its premiere recording here. The work resulted from Little’s 2008 request for a new set of “Seasons” to be performed alongside the Vivaldi and was completed in 2011; since then Little has programmed both works in numerous concerts.

The composition of each of the movements here is influenced by a country with which the particular season has become culturally associated. *Autumn in Albania* is in memory of Panufnik’s father, the composer Andrzej Panufnik; *Tibetan Winter* (complete with Tibetan singing bowl), *Spring in Japan* and *Indian Summer* are dedicated to Tasmin Little. It’s a simply outstanding work, much deeper, more emotional, wide-ranging and passionate than the Vivaldi, with which it shares almost the same orchestration. It draws more terrific playing from Little and the BBC Symphony.

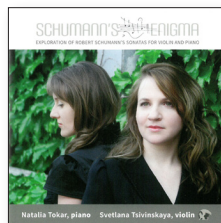
**Schumann’s Enigma: An Exploration of Robert Schumann’s Sonatas for Violin and Piano** is the excellent debut CD from violinist **Svetlana Tsivinskaya** and pianist **Natalia Tokar** (Blue Griffin BGR 391).

The *Sonata in A Minor Op.105* and the *Grand Sonata in D Minor Op.121* are both given accomplished readings, with some lovely playing from both partners – fairly restrained at times and not too dramatic, but always warm and with no lack of depth or commitment.

What gives these performances added interest, though, is the research and thought that has gone into them. Tsivinskaya provides an excellent essay on Schumann’s contrasting and imaginary alter egos Eusebius and Florestan, and the way he used them to explore his own contrasting ideas and his mental processes – and indeed the way he used cryptography and coded signatures of his wife Clara and his own various names to determine thematic material and choice of key in his works.

There seems to be a growing awareness of the significance of this approach among performers, with the cellist Carmen Miranda’s extremely detailed article along the same lines on Schumann’s *Cello Concerto* featured in a CD review in this column just last September.

Tsivinskaya’s penetrating essay here is a riveting and convincing analysis, and adds a great deal to our understanding of the two works. ●



# Keyed In

ALEX BARAN

A century ago we removed the boundaries that defined the general order of things in our world. Notions of social class, religious belief and art all flowed into a sea of mixing currents as we challenged ourselves to be comfortable with things much less clear than once had been. Composers, like painters, developed a powerful, post-Romantic language that guided the human experience of art beyond intellect and emotion and into something of an altered state. Less concerned with linear argument than impression, composers like Debussy mastered the vocabulary of other worlds and left us a creative legacy that has scarcely aged a day. So it seems natural that a contemporary musician like **Kathleen Supové** should commission a project from a group of seven 21st-century composers asking how the music of Claude Debussy has shaped their art, **The Debussy Effect** (New Focus Recordings FCR170).

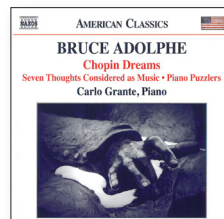
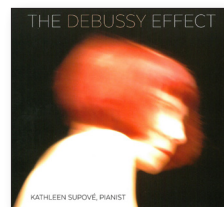
Listening to these works in this context, they are all clearly tributes to the French impressionist, although some more tenuously than others. Still, there’s plenty of originality in this repertoire and Supové plays wonderfully, whether with or without electronic effects. Jacob Cooper’s *La plus que plus que lent* slows down Debussy’s waltz significantly as it plays with fragments of the original. *Cakewalking* (Sorry Claude) by Daniel Felsenfeld is especially creative in its unmistakable rhythms and occasional quotes from Debussy’s *Golliwog’s Cakewalk*.

The most effective work may well be Randall Woolf’s *What Remains of a Rembrandt*. Here the composer argues that the essence of Debussy is the element of mystery. Supové’s playing demonstrates a complete understanding of how Woolf sets out to render this element and achieves exactly what both he and Debussy would have intended.

*The Debussy Effect* is a bold and creative project that is as admirably clever as it is superbly performed.

American composer **Bruce Adolphe** is often inspired by very contemporary social and political issues, and so it is that his latest recording, **Bruce Adolphe – Chopin Dreams** (Naxos 8.559805) is a little unusual.

The recording’s title work is an impression of how Chopin might compose today were he a jazz musician playing in a New York club. Adolphe does an artful job of borrowing Chopin’s distinctive keyboard language. He replicates the melancholy harmonies, the cascading right-hand arpeggios, the ornaments and



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filigree that we uniquely associate with the composer. He also writes in the forms that make up much of Chopin's repertoire, the prelude, nocturne, mazurka and other dances.

While the premise of Chopin as a New York Jazz club pianist offers a comic element to be sure, it's quickly dispelled by the highly informed and engaging nature of *Chopin Dreams*. *Jazzurka*, *New York Nocturne*, *Quaalude* and the other items in the set unmistakably use Chopin's vocabulary. Even so, the frequent presence of the blue note seems entirely appropriate for Chopin, given his affection for the richness of minor keys.

Considerably more serious is Adolphe's recent work *Seven Thoughts Considered as Music* (2016). Using short quotes from seven thinkers including Emerson, Chief Seattle and Kafka, Adolphe explores the transfer of deeper meaning to the voice of the piano. There's great substance to these pieces and they merit more than one hearing.

Italian pianist **Carlo Grante** plays the newly redesigned Bösendorfer 280VC concert grand on this CD and has a great deal of fun with the nine *Piano Puzzlers*, short pieces that Adolphe regularly composes and performs on the American Public Radio program *Performance Today*. Familiar tunes like *Deck The Hall*, *The Streets of Laredo* and many others are set in the unmistakable style of Chopin's best-known pieces, leaving listeners grinning at the composer's imitative wizardry.

**Horacio Gutiérrez** is a respected pedagogue and performer. His newest recording, **Chopin 24 Preludes, Op. 28; Schumann Fantasie Op. 17 (Bridge 9479)**, is an impressive example of his playing. Never short of powerful expression and blazing speed at the keyboard, he is also capable of the tenderest phrasings required in Chopin's *24 Preludes Op. 28*. Each of these short pieces (some merely a half minute) is a complete idea that Gutiérrez treats as though it were entirely independent. Still, the progression of keys is logical and patterned, and so he holds the collection together for performance as a larger utterance. Many argue this was, in fact, Chopin's intent.

Unlike Bach's *48 Preludes and Fugues*, these are not studies or practice pieces. Nor are they preludes to anything as one writer once famously queried. Instead they are best received as a kind of pianistic haiku. Short, self-contained and entirely complete.

Gutiérrez plays with a great deal of disciplined freedom that remains in control of the emotional content through a very precise keyboard technique. This is especially important for the Schumann *Fantasie Op. 17* where the great contrasts in mood are vital to the work's impact. The middle sections of the second and third movements demonstrate this wonderfully as does the final, tranquil ending. Every note and phrase is perfectly placed. There is no excess. All is in perfect balance.

Gutiérrez's students at the Manhattan School, where he currently teaches, are fortunate to have such a mentor.

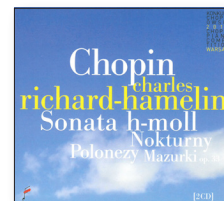


Second-place winner of the 17th International Chopin Piano Competition in 2015, **Charles Richard-Hamelin's** live performances on **Chopin Sonata B Minor Op. 58; Nocturnes (The Fryderyk Chopin Institute, Polish Radio NIFCCD 617-618)** demonstrate why he impressed the panel of judges so profoundly. Perhaps more than anything, Richard-Hamelin plays as if no one else were present, firmly connected to the core of the music and completely given over to it. His technique is impeccable and his interpretive decisions mature and credible. Moreover, he manages to inject subtleties into his performances that would catch the judges' attention. Micro hesitations, refinements of standard dynamics, tempo relaxations, all give his playing of well-worn works originality and freshness.

Despite the fact that the pieces were recorded at various sessions, the three auditions and the final concert, it would have been evident early on that Richard-Hamelin was a serious contender for one of the top spots in this race. Disc one of this 2-CD set closes with the *Rondo in E Flat Major Op. 16*. It's a piece that uses almost every one of Chopin's devices and Richard-Hamelin sails through them effortlessly, never showing fatigue or anything less than total focus on the artistic demands of the work.

Disc two features a few more smaller pieces but offers the *B Minor Sonata Op. 58* as its major work. Richard-Hamelin's capable grasp of its wide-ranging demands earned him his winning spot plus the Krystian Zimerman prize for the best performance of a sonata.

The 2015 17th International Chopin Piano Competition was the first time Canada had appeared in the rankings in the competition's history.



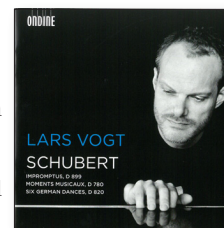
**Lars Vogt's** new recording, **Schubert – Impromptus, D899, Moments Musicaux D780, Six German Dances D820 (Ondine ODE 1285-2)** offers familiar repertoire although with a detectable inward focus.

The liner notes include a wonderful interview with Vogt in which he reveals his personal thoughts on Schubert and the repertoire in this recording. It's worthwhile and instructive to read about the intellectual process behind the creative one.

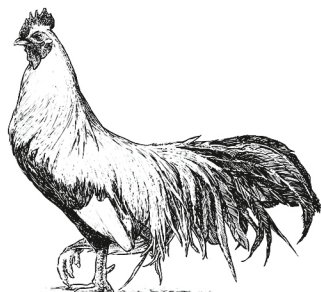
Vogt has a unique style at the keyboard. It's one that has all the warmth and romanticism to express Schubert's most heartfelt passages, yet also includes a sharp, bright exclamatory touch that can be as brief as a single note or sometimes carry an entire phrase. This plays nicely against the otherwise mellow nature of Schubert's rich harmonies.

The *Six German Dances*, in particular, are surprisingly tender in Vogt's hands. Here he argues for an approach that is truer to the original style of the pieces, more down to earth and tender, perhaps even pointing to the convivial bliss of simple country folk.

The familiarity of the *Impromptus D899* makes them a special challenge. Vogt does a terrific job with them all, but really makes *No. 4* stand



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out with his remarkably light staccato on all the descending runs in the treble.

The *Moments Musicaux D780*, too, are favourites and require something to make them distinctive. No.6 is often played with far more contrast than Vogt brings to this performance. Instead, he opts for a more wistful approach throughout and it works well. Overall, Vogt seems to raise the bar on everything without ever going too far. It's an impressive process of balance and taste that has produced a very satisfying recording for Schubert collectors.

**Jean-Efflam Bavouzet** has completed his recording of the Beethoven piano sonatas with the release of **Beethoven Piano Sonatas Vol. 3 (Chandos CHAN 10925(3))**. Do we need another Beethoven Sonata cycle? Bavouzet occupied himself with this very question before committing to the project for Chandos. Those who know and cherish these works will each have favourite interpreters who have revealed new meaning in them. Bavouzet argues that projects like this are evolutionary and therefore benefit from all those that preceded them.

As a mature artist in his mid-50s, Bavouzet indeed has something to say and he says it convincingly. His performance of the *Sonata Op.57 "Appassionata"* is surprisingly understated through most of the second movement. This heightens the impact of the final movement which follows very aggressively without a break. His speed and precision seem effortless. He shapes Beethoven's phrases intelligently and manages to keep the composer's impetuous nature teeming without boiling over.

The *Sonata Op.106 "Hammerklavier"* is the towering, complex work after whose final measures, a sonata cycle like this either succeeds or crumbles. Bavouzet emerges in this performance as an artist fully capable of embracing the essence of what Beethoven had to say, and how to say it. Bavouzet's revelation in this repertoire is that Beethoven was not a mad composer pouring magnificent anger from his pen. Rather, he was an impassioned genius crafting everything with an exacting science rooted in his soul. Bavouzet obviously "gets" Beethoven – in the profoundest way.

In addition to his stature as a Liszt interpreter, **Nicolas Horvath** devotes a considerable amount of his career energy to contemporary music. The new release **Glassworlds • 5: Enlightenment (Grand Piano GP745)** continues his recordings of the piano music of Philip Glass.

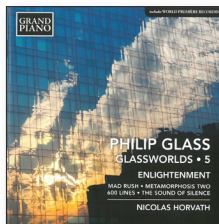
Two large, major works nearly fill this disc. *Mad Rush*, written in 1979 as a commissioned organ piece under a different title, has since been renamed and performed as dance accompaniment as well as a piano solo. Glass performed it himself several times and perhaps most interestingly as music for the entry of the 14th Dalai Lama into the Cathedral of St. John the Divine.

*600 Lines* is a 40-minute piece built on just five pitches played in varying rhythmic patterns constantly shifting emphasis on principal notes in those patterns. If you're acquainted with the English bell ringing tradition of "ringing changes," this piece will surprisingly make a lot of sense.

Considerably shorter but no less engaging is *Metamorphoses (5): No. 2*. The work had never been published, so Horvath naturally takes some pride in performing its world premiere as a solo piano work. Horvath clearly has a deep affection for Glass' music that goes far beyond the intellectual. His grasp of it is both passionate and revealing.

In writing his own, excellent liner notes for this recording, Horvath closes by quoting the composer, "Music is a social activity...Music is a transaction; it passes between us."

The most exotic item in this month's collection is **Keiko Shichijo's** new release **Komitas Vardapet – Six Dances (Makkum Records MR.17/**



**Pbo06)**. It's as unusual for its repertoire, as it is for its brevity, a mere eighteen minutes. The dances are based on Armenian folk melodies which the composer transcribed from original settings for folk instruments. Komitas is said to have notated some 3,000 Armenian folk tunes; only 1,200 survive.

Although an ordained priest, his work as an ethnomusicologist has made him an icon in the history of Armenian culture. His exposure to Western European music came from his studies in Berlin at the end of the 19th century. Shichijo chose to record his solo piano work *Six Dances* after performing some of his other compositions with a chamber ensemble. She is remarkably persuasive in the way she portrays the percussive, and otherwise non-Western, stylings of this music. It's nearly all monodic, just a single melody line, sometimes in octaves, against the barest of accompaniments. There's a definite feel of Debussy's exoticism about Komitas' music.

While it's a modest recording effort, it's a beautiful fusion of worlds that creates the temptation to hear more of this composer's repertoire.

American composer **Jack Gallagher** claims the piano is not his principal instrument, but his apology evaporates as soon as you hear his music. In **Jack Gallagher Piano Music (Centaur CRC 3522)** pianist **Frank Huang** captures the colour and imagination of Gallagher's writing whether in works lighthearted or those more cerebral.

Gallagher writes with a great care for structure. Form and planning are important to him. This makes his works easy to navigate for both listener and performer while he evolves his more complex musical material.

Huang plays this repertoire with ease and familiarity. Works like the *Sonata for Piano* are very technically demanding as is *Malambo Nouveau*. Others like *Six Bagatelles* and *Sonatina for Piano*, less so. Still, works like *Six Pieces for Kelly*, written specifically for young performers, never lack for a mature and profoundly musical touch. Every so often a Gershwin-like harmony slips by, leaving an echo of Broadway and a reminder of how American this music is.

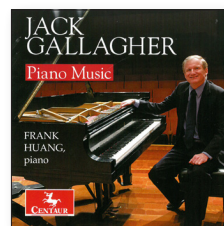
Huang's performance is confident, bold and celebratory; Gallagher's writing seems to induce those qualities. This recording is a perfect match between composer and performer.

