FEATURE
Claude Vivier
composer
Q&A
Benjamin Grosvenor
pianist
MAINLY CLUBS
Artword Artbar

18th Annual
BLUE PAGES

Alex Ivanovici in Claude Vivier’s Musik für das Ende
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Since his unexpected death in 1983, the memory of composer Claude Vivier, and the haunting music that he created, has loomed large over the Canadian music scene. In a rare turn of events, this year in Toronto there will be four different presentations of his music. The players involved all insist it’s just a coincidence. But bottom line: by chance or otherwise, even three and a half decades after his death, something about Vivier’s work — and the world he drew from to create it — still sounds intimate, relevant, and intensely alive.

PHOTO: LAWRENCE CHERRY

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**SPECIAL SECTION**

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The WholeNote’s 18th Annual Directory of Music Makers

(right after page 36)
A is for Abecedarium

An abecedarium (or abecardy) is an inscription consisting of the letters of an alphabet, almost always listed in order. Typically, abecedaria (or abecedaries) are practice exercises.

Truth be told, I’ve never been much for practising, but let’s see how far we get …

A is for Abecedarium; also for Artword Arthur, which Ron Welhs talks about with a great deal of clarity in our Q&A (Mainly Clubs, Mostly Jazz, page 16), thereby sparing you from having to listen to me expound in this Opener on the important difference between talking about “making some place into a real music city” and talking about what needs to be done to “keep it real.”

A is also for Anniversary (of which there seem to be an unusually large number dotted throughout these pages this month). None can match the Toronto Women’s Music Club’s 120 years (see Classical and Beyond, page 25). But the longevity of so many of our other musical organizations and ensembles is noteworthy.

As remarked in our cover story (page 8), Esprit and Soundstreams, as the three presenters espousing Claude Vivier’s music this season, are both in their 35th seasons.

New Music Concerts who will present Vivier’s Zipangu next May, was already into their tenth year of existence when they commissioned it from him in 1980.

The Canadian Children’s Opera Company turns 50 this year. Toronto Children’s Chorus turns 40 in 2018.

Pianist Benjamin Grosvenor who will grace the Music Toronto stage on November 7 (see interview, page 10) is, at 25, 20 years younger than the presenter is.

The WholeNote is 23 this year (which means that if we counted significant anniversaries in prime numbers rather than as boring multiples of five and ten, we’d be just about to throw one helluva party!) Maybe we will anyway. So stay tuned.

B is, of course, for Blue Pages, the 18th edition of which sits snug in the middle of this issue, “after page 36” as it says in the table of contents. The twelve dozen or so presenters who grace the Blue Pages are a very big part of why we are still around in our /two.oldstyle/three.oldstylerd season. If far we get ….

C is for CD section, and if our deeply valued CD review editor for the past 15 years, David Olds, had not booted off to someone’s cottage this sweltering September weekend, I would be pointing out to you, esteemed reader, that sometime within the next month or so we will pass a mentionable milestone – some astonishingly specific number of thousands of individual CDs reviewed in our pages. What a team!

D is for CD section, and if our deeply valued CD review editor for the past 15 years, David Olds, had not booted off to someone’s cottage this sweltering September weekend, I would be pointing out to you, esteemed reader, that sometime within the next month or so we will pass a mentionable milestone – some astonishingly specific number of thousands of individual CDs reviewed in our pages. What a team!

E could be Das Lied von der Erde, which Art of Song columnist Lydia Perovíc confesses to “worship impatiently” (page 23). Or it could be David and Elisha, as in David Jaeger and Elisha Denburg, whose conversation about World New Music Days, coming to Canada for the first time in more than 30 years, is the through line in David Jaeger’s contribution to this month’s magazine (page 12).

And F is for “finished” with that particular little game for now.

We actually had a bit of a conversation about the headline to Jaeger’s piece a little while ago this evening. “Shouldn’t it be ‘ISCM2017 Goes to Vancouver’ rather than ‘Comes’?” was the question.

It felt good to decide that “comes” was the right word, even though the physical distance that separates our cities is greater than that between Toronto and the eye of any of the hurricanes sweeping through our headlines this uneasy summer. Despite all the distances, physical and emotional, that will doubtless still be left for our children to bridge when we are gone, there is much more in Canada that has the potential to bind rather than divide us.

Embracing all the music made, coast to coast to coast, as ours is a step in the right direction. ☮

clarification:

The opening to the story on the Kensington Market Jazz Festival “Here Goes the Neighbourhood!” by Kensington Market Jazz Festival co-producer Ori Dagan in Volume 23 No 1 of The WholeNote, was editorially altered to draw explicit comparisons between future challenges facing the Kensington Market Jazz Festival and those facing the Toronto Jazz Festival. Mr. Dagan did not mention the Toronto Jazz Festival at all in the story he submitted. The WholeNote regrets any and all misunderstandings caused by this editorial overreach.

Upcoming Dates & Deadlines

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UNVANISHING: THE MUSICAL LIFE OF Claude Vivier

EARLY THREE OLDSTYLE FIVE OLDSTYLE / YEARS AFTER CLAUDE VIVIER’S ABORTIVE DEATH, SOMETHING ABOUT HIS MUSICAL SPIRIT IS IN THE ETHER.

In Vivier’s opera Kopernikus, a child named Agni, recently deceased, is revisited by what Vivier calls several “mystical figures borrowed from stories” – characters such as Merlin, Lewis Carroll, the Queen of the Night, a witch, a blind prophet – all of whom presumably would have been part of the child’s dream repertoire while alive. As she enters the afterlife, these characters gravitate around her, and she becomes the axis around which they revolve – she becomes, as Copernicus’s great discovery did, a new “centre of the universe.” Now, in the wake of a landmark performance of Kopernikus at the Banff Centre this summer by Toronto’s Against the Grain Theatre, a wave of Vivier’s music is about to pass through Toronto – such that Vivier himself is about to become, much like Agni, the main character in his own drama.

Along with Against the Grain’s production of Kopernikus at Banff, several other local groups will be presenting his music this season. On October one oldstyle five oldstyle, Esprit Orchestra will open their season with the Toronto premiere of his large orchestral work Siddartha. There will also be two performances of his string ensemble piece Zipangu: first with the Lapland Chamber Orchestra in a show hosted by Soundstreams on October 16, and second in a concert co-presented by New Music Concerts and the RCM’s 21C Festival in the spring. Perhaps most unusually, from October 27 to November 4, Soundstreams is mounting a production called Musik für das Ende, a three-part theatre presentation of Vivier’s music based around his piece of the same name.

There’s no particular reason why these performances are all happening now – and when pressed, the various players involved all insist it’s a coincidence. But it seems less like chance and more like a convergence of like-minded feeling, around a man who many in Toronto’s new music community regarded as a mentor and a friend.

Vivier’s own life was a remarkable one. Born in 1948 in Montreal of unknown parents, Vivier was adopted at the age of three and brought up for the priesthood, before leaving the seminary and devoting his life to composition. Studying in Quebec and abroad – most notably in Germany with Karlheinz Stockhausen – Vivier’s works mirrored his personal life, always circling back to themes of death, ritual, loss, and a wild, sensual understanding of beauty. In a final disturbing parallel, his body was found in his Paris apartment in one oldstyle nine oldstyle eight oldstyle three oldstyle after picking up a young man at a local bar – murdered at the age of three.

Vivier remains one of Canada’s best-known composers, but his works aren’t as frequently performed as one might expect – which makes this present-day convergence around him difficult to explain. Perhaps it’s because on the one hand, his work feels big – slow-moving, mythical soundworlds that have the spectre of death in them. Something about Vivier’s music still reads as monumental: Kopernikus was chosen as the piece to herald a new era of arts programming at the Banff Centre, Musik für das Ende is the keystone of Soundstreams’ 35th anniversary season, and Siddartha, on a concert for which Esprit (also turning thirty five) has enlisted ninety three performers, is in that sense one of the biggest works that the orchestra has ever done.

But at the same time, there’s more to his music than that. Among the individuals involved in the upcoming concert programs of his music, those who knew him personally describe a singular, thoughtful, sometimes reckless man, with a type of music-making that was uniquely his own; those who know him only from his music say the same. Something about Vivier’s music, especially the music he created later in his life, is so independently crafted that it still sounds wholly inhabited by his voice. Something about his work, and the vibrant life that he drew from to create it, feels for many – even over three decades since his death – incredibly intimate, and intensely alive.

Margaret Bárdos in Musik für das Ende
Composer Alexina Louie clearly remembers the blow of Vivier’s death. “I was in Brussels having a premiere of a piece,” she recalls. “I had run into Claude on a street in Montreal, and he was excited because he’d just gotten a Canada Council grant to go to Paris to write. I’d said I was going to be in Brussels at that time and he said, ‘Well, why don’t we meet up [in Paris]? Just give me a call.’ So I was calling him from Brussels and the phone never made a connection. And that was the weekend that he died.”

She also remembers his friendship – visiting him whenever she was in Montreal, and him doing the same in Toronto. “We would talk about music – he had very strong ideas about what constituted good music and had music, and of course we had little tussles about things,” she says. “But he was a very special person. [And] his tragic death hit our community really hard.”

Thinking back on his life and music, Louie describes a composer who was relentless – someone who stuck to his convictions, no matter what. “He took a lot of criticism for his music,” she explains. “It shifted from this European take to this soundworld that was uniquely his own, based on one melody line with colours that were built around it. Compared to what was going on in European art music at that time, it was very simple...[But] now, all of these decades later, it’s that music that he wrote, that is so fascinating, exotic, unusual, that is now being embraced.”

“Not everyone likes Claude’s music,” she adds. “But it’s so strong, you can tell it’s his voice when you hear it.”

One of Louie’s major compositions from the year of Vivier’s death – a large ensemble piece titled Music for a Thousand Autumns, commissioned by Montreal’s Société de musique contemporaine du Québec (SMCQ) – was written, in part, for him. “I wrote two pieces that year that were quite important to me at that time,” says Louie. “One was Music for a Thousand Autumns; one was O Magnum Mysterium – in Memoriam Glenn Gould. And these premature deaths really made me reflect a lot about what it takes to be a creative artist. Because – it’s my experience anyway – that it takes every ounce of your being to create a piece that you feel worthy. And both of them did that. They lived life like that.

“I had just moved back to Canada in 1980, and I received a commission from Serge Garant [at SMCQ],” she continues. “I was working with these ideas of eternity and what lives on after the death of a person – and also the fear of writing a piece for Montreal, which at that time was a city where an outsider was not necessarily always embraced warmly. There’s a theme in the piece, Music for a Thousand Autumns, that I connect with Claude. It’s a very simple theme, and it’s got colouration around it, and it’s my call to Claude. I’m calling out to Claude: ‘I need inspiration for your town – I want to write a good piece, I want to write a worthy piece.’ I wrote it with him in mind.”

Louie’s partner Alex Pauk, the founder and director of Esprit Orchestra, was also a close friend of Vivier’s. Louie describes the climate in which she, Pauk and Vivier all came of age: one where no composers had immediate institutional support, and where they all used to channelling their own determination to succeed. Pauk continues on page 74
Benjamin Grosvenor has an uncanny knack of getting to the essence of any piece he plays. Add to that a burnished tone (he is one of the supreme colourists performing today) and impeccable, unfettered, seemingly effortless technique and you have one of the best pianists on the current concert stage.

Grosvenor is a unique creator of sound, worlds within worlds, attentive and nuanced; a riveting performer with keen musical insights. In the public eye for more than half of his life, the 25-year-old returns to the Jane Mallett Theatre November 7 for his third Music Toronto appearance since March 2014. The following email exchange took place in mid-September and focuses on that upcoming recital.

WN: You became the youngest-ever winner of the keyboard section of the 2004 BBC Young Musician of the Year Competition when you were 11. How life-changing an event was that?

BG: I think the competition cemented in my mind the idea that I would like to be a pianist. It was a great experience at the time, in particular the final which gave me the opportunity to play with a professional orchestra for the first time. The attention it brought began my career, although in those early years I did not give many concerts as naturally I needed the space for schooling and simply to grow as a musician.

Who was the first composer you fell in love with as a child? Who were the first performers you fell in love with?

The first composer I really fell in love with was Chopin, and the first piece I played that I felt a significant connection with was by him - one of his waltzes. The first performers who had an attraction for me were those that I saw playing live (Stephen Hough and Evgeny Kissin, for example) as well as Argerich, Horowitz and Lipatti, who were artists whose recordings we had in the house. It was only in my early teens that I began to listen more widely to other pianists and musicians and discovered many other names both current and historical, becoming fascinated by artists such as Cortot, Feinberg, Schnabel and others.

You said in a 2013 YouTube webcast that your attraction to composers like Chopin, Beethoven and Bach initially came from listening to recordings by pianists from the first half of the 20th century. Are you still inspired by these giants of the piano? What has been inspiring you recently?

I still find these pianists to be a source of inspiration - I was recently listening once again to some of Cortot’s Schumann recordings which are a marvel. I find these days though that I have less time for listening than I would like, and particularly not enough time to attend live concerts. Something I often relish about playing with orchestra is the opportunity to hear the second half of the program.

Our previous email exchange was prior to your 2015 Toronto concert with its Baroque rearview-mirror quality. Your program consisted of most of the pieces you recorded shortly thereafter for your Homages CD. I’d like to focus on your upcoming Music Toronto recital, beginning with Mozart’s Sonata No.13 in B-flat Major, K 333 “Linz.” What in Mozart speaks to you in general? And what in the “Linz” sonata in particular?

There is a distilled quality to Mozart’s music - it has such purity and directness of emotion. But it is not just gilded, elegant music, rather music that teems with energy, complexity and life, with such a range of character and emotion. He had an extraordinary gift for juxtaposing diverse ideas and elements in ways that seem natural and effortless, and it is music always filled with the surprising and the unexpected.

The piano sonatas are fascinating works to play in that there is such vivid characterization of the material. His ingenious uses of textures make the most of the instrument’s limitations, and the music seems so often to refer to other timbres and instrumental combinations. With one instrument responsible here for the whole dialogue, the writing is even more varied than that of the piano concerti (where the piano only needs to be a piano!) and though written in a pianistic context, one can imagine wind solos, quartets and tuttis. The Linz sonata is a great example of this. The outer movements have a tremendous sense of nervous energy and joie de vivre, both rich in thematic material and character. The last movement seems - with its written-in cadenzas and apparent solos/tuttis - almost like a piano concerto without orchestra. The slow movement is incredibly tender and lyrical, with wind serenades and string quartets, and has a particularly unsettling and affecting middle section.
Brahms’ Four Pieces for Piano, Op.119 are so contemplative, eloquent and emotionally rich. Clara Schumann famously described the first as a “grey pearl, veiled and very precious.” How would you characterize them?

They are four singular and contrasted works. The first has a sense of sadness and resignation, with a large amount of dissonance, particularly in the opening bars which give the piece from the start a particularly searching and doubting atmosphere. The second is agitated in the outer sections, with a luminous waltz in the middle, all based on the same material. The third intermezzo is light-hearted and humorous, and the Rhapsody is largely defiant and joyous, though it ends with darkness and agitation in the tonic minor.

Brett Dean conceived his Hommage à Brahms as three interludes to be played interspersed between the Op.119 Piano Pieces. What moved you to take the audience on that journey?

I worked with Brett as a conductor in Australia when we did Mozart K466 together. I was at that point considering programming Op.119 when he sent me these pieces, written for Emanuel Ax. I thought it was very effective as a set, with the pieces providing illuminating contrasts to the Brahms works, and that it was fascinating to have this juxtaposition of old and new.

The second half of the recital begins with a piano arrangement of Debussy’s Prélude à l’après-midi d’un faune. Did you discover it through George Copeland’s 1918 recording? Is it a variant of Leonard Borwick’s arrangement? What attracted you to it?

I find these days though that I have less time for listening than I would like.