Harpsichordist **Jory Vinikour** has released **Partitas BWV 825–830 J.S. Bach (Sono Luminus DSL-92209)**, a wonderful example of how varied and engaging Bach can be at the harpsichord. If you need an introduction to Bach, then his 1731 self-published *Opus 1* is a good place to start.

Using a two-manual instrument built in 1995 on the scheme of a 1738 German harpsichord, Vinikour takes very deliberate time to play through the six *Partitas* in this three-disc set. While most items in the *Partitas* are labelled as dance movements, some offer a very different character and Vinikour is careful to find and exploit the essence of each piece.

The *Toccata of Partita No.6 in E Minor BWV830* opens and closes with waves of fantasia-like arpeggios that are a sharp contrast to the highly ordered material between them. The *Overture of Partita No.4 in D Major BWV 828* begins with an extended statement that offers all the drama of an opera before moving into the discipline of a fugue. The following *Allemande* is a beautiful and languorous melodic wander through Bach's harmonic world. Vinikour knows this territory well, using every technical and interpretive device to maximum effect. He knows how far to push the limits of free Baroque forms as well as complying with the rigours of Bach's fugal treatments.

On a technical note, the recording uses terrific stereo separation that's very effective. **O**





## VOCAL

**Bach – Magnificat BWV243; Kuhnau – Cantate “Wie schön leuchtet der Morgenstern” Winkel; Zomer; Laing; Wilder; Brock; Arion Orchestre Baroque; Alexander Weimann ATMA ACD2 2727 (atmaclassique.com)**

▶ Bach composed the *Magnificat* for Christmas 1723. The work was originally in E-flat Major but revised to the lower tonality of D Major. Like most recordings this CD presents the revised version but with two differences. The first version included four interpolations. These have been included (transposed in accordance with the D-Major tonality) on the present recording. A more substantial difference with most performances lies in the handling of the choral sections. Most performances observe a marked difference between the solo and the choral sections but Weimann's interpretation follows the views of Joshua Rifkin and Andrew Parrott that the choral sections should also be sung one to a part. The gain in clarity in movements like *Fecit Potentiam* and *Sicut locutus* is unmistakable. There is an odd error in the Table of Contents which states that *Suscepit Israel* is a duet between the two soprano voices. It is actually a trio with the alto taking the lowest part.

The performance is very successful and several moments stand out: the virtuoso trumpets in the opening and closing movements, the soprano solo (Johanna Winkel) and oboe d'amore obbligato (Matthew Jennejohn) in *Quia respexit*, the alto and tenor duet (James Laing and Zachary Wilder) in *Et misericordia* and the alto solo and the flutes' obbligato (Claire Guimond and Alexa Raine-Wright) in *Esurientes implevit bonis*.

The CD also contains Johann Kuhnau's *Wie schön leuchtet der Morgenstern*, also for five voices and also performed one to a part. It is an imaginative coupling: Kuhnau is best known as Bach's predecessor as cantor of Saint Thomas' in Leipzig, but he is clearly an important composer, whose works are worth listening to for their own sake.

**Hans de Groot**

## Rossini

**Franco Fagioli; Armonia Atenea Choir and Period Orchestra; George Petrou Deutsche Grammophon 479 5681**

▶ The best ever? In the early 1960s I was fortunate to hear and meet Alfred Deller and Russell Oberlin, pioneers who created the standard for countertenors well before their voice type entered the musical mainstream. They were models for those who

followed and eventually surpassed them, such as the splendid David Daniels.

But when I watched the DVD of Vinci's *Artaserse* (Erato 46323234) I felt a new level of countertenor brilliance had been achieved. The DVD of Hasse's *Artaserse* and the CD *Arias for Caffarelli* (Naive V5333) convinced me that Franco Fagioli's phenomenal coloratura technique and uniquely dark timbre make him the greatest of all countertenors.

This, Fagioli's first CD as an exclusive DG artist, focuses on Rossinian trouser roles, male characters written for and traditionally sung by mezzo-sopranos. Other than arias from *Tancredi* and *Semiramide*, four rarities are represented: *Demetrio e Polibio*, *Matilde di Shabran*, *Adelaide di Borgogna* and *Eduardo e Cristina*.

Though unfamiliar, the music is high quality, showcasing Fagioli through emotions from anguish to joy, fearfulness to triumph. I especially enjoyed the two scenes from *Adelaide* featuring martial choruses and Fagioli as the heroic Otto singing, of course, heroically. In the scene from *Eduardo e Cristina*, he spins a breathless, lyrical line before launching into the spectacular coloratura finale, also the CD's thrilling conclusion. Special credit to George Petrou's crackling period-instrument orchestra and chorus.

Texts and translations are included. A super disc by a super singer.

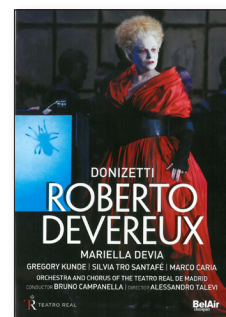
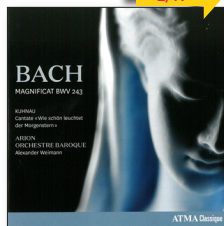
**Michael Schulman**

## Verdi – Aida

**Lewis; Rachvelishvili; Berti; Doss; Orchestra and Chorus Teatro Regio Torino; Gianandrea Nosedà Cmajor 736908**

▶ *Aida* was composed to celebrate the opening of the Cairo Opera House; this production marks the reopening of the Egyptian Museum in Turin. The director is William Friedkin, mainly known as the director of *The Exorcist*, who has become interested in directing opera in recent years: *Wozzeck* and *Rigoletto* in Florence, *Salome* in Munich and *Tales of Hoffmann* in Vienna. His production of *Aida* is not particularly innovative but it is to his credit that he does not try to impose a counternarrative on the opera as so many directors now do. The balance between solemnity and intimacy is well conveyed.

Of the singers I did not particularly like the Radames, Marco Berti. He has a strong voice but tends to be unremittingly loud. If



one turns to Jon Vickers' rendition of the role (with its wonderful tenderness in *Celeste Aida*) one has a clear sense of how that part could be performed. The female singers are much finer: Kristin Lewis as Aida is particularly fine in *O patria mia* (Act III) and in *O terra addio* (final scene). The mezzo Anita Rachvelishvili (we recently heard her as Carmen in Toronto) as Amneris and the baritone Mark S. Doss as Amonasro are also very good. A particular mention should be made of the very fine choreography by Marc Ribaud.

**Hans de Groot**

**Donizetti – Roberto Devereux Mariella Devia; Kunde; Tro Santafé; Caria; Orchestra and Chorus Teatro Real de Madrid; Bruno Campanella BelAir Classics BAC130**

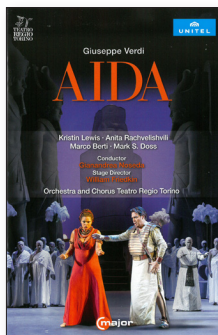
▶ English speaking audiences will rejoice hearing *God Save the Queen* in the overture, but curb your enthusiasm because this opera is just about the most gruesome and appalling tragedy, made even more gruesome by the dark and menacing but very effective staging in red (for blood) and black (for death) and dominated by a huge mechanical spider.

Gaetano Donizetti wrote three successful operas about the ill-fated Tudor Queens as the topic seemed to have fascinated Italians. Not for long though, as all three disappeared from public consciousness for over a century. *Roberto Devereux*, being the least popular, didn't see the light until the 1960s' bel canto resurgence when the great American soprano Beverly Sills reinstated it into mainstream repertoire.

This 2015 revival by Teatro Real of Madrid was a huge success and its main attribute was the magnificent Italian soprano Mariella Devia, who literally inhabited the role of Queen Elizabeth I, and even late in her spectacular career created such a sensation in New York that people camped out overnight to get tickets, something they hadn't done since Callas. Now at age 68 she made history with her wonderful control and vocal fireworks and a terrifying yet pitiful portrayal of a woman betrayed and crying out for revenge.

American lyric tenor Gregory Kunde as Robert, Second Earl of Essex the unlucky object of royal fury, whose voice grew more powerful recently, was a good match for Devia, passionate, heroic yet tender in the love scenes. The high vocal standard was carried even further by Spanish mezzo Sylvia Tro Santafé and principal baritone Marco Caria's heartrendingly anguished performances. A glorious night for bel canto!

**Janos Gardonyi**



**Boito – Mefistofele**  
**Pape; Calleja; Opolais; Babajanyan;**  
**Bayerisches Staatsorchester; Omer Meir**  
**Wellber**  
**Cmajor 739208**

► The story of Faust, a misguided scholar who trades his soul to the devil for another chance at youth and love, has inspired countless writers and composers. In the world of opera, it wasn't only Gounod and Berlioz, but also Louis Spohr, Ferruccio Busoni, Sergei Prokofiev, Igor Stravinsky, Alfred Schnittke and of course, Arrigo Boito. Boito's only finished opera, *Mefistofele* focuses on the devil himself, rather than the hapless professor. It is significant for another reason as well – the opera is considered an important transition piece between the Verdi period in Italian opera and its Puccini successor. But all was not smooth at the Milan premiere in 1868. Accused of “Wagnerism” and “weirdness,” Boito witnessed riots and quick cancellation of the production. Striking his own “Faustian bargain,” he rewrote and shortened the piece, giving it another premiere seven years later. As they say, the rest was history.

This production, captured here in HD, is opera-as-big-budget entertainment. Opulently staged and phenomenally cast, this is a showcase for *Mefistofele*, the Harley-riding Rocker and Faust, the deluded Playboy. The sublime Kristine Opolais as Margherita and consistently gorgeous playing of the orchestra under the baton of Meir Wellber add to the incredible aural power of the recording. Equal parts eye candy and feast for the ears, this is grand opera as it should be. No need to shut your eyes or suspend disbelief. Ah, I'd give my left pinkie to have seen it live!

**Robert Tomas**

**Mahler arr. Schoenberg – Songs**  
**Susan Platts; Charles Reid; Roderick**  
**Williams; Attacca Quartet; Virginia Arts**  
**Festival Chamber Players; JoAnn Falletta**  
**Naxos 8.573536**

► Arnold Schoenberg's quixotic concert series, Vienna's “Society for Private Musical Performances,” was established in 1918 to perform the latest new music.

No applause was permitted at these events, every work (you wouldn't know what was on offer until you got there) was heard twice, and absolutely *no* music critics were allowed. The towering figure of Schoenberg's acolyte



Alban Berg personally checked your credentials at the door. Over the course of three seasons some 100 works were performed. The repertoire spanned an era beginning with the works of Gustav Mahler, presented in chamber music arrangements prepared by Schoenberg and his minions. The master would mark up the original scores and leave it to others to do the donkey work.

The most ambitious of these Mahler transcriptions, the song cycle *Das Lied von der Erde*, was never completed as the series eventually failed under the burden of rampant postwar hyperinflation. It was not until 1983 that Rainer Riehn brought *Das Lied* to fruition. Over a dozen discs devoted to the Society's Mahler arrangements have appeared since then. In the current offering the sure-footed baritone Roderick Williams makes a compelling impression in the opening *Gesellen* cycle which, due to the transparency of its original scoring, works well in transcription, though the feebleness of a mere two violins (members of the Attacca Quartet) is an ongoing concern. British-Canadian contralto Susan Platts, well-known for her sensitive Mahler performances, is joined by the stentorian Charles Reid in *Das Lied*. The latter is a true *Heldentenor* though I question the casting of such a powerful voice in this more intimate setting.

The ensemble of a dozen players and their direction by Buffalo-based conductor JoAnn Falletta is admirable, with special kudos for clarinetist Ricardo Morales and the noble horn of Jacek Muzyk. A peculiar low rumbling is detectable in the quieter moments from the session captured at Norfolk's Robin Hixon Theatre in 2015; complete texts and translations are included.

**Daniel Foley**

**Mauricio Sotelo – El Público**  
**Klangforum Wien; Coro del Teatro Real;**  
**Pablo Heras-Casado**  
**BelAir Classics BAC134**

► Theatrical works about theatre and its relation to the audience (“el público”) are usually metaphors for reality. There's nothing remotely realistic, though, about this opera, a 2015 world-premiere production from Madrid's Teatro Real.

Andrés Ibáñez's libretto, based on a play by Federico García Lorca, deals with an “underground” production of *Romeo and Juliet* and the conflicted relationship of the director, Enrique (baritone José Antonio López) and his lover Gonzalo (baritone Thomas Tatzl). Ibáñez's text, despite frequent references to “love” and “masks” is as surreal as the stage action; I had to consult the booklet synopsis to get any inkling about



what was happening.

Enrique's take on Shakespeare includes horses (!) trying to seduce Juliet (soprano Isabella Gaudí), freshly risen from her tomb. When he then casts a teenage boy in her place, “the public” violently rebels, leading to Gonzalo's death. Along the way, we see a Roman emperor, Jesus, a magician and a short silent film of animated silhouettes.

What held me throughout as a member of “the public” was the most essential element of any effective opera – the music. Mauricio Sotelo's “spectral” orchestral score is riveting – rhythmic and atmospheric, with glittering percussion and spicy interludes of flamenco vocals and guitar.

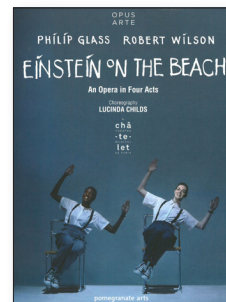
Extended sequences for semi-nude male dancers and an array of bizarre, extravagant costumes make *El Público* almost as much a surrealist modern ballet as an opera. Either way, it offers a fascinating experience both for ears and eyes.

**Michael Schulman**

**Philip Glass – Einstein on the Beach**  
**Lucinda Childs Dance Company; Philip**  
**Glass Ensemble; Michael Riesman**  
**Opus Arte OA1178D**

► *Einstein on the Beach* (1976) is the groundbreaking collaboration of three New York artists in full career stride: director/visual artist Robert Wilson, composer/musician Philip Glass and choreographer/dancer Lucinda Childs. It's been hailed as one of the most significant artistic achievements of the 20th century. LA Opera's website touted the most recent production with “*Einstein on the Beach* breaks all rules of conventional opera.” Or does it? In a video interview the year previous, Glass was asked to describe the opera then being prepared for its 2012 restaging and subsequent tour. “We're talking about the elements of movement, image, text and music,” replied Glass. “...that's all there is...Opera's the only [theatrical] form that uses all four consistently.”

*Einstein* employs all those elements in addition to clocking in at a respectably opera-length four and a half hours, certainly qualifying in scope and scale. Its resolutely non-narrative structure plus its highly repetitive and tonal minimalist score however did pose a bracing challenge to general opera audiences of the 1970s. And Glass' interpretation of the non-plot aesthetic of *Einstein* is clearly articulated in the libretto. Singers recite numbers, solfège syllables and short sections of poetry rather than lyrics employed in the service of advancing the story as in conventional opera. This was then a start-line innovation, and it remains one still today





to a degree.

If there is no story, then what's the work about? Wilson's series of powerful recurrent stage images drawn from the famous physicist Albert Einstein's life serve as the work's frame. The dramatic device is imaginatively underpinned by Glass' composition for soloists, chorus and his instrumental ensemble. It's further explored by the masterfully conceived and movingly performed modern dance sequences choreographed by Childs.