I had been interested in playing some more Debussy, and a friend pointed me in the direction of the Copeland recording which I thought was very effective in capturing the spirit and essence of the piece. There is an interesting quote from Copeland about his transcriptions: “I spoke to [Debussy] of my desire to transcribe some of his orchestral things for the piano – music which I felt to be essentially pianistic. He was at first sceptical, but finally agreed, and was in complete accord with the result. He was particularly delighted with my piano version of L’après-midi d’un faune, agreeing with me that in the orchestral rendering, which called for different instruments, the continuity of the procession of episodes was disturbed. This has always seemed to me the loveliest, the most remote and essentially Debussyan, of all his music, possessing, as it does, a terrible antiquity, translating into sound a voluptuous sense that is in no wise physical.”

However, examining the scores of the original and these two transcriptions, I came to the view that Copeland was a little sketchy in places, almost as if a reminiscence of the work; Borwick better preserved compelling subtleties in these passages. What I have ended up playing is mostly Borwick, with a few touches of Copeland and of my own.

I find it intriguing that the original version of the Debussy was written in 1894, just a year after the Brahms Op.119, and that the final two works on your program, Berg’s Sonata Op.1 and Ravel’s Gaspard de la nuit, were both written in 1908. How did you decide on the repertoire for the Toronto concert?

This was part of the idea for the construction of the program. Indeed, with the Mozart as a kind of preface, there are four seminal works here that were written within two decades, and I think it fascinating to hear them together. The Debussy, with its whole-tone scales and unstable tonality, is the bridge in that sense. Indeed, Pierre Boulez called it the beginning of modern music.

What drew you to the Berg sonata?

I have loved Berg’s music since playing some of his early songs during my studies at the Royal Academy. I had also had a good experience getting to know his violin concerto by reading it through with a friend who was preparing it. I love this rich and dense harmonic world, with its tonal ambiguity, whole-tone scales and chromaticism. It is an emotive work, dramatic and uneasy, with a sense of tension that stretches from the first cadence until the final coda when the tonic triad is finally reinstated.

Gaspard has been a staple of yours for many years and it appears on your first Decca CD (2012). What fascinates you about it?

Gaspard contains some of the most evocative music written for the piano. In playing this music, you feel somewhat like a painter, with so many colours at your disposal, but it is perhaps above all about invoking atmosphere – casting a spell. The poems by Bertrand always add a particular fire to the imagination. I think my favourite piece of the set remains Le Gibet, which is so hypnotic and awe-inspiring. There is one phrase in particular in the middle of the piece which I never cease to find deeply moving, where – among all this that seems larger than the individual – suddenly there emerges this sense of personal vulnerability, and of incredible sadness.

I’ve read that you find the stage to be liberating. Please elaborate.

Performing onstage can feel liberating, but I think performances feel very different from occasion to occasion. I would say the form of music making I find most consistently liberating is chamber music.

You are making music with others – all striving for the whole to be greater than the sum of the parts – yet the intimate scale means that it is a true partnership of equals. It can be entirely magical!

Paul Ennis is the managing editor of The WholeNote.
It was a pleasant, late summer sunny day, and I was having a nice, relaxed conversation with composer Elisha Denburg, at the Canadian Music Centre on St. Joseph St. in downtown Toronto.

Denburg serves as the general manager of the Canadian League of Composers (CLC). We were reflecting on the coming uptick in CLC activity towards the end of October, as the pre-eminent annual international contemporary music festival, the ISCM World New Music Days, approaches, returning to Canada for the first time since 1984, and to Vancouver for the very first time.

The CLC is home to the Canadian Section of an international organization, the International Society of Contemporary Music (ISCM), which sponsors this contemporary music festival each year in a different country. The stated purpose of the festival is to “present music from each of our members, showcasing the incredible diversity of musical practice in our time.”

In the course of our conversation, Denburg reminded me that the previous time the ISCM festival was in Canada, in 1984, it was not the CLC, but rather the now defunct Canadian Music Council (1946–1990) that hosted the Canadian Section of the ISCM, and thus the festival. His observation triggered a flood of memories for me, as I vividly recalled participating in that earlier edition of the festival, both as a broadcaster with CBC Radio, and as a composer/performer with the Canadian Electronic Ensemble (CEE).

The 1984 ISCM festival had been a grand event, held over 13 days, with concerts presented in both Toronto (September 21 to 28) and Montreal (September 28 to October 3). Many of the concerts were recorded for broadcast on CBC’s English and French language radio services, including those heard on Two New Hours, the national network new music series I had created in 1978.

Over the course of the festival, a great number of new and recently composed works by internationally recognized composers were performed, including those by Canadians such as Serge Arcuri, John Burke, Brian Cherney, Micheline Coulombe St.-Marcoux, Denis Gougeon, Alex Pauk, John Rea and many others. Esprit Contemporain (now Esprit Orchestra), only in its second season, gave the world premiere of one of Cherney’s most important works, Into the Distant Stillness, as well as the Canadian premiere of Ritratto by Finnish composer Magnus Lindberg. Toronto’s New Music Concerts presented the Canadian premiere of Laboratorium by French composer Vinko Globokar. The CEE presented the Canadian premieres of two outstanding electronic compositions, Klang by British composer Jonty Harrison and Love in the Asylum by American Michael McNabb, as well as repertoire works by the members of the ensemble: David Grimes, Larry Lake, Jim Montgomery and me. And of course, there were dozens more concerts with compositions from nearly 50 different countries.

It was not my first World New Music Days. I had also been to the 1983 ISCM festival, which had been held in Århus, Denmark. Steen Frederiksen, the head of music for Danish Radio had contracted to broadcast the entire festival on the Danish national radio network. He noted that there were an unusually large number of Canadian compositions in the programming that year, and persuaded CBC Radio Music to send me and members of my Two New Hours team to produce CBC broadcasts from Århus. Being at the Århus festival also served to prepare us for the 1984 ISCM festival in Toronto and Montreal, which had already been confirmed back in 1981.

The new concert hall in Århus had opened just the year before, and at that time was the largest in Scandinavia. We made several Two New Hours broadcasts there, and were able to include major interviews with such notable Danish composers as Per Nørgård, Bo Holten and Bent Sørensen, as well as with visiting composers from other countries. In the course of making this series of broadcasts we came to appreciate the magnitude of the organizational effort such a festival entails.

In 1990 a funding crisis forced the Canadian Music Council to fold, and the designation of Canadian Section of the ISCM was transferred to the CLC. Nineteen years later the idea to host the ISCM festival in Canada was rekindled. “I had the initial idea to do this, while talking with ISCM Canadian Section president André Ristic in June 2009, sitting outside a house in Vancouver after a reception,” Winnipeg composer Jim Hiscott told me. “I had just been elected as vice president of the Canadian Section, and was thinking about how great it would be to have the festival in Vancouver. Many new music groups...
are in the city and province, and there’s a different aesthetic and cultural range than in most European communities. We both started developing it immediately."

The CLC made its bid to present the 2017 edition of the festival in 2014, in partnership with the Vancouver series Music on Main and its artistic director, David Pay. The pitch was accepted, and the process of organizing and producing the concerts in Vancouver began. The first Canadian edition of the ISCM festival in 33 years will take place November 2 to 8, with more than 30 concerts and events in a number of popular Vancouver venues. The Vancouver team shortened the festival title, calling it simply ISCM2017.

Which brings us back to the CLC office and my conversation with Elisha Denburg. Near the end of October, Denburg will travel to Vancouver to set up and host the Festival Hub, a centre for festival information which will act as a space that provides opportunity for artists, delegates and audience members to connect, network, share resources and refresh between concerts. The Festival Hub will be in a space know as The Post at 750, which houses the offices of Music on Main near the CBC Vancouver building on Hamilton St., and close to many of the concert venues. There will be concerts at The Centre in Vancouver for the Performing Arts, Christ Church Cathedral, the Orpheum, The Annex, the Roundhouse, UBC School of Music, Vancouver Playhouse and the Vancouver Public Library.

There will be many programming highlights during ISCM2017, as can be expected in a festival this large. Artistic director David Pay was successful in attracting a number of touring groups, including the National Arts Centre Orchestra and music director Alexander Shelley; the Ensemble contemporaine de Montréal; the Aventa Ensemble; Land’s End Ensemble; the Bozzini Quartet; and the Victoria Symphony, as well as a number of internationally recognized soloists. Add to these the many local Vancouver ensembles, such as the Vancouver Symphony Orchestra, the Hard Rubber Orchestra, the Turning Point Ensemble, the Vancouver Chamber Choir, Elektra Women’s Choir, musica intima, the Emily Carr String Quartet, the Standing Wave Ensemble and many more, and you realize that this is an event of enormous scale and potential impact on new music in Canada.

There are too many concerts to single out a fair selection of significant works to be performed. Having said this, I will confess that, on my personal wish list, I’m eager to hear violinist Andréa Tyniec give the world premiere of Evta, Ana Sokolović’s violin concerto, with ECM+; as well as Land’s End Ensemble performing Omar Daniel’s compelling Trio No. 2; and a late-night, free concert in the atrium of the Vancouver Public Library’s downtown branch, featuring the spatially deployed Redshift Vertical Orchestra, with surround sound performances of music by seven Canadian composers – Jordan Nobles, Lisa Cay Miller, Alfredo Santa Ana, Rita Ueda, James Maxwell, Tim Brady and Benton Roark.

(No is the of course, can happen without significant resources, and the ISCM2017 team acknowledges the Department of Canadian Heritage, the Canada Council for the Arts, Creative BC and the Government of BC, the City of Vancouver and the SOCAN Foundation as its major funders.)

If you’re able to be in Vancouver the first week of November, it’s an opportunity to hear some of the best new concert music in the world. As of this writing, two of the concerts have been cleared for what the festival team are calling viewing events. See the ISCM website for up-to-date information. There will also be a documentary of the entire festival, scheduled for release later in November.

David Jaeger is a composer, producer and broadcaster based in Toronto.
racing musical continuity in a music series is often a challenge, because of changes in personnel, location and assumptions. All the more reason therefore in 2017/18 to celebrate the 25th anniversary season of classical concerts presented by the Nine Sparrows Arts Foundation (NSAF) and its artistic director, Toronto composer, conductor and organist Eric Robertson.

Now named Lunchtime Chamber Music, the series currently takes place at Yorkminster Park Baptist Church (on Yonge St. north of St. Clair Ave.). Sometimes performers are advanced students, through formal linkages with the University of Toronto Faculty of Music and the Royal Conservatory Glenn Gould School; at other times they are musicians from Toronto and elsewhere, reaching out to new audiences. The admission-free, donations-welcome concerts take place Tuesdays between 12:10 and 1pm, September to June.

A personal note: I first learned of these events from a longtime attendee, my mother. Mary Knox’s own musical involvement began in the late 1930s accompanying the North Toronto Collegiate choir, where for three years, young composer Godfrey Ridout came in as musical director for Gilbert and Sullivan operettas. Rehearsal duties were shared by Mary and singer/arranger/pianist Denny Vaughan, who later flourished during the early days of television in England and Hollywood. My mother’s younger sister Alice was a violinist who once played with North Toronto Collegiate fellow student, composer and pianist Harry Somers.

A decade ago mom conveyed to me her enthusiasm about a series of organ recitals at St. Paul’s Anglican Church on Bloor St., coordinated by organist-choirmaster Eric Robertson. In 2009 when Eric and the NSAF came to Christ Church Deer Park, they organized Lunchtime Chamber Music (and I promptly joined the church choir). Eric and NSAF moved to Yorkminster Park in 2014 where they present these chamber music recitals under the auspices of the Nine Sparrows Arts Foundation and Yorkminster’s Open Doors Ministry.

That this latest move was right across the street was no accident. North of Bloor St., a transition begins between Toronto’s concert-rich downtown and a more understated classical “musical ecology.” Classical music lovers sometimes overlook church concerts. Yorkminster Park is one of a number of “churches on the hill” in the area; Calvin Presbyterian is a popular venue for presenters and ensembles. Christ Church Deer Park, and further west, Grace Church on-the-Hill and Timothy Eaton United, collaborate regularly on choral concerts, present series of their own, and make their premises available. Seniors, local residents, and others further afield attend the Lunchtime Chamber Music series at Yorkminster Park. Many older people find the noon-hour neighbourhood option more attractive than night time downtown.

The Lunchtime Chamber Music series reaches out widely for its performers as well as its audiences: the Glenn Gould School actively organizes students’ community performances, while at the University of Toronto Faculty of Music, students are encouraged to perform off-site several times a year. LCM’s “Rising Stars Recitals” help fill a real need, offering advanced students from the University and Glenn Gould School the opportunity to do trial runs of graduation recitals or other major performances. Yorkminster Park supports the program by providing free use of a space with superb acoustics and a Steinway piano. As Nine Sparrows president Colleen Burns recalls, “There was a time when I was a vocal student that I needed opportunities to perform, but didn’t always have the means to rent a hall.”

Key to the series’ ongoing appeal is its diversity. Among performers and programs we have heard in past seasons have been: violinist Sonia...
Sokolay, a master’s student at New England Conservatory, who has appeared several times and is planning to bring her string quartet from Boston to play; The Hogtown Brass whose concert appearance was followed soon after by a CD reviewed in The WholeNote; and flutist Alan Pulker, The WholeNote’s founding publisher, in intriguing unaccompanied works by C.P.E. Bach and Telemann.

The 2017/18 anniversary series is off to a flying start. It began September 12 with a concert featuring Norman Reintamm, piano, and father-and-son cellists Oleg and Alik Volkov, in a program of the four movements of Brahms’ Piano Sonata No. 1 in C Major, Op. 1 interlaced with three cello and piano works. A pianist, organist, conductor and mentor, Reintamm says the seldom-programmed Brahms “was a personal challenge” and for this listener he rose to that challenge. Of Lunchtime Chamber Music, he comments: “I think it’s what young professionals need, non-pressure-cooker music making. Eric and Colleen give a warm welcome that puts people at ease. For Alik (Volkov), performing with an older professional lets him gain from the other’s experience. With Oleg, you get to learn from someone who was a student of Rostropovich, who played in the Bolshoi and other orchestras.”

The elder Volkov, Oleg, contributed an elegant Tchaikovsky Nocturne to the concert, and Grade 10 high school student Alik’s secure technique and classical style showed to advantage in Locatelli’s Sonata in D Major. Nor was he fazed by passages of harmonics, double stops and high register acrobatics, or by treacherous cadenzas in Tchaikovsky’s concert piece Pezzo Capriccioso. Says Alik: “Having performed frequently elsewhere I like how this feels personal, like I’m at home. Also, I have played with Norman many times, and we are planning a tour of Barbados in August, 2018.”

Robertson adds, “It’s important to mix young performers with older audiences; that was one of the reasons for starting the series, so that their musical education is not all divided up according to age group.” As an audience member at the series, I personally relish the easygoing conversation after the music has ended. Audience members have stories and experiences to share with the young musicians and new contacts are made.

All over the city it is the presence of education, performances, connections in the community and links over the generations that provide the continuity and momentum that eventually make the outstanding performances and recordings highlighted in The WholeNote possible.
Artword, as a name for what Judith Sandiford and Ron Weihs have always wanted to do had its roots, as Artword Theatre, in Toronto’s King/Portland area where, as my memory serves, it got overtaken by what gets called progress. So when we were contacted by Chris Ferguson, curator of Hamilton’s Steel City Jazz Festival, celebrating its fifth year from October 24 through 29 at Artword Artbar in the rapidly gentrifying James St. N. area of Hamilton, it felt like a good time to reach out to Weihs, for a little bit of looking back and looking ahead.

WN: Are there things in your present location that remind you of what you recognized “back then” starting up at King/Portland?

Ron Weihs: When Artword Theatre started, the King/Portland area was in a very depressed state. We began in what was essentially an abandoned, empty building. The building, and an adjacent building, were bought for a very low price. The new owners encouraged us to stay as tenants and helped us with practical and financial support in developing our theatre. We were also helped greatly by the city’s “Two Kings” policy, which encouraged development in King-Parliament and King-Bathurst by removing many of the zoning restrictions. We were surprised that it was easier than we expected to get approvals to do an extensive renovation.

The revitalization of the area went faster than we expected, and we certainly contributed to this! We knew all along we would not be there forever, that the building would be sold when the market went high enough. We were amazed how quickly the area was transformed, though. Our building was sold to a condo developer. We had four months to leave, but it really came down to eight days, because of commitments we had made. We cleared out as much as we could manage and packed it all in a 48-foot trailer.

Although we were sad, we were not resentful. We understood that...
“Two Kings” was designed to bring real estate investment into the area. The overheated real estate market was inevitable, as was the fact that this prime location would become unaffordable for us. It was that wonderful early revitalization phase when new ideas are springing up, artists are moving in, and people are discovering how much fun urban life can be. It would be lovely if it could stay that way, but it hardly ever does.

**What’s different this time?**

For us personally? When we came to Hamilton, we were determined that this time we would buy a building. Prices were low, and the downtown was in desperate need of revitalization. The city was specifically encouraging development along James Street, formerly the hub of the downtown, but fallen on hard times. Although we looked very hard, we couldn’t find a potential theatre, but we did find a lovely sports bar for sale just off James Street, a turn-key operation with everything we needed – glasses, cutlery, fully-equipped kitchen. We decided that Hamilton didn’t actually need a theatre, it needed an Artbar! And Artword needed a home, a laboratory, a haven for artists and musicians, and a laboratory to develop and showcase our own theatre work.

**Do you end up involuntarily contributing to the gentrification problem the same way all again?**

The gentrification of James Street is accelerating just as it did in Toronto. The big question is whether condos will be allowed to take over, or the essential character of the street be maintained. The political and economic battles are being waged. The downtown councilors are good, but amalgamation means that politicians who have no stake in the downtown can determine its fate. Very much like Toronto. We expect to continue to enjoy the same wonderful revitalization phase as in Toronto, for a little while.

When we moved to Hamilton, we knew nothing of its cultural life. We thought that we would be bringing culture to the frontier. When we came to Hamilton, we were determined. We were humbled and delighted to discover how wrong we were. We were happy to provide a place for them to play, and we discovered a firmly established and vibrant cultural scene that we had been looking for, or the in-house grand piano. You feel so close to the performers, communicating to them. It seems odd to us that this is unusual, but it seems that it is.

**It was Chris and Linda Ferguson who got in touch with us about Steel City Jazz Festival’s relationship with you.**

The Steel City Jazz Festival reflects our philosophy. It was started by Chris Ferguson just because he thought Hamilton needed a jazz festival. He did it on a shoestring, largely by himself with a few friends. When we found out what he was creating, and that he didn’t have either deep pockets or a support system, we offered Artword Artbar as a venue at no cost. We just sell beer, and the Festival keeps the box office. (This is our policy for musicians as well.) Judith [Sandiford] also offers advice and organizational help. We like the festival because it provides a mix of local and outside musicians, and a variety of flavours of jazz.

Postscript: Steel City Jazz Festival director Chris Ferguson offers this: “Listening to music at Artbar is such a pleasure. The bar has a really classic ‘jazz-club’ atmosphere, from the packed seating and round cocktail tables to the in-house grand piano. You feel so close to the musicians because you literally are, but this produces some of the most intense musical experiences.”

The Steel City Jazz Festival runs from October 24 through October 29, 2017. Most performances will be at Artword Artbar at 15 Colbourne St., in the James St. N. area. Tickets will be available at the venues or online in advance via Bruha and Ticketfly.

*For more detailed live listings information, see “Mainly Clubs, Mostly Jazz,” page 53.*
Prizes, Legacies and Legends

WENDALYN BARTLEY

Part of the life of being a composer is filling out grant applications and submitting proposals. Living with the uncertainty of not knowing the outcome of all this work is part of the lifestyle. So imagine the feeling when you find out you just won a major prize, a $50,000 prize – the largest one available for Canadian composers. This was the experience that Ottawa-based composer Kelly-Marie Murphy had recently when she got the phone call from the Azrieli Foundation informing her she had been chosen as the winner of the Azrieli Commission for Jewish Music. Murphy was recently in Toronto attending the rehearsals and world premiere performance of her work Curiosity, Genius, and the Search for Petula Clark by the Toronto Symphony Orchestra on September 22 and 23, so I was able to sit down with her and talk about this exciting new development in her life.

To enter the competition, composers are required to submit a proposal as to what they would write if they received the prize. The only requirement is that the piece of music is to reflect Jewish culture in some way. Murphy began by asking friends and associates for ideas. Her daughter’s singing teacher suggested she look at Sephardic music, and once she began listening to the music that originated from the cultural mix of Jewish, Arabic and Spanish cultures from the Iberian Peninsula during medieval times, she was hooked. She loved the expressive quality of the music, the ornamentation, and the pitch bending similar to that in blues and slide guitar music, which she also has a passion for. After the Jews were expelled from Spain and Portugal, the music also travelled with them, picking up influences from Morocco, Argentina, Turkey and Bulgaria for example. The question of how music changes in different contexts is what fascinates Murphy. The wonderful thing about winning this prize, Murphy says, is that it’s an “open invitation to explore the music of this culture, and to make it into something new and different with my own understanding. This is what makes me grow.”

As part of the process, she is consulting with music scholars who are experts in the field of Sephardic music traditions. One such person is Toronto-based Judith Cohen, who has carried out extensive fieldwork and research among Sephardic Jews in the Mediterranean, Portugal and Spain. Murphy sees her role not as a collector of sources however, but rather preparing herself to allow these musical influences to become part of her consciousness and eventually become part of her sound. Early on in her life as a composer, it was the music of Stravinsky and Bartók that really woke her up to different possibilities. She allowed the essence of that music to mix with jazz, bebop, and slide guitar influences to create her own expression. “Influences are a wonderful thing,” she says. “I like to bring it all in, let it steep, live with it and see what happens.”

She acknowledges that working with materials from cultures outside one’s own is a hot topic of debate in the cultural community. However, she states “I’m not appropriating, I am acknowledging and learning something and isn’t that a good thing? I’m learning about a culture I wouldn’t have known about.” The open invitation from the Azrieli Foundation is a perfect opportunity for this type of...
exploration. It also gives composers such as Murphy a chance to keep her orchestral writing skills in shape, which she admits is a challenge these days with limited opportunities to take on writing a lengthy work for orchestral forces. Murphy’s completed composition will be a 20-minute double concerto for cello and harp, premiering October 15, 2018 in Montreal and featuring the McGill Chamber Orchestra.

This has turned out to be a golden year for Murphy, as she is the winner of two other composition awards – the Maria Anna Mozart Award from Symphony Nova Scotia, as well as being selected by the Women’s Musical Club of Toronto as their annual commissioned composer. For the WMCT commission, Murphy will compose a piece for eight cellos for a performance on May 3, 2018 at Toronto’s Walter Hall. This piece will be inspired by a story of painter Jackson Pollock who “went off the rails” during a Thanksgiving dinner, sending food and dishes flying. His wife’s response was simply: “Coffee will be served in the living room.” Murphy is intrigued by the dramatic and emotional possibilities of this scene, and will use the various combinations of duets, solos and quartets amongst the eight cellists to play out the tensions and dynamics suggested by this story.

Murphy’s curiosity and sense of musical adventure can be summarized by this question she poses: “If you don’t explore, don’t connect outside of yourself and your own experience, how can you move on? Wouldn’t you just keep creating the same sound?”

**Canadian Electronic Ensemble**

It’s a new look for the Canadian Electronic Ensemble, which can proudly boast of being the oldest continuous live-electronic group in the world. Formed in 1971 by David Jaeger, Larry Lake, Jim Montgomery and David Grimes, the CEE is gearing up for “New Look CEE,” their October 13 concert at the Canadian Music Centre. This concert marks their new configuration as a quintet, with the addition of David Sutherland to the current ensemble membership made up of founders Jaeger and Montgomery, Paul Stillwell (who joined in 1995) and John Kameel Farah (who joined in 2014) – fellow current member Rose Bolton is not playing in the October 13 concert.

In the early days when it wasn’t so easy to use synthesizers in live performance, members of the group would design and build their own instruments. Performing concerts of their own music as well as works by other composers became their focus, with their first Canadian tour happening in 1976. Other activities in the 1970s included being consultants for a sound synthesis project at the University of Toronto, as well as coordinating a research project on the work of electronic music pioneer Hugh Le Caine. Browsing through their website, one gets a strong impression of life as a pioneering electronic music ensemble, and all the rich experiences and professional associations that were had.

With improvisation being their standard mode of performance, the instrumentation is varied, using both old and new analog instruments, laptops, acoustic instruments, found sound and field recordings. So what will the new look sound like? Impossible to know at this point, but the group is excited to welcome Sutherland aboard. He brings expertise from both the digital and analog worlds, including a mastery of the EMS Synthi AKS (the iconic 70s analog synth). Definitely worth checking out this enduring ensemble whose activities span four and a half decades.

**Spectrum Music**

On the other end of building ensemble legacies, Spectrum Music continues its energetic agenda of bringing audiences a series of themed concerts that combine diverse traditions and intriguing cultural issues. This collective of composers and curators came together in 2010 with a mission to celebrate difference, inclusivity and community. Their October 28 concert is organized around the topic of legends and lore, combining mythologies about the lost city of Atlantis, Dutch folklore about the mermaid and stories of the Aztec deity Quetzalcoatl. The Heavyweights Brass Band are the featured
performers in this concert, which aims to bring jazz, classical and pop audiences together.

Worthy Mentions
Flipping through the pages of this month’s issue of The WholeNote, the reader will no doubt notice the abundance of events celebrating the music of Claude Vivier, an important Québécois voice who left behind an enduring body of musical works after his untimely death in 1983. I just happened to be in Montreal studying composition at McGill University during that year, and this devastating news shook the musical community there profoundly. Fortunately, his powerful and compelling music lives on, and the month of October will be an excellent opportunity to hear and experience the magic of his musical imagination with concerts by both Esprit Orchestra and Soundstreams.

Finally, an important reminder of two events I wrote about in my September column – the Music Gallery’s X Avant XII Festival (October 11 to 15), organized around the theme of Resistance, and New Music Concerts’ first program of the season featuring the Meitar Ensemble from Tel Aviv (October 22). The X Avant festival offers a variety of approaches and soundworlds created by artists who seek to combat the various threats currently facing the world – from oppressive regimes (including the USA) to climate disasters. Check out the listings for a full menu of what is on the agenda for this hot and cutting-edge festival. The Meitar Ensemble is a virtuoso group dedicated to commissioning and performing new works. Five players from their core membership will be visiting Toronto to perform compositions by Philippe Leroux, Ofer Peiz, Ruben Seroussi and Uri Kocbavi. This concert will be a great chance to hear some leading-edge music by stellar performers.

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

This October offers opera lovers a wide range of choices. The COC is presenting a new production of Donizetti’s L’Elisir d’amore from October 11 to November 4. Opera Atelier is reviving its much-loved production of The Marriage of Figaro with American Douglas Williams making his OA debut in the title role from October 26 to November 4. And Toronto Masque Theatre begins its final season with a pairing of Purcell’s Dido and Aeneas (1687) and James Rolfe’s Aeneas and Dido (2007) on October 20 and 21. Besides these, there are two 20th-century works that have never before been staged in Toronto. One is Richard Strauss’ Arabella, running at the COC for seven performances from October 5 to 28. The other is Musik für das Ende by Québécois composer Claude Vivier, given ten performances by Soundstreams from October 27 to November 4.

Arabella
Arabella (1933) was Strauss’ sixth and final collaboration with his favourite librettist, Hugo von Hofmannsthal. Strauss asked Hofmannsthal for a “second Rosenkavalier” and Hofmannsthal was happy to oblige. Unfortunately, Hofmannsthal died in 1929 before he could revise the final two acts of the opera. Strauss, as a tribute to his friend, set the remaining libretto as it was.

The opera is a comedy set in Vienna in the 1860s, about a once-wealthy family who hopes an auspicious marriage for Arabella will restore the family fortunes. Erinn Wall sings the title role and Jane Archibald the role of her younger sister Zdenka, a girl brought up as a boy to save money. Tomasz Konieczny is Mandryka, the wealthy man Arabella’s father hopes she will marry. And Michael Brandenburg is Matteo, the poor soldier who also loves Arabella but is secretly loved by Zdenka. Patrick Lange conducts.

I spoke with Tim Albery, who directed Arabella for Santa Fe Opera in 2012 in the same production we will see in Toronto. Albery’s view toward directing a comedy like Arabella is that “there might be a tradition of playing it quite broad and that everyone should be aware of being in a comedy, but if that is a traditional approach, it’s not a very helpful one. I feel that the way to make a piece like this work is to play it as seriously as you can and if people laugh then it is because of the situation itself and not our intent to make it into a comedy.”

Albery finds an enjoyable paradox in Arabella: “Arabella is more concerned to reveal something of the human heart within a plot that, at one look, might seem inconsequential but at another strangely has a lot to say about how we want to live our lives; what love is and how what you think love is can change. In the case of Arabella, we see how one person can love parties and playing Beatrice-and-Benedick with men, and yet can meet someone who makes her realize that that’s utterly not what she wants at all. I find all of that within the neatness of the plot quite enticing because it’s a process we all go through in our lives. Over the course of our lives we often discover through meeting other people or being thrown into different circumstances that the life to live isn’t the one we thought ours would be.”

Some see a dark side to Arabella, what with a family basically prostituting one daughter to raise money, and raising the other against her will as a boy. Albery agrees that there is such darkness, “but that to emphasize it is contrary to what the music is doing. And besides
that, the libretto makes quite clear that both Arabella and Zdenka are bright, intelligent women who are totally aware of what their parents have done to them.” What he finds most interesting is that “the relationship between Arabella and Mandryka is really quite modern in the sense that they commit themselves to each other as equal partners.”

Some critics have felt that while it was noble of Strauss to honour Hofmannsthal by setting the unrevised last two acts as they were, this has led to Arabella being marked as “flawed.” Albery says that “there’s no doubt, especially in the third act, that we go over ground we’ve already gone over and we have conversations between characters we’ve already heard before. So there is a tradition of many cuts in the third act to remove sections that Hofmannsthal would likely have removed himself. It’s the kind of editing that Strauss didn’t like to do but which people of the future have done on his behalf. If it is not absolutely clear who knows what when, those are the kinds of decisions we have to make in the rehearsal room and as long as we know exactly what is happening so will the audience.”

Has Albery’s view of the opera changed since his production in 2012? Albery says, “What changes there are come from the different interactions of the performers, because different performers bring different things to the piece and I try really hard in my role to respond to what they offer.”

Vivier

The other major work of music theatre this month in no way fits the traditional operatic mould. It is Musik für das Ende written in 1971 by Claude Vivier (1948-83), now regarded as one of Canada’s greatest composers. The work Vivier described as a “grande cérémonie funèbre” was originally written for 20 performers divided into three groups, two of which are visible with one offstage. All the singers play instruments and are given specific physical tasks to perform. These instructions written into the score demonstrate that Vivier intended the work to be staged.

The piece was first performed in concert in 2012; Soundstreams will have the honour of presenting the world premiere staging of the work. Vivier, a devout Catholic, writes in his preamble to the score that the work was the product of his meditation that we are all surrounded by human beings destined to die: “I experienced the increasingly strange ceremony of beings disappearing forever and becoming ‘an infinite moment’ in eternal silence. This became ... a Ceremony of the End, infused with the hope that humanity would understand the real meaning of its earthly experience and ultimately purify itself.”

Chris Abraham has been chosen as the director and he explained to me in an interview the makeup of the evening, of which Musik für das Ende is both the overall title and one of the three segments.