This new DVD release accurately reflects the superb 2012 production I saw at Toronto's Luminato that same year. Highlights of that performance included violin virtuoso Jennifer Koh made up to resemble Einstein – a life-long amateur violinist – and the impressively precise chorus masterfully conducted by the veteran Glass Ensemble member Michael Riesman. David Cromwell's improvised soulful modal jazzy saxophone solo is a standout on the DVD, as is the reflective aria in the Bed scene, both in Act IV.

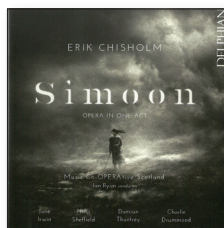
In the final scene a bus driver tenderly retells one of the oldest of stories, that of the wondrous beauty and boundlessness of romantic love. Isn't that a theme which fuels many an opera? I find *Einstein* a touching, moving and oddly reassuring work, one which I'll be revisiting soon.

**Andrew Timar**

**Erik Chisholm – *Simoon* (Opera in One Act on a play by Strindberg)  
Irwin; Sheffield; Thantrey; Drummond;  
Music Co-OPERative Scotland; Ian Ryan  
Delphian DCD34139 delphianrecords.co.uk**

▶ Luke 4:24 "Truly, I say to you, no prophet is acceptable in his hometown." These biblical words must have been ringing in Erik Chisholm's ears like derisive laughter. Born in Glasgow in 1904, the concert pianist and composer was promoting the Scottish musical tradition from the very beginning. In addition to incorporating folk music in his compositions, he also co-founded the Scottish Ballet Society and Celtic Ballet. After that, in Glasgow, he set up the Active Society for the Propagation of Contemporary Music. Aside from bringing the likes of Szymanowski, Bartók and Hindemith to Scottish audiences, he also conducted the British premieres of many operas, including *Les Troyens* by Berlioz.

Despite all this, he was never offered a position commensurate with his efforts in his native country. So in 1946, when he was offered the Chair of Music at Cape Town University in South Africa, his decision might have been painful, but also swift. He spent the rest of his life there, after some travels to India. He produced many operas, but also composed a great deal, including a triptych of operas – *Murder in Three Keys* – of



which *Simoon* is the last part. Based on a short play by August Strindberg, *Simoon* was never performed in a full version during the composer's lifetime. The subject matter, as gloomy as the uprooted Scot's preferred music, is a tale of revenge and "murder by suggestion," as Chisholm has referred to it. Polished orchestral characterizations, Bartók-like cascading moods and an overlapping of Western and Eastern musical idioms are just three reasons why this opera should have been recorded long ago. As it is, with the help of the Erik Chisholm Trust, it is making its long overdue debut – and rightfully in Scotland!

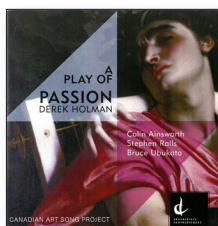
**Robert Tomas**

**Derek Holman – *A Play of Passion*  
Colin Ainsworth; Stephen Ralls; Bruce Ubukata  
Centrediscs CMCCD 23016 musiccentre.ca**

▶ This Centrediscs release offers a fine selection of works by distinguished Canadian composer Derek Holman (b.1931). British-born Holman's vocal expertise shows here in well-chosen texts and effective settings with memorable moments. His musical style addresses emotionally difficult terrain with sensitivity and a sure touch, pensive yet not morbid. Canadian tenor Colin Ainsworth's tone, diction and phrasing are praiseworthy throughout, as are the secure support and interpretative contributions of collaborative pianist Stephen Ralls.

A few song highlights: in the elegiac cycle *A Lasting Spring* (2004), I especially appreciate the setting of Robert Herrick's *To Music*, including the repeated text "melt my pains" as the poet asks for a glimpse of heavenly light. In *The Burning of the Leaves from A Play of Passion* (2010), Ainsworth delivers a heartfelt warning of poet and composer against idle nostalgia in a thrilling passage capped by the disc's highest note (C). From the same cycle, the setting and singing of *Care-charmer Sleepe* (Samuel Daniel) with its insomniac repeated treble line, are hypnotic and wonderful. Another subtlety: the final song of *The Death of Orpheus* (2005) has an insubstantial little arpeggiated downward figure, the ghost of Greek mythology's most famous musician not rising, but here going down to Hades a second time (post-death) to meet Eurydice in the Elysian Fields. The disc also includes Bruce Ubukata with Ralls, ably playing the clever, often bi-tonal two-piano work *Variations on a Melody by Doctor Arne* (1999).

**Roger Knox**



**Thread of Winter  
Leslie Fagan; Lorin Shalanko  
Canadian Art Song Series  
(canadianartsong.ca)**

▶ When reviewing (in early 2004) the first solo album by Leslie Fagan, I stated that "she is in a class of her own." What a pleasure to conclude, some 12 years later, that she remains just as original. Her career has taken her to the world's most important concert stages, providing Fagan with opportunities to present both traditional (Handel, Mahler) and contemporary (Poulenc, Kulesha) repertoire. She is also active as a voice teacher, in schools ranging from Wilfrid Laurier to Juilliard. It is that latter school's reverence for the American Songbook that prompted Fagan to record this first album of the Canadian Art Song Series.

Much to no one's surprise, Canadian composers such as Gary Kulesha, James Gordon, Walter MacNutt, Imant Raminsh, Jeff Smallman and others, have been steadily amassing a repertoire of songs, set to the words of both Canadian and international poets. It is perhaps our ongoing doubt about the nature of Canadian identity that prevents us from recognizing and celebrating this treasure trove in the way the American Songbook is usually feted. I have a feeling that Prof. Fagan will soon change that, at least among her students.

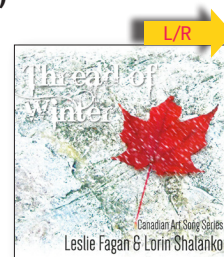
In this first of hopefully many recordings, Fagan is in great form: clear, lyrical, playful (in *Six Nursery Rhymes* by Peter Tiefenbach) and pensive. She is showcasing not only her beautiful soprano (so reminiscent of her erstwhile teacher, Ileana Cortubas), but also an interpretive range to be envied. Lorin Shalanko's accompaniment is superb – fully supportive and intelligent, bringing to mind some of Gerald Moore's best recordings.

**Robert Tomas**

**Winter  
Voces8  
Decca 483 0968**

▶ The cover art of Voces8's *Winter* accurately represents this gorgeous, chill compilation of choral pieces written and arranged by composers from countries of Northern climes. There's an ethereal quality to the recording that evokes the Aurora Borealis, such as in the first track, Arnalds and Arnarson's *For Now I Am Winter*.

And while the season pervades the album's themes, there's a lot of variety. *Es ist ein Ros entsprungen* is like a slo-mo version of the



Praetorius standard, and the *Balulalow* text, written by the three 16th-century brothers and poets, the Wedderburns, is nothing like Britten's version: where the *Ceremony of Carols* setting swells like waves off the North Sea coast, this one glides along like cross-country skis. Of course, my hero Pärt's *Nunc Dimittis* is divine, as is Rachmaninoff's *Vespers*. There's harp accompaniment with a touch of the medieval in the traditional *The Snow It Melts the Soonest*, and the countertenors in Rebecca Dale's premiere, *Winter*, reminded me of those in the Talla Vocal Ensemble. Ola Gjeilo offers up a Holst-based *In the Bleak Midwinter*, and it's not so Christmasy that you can't enjoy it now.

Perhaps most interesting are the featured Vasks pieces: three *Plainscapes* movements and *The Fruit of Silence*, the text of which was penned by Mother Teresa. All four convey the Latvian composer's concern for and focus on environmental issues. This is a simply lovely, contemplative mood-setting release, with pristine choral and instrumental blending.

**Vanessa Wells**

## EARLY MUSIC AND PERIOD PERFORMANCE

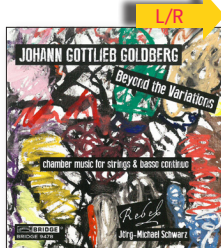
**Johann Gottlieb Goldberg – Beyond the Variations**  
**Rebel; Jörg-Michael Schwartz**  
**Bridge Records 9478 (bridgerecords.com)**

► Johann Gottlieb Goldberg, name-sake of Bach's famous *Variations*, was a highly talented musician. His life (1727-1756) was tragically short, but this CD, with five of Goldberg's sonatas, shows us just what we were deprived of. Jörg-Michael Schwartz, playing a 1668 Jacobus Stainer violin, sets the scene with some beautiful playing in the *Adagio* of the *B-flat Major Sonata*. In the *Allegro* he is joined by Karen Marie Marmer playing a 1660 Stainer in a highly spirited *Allegro*. A *Ciacona*, at times stately and at others very lively, ends the sonata.

Goldberg's *Sonata in G Minor* is thoughtful and involves the basso continuo much more than in the preceding sonata. There is a richness to John Moran's cello playing in the *Adagio* before the violinists interpret the *Allegro* with a real passion and zest. The final movement of this sonata is the somewhat conventional *Tempo di Menuetto*.

Enter the viola of Risa Browder. The *Largo* in the *Sonata in C Minor* is indeed dignified, as the viola adds an element of complexity to the sonata. This is sustained in the cheerful *Allegro* and *Giga*.

The *Sonata in A Minor* features an *Alla Siciliana* movement, a dreamy composition which brings out both the violin playing and Goldberg's own skills as a composer. It is



movements like this and the following *Allegro assai* which bring home what was lost to us when Goldberg died so young.

Finally, there is the *Sonata in C Major* with its majestic *Adagio* worthy of any great Baroque composer. The *Gigue* which concludes the sonata also concludes this CD – again, an inspired introduction to the music of someone who could have generated a lifetime of wonderful music.

**Michael Schwartz**

**Mi PalPita il Cor: Baroque Passions**  
**Dominique Labelle; Musica Pacifica**  
**Navona Records NV6056**  
**(navonarecords.com)**

► This is a CD devoted to love – and not necessarily happy love. The sleeve notes list the manifestation of love to be discovered on this recording as “sighs, laughter, angry outbursts and lassitude.”

Venetian-born Agostino Steffani's *Guardati o core* opens the CD – a frolicking aria with words warning not to be won over by Cupid because you end up with trouble, sorrow and difficulty. Oh, and continue with the *recitativo* (you'll get immeasurable bitter pain) and the *aria* (“flee, then, the realm of the archer-boy”) and not even Dominique Labelle's rendition can help you.

Giuseppe Sammartini was well respected for his woodwind expertise, well apparent from the dignified flourishes of his opening and more than confirmed by the first *Allegro*. Sammartini composed with vigour and panache. The slightly strangely specified *Andante e staccato* reflects a depressed lover, depressed until he or she is revived by the second *Allegro*.

In Handel's *Arioso e recitativo*, Labelle is made to sing that she “feels her heart beating for reasons she does not know.” Worse, she sings in a slightly hushed, conspiratorial tone that although her heart has been pierced by one of Cupid's arrows, if Cupid could possibly do the same (fatally) to one of her competitors in love then she will complain no more. Again, very depressing, but how lucky that Labelle can fill the whole range of demanding emotions.

Georg Philipp Telemann's *Quatuor No.3* (G Major, 1738) restores our spirits. Judith Linsenberg's recorder-playing contributes greatly to the rather dreamy quality of the *Légerement* second movement, the *Gracieusement* of the third merely adding to it. For those who love rural tableaux, there is the *Vite* with the spirited violin playing of Elizabeth Blumenstock, and the following *Gai*. Finally, there is another unusually specified movement – *Lentement-Vite-Lentement-Vite*. Once again, violin and recorder are allowed to entertain us.

Dominique Labelle returns for a final



flourish with the cantata from Jean-Philippe Rameau's *Orphée*. Enjoy the complex voice and violin combination in *Que du bruit* and several very short but poignant pieces. The last movement, *En amour il est un moment*, is a worthy representative of Baroque romance from instruments to lyrics to Labelle's interpretation.

**Michael Schwartz**

## CLASSICAL AND BEYOND

**Schumann – Symphonies 1-4**  
**Berliner Philharmoniker; Sir Simon Rattle**  
**Berliner Philharmoniker Recordings**  
**140011 (2 CDs + Blu-ray)**

► Schumann was the consummate Romantic composer, whose compositions from consequential piano works, chamber music, song cycles, concertos, staged works and symphonies, etc. remain in the active repertoire. Except for the staged works that enjoy rare outings. Schumann was also a busy author, publisher and critic.

I have attended many performances of one or another of the four Schumann symphonies and acquired or listened to recordings by the great and not so great conductors and orchestras. Many have been mighty achievements but very few found the composer behind the printed notes. The most popular misreadings are those that emulate Brahms.

Over the years conductors had almost universally decided that Schumann lacked the skills to orchestrate and so many dutiful performances perpetuated just this. Mahler re-orchestrated all four symphonies which were recorded by Riccardo Chailly and the Gewandhaus Orchestra for Decca. In the early 1990s, conductor Florian Merz and the Klassische Philharmonie Düsseldorf recorded the four symphonies and other orchestral works for ebs. Employed were the critical editions of the scores commissioned by the Robert Schumann-Gesellschaft in Düsseldorf, which chose Schumann's own 1851 re-orchestration of the 1841 *Fourth* (ebs 6088, 3CDs). The visceral Düsseldorf performances, while enthusiastic, are entirely objective. However, a genuine curiosity on a separate disc (ebs 6091) is a bold re-orchestration of the *Fourth Symphony* based on the original version of 1841 revised in 1891, 35 years after Schumann's death, by Brahms and Franz Wullner.

Just as orchestras and other ensembles have learned to play Mozart with reduced forces and appropriate instruments, in order to produce the overall soundscape that Schumann envisioned it is essential to know and understand what the composer had in mind. Schumann should not be performed with the entire body of the modern symphony orchestra. Mendelssohn was Schumann's





teacher and both scored their works for the classical-size orchestra of, say, 50 players tops, to achieve the transparency and voicing intended. Rattle explains so much on this subject, making the enclosed Blu-ray disc so valuable in the understanding and background of so many facets of these works. Also by believing Schumann's marked tempos and natural orchestral balances, the music can be incredibly profound without being heavy or slow. A fascinating and most informative part of Rattle talking about Schumann is the story of the *Fourth Symphony* and the reason for his decision to use Schumann's original 1841 version...the one considered unplayable by many orchestras.

No doubt about it, this is an absolutely essential package for all Schumann appreciators and others. The set contains CDs but the exemplary sight and sound of the live performances on the Blu-ray disc moves the viewer right into the Philharmonie.

**Bruce Surtees**

### **Tchaikovsky – The Nutcracker; Symphony No.4**

**Mariinsky Orchestra; Valery Gergiev  
Mariinsky MAR0593**

► There are those who think *The Nutcracker* is a children's ballet. There are others whose only experience of the ballet is the constant and dreadful repetition of its greatest hits in shopping malls at this dark time of year. To both groups: listen to the Mariinsky Orchestra under Valery Gergiev perform the entire score, paying particular attention to the *Waltz of the Flowers* and the *Intrada* to the *Pas de Deux* immediately following. The rating "adult entertainment" could well be applied to these passionate expressions.