“The evening begins with a 20-minute-long play by Zachary Russell, which is a fictional imagining of a night with Vivier (played by Alex Ivanovici) in Paris shortly after a violent encounter with a
male prostitute who assaulted him. We meet Vivier just in the process of finishing what would be his final work, *Do You Believe in the Immortality of the Soul?* Vivier is trying to write the text for the piece which, as it turns out, prefigures his own death." (On March 8, 1983, Vivier was murdered in Paris by a male prostitute.)

“That play is followed by a staged performance of *Immortality*, an eight-minute piece for tenor and soprano and two singers intended as the final section in an immense *opéra fleuve* that Vivier imagined as his magnum opus. And then we finish with *Musik für das Ende*.

“The reason why we approached *Musik* this way is that we wanted to open a door into the piece for the public who don’t know his work. We wanted to investigate the biographical mythology around his music. We wanted to demonstrate the continuity of his thought across his works. And we wanted to theatricalize what would otherwise be presented most likely in program notes, [so as to] …provide some kind of toolbox for the listener to enter into a deeper relationship with the music. *Musik für das Ende* has a narrative within it but it is also extremely experiential and intuitive, so we wanted to create a context where both registers would be part of the listening and viewing experience.

“*Musik für das Ende* has a number of textual sources – the Catholic Good Friday liturgy along with mantras, some which come from Eastern traditions and some which are invented. There are also passages that require individual performers to express fragments of text about their own lives.

“We have very freely interpreted the notations Vivier has made in the score about staging. Since individuality is central to understanding the piece, we have made some changes to allow the audience to engage with the ten celebrants as individuals first before the celebrants become a group.

“…The staging is ever evolving and what guides it are the rules that are set down in the score. The score requires the passing of melodic lines from one singer to another so that the positioning of bodies onstage in relation to each other dictates itself. I have been closely observing the group’s movements, so my staging is really a kind of attempt to preserve those organic features of what happens to the group when they try to perform the score from memory.”

As someone who is primarily a theatre director, Abraham says, “It has been interesting to think of the task-based nature of music performance. The effort of the singers actually constitutes the dramatic spine of the piece and my role is to create a dramatic environment that allows the audience to come as close as they can to that effort and those tasks.”

As Abraham notes, “Much as Vivier was obsessed with death, he was also obsessed with reunion with an eternal beyond this world, and music for him was a kind of tool that he worked with to try to understand that eternal presence.”

Christopher Hoile is a Toronto-based writer on opera and theatre. He can be contacted at opera@thewholenote.com.
Der Abschied (The Farewell), the longest movement of Mahler’s Das Lied von der Erde (The Song of the Earth), is among the greatest achievements of humankind. I can already hear some readers objecting, why not the entire Song of the Earth – yes, the cycle is a superb creation, but other songs are overshadowed by the final chapter. I’ve always found the preceding short songs that Mahler gave to the tenor something of a prank, especially The Drunkard in Spring. Is this a sly comment on the silliness of tenor characters in the history of opera, one wonders? The tenor song that opens the cycle, The Drinking Song of Earth’s Sorrow, cuts to the chase a little too quickly. His third song, Youth, sounds comparatively simple-minded, bordering on folksy, even though the lyrics are more ambivalent. The contralto or mezzo, the second voice in the cycle, is on the other hand immediately given gravitas and complex sonic tapestry in both of her shorter songs, The Solitary One in Autumn and Beauty. But I rush to any live performance of The Song of the Earth that I can find for the three-oldstyle/zero-oldstyle-minute mezzo-sung Der Abschied. I worship it impatiently, that I will concede. It is this song cycle’s summit; more precisely, it is its realization.

On October one-oldstyle/zero-oldstyle/zero-oldstyle/zero-oldstyle, it will be the TSO’s turn. Das Lied von der Erde will conclude the two concerts in honour of Maureen Forrester, Canada’s best known contralto of the previous generation, who has sung Mahler under the baton of Bruno Walter and Otto Klemperer and was in fact a crucial part of the postwar revival of interest in Mahler. While the hour-long cycle could warrant a concert all on its own, two shorter pieces are also on the program: the 15-minute-long TSO-commissioned L’Aube for Mezzo-Soprano and Orchestra by Howard Shore and a two-minute sesquie by John Abram titled Start. Mezzo Susan Platts and tenor Michael Schade will sing; Peter Oundjian conducts; Ben Heppner hosts.

The poetry of The Song of the Earth has roots in classical Chinese poetry, but only loosely and by way of multiple mediations. It can be tracked down to the 1867 Le Livre de jade, a collection of adapted (read: rewritten) Chinese poetry by a 22-year-old amateur translator, Théophile Gautier’s daughter, Judith Gautier. Gautier was in her late teens when her father hired a tutor of Chinese origin, Ding Dunling. Judith Gautier was an eager apprentice; so eager that a few years later, still not quite fluent in Chinese, she started copying Chinese poems from the French national library archives and took it upon herself to translate them. Very little Chinese poetry had been translated to any European language at the time, but there was clearly demand for it: The Book of Jade has since accrued many reprints and editions (latest French reprint was in 2004) and translations to several other European languages, including German. The version that reached Mahler and affected him so was the book’s third German adaptation, Die chinesische Flöte by the poet Hans Bethge (1876–1946), sent to him by a friend in 1907.

Mahler was recently bereaved (he had lost a daughter at the time) and had just learned of his own heart condition, a diagnosis that did not leave much reason for optimism (in fact, he died soon after, in 1911). For Der Abschied, he used two of Bethge’s poems attributed to Mong Kao-Jen and Wan Wei, to which Mahler liberally adds his own verses. The end result is beautiful, undemonstrative text – devastating yet somehow unsentimental, like the music Mahler set to it. A first person narrator awaits a friend for their final farewell, while observing nature’s quieting of a sunset. The friend finally arrives, goodbyes are said, departure takes place, but the final verses are given to the life that goes on, the cyclical regeneration of the natural...
world, the Earth that will continue even if we are not around to see it. Structurally, interludes, recitatives and arias alternate, orchestra-
tion ebb and flows until the Funeral March gives rise to its own song
within the song. The melodic material moves between the wood-
winds, horns and violins, in physical, almost tactile ripples, twirls,
sweeps and risings. When thoughts of the beauty of life appear among
the verses, the music swells. Sometimes, the sound recalls familiar
words for flute, and at other times things get complicated: we are
there to give in, not understand. Pauses are important. Each part gets
extinguished before we move on to the next one. Morendo appears
among Mahler’s markings in the score. Structurally, too, there is dying
in Der Abschied.

Then, a change of voice mid-way. After the Funeral March, the
first person narration turns to the descriptive third person – from
an “I” that shares its impressions and feelings (“I stand and wait for
my friend ... where are you?”) to a “he” as if narrated by an observer.
(Bethge’s version maintains the first person address; this change is
entirely Mahler’s.)

So what is happening here? Interpretations vary greatly, but I
was struck by the one I found in musicologist Andrew Deruchie’s
paper in a 2009 volume of the journal Austrian Studies (‘Mahler’s
Farewell or ‘The Earth’s Song?’ Death, Orientalism and Der Abschied,’
Austrian Studies, Vol. 17, Words and Music), discovered while I was
trawling the TPL article databases looking for new writing on Das
Lied von der Erde. Death does not take place at the end of Das Lied,
Deruchie argues; the first-person narrator dies before the Funeral
March and the Funeral March is precisely for him/her, not in antici-
pation of departure. “In Part I the protagonist is the speaking (singing)
subject, but in Part II his voice has vanished, and his words are merely
quoted by the narrator. The music, one might say, no longer emanates
from him,” writes Deruchie, connecting this to the Taoist tradition,
“where in death individual subjectivity is folded into nature’s eternal
cyclicism: just as spring follows winter, the narrator tells us, the earth
blossoms anew after the protagonist’s death.”

I don’t know that it is exclusively about Taoism. Buddhists among
my readers will interrupt with “But that’s us, too” and so could the
atheists and the scientists. What’s certain is that Das Lied steps away
from and leaves behind the Christian paradigm, not a small gesture by
a composer who has used that same paradigm without moderation in
many of his other works. (I cannot stand the Resurrection Symphony.
It offers a coy, calculating consolation, as opposed to the radical,
uneasy one of Das Lied.)

What the final part of the final part of Das Lied von der Erde, the
ultimate song on finality, always brings to my mind is the pages near
the end of the Dutch novelist Cees Nooteboom’s book The Following
Story. It too is a unique and extraordinary work of art on trying
to accept the fact of dying. Its protagonist goes to bed alone in his
Amsterdam apartment one night, only to wake up in Lisbon next
to the love of his life, except many years earlier than the present
day. What is he doing there? The journey goes back in time (protag-
iston’s) and deep time (through antiquity, as the narrator is a clas-
sics professor) and we gradually gather that he has crossed the Lethe,
and that time and space are not anymore how he’s known them to
be. He is perhaps still lingering, for the duration of the novel, in the
in-between before the final farewell, just like the spirits of George
Saunders’ Lincoln in the Bardo tarry and refuse to understand
their condition and really pass on. But in due course, Nooteboom’s
professor too is ready to go (in translation by Ina Rilke):

It was not my soul that would set out on a journey, as the real
Socrates had imagined; it was my body that would embark on
endless wanderings, never to be ousted from the universe, and so
it would take part in the most fantastic metamorphoses, about
which it would tell me nothing because it would long since have
forgotten all about me. At one time the matter it had consisted of had
housed a soul that resembled me, but now my matter would have
in-between before the final farewell, just like the spirits of George
Saunders’ Lincoln in the Bardo tarry and refuse to understand
their condition and really pass on. But in due course, Nooteboom’s
professor too is ready to go (in translation by Ina Rilke):

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which it would tell me nothing because it would long since have
forgotten all about me. At one time the matter it had consisted of had
housed a soul that resembled me, but now my matter would have
other duties.

Lydia Perović is an arts journalist in Toronto. Send her your art-of-

song news to artosong@thewholenote.com.
Joshua Bell began taking violin lessons when he was four years old after his mother discovered that he had stretched rubber bands across the handles of his dresser drawer to pluck out music he had heard her play on the piano. Several decades later in January 2007, Bell performed incognito as a busker at a public transit station in Washington DC. More than 1,000 people passed by but only seven stopped to listen. He collected $52.17 from 27 people (including $20 from the one person who recognized him). Now in his 50th year, the celebrated American virtuoso returns to Toronto for a recital in Koerner Hall on November 4. The program, with the gifted Italian pianist, Alessio Bax, includes sonatas by Mendelssohn, Grieg and Brahms, as well as additional works to be announced from the stage. But the concert is sold out (one of several in that category this season) so unless you’re already a ticketholder (or one of the fortunate few able to secure rush seats on the day of the recital), you’ll miss the chance to hear the musician who has become the second music director (after Neville Marriner) of the Academy of St. Martin in the Fields chamber orchestra.

There is consolation the following afternoon, however. After winning the Cello First Prize and Gold Medal at the XIV International Tchaikovsky Competition in 2001 at the age of 22, Narek Hakhnazaryan was named a BBC New Generation Artist in 2003 and welcomed by the world’s most prestigious venues. His concert (75 minutes with no intermission) on November 5 in Mazzoleni Hall at 2pm is FREE (ticket required). Mentored by Mstislav Rostropovich, this is Hakhnazaryan’s Toronto recital debut after several orchestral performances, including the TSO in 2015. “I try to be honest with the composer’s music,” he told an interviewer last year. “I don’t really show off or do anything for the audience. The scores don’t need any changing because they are genius already. The musician is just the narrator, and the script is already written. It’s all about how you read it. It’s like Shakespeare: there’s millions of actors doing different things with his original works.”

Still on the subject of the Royal Conservatory’s new season, making their Canadian debut October 20 at Koerner Hall, the Khachaturian Trio (pianist Armine Grigoryan, violinist Karen Shahgaldyan and founding member, cellist Karen Kocharyan) has been active since 1999, taking the name of their Armenian countryman Aram Khachaturian in 2008. Their handful of recordings focus on the music of Armenian modern composers as well as Khachaturian, Tchaikovsky, Arensky, Badabdjian and Shostakovich. The program for their Toronto recital includes Tchaikovsky’s intense, demanding, symphonic Piano Trio in A Minor, op. 50, “In Memory of a Great Artist”; Rachmaninoff’s Trio élegiaque No. 1 in G Minor, the composer’s personal memorial to Tchaikovsky whom he called the most enchanting of all the people and artists he had ever met (“His delicacy of spirit was unique.”); Khachaturian’s Adagio of Spartacus and Phrygia from Spartacus Suite No. 2, Op. 82b (the music for the Spartacus ballet from which this suite was taken is among Khachaturian’s most acclaimed works); and Babadjanian’s richly romantic, melancholic Trio in F-sharp Minor.

Music in the Afternoon
Violinist Lara St. John and pianist Matt Herskowitz open the Women’s Musical Club of Toronto’s 120th season on October 5. What began in 1899 when a group of women musicians and music lovers met to share their passion has become Music in the Afternoon, a five-concert series on Thursdays in Walter Hall. After performing Franck’s justly celebrated Sonata in A Major for violin and piano, written as a wedding present for famed Belgian virtuoso Eugène Ysaÿe in 1886, St. John and Herskowitz will play selections from her Shiksa CD...
case when the U of T Faculty of Music presents the New Orford on
appearances in the recent Toronto Summer Music Festival by the
always respond to and recognize."

That’s the kind of music the Toronto audience can expect, followed perhaps by an encore like the rambunctious Oltenian Hora, which St. John calls “improvised Roman violin tricks, twists and turns.” St. John told Laurie Niles on violinist.com (November 5, 2015) that the idea for Shiksa had been percolating for a long time – since her first trip to Hungary when she was 11 years old. “I was astonished by all the music everywhere and thought that maybe I had been kidnapped by some Canadian family, because I felt like I belonged there. Since that time, and especially since my year of living in the Soviet Union when I was 17, I’ve been fascinated with songs and music from many cultures in, shall we say, that general area. The borders are always changing, but the music is the one thing that folks always respond to and recognize.”

U of T Faculty of Music/TSO
As Toronto audiences have come to recognize from the many appearances in the recent Toronto Summer Music Festival by the
concertmasters of Canada’s two major symphony orchestras, Jonathan Crow of the TSO and Andrew Wan of the OSM, the two are consummate, generous musicians dedicated to conveying their joy in the music they play. And despite their considerable commitments to their principal orchestral roles, they still find time to come together for several concerts each season with the New Orford String Quartet, where they alternate in the first and second violin positions. Such is the case when the U of T Faculty of Music presents the New Orford on October 5 in Walter Hall. Ravel’s wistful, melancholic String Quartet in F Major, arguably the most performed string quartet of the 20th century, shares the stage with Tchaikovsky’s moving String Quartet No.3 in E-flat Minor and Steven Gellman’s Musica Aeterna (1994).

Faculty of Music free noontime concerts continue on October 19 with Crow joining his colleague Joseph Johnson, TSO principal cellist, to play music of Ravel and Kodály. Johnson’s TSM Shuffle Concert last August was enlightening and entertaining, with the personable cellist’s onstage patter illuminating his impeccable playing of selections from Bach’s solo cello suites mixed in with works for two, three and four cellos! Brooding, intense and sedate Bach contrasted with showpieces featuring Viennese musical twirls and s swoops and Lisztian Hungarian rhapsodies, all smoothly led by Johnson at his collaborative best.

On October 30 Johnson teams up with the Gryphon Trio’s pianist, James Parker, in a U of T recital at Walter Hall with a substantial program comprising Debussy’s rapturous Ravel’s For the Left Hand, Beethoven’s densely packed, forward-looking Sonata No.2 in G Minor, Op.5 and Brahms’ bold and passionate Sonata No.2 in F Major Op.99.