Gergiev is known for eccentric technique but also for wringing amazing performances from the players he leads. Mariinsky is his house band, so they have lots of practice following his tiny obscure gestures. They can turn on a dime out of an outrageous *Presto*, they phrase as a choral unit, the strings are encouraged to emote, and on this recording at least one hears observance of the composer's more subtle dynamic indications. Although arguably chestnuts, they're delicious, and so much fresher than the overcooked versions we are often fed while choosing gifts.

The remainder of disc two is Tchaikovsky's *Fourth Symphony*. The symphony predates the ballet by a good 14 years, from the period before and immediately following his failed marriage. Pit bands *love* to perform concert music, an assertion audibly demonstrated here. Delicacy and ferocity alternate, melancholy gives way to joy and returns. The relationship between conductor and players is so solid, lending brilliant assurance to



the performance that wildly (romantically) swings through the gamut of expression and tempi. They perform, understandably, as artists who love and treasure their heritage. The *Canzonetta* is breathtaking in its lyricism, and then one can almost imagine a choreography for the *Scherzo* movement involving two opposing teams of folk dancers, the strains versus the winds.

**Max Christie**

### **Strauss – Elektra; Der Rosenkavalier (Suites)**

**Pittsburgh Symphony Orchestra; Manfred Honeck  
Reference Recordings FR 722 SACD  
(referencerecordings.com)**

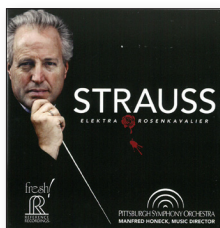
► Some of us may remember back in the 50s something called "Opera without Words" (Stokowski was good at these) specially created for folks who couldn't stomach all the singing but were more comfortable with the orchestra. Until now *Elektra* had escaped such treatment even though Strauss is one of the most symphonic of all opera composers and well suited for orchestral excerpts and suites (e.g. *Dance of the Seven Veils* etc.). But in *Elektra* the voices and the action are so closely intermeshed that the total devastating impact has to come from seeing or at least listening to the *complete* score.

Nevertheless Austrian conductor Manfred Honeck, newly appointed music director of the Pittsburgh Symphony, did decide to extract most of the orchestral score into a 35-minute suite. Certainly done with love and expertise and a thorough empathy with the opera, the particularly gruesome story with its moments of dark forebodings, evil lurking in the shadows, bloody murders, piercing shrieks and animals tortured is well brought out, as well as moments of filial and brotherly love, ecstasy and exuberance. Unfortunately, to fully appreciate program music like this, an audience not familiar with the opera will have to read the printed notes and that can be pretty annoying at a concert.

*Der Rosenkavalier* however is an entirely different story and the *Suite* created by Arthur Rodzinski is a wonderfully enjoyable concert piece. We are still blessed with the memory of Karajan and even more Carlos Kleiber's sublime performances, a hard act to follow, but Honeck's main strength is the beautiful, spacious orchestral sound and sumptuous hidden details he brings out with somewhat slower tempi.

**Janos Gardonyi**

**Rachmaninov – Symphony No.1; Balakirev – Tamara  
London Symphony Orchestra; Valery Gergiev**



### **LSO Live LS00784**

► Rachmaninov's *Symphony No.1* certainly didn't have the smoothest entry into the world. At its premiere in March of 1897, the (possibly) inebriated conductor, Alexander Glazunov, had already expressed his doubts about it and gave a less-than-stellar performance. As a result, the scathing reviews were enough to shatter Rachmaninov's confidence as a composer for four years. Since that time, the piece has come to be better regarded and is presented here as the last in a cycle of the complete symphonies featuring the London Symphony and Valery Gergiev.

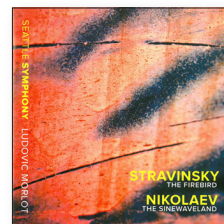
From the menacing chords that open the first movement, it's clear that Gergiev and the LSO have full command of this challenging score – and challenging it is. Rachmaninov rarely ever again demonstrated such raw emotion in his orchestral writing and the sometimes strident tone can be a bit of a challenge. Nevertheless, the LSO delivers a suave and polished performance despite brisker tempos than we might be accustomed to. The warmly romantic strings meld perfectly with the stirring brass, particularly in the second and fourth movements and the bombastic finale is approached with much panache without ever resorting to empty virtuosity.

An added bonus is Balakirev's *Tamara*, a work the composer considered his finest. Based on a sultry love-poem by Mikhail Lermontov, the score is an exercise in oriental exoticism so favoured by Russian composers of the period. Gergiev and the LSO offer up a convincing performance of this sensuous music, from the mysterious beginning to the tumultuous finale before quietly fading away. Are there shades of *Scheherazade* here? Quite possibly. Under Gergiev's skilful baton, the result is a wonderful blending of cultures, rounding out this outstanding three-disc cycle. Highly recommended.

**Richard Haskell**

**Stravinsky – The Firebird; Nikolaev – The Sinewaveland  
Seattle Symphony; Ludovic Morlot  
Seattle Symphony SSM1014**

► *The Firebird* brought the world's attention to Igor Stravinsky, who at the time of the premiere of the ballet was an unknown composer not yet 30 years old. His first collaboration with Serge Diaghilev's Ballets Russes, the score is broadly romantic, full of tricks practised by Ravel and Debussy. The ballet itself is rarely performed, perhaps owing too much



to novelty and exoticism (pre-war Paris was all agog over things Russian), but the score remains an orchestral staple. Musically less challenging to audiences than its next of kin *The Rite of Spring*, the score is full of delicious moments for the ear and no more dissonant than Rachmaninoff.

This new release from the Seattle Symphony under music director Ludovic Morlot is delightful, if conservative. Moment follows descriptive moment of a fine rendering. The musicians exhibit polish in portraying the supernatural tale, but there may be a flaw inherent in the product itself: Stravinsky bridled at the job of creating too literal a musical narrative for the folk-inspired story. Perhaps his lack of investment cursed the music. Although perhaps perfect, this performance isn't thrilling. I still believe there are possible interpretations where the terrors of Kastchei's infernal garden are made relevant: not just polished but gripping.

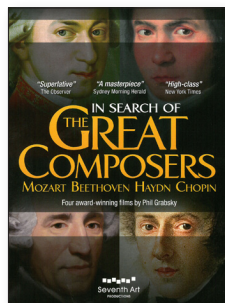
Rounding out the disc is an homage to Seattle's own Jimi Hendrix from Vladimir Nikolaev, another young composer a century later reworking the folk music of his own ethos into music that may well have staying power. *Sineuaveland* is the more powerful and effective performance.

Max Christie

#### In Search of Great Composers Four films by Phil Grabsky Seventh Art Productions SEV194

► There is so much brilliant music brilliantly performed, historical and musical commentary, excitement and beautiful visuals in this documentary collection of five DVDs about Mozart, Beethoven, Haydn and Chopin that even the most bored individual with a disdain for music history will find something worth the view!

Each composer receives a respected, informative and surprisingly original recollection of their personal and professional lives. *In Search of Mozart* (2006) chronologically follows every road the composer travelled throughout his life with his music being centre stage. This 25,000 mile journey (that's over 40,000 km for us Canadians) is followed by foot – such as in the modern day Salzburg sidewalks packed with cell phone-toting pedestrians – and behind the wipers of a rainy-day windshield. These visuals almost become travelogues were it not for the intersecting clips of commentary. Of course the music performed by soloists, singers and orchestras is world class with the noteworthy clip of trumpet soloist Falk Zimmermann performing from Leopold Mozart's *Trumpet Concerto in D* setting the stage for more great music. Initially the jump cuts between



landscape, commentary and performances created some confusion, but over the course of the film this technique increased viewing interest.

Next in the series is the two-DVD set *In Search of Beethoven* (2009). Beethoven aficionados may not learn anything new, but Grabsky's approach through letters, historical facts, personal Beethoven issues, star-performer commentaries and especially the footage of their performances is superb. A highlight here is Emanuel Ax performing in clips from the *Waldstein* and *Appassionata* piano sonatas. The second Beethoven DVD features complete performances, scenes and an interview with the director.

*In Search of Haydn* (2012) is especially fulfilling, as the composer may not be as famous as Mozart and Beethoven, though respected by both. Grabsky's film shows us a composer who also wrote substantial, worthy music. In this chronological documentary the focus is on the music with the great illuminating performances that should tweak one's interest to explore more of Haydn's output. Of note are Ronald Brautigam's takes on *Keyboard Sonata No.1* and *Keyboard Sonata No.9*, and Marc-André Hamelin's performance clip from the *Keyboard Sonata No.34*.

Finally, *In Search of Chopin* (2014) takes the same approach. The documentary formula is used, but the presentation of personal facts seems pressed for time; for example, the passing mention of Chopin's soap opera-like relationship with George Sand. But the piano performances and commentaries by the pianists should be on every piano student's must-see-and-apply list. Of special note are performances by Daniel Barenboim and Brautigam again.

Filmmaker Phil Grabsky needs to be greatly congratulated for all the time, research, dedication, detail and reaching out to historians, musicians, performers and orchestras to create these four *In Search Of* documentaries. His love, respect and curiosity of everyone portrayed – composer, historian and performer – is reflected in each film. This is more than music history – these are visual and aural musical stories. All the camera close-ups, from musicians' hands working their beloved instruments, to tree twigs and rain in scenery, are thought-provoking, especially against the clear audio of the music. Grabsky's excitement for his material resonates throughout, subsequently broadening the excitement of the viewer. Watch, learn, enjoy, listen and be inspired!

Tiina Kiik

#### MODERN AND CONTEMPORARY

**Canadian Panorama  
Winds of the Scarborough Philharmonic  
Orchestra; Ronald Royer  
Cambria CD-1227 (spo.ca)**

► Under the inspired leadership of music

director Ron Royer, the Scarborough Philharmonic Orchestra not only presents an annual concert series but has also created an identity for its woodwind, brass and percussion sections as a professional level wind ensemble in its own right, performing demanding music for wind ensemble and now recording a complete CD of music commissioned for it as part of the orchestra's dynamic composer-in-residence program.

Seven of the eight Canadian composers on the CD (the eighth was the late Howard Cable, a longtime associate of the SPO) were commissioned in 2013 to compose "music that would celebrate Canada's cultural heritage and expand the repertoire for our talented wind players." They have done their job brilliantly: while all eight are very capable orchestrators, three in particular stand out: Chris Meyer's control of tone colour in *Fundy* is striking, as is Alexander Rapoport's in his spiralling virtuosic writing in *Whirligig*, flawlessly played by this ensemble of virtuosi. Howard Cable's mastery, more traditional perhaps and understated, in *McIntyre Ranch Country* was, nevertheless, a very welcome addition to the mix.

In Royer's *Rhapsody for Oboe, Horn and Wind Ensemble* the confidently virile solo horn of guest soloist Gabriel Radford and guest oboist Sarah Jeffrey's poignant lyricism were highlights. There was also some very fine solo work by regular members of the ensemble: Scott Harrison on trumpet in Alex Eddington's *Saturday Night at Fort Chambly*, Kaye Royer on the clarinet in Jim McGrath's *Serenade* and Iris Krizmanic on horn in *McIntyre Ranch*.

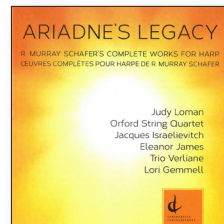
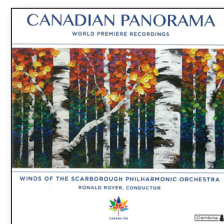
In short, this recording and the music so beautifully performed on it are, and will continue to be for many years, a precious gift to us all in the year of our nation's 150th birthday.

Allan Pulker

**R. Murray Schafer – Ariadne's Legacy  
Judy Loman and Various Artists  
Centrediscs CMCCD 23316  
(musiccentre.ca)**

► Judy Loman, principal harpist with the Toronto Symphony Orchestra from 1960 to 2002, is a graduate of the Curtis Institute of Music where she studied with the innovative harpist

Carlos Salzedo. In her many years here and abroad she has championed numerous new works for her instrument. Many of these compositions involved Canada's internationally renowned polymath R. Murray Schafer





and in celebration of Loman's 80th birthday Centrediscs has re-issued from various sources Schafer's works for the harp in their entirety. Their first collaboration, *The Crown of Ariadne* (1979), is a technically demanding six-movement suite in which Loman must also play a number of small percussion instruments. It is derived from Schafer's vast environmental music drama, *Patria* 5. A companion work, *Theseus* (1986), was also drawn from this segment of the 12-part *Patria* series and features Ms. Loman with the Orford String Quartet. Both works involve the extended harp techniques pioneered by Salzedo with delicate, echoing microtonal inflections pitted against incisive percussive effects. Schafer's subsequent *Harp Concerto* (1987) is drawn upon a much larger canvas. Its conventional three movements achieve an almost cinematically epic character in this rousing performance by the Toronto Symphony Orchestra led by Andrew Davis.

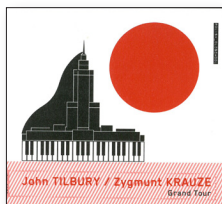
A second CD devoted to Schafer's later chamber music features the intimate duet *Wild Bird* (1997) with violinist Jacques Israelievitch, commissioned by the late TSO concertmaster's wife and performed with Loman on the occasion of his 50th birthday. *Trio* (2011) commissioned by the BC-based Trio Verlainne (Lorna McGhee, flute, David Harding, viola, and Heidi Krutzen, harp) was designed as a companion piece to Debussy's work for the same forces. Here Schafer strikingly abandons the evocative sound events of his earlier works in favour of a persistently linear melodic profile. Among these late works are two vocal settings: *Tanzlied* (2004) and *Four Songs for Mezzo-Soprano and Harp* (2011), both sung by Schafer's life partner and muse, Eleanor James, the former with Loman and the latter with her former student Lori Gemmell. *Tanzlied* is a setting of verses by Friedrich Nietzsche and includes quotations from that philosopher's own little-known *Lieder*. The surprisingly well-mannered *Four Songs* was initially composed as a wedding present for Schafer's niece.

It is doubtful that any further harp works will be forthcoming, as Schafer's program note for these late songs reveals his recent diagnosis of Alzheimer's disease. All the more reason then to celebrate these definitive and expertly recorded performances from a golden age.

Daniel Foley

#### Grand Tour John Tilbury; Zygmunt Krauze Dux DUX 1288 (dux.pl)

► Maybe it's just me, but I find this album of 60s and 70s post-classical piano-centric music a supremely relaxing listening experience. Then again as a high school senior I used to do homework with John Cage



records playing on the stereo. I wanted to get my modernist/postmodernist cred clearly on the table before digging into details of this *Grand Tour*. It documents the onstage reunion of two old colleagues, the British pianist John Tilbury and Polish composer, educator and pianist Zygmunt Krauze in the studio of the Polish Radio, performing repertoire from the era when they first met.

The liner notes narrate the backstory. Krauze co-founded the avant-garde-leaning Warsaw Music Workshop in 1967 along with other musicians. Tilbury, who was in Warsaw on scholarship at the time, is credited with introducing his Music Workshop colleagues to the latest classical music trends via scores – a scarce commodity behind the Iron Curtain in the 1960s – “including many minimalist compositions.” These represented an exciting though quite unknown language there at the time.