Marc-André Hamelin
Crow and Johnson’s day jobs with the TSO find them supporting Marc-André Hamelin in Ravel’s ingenious one-movement Concerto for the Left Hand on October 25 and 26. It was the most successful of the works commissioned by Austrian pianist Paul Wittgenstein after he lost his right arm during World War I. When Wittgenstein first saw the long solo coda that opens the piece he said: “If I wanted to play without the orchestra, I wouldn’t have commissioned a concerto.” But Ravel refused to change a note. When I spoke to Hamelin last winter he confirmed my suspicion that Ravel’s one-movement concerto in D Major was a piece he really enjoyed playing. “Very much so,” he told me. “Although I’ve also for the first time recently played the G Major [in Montreal with the OSM and Kent Nagano]. Can you believe? And that’s worked out well. I would like to offer a program in which I play both in a single evening. Which is perfectly fine.” Indeed, that would be quite a program.

This time, however, under the baton of visiting Spanish conductor Juanjo Mena (principal conductor of the BBC Philharmonic), the TSO program is augmented by the Canadian premiere of Alberto Ginastera’s expressionist, dance-driven Ollantay, inspired by a pre-Columbian Inca poem and sounding like Aaron Copland’s music transposed to the Argentine landscape. Mena’s Chandos recording of this and other Ginastera works is considered by its publisher Boosey & Hawkes to be definitive. The major work of the evening is Schubert’s Symphony No.9 “Great,” an extensive melodic and rhythmic quilt that deserves its apt nickname. Schubert began writing the symphony in the year after he heard Beethoven’s Ninth and inserted a quote from the Ode to Joy melody into the middle of the last movement of it. See if you recognize it when you hear it.

Paul Ennis is the managing editor of The WholeNote.
Towards Disinhibition... a Modernized Manifesto

MATTHEW WHITFIELD

"Classical music is dying!" Charlie Albright reported for CNN back in May 2016, and its death is not a quick and abrupt one but rather slow and painful, like a cancer that kills from the inside out. "With [its] stifling atmosphere of rules and 'appropriateness,' it is no wonder that people (especially youth) are apprehensive and often uninterested in the whole idea of classical music. Somehow, classical music has become inaccessible and unwelcoming."

October is here and based on the above we can anticipate a wave of the same old junk, identical to what came before, and identical to what will come next, a musical merry-go-round of the first degree: obsessive etiquettal xenophobia, predictable programming falling into pretty, compartmentalized categories (like a mother cutting up a pork chop for her child — easy to eat and it just tastes better this way) with attention-grabbing headlines that ensure that the conductor's circle donors (who give more in a year than you’ll make in five) will remain happy, contentedly perennial boons to the budget.

Wanna hear something German? Here’s some Bach…
Wanna hear something French? Here’s some Lully and Rameau…
Wanna hear something English? Here’s a Handel oratorio…
Wanna be up to your eyeballs in gentrified groupies spewing vapid pleasantries? Here’s a post-concert reception…
Want something different?

Regeneration
In recent years there have been some interesting and original performances built around rather conventional repertoire, combining standard tunes with new visual and environmental stimulation. Alison Mackay’s multi-disciplinary Tafelmusik presentations of The Galileo Project and House of Dreams, among others, have broadened the horizons of many stiff-necked concertgoers in a way that is both familiar yet new, good for business but also for the regeneration of old music through new art forms. ("Thank Wotan for multimedia!" Wagner and his Gesamtkunstwerk ideals are whispering somewhere in the celestial ether.)

Multimedia collaboration is just one way that we can use old music in new incarnations. Last month I wrote about the fresh, modern movement that gets the cobwebs out of the canon by bringing classical music to bars, clubs and taverns. (You can read my review of the ClassyAF performance at Dakota Tavern on The WholeNote website.) These stripped-down yet high-quality performances declassify art music, removing the frills and snobbish attitude, making it less like a liturgical rite and more like the pop music it was when it was written. If you’re the guy who cringes when someone claps between movements at a concert or a member of the conductor’s circle, stay far, far away (and get your snotty nose out of my column!). If, however, you long for a way to take in the music you love without all the extra chi-chi superfluities, get out there and explore. Toronto is a wonderfully diverse city with dozens of concerts and events taking place every night, hundreds each month, thousands every year. I encourage you to go to as many as you can and step outside your comfort zone. Explore the different sections of this magazine, not just the ones you always do, and support the artists that bring this city to life!

(As a side note, if you own a bar and want to host a mean set of Bach and Brubeck, give me a shout...)

Aeneas and Dido?
Henry Purcell, particularly his opera Dido and Aeneas, has become something of a fixture the last few years — Google “Dido and Aeneas Toronto” and watch the 275,000 hits pop up. Musically, the relative simplicity of Dido’s score has long permitted conductors, producers, choreographers and directors free reign over the dramatic and visual components of the theatrical production, resulting in a wide spectrum of aesthetics. The beauty of Purcell’s opera, from a programming perspective, is its brevity: the 40-minute-or-so runtime allows another work, similar or contrasting, to be placed cheek to jowl with it, thereby creating a more dynamic performance than the Purcell does as a freestanding piece of music.

Larry Beckwith’s Toronto Masque Theatre is doing just that — pairing Purcell’s Dido and Aeneas with James Rolfe’s Aeneas and Dido to form a uniquely expressive concert. Far from being just a convenient inversion of the title, Rolfe’s Aeneas (commissioned by the Toronto Masque Theatre in 2007, with a libretto by 2015 Giller Prize-winning...
novelist André Alexis), “tries to imagine Aeneas’s interior life. What drives Aeneas to choose an uncertain quest for a new homeland over Dido’s offer of love and country?” (from james-rolfe.ca) This performance takes place on October 20 and 21 and features soloists Krisztina Szabó, Alexander Dobson, Andrea Ludwig and Jacqueline Woodley, as well as orchestra and chorus. It will be fascinating to see and hear how the Purcell and Rolfe complement, juxtapose and intertwine with each other, being separated in time by so many centuries. Choreographer Marie-Nathalie Lacoursière will add another dimension to the performance, perhaps paving the way for even more adventurous interdisciplinary collaborations in the future as the Toronto Masque Theatre disbands after this season, and its creative minds seek stimulation elsewhere.

The Holy Gospel According to Gould

Taking a leap well beyond the usual scope of this column, from November 2 to 4 the Art of Time Ensemble will present “...Hosted by Glenn Gould: Gould’s Perspectives on Beethoven and Shostakovich,” via screenings from CBC’s Glenn Gould on Television as introductions to live performances of music by Beethoven and Shostakovich.

In addition to being an interesting and exciting concert idea, a voice-from-the-grave presentation similar to holographic posthumous appearances by Frank Sinatra and Elvis, it will be fascinating to hear Gould’s perspectives on Beethoven, whose music has been comfortably and successfully interpreted by a great number of historically informed performing groups. Gould was equal parts genius and eccentric, certainly not at all a traditional performer in the historical sense, and those of us indoctrinated with the idea of fidelity to the score above all else should look forward to this concert as an opportunity to broaden our horizons, especially those of us (myself included) who were not fortunate enough to experience Gould in person during his lifetime.

Speaking of Beethoven...

This month is a good one for fans of Beethoven and his symphonic music. In addition to the release of Tafelmusik’s complete Beethoven symphony cycle featuring Bruno Weil directing the Tafelmusik orchestra and chorus (look for the CD review in this issue of The WholeNote), on November 4 and 5 former Tafel violinist Aisslinn Nosky leads the Niagara Symphony Orchestra in performances of Beethoven’s Seventh Symphony.

Hearing a modern orchestra tackle historic repertoire while led by an expert in historically-informed performance practice is a stimulating and thought-provoking experience. For those who have been trained to play a certain type of music a certain way, it is often difficult to reorient yourself around a different style and method of interpretation. I often spoke with Ivars Taurins on this topic while at the University of Toronto, and it was enlightening to hear his ideas on approaching Baroque and Classical symphonic repertoire with a modern orchestra such as the Calgary Philharmonic, where Taurins is a frequent guest conductor, versus a more specialized group such as Tafelmusik.

So take a trip down to wine country, partake in a tasting or two, and enjoy an evening of one of Beethoven’s greatest symphonies. (And if someone wants to clap between movements, for chrissakes, let them!) I said at the beginning of this article that classical music as we know it is dying – that’s a good thing, for it is also being reborn under our noses.

Back to CNN’s Charlie Albright for the final word: “Breaking down ‘classical’ rules will kill ‘classical’ music – and thus save it. It will make the artform more accessible, more entertaining, and more disinhibiting, allowing for all of us to share more emotion and passion through the music. It will welcome those of us who are interested yet apprehensive about making the leap to buy a ticket to a concert. It will encourage more young people to have fun with the performing arts instead of viewing them as a necessary evil that requires a boring practice each day after school. And it is this death of “classical” music that will bring true classical music more life than ever.”

If you want to drop me a line, email me at earlymusic@thewholenote.com or talk to me in person at one of this month’s concerts – I’ll be at the bar. Matthew Whitfield is a Toronto-based harpsichordist and organist.
We kick off our celebratory 45th Anniversary Season with a tour of the most spectacular courts of Renaissance Europe! Elizabeth I of England, Charles IX of France, the Dukes of Bavaria, and of Milan are featured in this lavish program of audience-favourite songs, dances, fantasias and madrigals. With a special appearance by dancers from the School of Atelier Ballet, in works choreographed by Jeannette Lajeunesse Zingg of Opera Atelier.

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Romantic Masters
The passion of Bruckner, Brahms, and Beethoven

Pax Christi Chorale with the Toronto Mozart Players, Monica Whicher, Krisztina Szabó, Isaiah Bell, Brett Polegato and Asher Armstrong

Sunday, October 29, 3:00 p.m.
Grace Church on-the-Hill,
300 Lonsdale Rd. Toronto

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PAXCHRISTICHORALE.ORG
Perhaps more than any other subset of collective music-making, the choral scene is subject to the dictates of the average working individual’s personal calendar, weekly and monthly. A case in point: of the 25 to 30 upcoming choral concert listings I perused in preparing to write this column, all but one fall on a Friday, Saturday or Sunday. And none dare intrude on the sanctity of the October 7 to 9 Thanksgiving weekend!

CCOC at 50
That one, by the way, is a bit of an exception to the rule in terms of the nature of the event as well as the weekday on which it falls. The event in question, October 26 (a Thursday) is a gala concert at the Four Seasons Centre for the Performing Arts, celebrating the 50th anniversary of the Canadian Children’s Opera Company (formerly known as the Canadian Children’s Opera Chorus). And while the company’s several choirs will doubtless shine, there will be solo star turns by some of Canada’s opera elite, either former members of the CCOC themselves, or parents of past or present choristers. (Regular choral scene columnist, Brian Chang spoke of this event and other highlights of the CCOC’s upcoming season in the previous iteration of this column, so I won’t go into more detail here.)

As for Mr. Chang, he is on brief hiatus from this column while, as all good tenors should, once in a while, he throws himself into supporting a candidate in one of the political leadership races that are as predictable a feature of the fall landscape as homecoming choral concerts featuring alumni as soloists, and occasionally even en masse, as will be the case with the CCOC gala October 26.)

Those of you who like your choral columns less prone to meandering will be relieved to know he is scheduled to return in November!

Alumni
While on the topic of alumni, though, one might be tempted to argue that the number of alumni who can free themselves up to participate in a youth and/or children’s choir’s fall homcoming concert is likely to be inversely proportional to the number of them who have kept up their music. But this is to undervalue the strength of the ties that bind individuals to the ensembles in which they discovered the first time the particular power of lending one’s voice to a common musical cause.

Two such concerts come to mind. Saturday October 21, the Toronto Children’s Chorus (Training Choirs, Choral Scholars, staff and a fistful of distinguished alumni will foray from home base at Calvin Presbyterian Church on Delisle Avenue to the visually and acoustically radiant environs of St. Anne’s Anglican Church on Gladstone Avenue for a 3pm concert titled “Autumn Radiance,” featuring Ryan Downey, tenor, Giles Tomkins, bass-baritone and Stan Klebanoff, trumpet. The choir is heading into its 40th season in 2018/19, so one would imagine that this will be the start of a concerted campaign to reach out to the thousands of individuals who honed their appetite for music-making under their auspices.

And a week earlier, on Friday October 13, a throng of St. Michael’s Choir School alumni will make pilgrimage (if it isn’t too strong a description) for a 7pm Founder’s Day Concert at the newly restored St. Michael’s Cathedral Basilica on Bond Street. Note the placement of the apostrophe in “Founder’s” by the way. The event still honours the singular memory of Monsignor John Edward Ronan, who founded the Choir School in 1937.

According to the SMCS website, tradition has it that the day after the Founder’s Day concert, the SMCS Alumni Association comes together to “sing Mass as part of an alumni homecoming, followed by a reception and open mic night at which the alumni share their talents, and
catch up with friends old and new.” With alumni like Michael Burgess, crooner Matt Dusk, opera stars Robert Pomakov and Michael Schade, and Kevin Hearn of the Bare Naked Ladies among their ranks, one would think that the mic would hardly be necessary!

Period Ensembles

All kind of patterns emerge when you use the Just Ask! search function in our online listings to look for music of a particular type instead of ploughing through acres of print. One pattern, among many that caught my eye going through this date range just for choral music, was the number of period choral ensembles among them.

Oct 14 at 3pm Melos Choir and Period Instruments in Kingston presents “A Tea and Recital: Virtuoso Vocals 12th-18th Centuries” covering the evolution of western bel canto singing from the monastary to the Baroque opera house. And if I really hurry back I can boot it back to Toronto by 7:30pm in time to hear the Tallis Choir, under the direction of the ubiquitous Peter Mahon perform “Six Bach Motets” to kick off their 40th anniversary concert season. Or if I am running late, take in Opus 8’s “A Musical Bestiary” at 8pm, offering works from Monteverdi to Stockhausen. Moving on, Oct 28 and 29, U of T early music vocal ensemble, Schola Cantorum, with Baroque orchestra offers up a period treatment of Handel’s Messiah under the expert direction of Jeanne Lamon and Daniel Taylor, at Trinity College Chapel. Also on Oct 29 at 10:30am Royal York Road United Church celebrates the “500th Anniversary of the Reformation” with Bach’s Cantata No.79 “Gott der Herr ist Sson und Schild” BWV79. And the same day at 3pm Toronto Chamber Choir offers up a program titled “The Architecture of Music (Kaffemusik),” with works by Dufay, A. Gabrieli, Charpentier, Purcell, Telemann and others. Finally, Cor Unum Ensemble on November 4 and 5, also at Trinity College Chapel offers up polyphonic madrigals and “a string band of 16th-century Italy.”

The Big Choirs

And that, dear reader is no more than a flag on the tip of a choral iceberg growing its way towards us. Because, make no mistake, we are at the point when all of the region’s large choirs, professional and community alike, are gearing up for at least one serious undertaking before December’s seasonal frivolity sets in. October 21 Grand Philharmonic Choir offers “Big Choruses: From Brahms to Broadway.” Oct 29 Pax Christi Chorale’s new music director gets a first chance to show off the fruits of his new labours in a program titled “Romantic Masters” featuring Bruckner, Brahms and Beethoven, and a stellar array of soloists. Chorus Niagara (on November 4) and Orpheus Choir (on November 5), both under Robert Cooper’s direction, offer up “Last Light Above the World: A War Litany” featuring the premiere of a searing new work by that name. And the list goes on. (As I mentioned at the outset, perusing the listings I found myself with a good 25 to 30 concerts worth writing about, or better still, attending.) Check them out for yourself. ⚡

You can follow regular Choral Scene columnist Brian Chang on Twitter @bfchang. And send info/media/tips to choralscene@thewholenote.com.
In my column last month I introduced two new Toronto initiatives, both barely launched in September, and both in their way aiming to address issues of interest to students, performers, presenters and audiences of globally sensitive music. So I’ll begin this month’s column by following up on these.

**Polyphonic Ground**

Polyphonic Ground, an umbrella organization of 12 live music presenters “committed to building and sustaining Toronto as a global music city” kicked off its first monthly concert at the Revival Bar on September 14.

On October 12 the series continues at the same venue, this time presented by two well-established local organizations. Batuki Music Society promotes African music and art, while Uma Nota Culture is a “cultural production house focusing on Brazilian, Latin, Caribbean, Funk and Soul music.” As in the first concert, these two organizations collaborate to present a program geared to spark transcultural musical discovery.

Three groups are featured in the concert. Matatu Express performs a highly dance-friendly blend of pan-African music genres including Ghanaian highlife and palm wine, Malagasy salegy and blues, and East African benga and rumba. West-African dancer Mabinty Sylla demonstrates how it is done back home.

Beny Esguerra & New Tradition serves up live hip hop, R&B and soul with Afro-Colombian percussion, a blend they evocatively dub “Afro-Native Colombian music from an inner city perspective via Jane-Finch, Tkaronto.” The third group, Future Primitive, presents what they have dubbed “tropical soul” with elements of Latin American and Caribbean, along with catchy bespoke songwriting.

**Labyrinth Musical Workshop Ontario Launch**

I was on hand for the September 15 Labyrinth Musical Workshop Ontario launch and fundraiser held at the Bathurst Centre. The concert and reception had a warm, mixed-community feel. The buzzy excitement of the launch of a new venture hung in the air and was reflected in the music: there were four ample sets by various groups and individual musicians. They covered aspects of Persian, Southeastern European, Turkish/Kurdish and Middle Eastern musical ground.

The most unusual single item was the joint group performance of the tender lilting Kurdish wedding song *Dar Hejiroke*, bringing all the performers together onstage. For me this performance perhaps most clearly reflected LMWO’s mission, which includes the fostering of “detailed study of particular modal musical traditions and encounters between different traditions, encouraging intercultural understanding, artistic development and an appreciation of music as embracing all aspects of life.”

LMWO is a significant development on the Toronto music scene, one which not only connects with the transnational movement Ross Daley instituted in Greece, but also animates regional musical threads here in the GTA. LMWO’s website, www.labyrinthontario.com, is now fully operational. It’s worth a visit to see what workshops by leading modal music practitioners are planned for next May.

**Festival of Arabic Music and Arts (FAMA)**

The Festival of Arabic Music and Arts (FAMA) launches October 28 at Koerner Hall, then moves to various locations in the
GTA and in Montréal until November 2. Its presenting organization is the Canadian Arabic Orchestra (CAO) based in Toronto, co-founded by the husband-and-wife team of qanun expert and CAO president Wafa Al Zaghal, and pianist Lamees Audeh, its music director.

Not only is this the festival’s inaugural year, but it’s my first encounter with the CAO. Audeh filled me in on the backstory in a phone interview.

“Wafa and I formed our duo in 2009,” Audeh recounted. “Then in 2014 we formed an ensemble of five musicians: piano, Arabic violin, oud, qanun and tabla [aka. darabuka]. This group initially performed a repertoire of well-known classical songs drawn from across the Arabic world, both instrumental and vocal.”

Today the orchestra boasts a much larger complement including ney, oud, piano, clarinet, a string section of violins, viola, cello, bass and three percussionists. This instrumentation reflects the mission of the CAO to combine Western and Arabic classical music.

“Our repertoire is evolving, along with the makeup of the orchestra,” noted Audeh. “The arrangements for our upcoming festival were prepared by me, Wafa, and composers and arrangers drawn from the orchestra and across the Arabic diaspora. Our approach puts less emphasis on [Arab] ethnicity and rather more on the [Arabic] music itself.”

The first FAMA concert on October 28 at Koerner Hall brings Iraqi guitarist, singer and composer Ilham Al-Madfaï together with the Toronto instrumental group Sultans of String. Al-Madfaï formed The Twisters, Iraq’s first rock and roll band, in 1961. His subsequent synthesis of Western guitar, popular song and Iraqi music has kept his popularity as a performer alive in his native country and throughout the Middle East. Led by Canadian violinist and music producer Chris McKhool, the multiple award-winning Sultans of String quintet presents audiences with a “genre-hopping passport.” Celtic reels, Manouche jazz, flamenco, South Asian ragas, and Cuban and Arabic folk music mix onstage, “all presented with pop sensibilities, forms and lengths,” notes McKhool.

October 29 FAMA presents “Jazzy Arabia” at the Maja Prentice Library, Mississauga. Five members of the Canadian Arabic Orchestra perform jazz standards reinterpreted through an Arabic musical lens, as well as Arabic songs rendered in a jazz idiom. The common ground here may well turn out to be the spirit of melodic improvisation and taqsim, which animates both jazz and Middle Eastern performance practices.

November 1 the festival takes a deeper, more mystical turn, when Syrian oud virtuosa and singer Wad Bouhassoun performs solo at the Revue Cinema, Toronto. In 2008 Bouhassoun—who has been performing onstage since she was 10—received star billing at the inaugural concert of “Damascus, Cultural Capital of the Arab World” held at the Alhambra Palace in Granada, receiving extensive international media coverage. In 2010 she was awarded the Coup de Coeur by the Académie Charles-Cros for her first solo album. Six more concerts in the first half of November round out FAMA’s first iteration. Please return to these pages next month to find out more about them.

**Autorickshaw’s 15th Anniversary Season**

I’ve followed the Toronto band Autorickshaw’s career through its release of award-winning albums, concerts and international tours. This season marks its 15th anniversary, a good time to take stock and reflect on the changing landscape of global music and how it has developed for musicians and audiences alike.

By the time you read this, Autorickshaw will have already officially released its fifth studio album _Meter_ on September 28 and 29 at Small World Music Centre. They will tour the album this fall in Southern Ontario and then in India, with a follow-up concert back in Toronto.

I’ve had a quick listen to _Meter’s_ 12 tracks. The music moves confidently between commissioned compositions, covers and many overt as well as covert references to the music of the subcontinent.

I spoke to founding band member Ed Hanley about Autorickshaw’s evolution, first asking about changes in the scene since the early 2000s.

“The music industry’s completely changed, of course,” he says. “For instance, our first CD wasn’t even on iTunes (though it was on Bandcamp). Our new release will be available on a number of online stores.”

Hanley directed the video of one of the songs on _Meter_, the polished _Hare Shiva_, recently published on YouTube. I was struck by the presence of the personal, the trans-musical genre references, the easy musicality of the Autorickshaw trio, as well as by the prominence of Odissi dance.

“That’s certainly another change from 15 years ago,” commented Hanley. “YouTube has become the main discovery platform for music, and you really need to have a music video now—though it is of course a major extra expense. I feel you need two types of videos now: live videos to show presenters and audiences what the music looks and sounds like in concert, and an ‘art video’ to serve as a companion piece to the album.”

Presenting music with roots on several continents often means having to explain the various constituent elements. “I feel we have to explain less about our music today,” said Hanley. “Speaking for myself, more people seem to know what a tabla is than during Autorickshaw’s early days. I get much less ‘is that bongos?’”

“When we started out we were aware of the world music category, specifically the Indo-Jazz sub-category we felt our music fit. Since then we’ve moved in many different musical directions, and the industry has also evolved. Musically speaking, today we don’t feel the need to be concerned with genre. We’re more comfortable in our musical skins now.”

I’ll be keeping tabs on Autorickshaw as they roll out their season and embark on their cross-India tour.

Andrew Timar is a Toronto musician and music writer. He can be contacted at worldmusic@thewholenote.com.
Collaboration Is the Watchword as 2017/18 Gets Underway

JENNIFER PARR

The fall theatre season in Toronto is usually overshadowed by TIFF, so most seasons launch after the end of that festival. One company that did start during the film festival in mid-September was Red Sky Performance, launching their 2017/18 slate of shows with the magical Miigis transforming the military colonial setting of Fort York into a site of myth and reconciliation. Red Sky is all over the city this year, it seems (as well as touring internationally), and, as such, is a perfect exemplar of two themes emerging from season announcements: the increased presence of Indigenous artists and companies on the Toronto scene on their own and in collaboration with other companies; and collaboration itself, which can be seen across the board in the arts scene.

On October 7, Red Sky partners with the Toronto Symphony Orchestra to present, as part of Canada 150, the world premiere of Adizokan, a new genre-bending creation that explores an image-rich experience of Indigenous dance, video, music, electroacoustic and orchestral music. Next they collaborate with Canadian Stage to present the Toronto debut of Backbone (November 2 to 12), a cutting edge Indigenous dance creation noted for its masculine ferocity, inspired by the spine of the continents (originally co-commissioned with the Banff Centre for Arts and Creativity).

Canadian Stage

Collaboration is at the heart of the Canadian Stage season, a theme chosen to celebrate their 35th year and featuring a plethora of genre-bending creations from around the country, most involving music, and many choreographed movement, as integral ingredients. Their first production (before Backbone), as previewed in our September issue, is a collaboration with the Musical Stage Company and Yonge Street Theatricals: Life After, a newly expanded and developed version of the Toronto Fringe Festival musical hit by Britta Johnson, directed by Robert McQueen. Opening on September 29 and running until October 22, Life After is already generating a lot of buzz. Along with theatrical productions at the Bluma Appel and Berkeley Street Theatres there is also an intriguing wide-ranging music series which includes (in March) a bringing together of multi-award-winning Inuit throat singer Tanya Tagaq with trailblazing Greenlandic mask dancer Laakkuluk Williamson Bathory in a concert event combining tour-de-force vocals, kinetic movement and powerful spoken word.

Buddies in Bad Times

Bathory also collaborates with Canadian poet, composer and performance artist Evalyn Parry for Klimalik: These Sharp Tools (October 24 to November 5) at Buddies in Bad Times, in a co-production with Theatre Passe Muraille as part of a new initiative between those two companies to share resources and introduce audiences to the work being done on other stages in Toronto. Both powerful storytellers, Parry and Bathory, who met on an Arctic expedition from Igloolik to Greenland, will use music, movement and video as well as spoken word to map new territory together in a work that gives voice and body to the histories, culture and climate we’ve inherited, and asks how we reckon with “these sharp tools.”

Tarragon

Across the city, Tarragon Theatre has two musicals as part of its mainstage season: in January Richard Rose directs a new version of Shakespeare’s Hamlet, reimagined through the powerful lens of rock ‘n’ roll with a score and music direction by Thomas Ryder Payne. Earlier, in November, Tarragon presents the Macau Experimental Theatre/Music Picnic/Point View Art Association Production of Mr. Shi and His Lover, another show that began life at a festival, in this case the 2016 SummerWorks festival where it was an award-winning hit. Performed in English and Mandarin and with performers from Toronto and Macau, Mr. Shi and His Lover, written by Wong Teng Chi and Njo Kong Kie with music and music direction by Kie, tells the real-life story of a French diplomat in China who falls in love with a mysterious opera singer. With music inspired by Chinese opera and vintage pop from both East and West, the show will be performed in Mandarin with English surtitles.

(Kie, who is also the long-serving music director of Montreal’s La La Human Steps, also collaborates with Canadian Stage toward the end of their season [April 26 to May 6], introducing the Macau-based Fugu Gaang Project in their Toronto debut with the hybrid musical performance Picnic in the Cemetery.)

Soulpepper

Almost cheek by jowl with Canadian Stage downtown, Soulpepper presents a more traditional season but again, music plays an important part, with the blues-infused Ma Rainey’s Black Bottom in the spring. Soulpepper’s expanded concert series also begins in October with Riverboat Coffee House: The Yorkville Scene (October 6 to 14), bringing to life the 1964 launching pad of Canadian singer-songwriters like Gordon Lightfoot, Ian and Sylvia, Murray McLauchlan, Joni Mitchell and Neil Young. Mike Ross will music-direct a lineup of multi-disciplinary artists as they celebrate the stories and songs that made Yorkville the place to be in the free-loving 60s. The series also includes A Very Soulpepper Christmas (December 13), Prohibition, the Concert (February 9, 10, 14) and A Moveable Feast; Paris in the 20s (March 30 to April 2). Created by Albert Schultz, with overall music direction by Mike Ross, the scripted concert series has a lively energy marked by its collaborative nature and its bringing together of different Toronto artists and musicians for each event.

Soundstreams

Downtown and uptown, venue depending on the type of event, is Toronto’s eclectic and experimental yet classical Soundstreams, where music combines with dance and theatre in ever-evolving combinations.

Soundstreams’ 35th season opens very strongly with two productions in October. On October 16 at Koerner Hall, Northern Encounters celebrates Canada 150 and Finland at 100 with Europe’s northernmost professional orchestra, the Lapland Chamber Orchestra, performing music by Jean Sibelius, Harry Somers and Claude Vivier and, most interestingly for me, includes a new dance piece by powerhouse Canadian choreographer Michael Greyeyes to Vivier’s Zipangu exploring the idea of “the city of gold.”
A bit later in the month (October 26 to November 4) at Crow’s Theatre’s new permanent space (at 345 Carlaw) Soundstreams collaborates with Crow’s artistic director Chris Abraham (whose production of Molière’s Tartuffe is currently electrifying and delighting audiences at the Stratford Festival) on the world premiere of the first staged production of Claude Vivier’s Musik für das Ende.

The wonderful Soundstreams Salon 21 series has also begun and continues throughout the season, offering audiences the opportunity to meet artists involved in upcoming events and to explore the inspiration behind those events, usually in the intimate setting of the Gardiner Museum. The Salon on October 19 (at Crow’s Theatre), “Endings: Lieke van der Voort and Jumblies Theatre,” will feature a special rapid-creation performance inspired by Vivier’s Musik für das Ende.

Quick Picks

Sept 22 to Oct 7: Hart House Theatre pushes the boundaries with what should be a strong production of John Cameron Mitchell and Stephen Trask’s rock ‘n’ roll Hedwig and the Angry Inch. (WARNING: Coarse language, mature themes and sexually explicit scenes.)

Oct 24 to Dec 24: For fans of Meat Loaf, David Mirvish presents the North American premiere of Brian Steinman’s Bat out of Hell The Musical at the Ed Mirvish Theatre. A critical and popular hit already in England, the run here has quickly been extended to December 24.

October 20 and 21: Catch one of Toronto Masque Theatre’s iconic double bills in TMT’s final year: Dido and Aeneas/Aeneas and Dido, pairing Purcell’s classic with James Rolfe’s contemporary take on the same tale, starring Krisztina Szabó, Alexander Dobson, Andrea Ludwig and Jacqueline Woodley. At Jeanne Lamon Hall, Trinity-St. Paul’s Centre.


Toronto-based “lifelong theatre person” Jennifer (Jenny) Parr works as a director, fight director, stage manager and coach, and is equally crazy about movies and musicals.

Notable Northdale

JACK MACQUARRIE

My calendar says that fall has begun, but the weatherman tells me that he has declared a “weather alert.” Whichever it is doesn’t make much difference for the community band scene. The summer events have passed and the events scheduled for this time of year will go ahead as planned unless our weather deteriorates to the kind we have seen in the Caribbean recently.

The Summer Scene

In some ways, from my perspective, the local community music scene has been a bit benign, with most groups emphasizing Canada 150 and the works of Canadian composers. Over the official summer period I heard many of the same works many times over with only minor variations. The one musical event which stood out for me was not by a community band, but by an excellent Baroque recorder consort. In the June issue I mentioned that I was looking forward to hearing the Shimoda Family Consort at the Foster Memorial. Well, on August 25 I was not disappointed. This is truly a family ensemble. Mother, father and two sons all move around playing an amazing array of recorders, from one somewhat smaller than a piccolo to the largest, which is taller than a contrabassoon. In this concert, in addition to playing a couple of different recorders, the mother also accompanied the others on harpsichord and played one harpsichord solo.