All the works here bear repeated pleasurable listening, but my favourite track on the album is Terry Riley's *Keyboard Studies No.2* (1965), in which the two pianists play through a series of notated modal cells of different lengths at their leisure. It's a repetitive developmental strategy Riley also employed in his better-known *In C* (1964). It may well have been among the pieces introduced by Tilbury to his Warsaw friends back in the day. *Keyboard Studies No.2* receives a lovely, nuanced performance by Tilbury and Krauze. Perhaps it's a fanciful notion, but I imagine its sonic patina, coloured by the canny application of the pianos' sustain pedal, is more deeply the result of half a century of living with and performing this charming music. For me 60s-era Riley will never get old.

Andrew Timar

#### Music for Clarinet by 20th Century Polish Composers Mariusz Barszcz; Piotr Saciuk; Jacek Michalak Dux DUX 1258 dux.pl

► This collection could be renamed music by Mid-20th-Century Polish Composers, roughly following as it does a chronology of three decades beginning in the early 1950s. One finds in many of the selections a homogenous tonal and stylistic range, possibly reflecting the somewhat insular world of Polish composition during the Communist era. Happily, one also hears committed and honest performances by clarinetist Mariusz Barszcz and pianist Piotr Saciuk. While tending sharp in some of the slower and quieter selections, Barszcz has a peckish and puckish articulation, and the rhythmic agreement in the very challenging *Dance Preludes* by Witold Lutosławski is admirable.

This work, along with Krzysztof



Penderecki's *Three Miniatures*, are the only ones likely to be performed with any frequency in North America, so it is welcome to hear some of the more avant garde selections toward the end of the disc. *Music for magnetic tape and solo bass clarinet* by Andrzej Dobrowolski (1980) comes out of the dark corners of one's psyche and invites itself in for a terrifying and confusing visit. Barszcz can manage the bass clarinet's registers well and gives a fine accounting of the extended techniques required by the composer. Not Sunday afternoon listening by any stretch, but excellent rainy Monday fare. Krzysztof Knittel's *Points/Lines* (for clarinet, tapes and slides, 1973) steps back into the laboratory, a controlled and tidy experiment carried out by a harried researcher.

Wedge between these two works is a *Trifle* (in two parts), for accordion and bass clarinet by Andrzej Krzanowski (1983).

Max Christie

#### American Moments Neave Trio Chandos CHAN 10924

► “American” moments? Twelve-year-old wunderkind Erich Korngold was living in Vienna when he composed his *Trio, Op.1* (1910), a well-constructed, exuberantly expressive piece already evincing some distinctive melodic turns that would reappear throughout his mature music. The Neave Trio seems to approach it from the perspective of those later works, with a sense of nostalgia rather than youthful ardour. (Korngold emigrated to the US in 1938.)

Leonard Bernstein's *Trio* dates from 1937, when he was 19, studying at Harvard. Unpublished until after his death, it opens meditatively, leading to an extended *Fugato* and an exultant climax. The second movement anticipates the jazzy Bernstein, with pizzicato, blue notes and dancing syncopations. The finale begins with a questioning melody, answered by a rousing Jewish-klezmer romp. New to me, I quite enjoyed it.

Arthur Foote, in contrast, was 55 and well-established when he wrote his *Piano Trio No.2* (1908). Considered the first significant composer trained entirely in the US, he, like most of his American contemporaries, still drew inspiration from European models. The first two movements, lilting, sweet and sentimental, are perfumes from a Viennese salon; the weightier finale evokes Foote's much-beloved Brahms.

America, like Canada, is a nation of immigrants, making the Neave Trio, currently visiting artists at Brown University, truly American, with its violinist from the US, cellist from Russia and pianist from Japan. Their performances of these stylistically



varied works amount to a concert program for home listening that's highly entertaining.

**Michael Schulman**

**Ginastera Orchestral Works 2 – Panambi;  
Piano Concerto No.2  
Xiayin Wang; Manchester Chamber Choir;  
BBC Philharmonic; Juanjo Mena  
Chandos CHAN 10923**

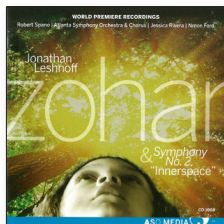
▶ Continuing a 2016 series celebrating the centennial of Argentinian master Alberto Ginastera's birth, this disc offers an intriguing contrast of compositions from his early and late periods. Beginning with the latter, Xiayin Wang's elegant and sonorous performance of the *Second Piano Concerto* (1972) will be a surprise for anyone who associates the composer with pianistic bombast. Her crisp, even touch in both the perpetual motion, repeated-note scherzo and the prestissimo triplet finale is remarkable, yet so is her balance of complex chords and gradual pacing in the tread-like build of the slow movement to a crisis point. The first movement is the most dissonant and complex. Succeeding movements are more accessible; textures and sounds fascinate throughout. Altogether, this work is a major statement of artistic freedom and of identification with both classical and contemporary music for the composer, who had recently moved to Switzerland from the darkening situation in his homeland.

*Panambi* (1934–37), subtitled *Choreographic Legend in One Act*, is Ginastera's Op.1. It is a precocious work from his folkloric years, one which also includes modern tendencies. Notable are the composer's varied percussion writing and his seeking out of innovative low-register combinations. Rather than dwell on obvious influences from early 20th-century Paris, I would like to emphasize his successful evocation though imagery and sound of the Argentinian pampas, suggesting feelings associated with nature and the past. The BBC Philharmonic led by Juanjo Mena play with verve and sensitivity throughout.

**Roger Knox**

**Jonathan Leshnoff – Zohar; Symphony No.2  
Jessica Rivera; Nmon Ford; Atlanta  
Symphony Orchestra and Chorus; Robert  
Spano  
ASO Media**

▶ John Franklin aptly wrote in the autumn 2016 *Imago* newsletter, "...artists have a capacity to see what is coming in a culture and



their work indicates the mood and values of society." Jonathan Leshnoff's *Zohar* and *Symphony No.2 "Innerspace"* represent part of his exploration of Jewish mysticism. But they also succeed in his attempt to transport us to transcendence, and isn't that what we need when we feel mired in this current global atmosphere of oppression and alienation?

*Symphony No.2* describes a benevolent "G-d," whose omnipotence quickly becomes apparent in the second through fourth movements in the Atlanta Symphony Orchestra's bold portrait of divinity. It's huge and satisfies our need to encounter the incomprehensible. Then, the final movement, *Unimaginable*, shifts gears with one clarinet playing one note for seven seconds and suddenly we are confronted with 83 seconds of silence which complete the symphony. The silence is surprisingly moving and makes the listener mindful of the Jewish constraint against saying YHWH's name.

*Zohar* is Leshnoff's mystical commentary on the Pentateuch and was commissioned to be performed in conjunction with Brahms' *German Requiem*. The text of the eponymous first movement sets the stage for the work: "Master of all Worlds...no thought can grasp You." The second movement reflects on the puniness of man but for the grace of God's recognition. In the following *Twenty-two Letters*, some theologicistic synecdoche discusses the Hebrew alphabet that was used to create the universe. This Master is so great that the boy in the fourth movement (*Shepherd Boy*) feels inadequate to pray to Him correctly, and this is given a very sympathetic and informed interpretation by baritone Nmon Ford. The work wraps up with a choral reiteration that He is, indeed, "higher than all that is high."

This CD struck me as being one that will become very important in the canon of religious choral and orchestral works.

**Vanessa Wells**

**JAZZ AND IMPROVISED**

**You'll Never Know  
Heather Bambrick  
Independent HBCD003  
(heatherbambrick.ca)**

▶ Toronto-based singer and radio personality Heather Bambrick, has released her first solo recording in a decade. Certainly during that time you could have heard her in many live performances, on other recordings and even voicing animated characters, if you were paying attention. But it's good to hear a fresh recording from Bambrick since she's one of the finest jazz singers in this country and her



projects are a guaranteed musical treat. Her impeccable technique and heartfelt delivery are on display from the outset with a swing treatment of *I Only Have Eyes for You*. This track sets the tone for the rest of the album which is mostly mid- to down-tempo covers of songs from the past few decades.

Piano accompanist extraordinaire Mark Kieswetter has arranged most of the songs and he outdoes himself – along with drummer Davide DiRenzo and Bambrick – on the reimagining of *Lovers in a Dangerous Time*. I didn't think any version of the Bruce Cockburn song could rival the Barenaked Ladies' 2006 cover, but this does, artfully enabled by John Johnson on soprano sax and Ross MacIntyre's perfectly minimalist bass playing.

Bambrick's Newfoundland roots usually make an appearance on her albums in the form of a traditional song and *Petty Harbour Bait Skiff* does the job here. But the poignant *Far from the Home I Love* also beautifully tells the tale.

**Cathy Riches**

**Will Jarvis – Con Gracias  
Will Jarvis; Hilario Duran; Bill McBirnie;  
Kevin Turcotte et al.  
Independent WTM-001  
(willjarvismusic.com)**

▶ This impressive debut recording from bassist/composer Will Jarvis is a collection of ten original tunes, firmly steeped in the Afro-Cuban tradition. Jarvis, who also acts as producer and arranger here, has been focused on Latin musics since the early 90s, and the *muy picante* CD features an impressive line-up, including pianist Hilario Duran, flutist Bill McBirnie, trumpeter Kevin Turcotte, percussionists Luis Orbegoso, Rosendo Chendy León Arocha and Daniel Stone, as well as jazz mainstays Don Thompson on vibes, Bruce Cassidy on flugelhorn, Michael Stuart on tenor sax and Trevor Dick and Drew Jurecka on violins.

First up is the lively *Vientos de Cambio* (Winds of Change). Written as a zesty *guaguancó*, the percussion work propels this tune along, as does the solid solo and ensemble work from McBirnie and Duran, as well as a tasty bass solo by Jarvis. Also, the gorgeous Cha-Cha-Cha, *Como Metheny*, honours the creative spirit of the celebrated guitarist, and Don Thompson's contrapuntal vibraphone lines further imply a very Metheny-esque flavour while Kevin Turcotte's flugelhorn solo is, simply, perfection.

Outstanding is the title track *Con Gracias* (With Thanks). This *bolero* beautifully represents contemporary Cuba and the massive impact on jazz that has been graciously given to the world by a prestigious parade of talented and brave Cuban musicians. Michael





Stuart's heartrending tenor solo conveys this heady emotional cocktail of joy and longing.

This fine CD aptly closes with the intense, contemporary cooker, *Nuevo Afro*, which lovingly embraces everything that is so intoxicating about Afro-Cuban musical forms. Superbly conceived and performed, this is a thoroughly satisfying, accessible and authentic journey into our most ancient and visceral musical origins.

**Lesley Mitchell-Clarke**

### 3Rio

**Alexandre Côté; Gary Schwartz; Jim Doxas Independent**  
(cdbaby.com/cd/garyschwartz12)

► If at first it seems odd to listen to a disc that has neither the benefit of a contrabass nor a tuba to hold up the bottom end of the musical scale, but relies upon the bass drum to do that, all raised eyebrows are soon lowered when this threesome gets to *Monk's Dream*. It is then that Jim Doxas comes into his own not only as a drummer who is doing the rhythmist's job all on his own, but is actually playing the role of a percussion colourist and the third melo-dist of the band.

Ensembles that are as free-flowing as 3Rio often tend to be reminiscent of the many unpredictable musical journeys that Jimmy Giuffrè's duo and trio might take. However Doxas, Alexandre Côté and Gary Schwartz make everything from written counter-point (*You Stepped Out of a Dream*) to classic improvisation (*Monk's Dream*), and free form – or formless – improvisation (*Bridge 1-6*) sound shockingly unexpected and fresher than music from other improvising groups.

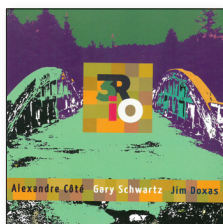
Warm, sliding chords (*Bridge 3*) reveal an elegant structural sense on the part of guitarist Schwartz, even without text. This is easily carried over by Schwartz into his poetic waltz-time *The Cove*, an obliquely tonal homage to the instrument he plays so well. Côté responds beautifully on the tenor saxophone. Côté plays with brilliant focus and timbral variety always staying just long enough to charm and dazzle the senses helping weave the magical threads into an enigmatic musical fabric.

**Raul da Gama**

### Infinitude

**Ingrid and Christine Jensen with Ben Monder**  
**Whirlwind Recordings WR4694**  
(ingridjensen.com)

► Originally from Vancouver Island, sisters Ingrid and Christine Jensen have both established



careers in jazz, Ingrid as a trumpeter in New York, Christine as a composer and alto saxophonist in Montreal. Their individual styles share a compelling sense of spaciousness and a keen alertness to voicings and sound, qualities that link them, as annotator James Hale notes, to a Canadian tradition embodied in forebears like Paul Bley and Kenny Wheeler.

While both may be best known for orchestral projects, *Infinitude* presents them in a quintet with guitarist Ben Monder, bassist Fraser Hollins and drummer Jon Wikan. Despite that sparse instrumentation, the music often *does* feel orchestral, a tribute to the sisters' rich sonorities and thoughtful harmonies as well as Monder's resourceful mastery of electric guitar timbres.

A feeling of infinite space is apparent from Monder's *Echolia*, a rolling piece that sets its repeating theme on the carpet of sound provided by Hollins' resonant bass. That sense of space colours the music in other ways as well; Ingrid's *Duo Space* is a duet with Monder, her burnished trumpet sound supported by waves of atmospheric guitar sound.

Another sense of space is apparent, too. If Christine's reputation as composer and orchestrator has long surpassed her instrumental achievements, the openness of this group highlights a new fluency on saxophone. It comes through especially on her *Octofolk*: she reveals a fresh assertiveness and a shifting mercurial creativity in both line and sound.

**Stuart Broomer**

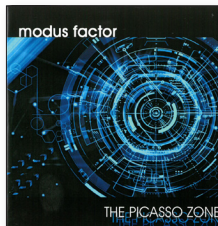
### The Picasso Zone

**Modus Factor**  
**Browntasaurus Records NCC-1701H**  
(chrislesso.com/modus-factor)

► Don't expect things to be dull and dreary when Brownman Ali is around – either on stage, or in the studio. Ever. Moreover, on Modus Factor's 2016 release *The Picasso Zone*, Brownman has added bassist Ian De Souza and drummer Chris Lesso into the molten mix that is cooking in this bubbling cauldron of an album. It might not be that odd to think of this music in the Cubist terms that it references.

The sharply angular rhythms and harmonic objects that are analyzed, broken up and reassembled in a brand new multi-dimensional form of music closely resemble the Cubist line. The introspective nature of *Now & Zen*, for instance, might be considered – without putting too fine a point on its melody – a strikingly “Blue Period” piece.

There have been times when Brownman has been spoken of in less than flattering terms as being in the time-warp that held Miles Davis' fancy during his electronic period. But Brownman is no clone of anyone.



His singular voice is just that; a trumpet that is played to mimic the sounds of the human voice as it revels in astonishing whoops, excited stutters and solfège, with its loud resonance and frequent blurring of syllables. It's quite ingenious technically but, what's more, carefully melting the sonority of the human voice into that of the trumpet, Brownman is able to emote freely, often leaping joyously from the ecstatic head games of the Monkish *Rounded Corners* to a more contemplative *Metanoia*.

Much as it might seem that the trumpeter is the dominant voice on *The Picasso Zone*, De Souza and Lesso also assert themselves with virtuosic performances. Both men combine cohesively, playing with more expressive depth and luxuriating in the burnished, golden tone of Brownman's trumpet with roaring bass and a broad palette of percussion colours.

**Raul da Gama**

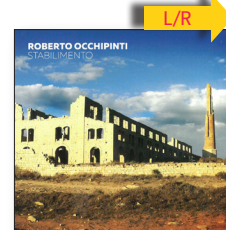
### Stabilimento

**Roberto Occhipinti**  
**Modica Music MM0017 (modicamusic.com)**

► In *Stabilimento* Toronto bassist and composer Roberto Occhipinti has produced a highly ambitious and coherent musical statement. The album's repertoire combines Occhipinti's wide-ranging compositions with imaginative interpretations of pieces by Caetano Veloso, Stevie Wonder and Beethoven. A strong world music vibe, a hallmark of Occhipinti's varied musical career, serves as a home base for the album's nine tracks.

Saxophonist Tim Ries is prominently featured on the first five tunes. His remarkable virtuosity and inventiveness is cast alongside Luis Deniz's equally compelling alto playing on *Tuareg*, the opening cut. Pianist Manuel Valera creates a wide-open landscape for the horns to blow on and proceeds to take full advantage of this territory, starting with small rhythmic cells that expand into fleet double-time lines. Drummer Dafnis Prieto brings an Afro-Cuban edge to the groove and closes the track with a brief but explosive solo.

Ries' rich soprano sound brings a bitter-sweet quality to Stevie Wonder's *Another Star*, treated here as a ballad rather than the Latin/funk of Wonder's original recording. The ensemble adds horns, strings and percussion for the title track, Occhipinti's *Stabilimento*. The writing is lush and inviting with inspired blowing from Ries and Deniz as well as a challenging and expertly executed soli section. Valera conjures Herbie Hancock on the vamp out. Tenor saxophonist Quinsin Nachoff is featured on Wayne Shorter's



*Penelope*. The large-ensemble arrangement, this time including pianist Hilario Duran and drummer Mark Kelso, lends itself beautifully to the poignant waltz and Nachoff improvises fluidly and effortlessly.

**Ted Quinlan**

### Glamour Nails

**Lina Allemano; Justin Haynes**  
(glamournails.bandcamp.com)

► Between the arc-lit symbolisms of *Glamour Nails* (as evinced by a lurid cover image) is music of great subterfuge. It is based on the fountainhead of the electrifying trumpeter Lina Allemano, who seems determined to create a fresh sound for the 21st century in the manner of Graham Haynes and Toshinori Kondo as well as to establish a new approach to what might be the renaissance of art music. Allemano's music quickly finds itself in the eye of a swirling tornado created by the guitarist Justin Haynes who echoes the singing of Fred Frith. Haynes is also a canny electro-technician who adds FM synth, prepared piano, cassette player and tin cans into this delightfully weird modern *mistura fina*.



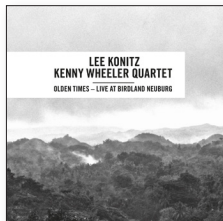
The album is a short one. But it is provocative, adventurous and broadly atmospheric. It is appealing and colourful, combining the cultural topography of Frith and Kondo in music with portents of a rapidly advancing future. Allemano teams her trumpet with Haynes' myriad electronic instruments and a lonely electric guitar, which blends gleaming sonorities with soaring gestures and dramatically free and volatile improvisation.

There are a total of ten tracks on this disc. Two gems stand out; *Tawny Owl*, which puts a haunting spin on the poetic imagism of the bold brass of the trumpet. And then there is *Crumb*, made up of wild, impressionistic figures that combine seamlessly with the impassioned lines of the trumpet. Bolder and more brazen creativity will be hard to find.

**Raul da Gama**

### Olden Times – Live at Birdland Neuburg Lee Konitz-Kenny Wheeler Quartet Double Moon Records DMCHR 71146

► In 1996 the late trumpeter Kenny Wheeler may have recorded his most singularly beautiful CD, *Angel Song*, with a quartet that included alto saxophonist Lee Konitz, guitarist Bill Frisell and bassist Dave Holland, each a consummately lyrical musician. Two years later Wheeler and Konitz were



appearing in a quartet in the Bavarian city of Neuburg with two German musicians, pianist Frank Wunsch and bassist Gunnar Plümer, who provide solid support and some fine individual moments. This live recording captures music very near the level of *Angel Song*, benefitting further from the relaxed club atmosphere.

Konitz's compositions swing readily, with a strong inner drive and a lighter mood, whether it's his propulsive solo on *Lennie's*, named for his mentor Lennie Tristano, or the highly varied *Thingin'*, which in its lively quarter hour keeps finding different instrumental textures within the quartet, whether it's a two-horn theme statement accompanied by just lockstep piano chording or an ebullient passage of alto saxophone set against just walking bass.

Wheeler contributes four pieces, including two that appeared on *Angel Song*: *Kind Folk* and *Onmo*. His compositions and improvisations are masterful demonstrations of economy of means and maximum effect. What begins as a work of serene repose can take on a range of subtle emotions from pensive reflection to sublime melancholy, whether delivered with a sudden leap into the upper register, a pinched note or a sustained blast of air through his flugelhorn.

Konitz and Wheeler sound like they were born to play together, and their accompanists here complement them well.

**Stuart Broomer**

### Volume 1

**Stu Harrison; Neil Swainson; Terry Clarke**  
*One Night Stand Records 2016-001*  
(stuharrison.com)

► On his debut release as a leader, Stu Harrison has tackled perhaps the biggest challenge for a jazz pianist: a set of time-honoured standards performed in the classic trio format. Harrison, accompanied by veterans Neil Swainson on bass and Terry Clarke on drums, brings a well-rooted sensibility to the album's ten tracks. His deep affinity for the tradition is evident throughout the album and he manages to bring a fresh voice to familiar material.

*On The Street Where You Live* opens the recording with a fast tempo and a tasty reharmonization of the tune's opening chords. Swainson and Clarke swing hard while Harrison plays compelling single lines, adding left hand chords in the bridge. His playing moves easily from bebop to contemporary as he pushes the harmonic edge of the changes. Clarke lets loose over a vamp before the final melody.

*Blame It On My Youth* has a funky, gospel-like feel to it. Harrison knows when to play it loose with the harmony, mixing blues and modern influences in his thematic and



well-constructed improvisation. *In Your Own Sweet Way* features a searching rubato intro from Harrison and a superb solo from bassist Swainson.

An imaginative arrangement of *Nature Boy* opens up the tune's possibilities with a key change creating the illusion of a bridge in a tune that doesn't have one. Harrison's virtuosic triplet and double-time lines illuminate the expanded form.

**Ted Quinlan**

### Warsaw Concert Schlippenbach Trio Intakt Records CD 275 (intaktrec.ch)

► As pianist, composer and band-leader, Alexander von Schlippenbach is a major figure in European free jazz, numbering among his achievements the founding of Globe Unity Orchestra, a pan-national improvising big band in 1966, and the recording of *Monk's Casino* in 2005, in which he performed all of Thelonious Monk's known compositions. Perhaps above all, though, he's the leader of Schlippenbach Trio with saxophonist Evan Parker and drummer Paul Lovens, a group that has been performing regularly since 1970, releasing some 20 LPs and CDs without any personnel change beyond the occasional addition of a bassist.

Schlippenbach still embraces the term "free jazz," and there's little reason to fuss the delineation. This largely improvised music belongs undeniably to the category: the group moves fluidly through patterns of harmonic agreement and it swings mightily. The credits acknowledge "briefly played themes," one by Schlippenbach and two by Eric Dolphy. When Schlippenbach launches an unaccompanied solo in the midst of the 52-minute track called *Warsaw Concert*, it's rooted in the twin sources of blues and bop, the former a specific melodic content, the latter a characteristically jagged rhythmic exploration that becomes only more specific when Lovens joins in.

The trio has a unique sense of momentum: a sparkling conversation among old friends includes some fine turns of inspired individual rhetoric – Parker can spin a tale while wandering through mazes of cycling harmonics – but Lovens' dizzying cymbals are there to highlight the finish. It's particularly fine when the three seem bent on an idyllic ballad, only to have the collective pulse race at the promise of adventure.

**Stuart Broomer**

### A Multitude of Angels Keith Jarrett ECM 2500-03

► The ECM label is continuing to release high quality previously unissued live performances





from master musician Keith Jarrett's catalogue. Recent archival concert releases include *Sleeper, Bregenz* and *Hamburg 1972* – all issued over the

last few years. The latest in this series is *A Multitude of Angels*, a four-CD set encompassing consecutive concerts from his 1996 European tour. This was the final time that Jarrett would perform the extended solo improvisations – up to 45 minutes in length without a break – for which he had become famous. Following a several-year performing hiatus, Jarrett returned to the concert stage with a new approach and format that would instead feature shorter solo vignettes. As he would never perform his extended solos again, *A Multitude of Angels* gives us a glimpse into this fruitful period of his last documented lengthy solo improvisations.

Also, as all of these concerts were recorded within one week, the listener gets a rare view of Jarrett's creative process on a nightly basis as he performs concerts in Modena, Ferrara, Torino and Genova. *Modena Part 1* begins with a beautiful, reflective ballad structure through shifting tonal centres. One gets the sense of the artist finding his way over a long, winding path, as he takes his time exploring a continuous thematic arc. Midway through, Jarrett segues into one of his trademark pedal point vamps as he improvises over a funky gospel left hand figure. The pianist then subtly shifts into a stunning contrapuntal section of intersecting right and left hand lines, until he eventually returns full circle to a pristine ballad.

Other highlights of the set include *Ferrara Part 1*, in which the pianist moves from a powerful chant-like section into musical territory that is infused with rhythmic influences from central Asia and Africa. The crown jewel of the set, though, is the Genova concert. The concluding tremolo-based section of *Part 1* and the hymn-like opening of *Part 2* may be some of the most sublime music he has ever created. All told, *A Multitude of Angels* is a major masterpiece: a testament to the transformative power of music.

Barry Livingston

#### Drought Hübsch; Martel; Zoubek Tour de Bras TDB 9017 CD (tourdebras.com)

▶ Like a carefully coordinated multi-nation NATO exercise, but anything but bellicose, the distinctive soundscape that is *Drought* is the result of a long-time alliance among



tubist Carl Ludwig Hübsch and prepared piano stylist Phillip Zoubek, both from Köln, and Montreal-based Pierre-Yves Martel, who improvises on the soprano viola da gamba. Dating from the 15th century and with both viola and cello tone attributes, that instrument, played in tandem with the others exposes a rugged postmodern concept on the seven selections here, which the trio presented last year in Toronto.

With the sophistication of undercover agents adopting new identities, each player functions in unexpected ways. Zoubek spends most of his time plucking and stopping the piano's internal string set plus deadening the key action to produce a clavichord-like exposition with marimba-like reverberations. On pieces such as *Darth*, Martel meets the contrapuntal piano challenge with a series of staccato buzzes. Rounding the duo's abrasive thrusts into connectivity, Hübsch produces a breathy continuum so fluid and watery that it appears distant and segmented, nothing like the brass beast's usual rhino-like snores.

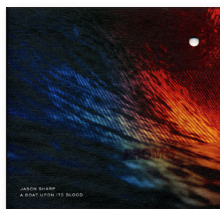
As the nearly opaque narratives unroll, individual contributions are still clearly heard. On *Guts*, for instance, the interruptions resemble – or are – Ping-Pong balls bouncing on inner piano strings. Later the unusually delicate harmonies created from juddering brass reverb and high-pitched tremolo strokes from Martel, is a highlight of *Civilisation*. Like a computer manufacturer able to reproduce any desktop function on a handheld device, the 15 1/2 minutes of *Conditions* miniaturizes themes in solo, duo or trio forms. Comparison of string vibrations from Martel and Zoubek expose subtle differences; while downward whistling tones are expressed individually by Hübsch's measured breaths and Martel's pinched strings. Finally the swelling cacophony of twitters, plucks, twangs and judders settles into a reductionist coda where tick-tock piano chords are perfectly segmented by abrasive metal scratches from the outside of Hübsch's horn.

Not as dry as titled, there's also no musical drought when it comes to dynamic interaction on this session.

Ken Waxman

#### A Boat Upon Its Blood Jason Sharp Constellation Records CST 1119 (cstrecords.com)

▶ No gimmick, *A Boat Upon Its Blood* could be termed a medical as well as a musical advance, since Montreal-based bass saxophonist Jason Sharp uses amplified heartbeats and breaths to trigger a wave-form pulse. Like the plasma dripping out of the blood bag during a procedure, this signal-processed continuum is incorporated with synthesizer



amplifications alongside acoustic textures from Sharp, violinist Joshua Zubot and pedal steel guitarist Joe Grass, for an operation that's fascinating as well as worthwhile. Swirling, irregular strings plus the sound of the healthy human heart's orderly progression reach a congruent crescendo on *Pt.2* of the title tune, later climaxing on *A Boat Upon Its Blood Pt.3* as invasive reed gusts bring distinctive balm to suture any remaining gashes left by the tonal surgery.

Unconventional, but cohered harmonies characterize all the CD's tunes, inspired by Black Mountain poet Robert Creeley's collection *The Heart*, with concentrated motor-driven timbres, sandpaper-like rubs and screaming reed explosions creating constant surprises, but ones which reflect the unique half-antiseptic and half-amorous program. These implicit tonal contradictions tersely blend with a lessening of polyphonic stresses on the concluding *Still I Sit, With You Inside Me Pt.2*, as string plucks and thumps are as prominent as undulations on a heart monitor. Before that, on *Still I Sit, with You Inside Me Pt.1*, textures as distinct as infant-yelping resembling saxophone squawks and concentrated pipe organ-like-processed reverberations are stacked as solidly as medical equipment in a supply cupboard. Even the occasional reed growl or drum machine pressure doesn't detract from the therapeutic nature of the performance.

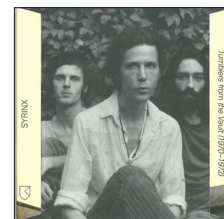
Ken Waxman

#### POT POURRI

#### Tumblers from the Vault Syrinx Rervng RWRVNG08 (igetrvn.com)

▶ In *Tumblers from the Vault*, series conceiver William Blakeney continues his collectively titled JMC Retrospective 1967–1977, highlighting the early career recorded music of John Mills-Cockell. A Toronto-born composer, keyboardist and pioneering synthesizer performer, Mills-Cockell was not only an early adapter of the modular synth – he purchased a Moog Mark IIP the same winter of 1968 when the American studio synth trailblazers Wendy Carlos and Suzanne Ciani acquired theirs – but he also swiftly put that early model synth to good use in live performances across Canada and the USA. Furthermore, it featured prominently on the *Intersystems* albums reissue reviewed in these pages last year.

By 1970, Mills-Cockell's next music project had emerged: Syrxinx was a trio which included two other Toronto musicians, saxophonist Doug Pringle and percussionist Alan Wells. Armed with Mills-Cockell's



compositions and suffused with his increasingly musically confident synth performances, in a couple of years they produced the hit single *Tillicum* as well as two successful albums *Syrinx* and *Long Lost Relatives*. *Tumblers from the Vault* has carefully remastered those recordings and added previously unreleased material. Dissolving by 1972, during that brief period they managed to merge many music genre threads. I can hear traces of experimental, classical, psych-rock, global influences, proto-ambient, pop, funk and jazz all delivered with a sensitivity for memorable melody, timbral exploration and technological innovation.