While I used the term “Baroque” to describe this group, most of their repertoire was from a period earlier than that usually referred to as Baroque. From such well-known names as Bach, Vivaldi and Telemann backward in time to such unknowns as Ludwig Senfl (1486-15343 and Gregorio Allegri (1582-1652), the music was all very enjoyable. Newest works on the program were two pieces from Mozart’s The Magic Flute. Such music on a beautiful summer evening in this architecturally stunning venue has left its mark in my memory.

Coming soon

The most notable event on the community band horizon this fall—that we are aware of—is a “50th Anniversary Concert” and banquet for the Northdale Concert Band. Having played in this band for some years in the late 1970s and early 1980s, under the direction of conductors Carl Hammond and James McKay, this event is of particular personal interest.

The Northdale Concert Band had its beginnings in 1967, with a group of students who had originally met and first played instrumental music together at Willowdale Junior High School and later played together at Northview Heights Secondary School in Toronto. There, along with other interested music students, they formed the band. The name Northdale came from the names of these two schools.
Music teachers Ted Graham and Wayne Moss took on the band, held rehearsals once a week, and gave concerts open to the public. As time passed, the band became an adult group. None of its original members remain in the band today. However, the band has its roots in the community, and has developed into a skilled group of dedicated amateurs and many music professionals, with a number of the members having been with the group for several decades. Many members play and teach music professionally; others teach music in the elementary and secondary schools; and others are students in the music faculties of York University or the University of Toronto. Other members are in varied careers, but all turn out reliably to rehearse and perform in various community venues.

Through the years, there have been many fine Northdale conductors, too numerous to mention here. Stephen Chenette, professor emeritus, Faculty of Music, University of Toronto, was the conductor from 1996 until 2010 when the present conductor, Joseph Resendes, took over the baton. Born in Toronto, Resendes has extensive professional credits as an active conductor, composer, performer and educator, and is currently in the process of completing his PhD in the field of musicology, ethnomusicology focusing on wind studies, conducting and the development of community music in Canada. As well as being the musical director and conductor of the Northdale Concert Band, he also currently holds positions as the music director of East York Concert Band, St. Mary’s Church Choir, VL Sax Quartet and as assistant music director of Ecos of Portugal.

A feature of this anniversary concert will be the world premiere of a newly commissioned piece, Dance Suite, by renowned Canadian composer Gary Kulesha, composer advisor to the Toronto Symphony Orchestra since 1995. Although principally a composer, Kulesha is active as both a pianist and conductor, and as a teacher. In 1986, he represented Canada at the International Rostrum of Composers in Paris, and has twice been nominated for JUNO awards, for his Third Chamber Concerto (in 1990) and again in 2000 for The Book of Mirrors.

Another feature of this Northdale anniversary program will be guest soloist Vanessa Fralick, associate principal trombone of the Toronto Symphony Orchestra. Prior to joining the TSO, she played three seasons as acting associate principal trombone of the St. Louis Symphony, after winning her first orchestral position with the San Antonio Symphony in 2009 while pursuing her master’s degree at The Juilliard School with Joseph Alessi of the New York Philharmonic. She completed her undergraduate degree at the University of Toronto, and is an alumna of the Toronto Symphony Youth Orchestra, National Youth Orchestra and the National Academy Orchestra of Canada. She occasionally plays alongside her brass-playing parents in the Niagara Symphony Orchestra in her hometown of St. Catharines, Ontario.

The concert and banquet take place on Saturday, November 4 at 3pm, at the Salvation Army Citadel, Lawrence and Warden Ave. (2021 Lawrence Ave. E.) in Toronto.

The Shimoda Family Consort
In the left hand of the performer at far right is a recorder even smaller than a piccolo.

A unique aspect of Northdale Concert Band is their music publishing venture known as Northdale Music Press Limited. The project of issuing new works by Canadian composers for concert band began with Ontario Arts Council funding in 1985, when six new works were commissioned by Northdale Concert Band. The band travelled to Expo 86 in Vancouver and performed the world premiere of these compositions at the Canada and Ontario Pavilions. The scope of publication has increased, and today, Northdale Music Press publishes compositions for other ensembles, including brass band, stage band, and wind octet.

CBA Community Band Weekend
As if they didn’t have enough to plan for with their anniversary concert and banquet, the Northdale Concert Band is hosting the Canadian Band Association’s Fall Community Band Weekend, Friday October 13 to Sunday, October 15 at the Church of St. Jude’s Wexford, 10 Howarth Avenue in Toronto. Visit either Northdale or CBA websites for details.

New Horizons Bands
As in past years the news from New Horizons Bands is great. The Toronto group’s annual “Instrument Exploration Night” was a huge success, with 22 participants and six instrument coaches honking, tooting and banging on all the instruments. Many signed up for beginner classes. With 45 new members this year, total membership now stands at well over 260, spread out over eight bands and two jazz groups. And it’s still not too late to join for this year.

Their annual Remembrance Day concert, “A Night to Remember,” is scheduled for November 10 at 7:30pm at Church of the Holy Trinity, 85 Livingston Rd., Scarborough; their annual band festival is set for January 27, 2018.

With this kind of growth it was decided that the organizational structure should be updated. So, New Horizons Toronto incorporated last year to facilitate adding stability to the group should Dan Kapp and his wife Lisa decide to move on to new challenges. The board is working to figure out how to cover all of the activities that need to be done to run such a large group.

Meanwhile, the York Region New Horizons group, which just started last year, held an event which they called “Test Drive a Band Instrument,” and will have started classes by now at Cosmo Music in Richmond Hill. Their classes are all on Mondays with morning, afternoon and evening sessions. For information contact Doug Robertson at 416-457-6316 or nhbyrdirector@gmail.com.

Hannaford Street Silver Band
As they enter their 34th season, the Hannaford Street Silver Band is adding even more colour and variety to their annual concert program. Over the years they have gradually added other musical artists to broaden the taste and colour from the traditional all brass band repertoire. This year it is even broader. Every concert will have a unique flavour. Their opening concert “Tango!” will feature, as guests, the Payadora Tango Ensemble. This quartet of violin, accordion, piano and double bass with their traditional Argentine Tango music will certainly be a departure from what we have come to expect at an all brass band concert. That’s Sunday, October 22 at 3pm in the Jane Mallett Theatre.

Jack MacQuarrie plays several brass instruments and has performed in many community ensembles. He can be contacted at bandstand@thewholenote.com.
Welcome to the Blue Pages, The WholeNote’s 18th annual directory of concert presenters. The 148 profiles that follow provide an extraordinary snapshot of the remarkable creativity and musical diversity present in the GTA and southern Ontario, as well as a brief but unique window into who’s doing what this season. The Blue Pages give us a glimpse of the roles these organizations will play in cultivating the region’s rich musical landscape this year.

We hope you enjoy this taste of what’s in store for 2017/18 as you peruse these pages of choirs, orchestras, chamber ensembles, opera companies, and more. The ongoing support of the organizations listed here helps keep The WholeNote alive and allows us to fulfill our mission.

Presenters who missed this issue of the magazine still have the opportunity to be a part of this directory, which lives year-round on our website at www.thewholenote.com/blue. For more information on this and the benefits of WholeNote membership, contact Karen Ages at members@thewholenote.com or 416-323-2232 x26.

Whether you are in the audience or onstage, we wish you all the best for the 2017/18 concert season!

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**Academy Concert Series**

Celebrating its 26th season, the Academy Concert Series offers innovative and intimate chamber music concerts on period instruments. The three-concert series brings to audiences the musical riches and spirit of improvisation of the 17th and 18th centuries and the passion and sonorous colour palate of the 19th and early-20th centuries, all with historical performance practices. The programs are thematic and deliberately crafted to highlight a specific time, place and/or composer, featuring both accomplished and emerging artists. The three concerts presented this season are: November 4, 2017 – “Sweet for Bach,” a program conceived by Tafelmusik’s principal cellist Christina Mahler, includes four cellists playing solo Bach suites and cello ensembles. January 20, 2018 – “Dvorák on the Low,” with violinist Mark Fewer and bassist Joseph Phillips. March 10, 2018 – the return of violinist Scott St. John and guitarist Lucas Harris in a remounting of one of ACS’s most talked-about concerts from five years ago, “A Portrait of Paganini.” Concerts take place on Saturdays at 7:30pm, at Eastminster United Church (310 Danforth Ave.).

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

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**All Saints Kingsway Anglican Church**

All Saints Kingsway Anglican Church is a vibrant hub for music in Toronto’s west end.

The All Saints Kingsway choir, in addition to providing musical leadership for worship services, sings a range of concerts, requiems and oratorios throughout the year. Recent performances have included Fauré’s Requiem, Durufle’s Requiem, Samuel Coleridge-Taylor’s The Atonement and Benjamin Britten’s A Ceremony of Carols. The choir is made up of paid section leads and volunteers, and invites new singers throughout the year.

We partner with ORGANIX Concerts to host the Kingsway Organ Series of lunchtime organ recitals, which take place every second Wednesday from September through July.

We also co-host monthly jazz vespers, along with St. Philip’s Anglican Church. This Etobicoke Jazz Vespers series of twice-monthly services runs from September through June.

In addition to these musical offerings, All Saints Kingsway regularly acts as a concert venue for choirs and musical ensembles, such as the Nathaniel Dett Chorale and the Kingsway Conservatory of Music.

Our space is available for rental as a concert or workshop venue.

Brainerd Blyden-Taylor  416-233-1125 x5
music@allsaintskingsway.ca
www.allsaintskingsway.ca

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**Aga Khan Museum**

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

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

Raheela Nanji  416-646-4677
information@agakhanmuseum.org
www.agakhanmuseum.org

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**Alliance Française Toronto**

Founded in Paris in 1883 by Louis Pasteur, Ferdinand de Lesseps and Jules Verne, Alliance Française has always embodied the modern values of humanism, respect of linguistics and cultural diversity. The AFT offers the GTA community a wide range of French as a second language classes to children, teenagers and adults at all levels. AFT also adds to the multicultural vibrancy of the city with a cultural program of over 100 events representing the Francophonie of the world and is a founding member of the “Bloor Cultural Corridor.”

Laetitia Delemarre  416-922-2014 x35
laetitia@alliance-francaise.ca
www.alliance-francaise.ca/en

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**Amadeus Choir of Greater Toronto**

Led by conductor and artistic director Lydia Adams since 1985, the award-winning Amadeus Choir performs the best of choral music and premieres works of Canadian and international composers through a self-produced Toronto concert series, guest performances and special events. Through touring, recordings and radio broadcasts, the choir is known well beyond Toronto. The Amadeus Choir collaborates with many...
professional performing arts organizations in the GTA. The choir also engages in educational and community outreach through choral workshops for students, music educators, composers and conductors. A part of Toronto’s cultural community for 43 years, the choir comprises members from across the GTA. Annual auditions are held in May and June. Phone or email us for more information!

Lydia Adams, conductor & artistic director
Shawn Grenke, associate conductor & accompanist
Mary Gray, president
416-446-0188
info@amadeuschoir.com
www.amadeuschoir.com

Amici Chamber Ensemble

Amici Chamber Ensemble celebrates 30 years as one of Canada’s finest and most distinguished chamber music ensembles. Artistic directors clarinettist Joaquin Valdepeñas, cellist David Hetherington and pianist Serouj Kradjian invite some of the finest musicians to join them in innovative and eclectic programming, celebrating friendship through music.

Amici Chamber Ensemble’s annual concert series has featured world-renowned musicians as frequent guests, including Isabel Bayrakdarian, Lara St. John, Jonathan Crow, Russell Braun, Michael Schade, Cho-Liang Lin, Jaime Laredo, André Laplante and James Sommerville. The ensemble has commissioned and premiered over 20 works by Canadian composers, among them Allan Gordon Bell, Chan Ka Nin, Brian Cherney, Malcolm Forsyth, Jacques Hétu, Alexina Louie and Jeffrey Ryan.

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

Kaja Corlazzoli, general manager
416-871-4275
kaja@amiciensensemble.com
www.amiciensensemble.com
Aurora Cultural Centre

Annex Singers

The Annex Singers of Toronto is a vibrant and accomplished community choir under the dynamic and creative leadership of artistic director Maria Case. Now in its 38th season, the 60-voice auditioned choir performs three programs a year, collaborating with professional vocalists, instrumentalists and ensembles. Recent performances include Charpentier’s Messe de Minuit, Britten’s A Ceremony of Carols, and Haydn’s Lord Nelson Mass. The Annex Chamber Choir, a 24-voice ensemble, performs in alternating years. We offer choral development workshops led by some of Toronto’s most innovative musical coaches and clinicians, and engage in community outreach. This season we present the choral drama “December Diaries” on December 9 and 10, 2017, at Jane Mallett Theatre, and “North by Northeast,” contemporary choral music by Baltic and Scandinavian composers, at Grace Church on-the-Hill, May 5, 2018. The Chamber Choir presents “Camertata,” featuring Mark Chambers, cello, at St. Andrew’s United Church on March 3, 2018, at 3pm and 7:30pm. We rehearse Monday evenings at St. Andrew’s Anglican Church (383 Huron St.). Experienced singers who wish to audition, contact our membership coordinator:

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

ART OF TIME ENSEMBLE

Minuit, Britten’s A Ceremony of Carols, and Haydn’s Lord Nelson Mass. The Annex Chamber Choir, a 24-voice ensemble, performs in alternating years. We offer choral development workshops led by some of Toronto’s most innovative musical coaches and clinicians, and engage in community outreach. This season we present the choral drama “December Diaries” on December 9 and 10, 2017, at Jane Mallett Theatre, and “North by Northeast,” contemporary choral music by Baltic and Scandinavian composers, at Grace Church on-the-Hill, May 5, 2018. The Chamber Choir presents “Camertata,” featuring Mark Chambers, cello, at St. Andrew’s United Church on March 3, 2018, at 3pm and 7:30pm. We rehearse Monday evenings at St. Andrew’s Anglican Church (383 Huron St.). Experienced singers who wish to audition, contact our membership coordinator:

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

Arraymusic

Arraymusic embraces and nurtures work that is radically in-between. Arraymusic’s mission is to ignite and sustain a passion for contemporary Canadian musical art within an international, interdisciplinary context. Three programs define what Array does, why we do it and how we realize our goals: 1) Array’s Contemporary Music Program produces, presents and supports work on the cutting edges of current musical/sound art practice; 2) Array’s Creative Music Hub offers The Array Space for rent and fosters a creative music/art scene; and 3) Array For All engages diverse audiences through innovative and inclusive programs. Arraymusic believes that experiencing art can give rise to real change and that if one engages with art fully, subtle but profound positive transformations can take place which, by extension, can impact communities and enhance our lives. Array is devoted to co-creating and presenting speculative new music that creates more questions than it answers. Array believes that sharing music involved in exploration, which finds wonder in the discovery of the unexpected, stimulates the imagination and raises questions and alternative ways of thinking.

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

Art of Time Ensemble

Renowned concert pianist Andrew Burashko formed Art of Time Ensemble in 1998 by inviting a group of like-minded musicians and prominent figures in dance, theatre and other art forms to perform one-off concerts in Toronto. The company has gone on to become a leader in Toronto’s vibrant performing arts scene, through its subscription season at the Harbourfront Centre Theatre, regular appearances at Koerner Hall, album releases, performances with leading Canadian orchestras, and tours of its unique offerings to dozens of cities throughout Canada and the United States.

Exploring the relationship between classical music and other genres such as jazz, pop, electronic, rock, folk, electroacoustic, gospel and others, Art of Time seeks to reveal the qualities that lie at the heart of all great music.

The ranks of Art of Time Ensemble’s artists are deep and their talents unmatched; featured collaborators include authors Margaret Atwood and Michael Ondaatje, jazz legend Branford Marsalis, vocalists Madeleine Peyroux, Sarah Slean, Hawksley Workman and Tony Award-winner Brent Carver; composers Gavin Bryars and Jothan Goldsmith and many more.