I find in the new tracks some of the most musically engaging moments of the box set. These include the extended demo version of *December Angel* in an ever-evolving dance-friendly 6/8, and particularly the adventurous four-movement, 26-minute *Stringspace* (1971) for string orchestra, percussion and *Syrinx* trio. This, the most ambitious work here, points to even larger Mills-Cockell projects yet to come.

As Nick Storrington offers in his insightful liner essay, “*Syrinx’s* music is more than a faded strain in Canada’s consciousness [...] one that] has never expanded universally.” Can *Tumblers from the Vault* elevate the short-lived *Syrinx* to a “place in the wider canon of groundbreaking music, so its story can be appreciated beyond the limits of Canadian notoriety,” as posited by Storrington? I can’t say. What I can is that this music from the last century welcomes us to imagine listening to future music which flows freely and amicably across multiple genre boundaries.

Andrew Timar

## Minstrelle

**Kristina Bijelic; Felipe Tellez**  
Independent ([kristinabijelicvox.com](http://kristinabijelicvox.com))

► This imaginative project is not only a tour-de-force for the female voice and a celebration of a distinctly feminine journey (hence the title), but it is also the manifestation of the creative partnership between Toronto-born, multilingual, genre-fluid, classically trained vocalist and lyricist Kristina Bijelic and noted Colombian composer and orchestrator, Felipe Tellez. The six evocative, brilliantly produced, original compositions presented here, embrace a variety of ethnic influences and cultural motifs as well as elegant and poetic English, Spanish and Serbian lyrics written by Bijelic. The infusion of Tellez’s stirring orchestral arrangements (performed by the Budapest Art Orchestra) are nothing short of magic.

Of special note is the opening track, *On the Horizon*. The spaciousness of the composition seems to symbolize the intoxicating lure of



travel, of taking the first steps of an irresistible journey. Bijelic’s rich, sonorous alto voice is as resonant as a fine cello, and like a cello, it is a pure conduit for the expression of the deepest emotions. Also stunning is *Enamorarme de ti* (*Falling in Love with You*). Based on a traditional Spanish *bolero*, the Latin rhythmic elements and complex, contrapuntal moving string lines transport the listener into a romantic idyll.

Near the end of the album’s journey is the jazz-influenced *Wandering*, which is perhaps the most cinematic composition on the CD, bringing to mind the Film Noir of the 1940s and 50s, and *Devajačka Pesma* (*Girl’s Song*) is a total delight. Traditional Balkan motifs, chord progressions and instrumentation, as well as the dynamic vocal by Bijelic, make this particular fusion of musics not only original, but thrilling.

Lesley Mitchell-Clarke

**I Am the Hero**  
**Shirley Eikhard**  
Independent ([shirleyeikhard.ca](http://shirleyeikhard.ca))

► Singer/songwriter/instrumentalist Shirley Eikhard has been a popular and successful mainstay of the Canadian music circuit for decades. In this, her “20th



record of new performances,” she multi-tasks and does practically everything, from singing the lead and backup vocals to her own songs, playing all the instruments, producing, and painting the CD cover art, with help in artwork/design from Catherine Osborne, and mixing and mastering from George Seara.

This is a very personal musical journey and gift to us, the listeners, as Eikhard touches on her country, jazz, folk and reggae influences and weaves elaborate stories in her lyrics. The tragic love story of *My Diego* unwinds like a bestseller murder mystery novel set to upbeat toe-tapping music. Likewise the title track, *I Am the Hero* is an illuminating look at self-exploration. In contrast, the instrumental *Carmen’s Revenge* proves Eikhard is equally stunning in both lead and improvisational instrumentals in this funky, jazz-tinged track, though a list of what instruments are being played would have been greatly appreciated. Closing track *Comforts of the Country* is hit material as it combines great lyrics, vocals, upbeat melodies and grooves.

Eikhard is a master of creating satisfying sing-along, ear-worm musical hooks that resonate long after the CD is back on the shelf. It may be too pop for one’s tastes with looping melodic sections and the typical three-minute, radio-friendly track length, but this is really, really fun music!

Tiina Kiik

# Something in the Air A New Way of Hearing Notated Music

KEN WAXMAN

Like labels being taken off beverage bottles for blind taste tests, the designations of what characterizes distinct musical genres has become increasingly fluid over the past few years. This is most evident when it comes to Western improvised and notated music. With established so-called classical music ensembles becoming increasingly hidebound and conservative, it’s new music companies that showcase composers’ new works, many of which feature improvisation. In a mirror image of this, jazz musicians create novel programs not only tweaking classical composed material, but also premiering contemporary composers’ scores.

Arguably the most audacious admixture occurs on **Mass** (RareNoiseRecords RNR CD 072 [rarenoiserecords.com](http://rarenoiserecords.com)), a reimagining of *Missa Sancti Jacobi*, a nine-part choral work by **Guillaume Dufay** (1397-1474). As if he’s draping cathedral walls with an embroidered tapestry whose intricate designs reflect secular as well as sacred concerns, Niagara Falls, NY-born percussionist **Bobby Previte** aggrandizes the Dufay work by having it performed by a combo of himself, electric bassist **Reed Mathis**, electric guitarists **Don McGreevy**, **Mike Gamble**, **Jamie Saft**, with **Marco Benevento** on pipe and electric organs, and most prominently, guitarist **Stephen O’Malley** of drone rock band Sunn O))). Benevento’s nave-shaking grandiloquence appears equally influenced by resonant organ compositions by Olivier Messiaen and the prog rock blowouts of Rick Wakeman. Ecclesiastical connections are maintained not only by Messiaen-like pipe-organ tropes, but also by Latin vocalizing from the 11-member Rose Ensemble. The sonic brocade is most evident on those tracks where Dufay’s choral sections are harmonized with instrumental breaks that could have migrated from a death metal session. On *Gloria* for instance, vocal polyharmonies move upwards alongside organ glissandi and fuzzy guitar riffs. Previte’s sinewy percussion and Mathis’ jazz-like bass line create a backdrop on which the beauty of stacked and intertwined male and female





voices can be appreciated on *Credo*. This is followed by a sequence that contrasts triple vocal hocketing and pseudo-psychedelic guitar riffs. In a similar fashion, vocal chanting snakes around augmented and diminished riffs from the rhythm section on *Alleluia*. Benevento's beat-club variants give way to accompanying the delicate vocals on *Agnus Dei*. The guitars absent on that track move to the centre on the concluding *Communion*. A showpiece for O'Malley, the track highlights as many shaking effects, whistling distortions and dial twisting that could be found in an electric guitar demonstration, yet polyphonically matches this swaggering display with liturgical infusions from the ensemble. Before the piece climaxes with guitar riffs and jack-hammer percussion, Benevento's incessant tremolo, which sounds as if numerous church organs are quivering in unison, is swept away by harmonized vocal and instrumental timbres. A mixture of profound and profane, *Mass* is awe-inspiring in both its original and contemporary meanings.

Compositionally moving forward a few centuries is Montreal's six-piece **Cordâme**, whose interpretation of **17 Variations (Malasartes MAM 022 malasartes.org)** by French composer **Erik Satie** (1866–1925) adds free-floating swing to these animated miniatures. Composer/arranger Jean Félix Mailloux does so with agile shadings for his own double bass, Mark Nelson's percussion and Guillaume Martineau's piano, with themes largely interpreted by Sheila Hannigan's cello, Éveline Grégoire-Rousseau's harp and Marie Neige Lavigne's violin. Like experimental chemists testing new substances Mailloux encourages the musicians to intermix their experiences. On a track such as *Danses de travers* for instance, Martineau moves from prosaic note reading to healthy swing, backed by drum pops; while four sets of healthy string slaps make *Un morceau en forme de Poire* peppier than what Satie envisioned. *Avant-dernières Pensées: III Méditation et Variations* picks up on the lighthearted run-through of *II Aubade* that precedes it, but the churn comes from Neige Lavigne's fiddle and slippery piano comping. Novel tinctures beyond Satie's ken are suggested as well. Shades of jazz piano phrasing and almost rock-styled drumming are audible on *Autour de Gnossienne III*; while like the additional detailing added to the frame of an Impressionistic canvas, the centre section of Hannigan outlining the theme in careful fashion is preceded by call-and-response from the other string players and followed by rooted harmonies from piano, bass and drums. The sextet brings out the unblemished beauty plus looming unease that characterizes *Les cloches du Grand Maître* with the skill of conservatory graduates, but pizzicato motion enlivens the pieces so that it climaxes with percussive plucks and thumps. More characteristically *Cordâme* confirms its position as a group of more than mere interpreters on *Airs à faire fuir*. As if the players are superimposing a transparent diagram of new nations on top of the composer's Edwardian-era map, Grégoire-Rousseau's bell-like reverb and tick-tock drum beats provide a groove upon which Neige Lavigne sluices out passages that would be equally acceptable in a Balkan ditty or a Satie composition.

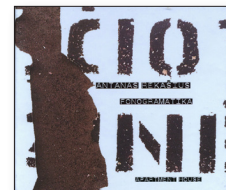


A near contemporary of Satie, the work of **Charles Ives** (1874–1954) was as unconditionally Yankee as the other's was Parisian. Guitarist **Eric Hofbauer** and his **Quintet** on **Prehistoric Jazz Vol. 3 (Creative Nation Music CNM 028 erichofbauer.com)** move one of the composer's iconic works, **Three Places in New England**, into the improvisational idiom. Like actors performing Shakespeare in modern dress, what Hofbauer and his associates – trumpeter Jerry Sabatini, clarinetist Todd Brunel, cellist Junko Fujiwara and percussionist Curt Newton – do revamps the material. The strategy evolves contrapuntally throughout, with the jazz forays flowing more freely than the somewhat rigid composed material. This works most obviously on *Putnam's Camp*, *Redding Connecticut*, where the march-like gait played by



bass clarinet and trumpet is reminiscent of 19th-century brass bands. As Sabatini remains Maynard Ferguson-like orotund in his obbligato, Brunel and Hofbauer float other airs like secular musicians on a nearby bandshell. Crunching guitar thumps and a walking bass line (from Fujiwara's cello) combine for the final section, which not only swings but refers back to Ives' original. Similar alchemy is exhibited on the brief *The Houseatonic at Stockbridge*. While the guitar parts are concentrated and undoubtedly 21st century in execution, the leisurely themes from cello and clarinet affirm the antebellum songs that vibrate alongside the modernist interpretations from the CD's beginning. Imagine a gentle stream flowing past a plantation porch in 1857. But the plucking on that veranda is from a modern jazz guitarist.

Modernism is taken for granted on **Fonogramatika (Lithuanian Classics CD 089)** as the five members of the German-British **Apartment House** ensemble interpret seven compositions by Lithuanian composer **Antanas Rekašius** (1928–2003). The players are conversant with both notated and improvised music, with reedist Frank Gratkowski, a recognized jazzier as well. Like an illusionist intent on showing his range, Gratkowski brings a sophisticated improvised temperament to the tracks on which he's featured along with cellist Anton Lukoszevieve and percussionist Simon Limbrick. Gratkowski invests the five-part *Phonogram* with unexpected snorts, split tones and swizzles, applying Rudy Wiedoeft-like showiness to insets ranging from menacing chalumeau to visceral coloratura tones. Two sections may be labelled *Grotesque* but have confident rapport with the main theme. Topping low-frequency string swerves and hard drumming as if additional seasoning is being added to a recipe, Gratkowski's dribbling alto saxophone and robust flute quavers make the three-part *Musica dolente e con brio* the more overtly jazzy. Atonal bass clarinet snarls contrast enough with stolid drum beats on the five-part *Epitaph* to encourage ratcheting pizzicato cracks from Lukoszevieve. The cellist's spiccato multiphonics bring needed airiness and a telephone-wire-like buzzing to *Fluorescences* the CD's longest track. Otherwise consecrated to Kerry Yong's synthesizer, pushed to its limits with hocketing replicating pipe-organ fluctuations, Lukoszevieve's later string slaps prevent the keyboardist from lapsing into silent-movie-house excess. Regrettably reminiscent of faux ragtime, though composed in 1970, Philip Thomas' out-of-order reading of Rekašius' seven *Atonic* fragments for solo piano are at best performed with staccato high frequency, but at worse resemble early 20th-century composers' parlour music-like appropriation of American syncopation.



The performance most contiguous to improvised music on **Sound of Horse (HUBRO CD 2582 hubromusic.com)**, the Norwegian **asamisimasa** ensemble's interpretation of five pieces by British composer **Laurence Crane** (b.1961) occurs on the seven-part title track. Like a radio broadcast leaking into another program, the unexpected jump cuts when Anders Førisdal's gritty electric guitar distortion disrupts the leisurely theme expressed by clarinetist Kristine Tjøgersen and cellist Tanja Orning, recall several of John Zorn's militant compositions. Aggressive as well as Ellen Ugelvik's expanding organ glissandi which introduce *Riis*, before settling into a comforting narrative in tandem with the cellist and clarinetist. The remainder of the material is precise and clean, though lacking in anything resembling syncopation or swing. Yet the composer and the ensemble members – filled out by percussionist Håkon Mørch Stene and soprano Ditte Marie Bræin – are young enough to have grown up when improvisational techniques were as much part of the musical gestalt as the reductionist piano lines and aleatory string buzzing reflected here. As notated as the material may be, the group's dexterity confirms that these tracks and the other CDs would have been composed and played markedly different years earlier. **O**



# Old Wine, New Bottles | Fine Old Recordings Re-Released

BRUCE SURTEES

**F**or **The Complete Chopin – Deluxe Edition** (DG 4796555, 20 CDs, one DVD, large 108 page book) DG has assembled an outstanding collection of well-chosen performances from its archives together with new recordings by many contemporary artists.

To celebrate the 200th anniversary of Chopin's birth in 1810, DG issued *Chopin, The Complete Edition* on 17 CDs (DG 4778445) that certainly was complete as claimed and contained acclaimed performances of, well, everything. The contents of that edition are pretty well duplicated in this new one... with some changes and four extra discs of some interesting alternative performances. Changes to this set are: The Arrau/Inbal versions of the works for piano and orchestra are replaced by a new June 2016 recording by Canadian Jan Lisiecki conducted by Krzysztof Urbanski; The *Rondo for two pianos in C Major Op. posth.73* passes from Kurt Bauer and Heidi Bung to Daniil Trifonov and Sergei Babayan; For the *19 Waltzes*, Ashkenazy is replaced by Alice Sara Ott; The *Grand Duo concertant on themes by Meyerbeer* finds Anner Bylsma and Lambert Orkis replaced by Gabriel Schwabe and José Galiado.

CD 18 in the new set is a live recording from the XVII International Chopin Competition in Warsaw in 2015 of the winner, South Korean Seong-Jin Cho who was 21 years old at the time. His artistry came as a pleasant surprise for, unlike many technical wizards, he plays with understanding beyond his years without empty artifice. There are the *24 Preludes*, the *Nocturne in C Minor Op.48 No.1*, the *Second Piano Sonata* and finally the *Polonaise in A-flat Major Op.53*. All adding up to an unexpected, insightful and thrilling 73 minutes.

CD 19 has 20 legendary Chopin pianists, the usual suspects and others – Halina Czerny-Stefanska, Adam Harasiewicz, Monique Haas, Julian von Karolyi, Géza Anda and Stefan Askenase – playing familiar shorter pieces from the repertoire. CD 20 has pianists from the younger generation: Lisiecki, Trifonov, Blechacz, Grosvenor, Grimaud, Uja Wang and others. Disc 21 is a DVD of Arthur Rubinstein playing the *Second Piano Concerto* with André Previn conducting the LSO in 1947 and the *Second Scherzo* from 1973. Both very worthwhile in very good video.

The new edition is an overtly opulent production in the form of a unique 11" wide x 8" tall "book" bound in burgundy vinyl mole-skin, with gold embossed boards. Enclosed is an impressive, well-researched and illustrated 11" x 7 5/8" 108-page book. If you own the earlier set you may not consider this a reasonable purchase. If you don't, the peerless new edition is certainly the one to have.

**Volume Three** of the **Michael Gielen Edition** from **SWR Music** is an all-Brahms program featuring the four symphonies, together with *The Tragic Overture*, *The Variations on a Theme of Haydn*, *First Piano Concerto*, *Double Concerto*, *Schicksalslied* and the Schoenberg transcription of the *First Piano Quartet Op.25* (SWR19022CD, 5 CDs).

Many of us have a favourite go-to Brahms symphony and mine is the *Second*, listening through to the end and hoping for the extraordinary final movement edge-of-the-chair,



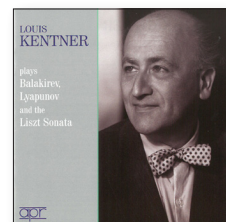
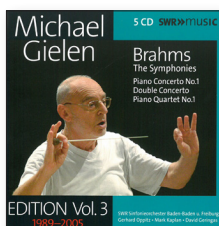
breakneck accelerando as heard in the closing pages of the Bruno Walter/New York Philharmonic 1953 recording. Gielen's *Second Symphony* finale does not accelerate but maintains a steady forward thrust through to an exultant coda of great power. The *Haydn Variations* that follow the symphony reflect the same attitude to Brahms even though the symphony dates from 2005 and the *Variations* from 1996.

The soloist in the *First Piano Concerto* is Gerhard Oppitz, considered to be one of the leading Brahms interpreters. On the same CD is *Schicksalslied Op.54*, one of Brahms' many works for chorus and orchestra. In the summer of 1868, Brahms read and was deeply affected by *Hyperions Schicksalslied* (*Song of Destiny*) by Hölderlin, the author of verses set by so many composers. He began setting it in 1868 but was unsure

of how to finish and before he directed the first performance in 1871 he had written the *Alto Rhapsody*. Soloists for the *Double Concerto* are Mark Kaplan and cellist David Geringas.

Throughout the five discs we are treated to a celebration of Brahms as an inspired, virile composer and not an aging bearded gentleman. Gielen's Brahms is not lugubrious but is vital and optimistic, the textures throughout are translucent while still maintaining a suitable foundation in the low strings and tympani. The perfectly engineered sound throughout is full-bodied and clearly detailed.

**Louis Kentner**, the late Hungarian/British pianist (1905–1987), today remembered mainly by collectors, was widely respected across the middle of the last century. Ironically, he had a runaway best-selling recording that sold millions and millions of copies worldwide but did not identify him as the pianist. The producers of the 1941 British film *Dangerous Moonlight* (aka *Suicide Squadron*) wanted a Rachmaninoff-like concerto for the plot and commissioned Richard Addinsell who handed his notes to his orchestrator, Roy Douglas who then created *The Warsaw Concerto*. Kentner forbade his name to appear in the opening credits nor on the 12" Columbia 78 that followed, believing that it would wound his reputation. Columbia continued to record him and the 1940s productions are brought together on a new **Appian** set in all new transfers (APR 6020, 2 CDs). The most deservedly celebrated entry is the 1949 recordings of the *12 Études d'exécution transcendante Op.11* by Sergy Lyapunov, written as an homage to Liszt's, completing the tonalities Liszt had not attempted. Newcomers to this monumental opus should be enthralled both by Lyapunov's invention and the intensity and sensitivity of the playing. The other works on this collection include four by Mili Balakirev: *Piano Sonata in B-flat Minor*, *Reverie*, *Mazurka No.6 in A-flat Major* and the notoriously difficult *Islamey*. Add to these, Kentner's very rare 1948 recording of the Liszt *Sonata in B Minor*. This performance is unusual, if not unique. A cerebral reading compared to the mainstream romantic versions, on first hearing this one seems to have little or no pulse nor phrase-to-phrase continuity, sounding rather static with statements rather than a narrative. However, after listening to it several times over a few weeks it now makes sense in its own right and is arguably persuasive. **●**





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## PROGRAM

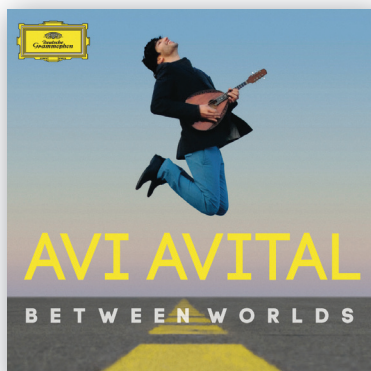
**Sulkhan Tsintsadze:** Six Miniatures  
for String Quartet and Mandolin

**Bedřich Smetana:** String Quartet No.  
1 in E Minor, “From My Life”

**Johann Sebastian Bach:** Chaconne  
from Partita in D Minor for Violin, BWV  
1004

**David Bruce:** Cymbeline, for string  
quartet and mandolin (Canadian  
premiere)

Sunrise  
Noon  
Sunset



Available on



## Harry Freedman's Orchestral Works

continued from page 8

Mulligan, was at Hamilton Place in September 1977, during what was called the CBC Hamilton Festival. The late Howard Cable (1920–2016) was engaged to lead the orchestra, which we called the CBC Hamilton Festival Orchestra but was largely made up of the members of the Hamilton Philharmonic. The chemistry between Freedman, Mulligan and Cable was wonderful and the premiere of the new concerto went famously. According to Walter Pittman (writing in *Music Makers*, his 2006 biography of Freedman and his wife, soprano Mary Morrison), Mulligan subsequently performed Freedman's *Celebration*, "around the world." *Celebration* was released in 2002 on the *Ovation* series on CBC Records.

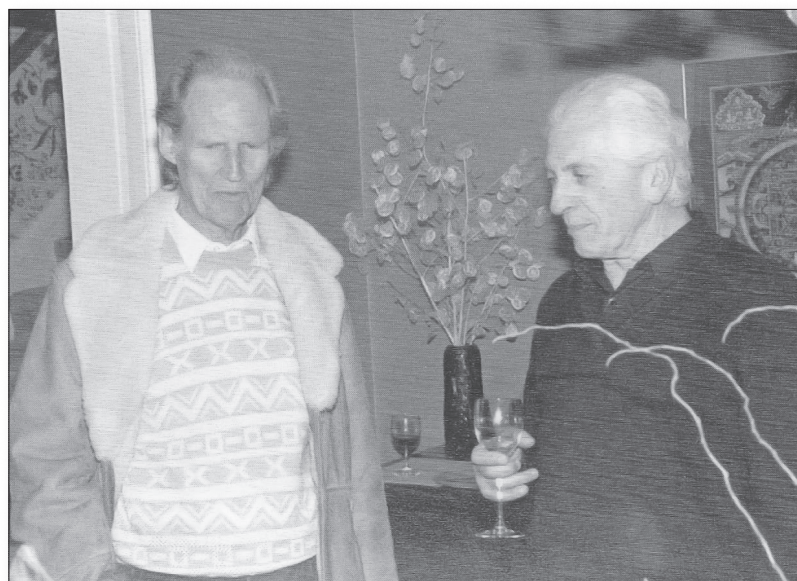
Jazz also constituted no small part of Freedman's musical language. On the new Centrediscs CD this is reflected in *Indigo*, which CBC Radio commissioned in 1994 for the Manitoba Chamber Orchestra. Although it was scored just for the strings of the MCO, Freedman's deft and subtle inflections echo a wide palette of jazz sonorities, and show how well Freedman understood the intricacies of string writing.

In contrast, Freedman's 2000 composition *Graphic IX: For Harry Somers* uses strings to evoke a succession of expressive textures that reference his close friendship with Somers, who died in 1999. In the interview with Larry Lake mentioned earlier, Freedman, a lifelong student of painting, shared the story of the memory that triggered *Graphic IX*. He said, "Somers came over one day. I was practising Japanese sumi-e painting, particular strokes. He was watching and was amazed at the brush I was using, a sumi-e brush, made from the hairs of a male Manchurian wolf. And you can do so many different things with that one brush: you can make some very thick textures, what they call 'broken ink,' or, depending on how much water and ink there is in the brush, you can make a fine point and draw a hair-line, so versatile that one brush. And he was looking at me and he said, 'That's just like your music, it's all about the textures.' Harry, he recognized it: he had that kind of perception."

I was also involved with commissioning the last of the works Freedman wrote as a CBC Radio Music Commission, a large composition titled *Borealis*, in 1997. *Borealis* combined the forces of the Toronto Symphony Orchestra, the Danish National Radio Choir, the Swedish Radio Choir, the Elmer Iseler Singers and the Toronto Children's Chorus, all under the direction of conductor Jukka-Pekka Saraste. These combined forces surrounded the audience, from the ground floor up into the various levels of balconies ringing the ten-story Barbara Frum Atrium in the Canadian Broadcasting Centre. The occasion for this commission was our collaboration with the Northern Encounters Circumpolar Festival of the Arts, organized by Soundstreams Canada. The effect of the music was stunning. Harry Freedman himself considered it one of his finest achievements in writing for large-scale musical forces. He called it "a summation."

We subsequently presented *Borealis* to the International Rostrum of Composers (IRC) in Paris in 1998, where it was voted fourth overall among the submissions by the delegates from public radio services in 30 countries around the world, leading to broadcasts in all those countries. Harry was very pleased with this accomplishment, comparing it to the experience of "being shortlisted for the Booker Prize." He pointed out that, in the big international competitions, "[the] shortlisted works receive just as much attention and visibility as the eventual winners."

Now that *Borealis* has been included in this new Centrediscs Freedman compilation, many more listeners can marvel at its sonic brilliance. The sense of soaring space in the Barbara Frum Atrium was wonderfully captured by the engineers in our *Two New Hours* production team. And the fact that Freedman responded



The "two Harrys," Somers (left) and Freedman (right) were close friends until Somers' death in 1999.

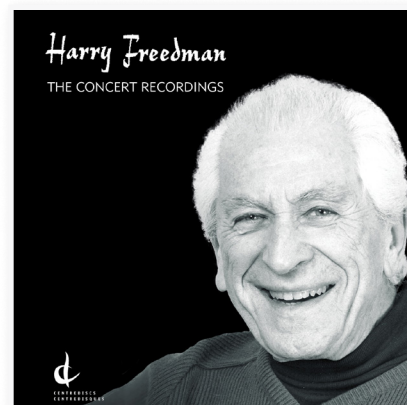
to the opportunity to write such a work for just such a big international occasion, with all the creative might he possessed is one of those miracles of Canadian artistic achievement.

It's significant that two of the works in this new CD (*Borealis* and Freedman's iconic 1960s masterpiece *Images*) are performed by the TSO, an orchestra he knew intimately. Two other compositions, *Graphic IX: For Harry Somers* and *Manipulating Mario* are represented in performances by Toronto's Esprit Orchestra and their founding music director and conductor, Alex Pauk, with whom Freedman had a close relationship. Pauk commissioned several of Freedman's orchestral compositions and frequently programmed his music on Esprit Orchestra concerts. The performance of *Indigo* was by The Composers Orchestra, under conductor Gary Kulesha, recorded in Glenn Gould Studio.

The five compositions in *Harry Freedman: The Concert Recordings* are all different in style, construction and message. This fact alone is indicative of the remarkable breadth of Freedman's musical output. We hear, at various points, the sounds of jazz, impressionism, modernism, minimalism and many more textures and colours, all blended perfectly to serve his expressive purpose. Freedman was at ease with the music of many cultures around the world and he was always open to fresh musical discoveries. He was both an innovator and an artist who could unite different aesthetic trends.

For the more than 30 years that we were colleagues, Freedman and the orchestras who played his music fuelled an ongoing stream of broadcasts on *Two New Hours*. But Harry was also my friend. I respected him for his prolific creativity and we enjoyed working together on all manner of innovative musical projects. I valued that our many conversations about composition, art making and life in general were always fresh and stimulating. Harry Freedman made a deep impression on many people in the musical community, and his work remains an example of the very highest level of achievement in Canadian music. ●

*David Jaeger is a composer, producer and broadcaster based in Toronto.*





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Canadian Opera Company Music Director, Johannes Debus, conducts the RCO and bassoonist Bee Ungar in a program featuring John Burge's *Snowdrift*, Franz Joseph Haydn's *Symphony No. 97*, Heitor Villa-Lobos's *Ciranda des sete notas*, and Jean Sibelius's *Symphony No. 5*.

Generously Supported by Leslie and Anna Dan



RBC Foundation



**Taylor Academy  
 Showcase Concert**

SAT., FEB. 11, 4:30PM  
 MAZZOLENI CONCERT HALL  
*Free (Ticket Required)*

The Phil and Eli Taylor Performance Academy for Young Artists presents concerts by the leading young classical musicians in Canada. Hear the stars of tomorrow!



**Dover Quartet with Avi Avital**

SAT., FEB. 11, 8PM / PRE-CONCERT CHAT 7:15PM KOERNER HALL

*Tickets start at only \$35*

Avi Avital does "everything you never dreamt a mandolin could do." (*Haaretz Daily*) With The Dover Quartet he'll perform solo mandolin pieces, Smetana's *String Quartet No.1*, and Sulkhan Tsintsadze's *Six Miniatures*.

Generously supported by David G. Broadhurst



**Art of Time Ensemble with  
 Brent Carver: The Songbook**

FRI., FEB. 24, 8PM KOERNER HALL

*Tickets start at only \$40*

Brent Carver and the Art of Time Ensemble will perform classics from the American Songbook and Broadway, specially arranged by the best composers in Canada.



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**Must-see**  
**February**  
**concerts**

JAN LISIECKI,  
PIANO

**Beethoven**  
**Emperor Concerto**

Thu, Feb 9 at 8:00pm  
Sat, Feb 11 at 8:00pm

Jiří Bělohlávek, conductor  
Garrick Ohlsson, piano  
Joaquin Valdepeñas, clarinet

Program includes:  
Debussy: *Première rhapsodie*  
Martinů: Symphony No. 6  
"Fantaisies symphoniques"  
Beethoven: Piano Concerto No. 5  
"Emperor"

**National Symphony**  
**Orchestra of Ukraine**

Mon, Feb 13 at 8:00pm

Volodymyr Sirenko, conductor  
Dima Tkachenko, violin  
National Symphony Orchestra  
of Ukraine, guest orchestra

Yevhen Stankovych: Suite from the  
ballet *The Night Before Christmas*  
Yevhen Stankovych:  
Violin Concerto No. 2  
Tchaikovsky: Symphony No. 6  
"Pathétique"

**Jan Lisiecki**  
**Plays Schumann**

Wed, Feb 15 at 8:00pm  
Thu, Feb 16 at 8:00pm

Jakub Hrůša, conductor  
Jan Lisiecki, piano

Program includes:  
R. Strauss: *Death and Transfiguration*  
Schumann: Piano Concerto  
Scriabin: *The Poem of Ecstasy*

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