Kate Bangay, marketing & communications manager
416-344-2254
info@artoftimeensemble.com
www.artoftimeensemble.com

theWholeNote 2017/18 PRESENTER PROFILES | B3
Members of the Associates of the Toronto Symphony Orchestra (ATSO), a registered charitable organization, share a love of classical music and organize musical events featuring members of the Toronto Symphony Orchestra. “The Small Concerts Series” presents affordable, world-class chamber music, and the Toronto Symphony Orchestra has been most supportive in our efforts to bring these concerts to the public.


If you would enjoy working with people who appreciate and promote an interest in classical music, become a volunteer of the ATSO. Our volunteers work on engaging musicians, publicizing concerts, and ensuring that all aspects of concerts run smoothly.

Armin Weber
416-282-6636
www.associates-tso.org

Attila Glatz Concert Productions

“Salute to Vienna New Year’s Concert” returns to Toronto (Roy Thomson Hall, January 1, 2:30pm) and Hamilton (FirstOntario Place, December 30, 2:30pm) this holiday season. Be greeted by the warmth of ballroom dance, and the delicate beauty of ballet will waltz you into a triumphant New Year, in a charming celebration that brings acclaimed European singers and dancers with an exceptional full orchestra.

Also co-produced with Roy Thomson Hall: “Bravissimo! Opera’s Greatest Hits” (New Year’s Eve, 7pm). Four world-renowned opera stars, backed by a 40-voice opera chorus and full orchestra, will perform your favourite arias, choruses and duets that have withstood the test of time and are as bright and everlasting as the tradition of New Year’s Eve.

AGCP co-presents the Cinematic Series with the Sony Centre – films presented in stunning HD with live orchestra. Upcoming performances: “Harry Potter and The Chamber of Secrets In Concert” (October 12-14), “Jurassic Park In Concert” (December 28-29), and “Harry Potter and the Prisoner of Azkaban In Concert” (May 16-17).

416-323-1403
glatz1@glatzconcerts.com
www.salutetovienna.com
www.glatzconcerts.com

Aurora Cultural Centre

The Aurora Cultural Centre is an 1886 heritage building that began its life as the Aurora Public School. It has been transformed into a hub for arts, culture and heritage. With a full roster of classical, popular and family concert events in a beautiful and intimate performance space, the Aurora Cultural Centre proudly showcases local, emerging and professional talent for our community to enjoy.

This upcoming season, enjoy a variety of shows from The Gryphon Trio and Sultans of String, to Union Duke, John Sheard Presents, Remi Bolduc Jazz Ensemble, Ken Whiteley and Freedom Blues, Ennis Sisters and more.

Fully accessible; elevator entrance at the north doors.

Jane Taylor
905-713-1818
info@auroraculturalcentre.ca
www.auroraculturalcentre.ca

Bach Children’s Chorus (BCC) and Bach Chamber Youth Choir (BCYC)

BCC/BCYC is widely known and highly respected as an organization for its innovative programming, its education system, and the clear, lovely sound of its singers. The children and youth of BCC/BCYC develop a love of music and singing through enjoyable learning and performing experiences. Awards that the organization has received at both provincial and national levels have given it a high profile, including four first-place standings and the best overall in the 2017 National Music Festival. Through its education practices, BCC/BCYC is setting a standard of musical literacy and education for community choirs.

Founded in 1987, BCC/BCYC is an organization of four choirs with singers aged 6 through university age: three treble choirs for ages 6-16 and a mixed-voice choir for boys with changed voices and girls aged 16 and up. All treble choirs rehearse weekly in east Scarborough and BCYC rehearses Sunday evenings at St. Barnabas Anglican Church, Danforth Avenue at Chester Station. BCYC performs music that ranges from classical to pop, jazz and Broadway. Interested singers are welcome to drop by on a Sunday evening.

Charissa Bagan, artistic director
James Pinhorn, conductor, BCYC
Eleanor Daley, accompanist
Jane Greenwood
416-431-0790
www.bachchildrenschorus.ca

Barrie Concert Association

The Barrie Concert Association, a registered charitable non-profit organization, presents ten live performances of mainly Classical/Baroque music, with performers from across Canada and beyond. Barrie Concerts are two-hour events held Saturday evenings starting at 7:30pm. Georgian Music concerts are two-hour events held Sunday afternoons starting at 2:30pm.

The 2017/18 season of six Barrie Concerts includes: The Hannaford Street Silver Band – October 14, 2017; “We Will Remember” with U of T Scarborough Choir – November 11, 2017; pianist Sheng Cai – January 20, 2018; violinist Michael Guttman and pianist Eric Himy – March 17, 2018; Sinfonia Toronto and pianist Tony Yike Yang – April 7, 2018; and The Toronto Concert Orchestra and pianist Younggun Kim – May 5, 2018. All at Hiway Pentecostal Church, Barrie. The four Georgian Music concerts include: pianist Charles Richard-Hamelin – October 29, 2017 at Hiway Pentecostal Church; “Christmas Memories” with harpist Judy Lomen, soprano Monica Whicher and organist Marty Smyth at St. Andrew’s Presbyterian Church – December 10, 2017; the Exultate Singers – February 11, 2018; and the Penderecki String Quartet with pianist Stéphane Lemelin – April 22, 2018. February and April concerts are at Grace United Church, Barrie.

Bruce Owen
705-726-1181
info@barrieconcerts.org
www.barrieconcerts.org

Bel Canto Singers

Bel Canto Singers is an SATB community choir with singers of various ages and abilities directed by Linda Meyer. Each week we meet to sing and laugh and grow. Members share a love of choral singing and enjoy the challenges of a widely varied repertoire, mixed with friendship and fun. Rehearsals are 7pm, Tuesdays at St. Nicholas Anglican Church in Scarborough. We are currently looking to strengthen our tenor and bass sections. If you have ever wanted to participate in a group that values music, fun and fellowship please consider joining us. Auditions will take place in the first two weeks of September 2017 or January 2018, during our regular Tuesday night practice. Concert dates are Saturday, December 2, 2017 and Saturday, May 5, 2018 at Scarborough Bluffs United Church. Times for the concerts are 2:30pm and 7:30pm. Please check our website for further details.

Cindy
416-737-1475
www.belcantosingers.ca

Bravo Niagara! Festival of the Arts

Bravo Niagara! Festival of the Arts is a not-for-profit organization dedicated to presenting the world’s leading Canadian and international artists and rising young stars in innovative, inspiring multi-sensory concert experiences in Niagara-on-the-Lake and the surrounding Niagara wine country. Bravo Niagara’s concerts span diverse musical genres from classical to jazz, world music to pop.
Highlights of the 2017/18 season include the Voices of Freedom Festival, September 28 to October 6, featuring superstar soprano Measha Brueggergosman and jazz great Wynton Marsalis (September 29), and Grammy Award-winning bassist and vocalist Richard Bona (October 6). Bravo Niagara is also executive producer of the Oscar Peterson International Jazz Festival. The inaugural festival will take place February 16-18, 2018 and is led by artistic producer Kelly Peterson and artistic director Renee Rosnes.

Highlights of the 2018 Spring into Music Series include performances by pianist Jan Lisiecki, violinist Nikki Chooi, pianist Emily Bear as seen on the Ellen DeGeneres Show, Schwarz-Bournaki Duo (Julian Schwarz, cello and Marika Bournaki, piano), and rising star jazz pianist Brandon Goldberg as seen on the Harry Connick Jr. Show.

Alexis Spieldenner
289-868-9177
music@bravoniagara.org
www.bravoniagara.org

- Brock University Music Department

Brock University Music Department, part of the Marilyn I. Walker School of Fine and Performing Arts, is a major educational and cultural presence in the Niagara Region. We offer BMus and BA degrees in Music, with possible concentrations in Music Education, Music History and Theory, and Music Performance. We pride ourselves on small, welcoming classes held in the new, state-of-the-art Walker School building situated in downtown St. Catharines. We present numerous concerts every year from September to April; these are staged in the acoustically excellent Cairns Recital Hall and Partridge Hall at the FirstOntario Performing Arts Centre, adjacent to our school. Our regular concerts include: the Encore! Series, featuring national- and international-calibre guest artists; our Viva Voce Choral Series; and our RBC Tuesday@Noon series. In addition, our Wind Ensemble and String Orchestra give concerts at the end of each term, the exciting and innovative Guitar Extravaganza takes place each fall, and student solo recitals are held in March and April. For details of our academic programs and concerts, please visit our website: www.brocku.ca/music.

Matthew Royal
905-641-3055
mroyal@brocku.ca
www.brocku.ca/music

- Canadian Children’s Opera Company

The Canadian Children’s Opera Company occupies a unique position as the only permanent children’s opera company in Canada, and one of only a handful in the world. It commissions, produces, records and tours new operas and choral music, with children as both the principal performers and main audience. The company also regularly collaborates with other leading arts organizations, including acting as the children’s chorus for the Canadian Opera Company. The group includes six divisions plus an outreach arm (OPERAtion KIDS), involving hundreds of children and youth ages 3 through 19.

Now celebrating its 50th season, the CCOC is led by artistic director Dean Burry, managing director Ken Hall and music director Teri Dunn. The CCOC offers children and youth a unique experience, giving members unparalleled performance opportunities and life skills along with age-appropriate vocal and dramatic training. Opera is simply storytelling with music, and those are two things that kids and youth love!

The 2017/18 season include a 50th celebration concert at the Four Seasons Centre and a major new opera commission: The Monkiest King.

Ken Hall
416-366-0467
info@canadianchildrensopera.com
www.canadianchildrensopera.com

- Canadian Opera Company

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


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

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

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

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

- Canadian Sinfonietta

Celebrating their 20th season in 2018, the Canadian Sinfonietta (CS) is a chamber orchestra led by founder Tak-Ng Lai in partnership with concertmaster Joyce Lai. The orchestra is comprised of 14-25 professional musicians who perform as a large ensemble at the Glenn Gould Studio and in small ensembles at their wine and cheese concerts at Heliconian Hall.

The mission of CS is to reintroduce live chamber music to the growing GTA community, producing a new generation of concertgoers by presenting concerts that are traditional with a twist. The programs are innovative and often feature interdisciplinary artistic presentations, multicultural music, non-western instruments and diverse Canadian artists.

This season’s highlights include JUNO award-winning violinist Scott St. John with his wife, Ensemble Made in Canada violinist Sharon Wei, performing the Mozart Sinfonia Concertante; Queen Elizabeth Competition winner, pianist Douglas Finch, performing his own piano trio joined by concertmaster Joyce Lai along with principal cellist, Andras Weber. The finale to the season will feature Joyce playing the “Butterfly Lovers” Chinese violin concerto in the orchestra’s “Symphony Night.”

Ben Lau
647-812-0839
canadiansinfonietta@gmail.com
www.canadiansinfonietta.com
Canadian Stage

Canadian Stage is Toronto’s leading not-for-profit multidisciplinary performance company, sharing innovative contemporary theatre, dance and music from Canada and around the world at three historic locations: the Bluma Appel Theatre; the Berkeley Street Theatre; and the High Park Amphitheatre, home to Shakespeare in High Park.

Box Office
416-368-3110
boxoffice@canadianstage.com
www.canadianstage.com

Cantemus Singers

Cantemus Singers was established in 2008 by our conductor Michael Erdman, to help expand Toronto’s exposure to and appreciation of Renaissance and early Baroque secular vocal music. Our 12-voice a cappella ensemble focuses mainly on the interesting and evocative madrigals, lieder, chansons and villancicos of the 16th century. We also perform religious works, often the 5- to 8-part compositions less often heard by Toronto audiences.

Our 2017/18 season begins November 25 and 26, as we perform Christmas music from England and France, including Charpentier’s magnificent Messe de Minuit pour Noël. On March 3 and 4, “The Virgin Queen” explores the music of the Elizabethan period, featuring works by Talis, Taverner and Byrd. On May 5 and 6, our program “The Glories of Rome” focuses on works of the two titans of the Renaissance, the madrigals of Marenzio and the religious masterpieces of Palestrina.

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

Michael Erdman, conductor
416-578-6602
cantemus.ca@gmail.com
www.cantemus.ca

Cathedral Bluffs Symphony Orchestra

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

Under the baton of maestro Norman Reintrom, the CBSO will present a thrilling and unique seven-concert 2017/18 season, including five subscription series concerts. This season, the CBSO is pleased to present some of Canada’s rising stars and critically acclaimed performers, including pianists Robert Horvath and Ken Gee. In addition, we are delighted to present a fully-staged version of the seasonal favourite opera Hansel and Gretel, with Tryptych Concert & Opera. Visit our website for details about our season.

The orchestra is noted for facilitating performance opportunities for young musicians, and always welcomes new members.

Norman Reintrom, artistic director/principal conductor
Peggy Wong, orchestra manager
416-879-5566
cbsobo@canadianstage.com
www.cathedralbluffs.com

Cathedral Church of St. James

The Cathedral Church of St. James houses one of Canada’s most precious hidden musical gems. Uniquely within the city of Toronto, the fully-professional 18-voice Cathedral Choir sings as part of the Anglican worship at Eucharist (1lam) and Evensong (4:30pm) each Sunday to an internationally high standard. Its repertoire spans eight centuries, and provides a balanced diet of choral delights to congregations young and old, Christians and non-Christians, and those whose ears hold an insatiable curiosity for music.

The Cathedral’s majestic pipe organ can be heard in recital each Tuesday at 1pm and Sunday at 4pm throughout the year. Manuel Piazza, graduate student in the Faculty of Music at the University of Toronto and the Cathedral’s new organ scholar, will be delighting audiences frequently at St. James.

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

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

Cellar Singers

The Cellar Singers, under the direction of Mitchell Pady, is an auditioned choir based in Orillia and serving Simcoe and Muskoka Counties. Now entering its 50th season, the choir performs at least four times through a September-June program that focuses on classical major works and Canadian choral compositions. This year will include Vaughan Williams, Bach, Lauridsen and Mozart. The Cellar Singers welcome new voices willing to work, learn and strive for excellence in performance. Rehearsals are Wednesdays from 7:15-9:45pm at St. James Anglican Church in Orillia.

Stan Hunter
705-764-0191
info@thecellar singers.com

Chorus Niagara

Worth the drive to Niagara! Chorus Niagara, The Power of 100, is Niagara’s premier 100-voice ensemble. Conducted by artistic director Robert Cooper, Chorus Niagara has been entertaining and enlightening audiences for over 50 years. Chorus Niagara performs traditional choral masterpieces, modern and seldom-heard works and new commissions, and provides a showcase for emerging Canadian talent. Attracting singers of all ages with the Chorus Niagara Children’s Choir, Side-by-Side High School Chorale and Robert Cooper Choral Scholars program, Chorus Niagara provides opportunities for everyone to experience the joy of live choral performance.

Our thrilling 55th season begins with “Last Light Above the World,” featuring the première of a commissioned work by Ontario composer Allan Bevan; followed by “Big Band Christmas,” with Canadian jazz pianist John Sherwood; St. Matthew Passion, showcasing Bach’s greatest choral work; “Amadeus,” Mozart’s lavish Mass in C Minor; plus “All Aboard,” a fun-filled musical excursion for the young and young at heart. All concerts are performed at the stunning new FirstOntario Performing Arts Centre in revitalized downtown St. Catharines. Experience The Power of 100!

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

Christ Church Deer Park

Anglican Church

Music plays a very important part at this busy Anglican parish church. Music for services is led by the organist and choir director. The Choir of Christ Church Deer Park is an auditioned, mixed-voice choir that rehearses Thursday evenings and sings Sunday mornings and on special occasions from September to June. Christ Church has hosted its “Jazz Vespers” for over 15 years. At 4:30pm every second Sunday from September to June, this service offers a chance for reflection, prayers for our community and music by Toronto’s finest jazz musicians. With its Yonge St. location (at Heath St. near the St. Clair TTC station), fine acoustics, full modern facilities, flexible staging, Steinway grand piano, three manual tracker organ and seating for 450, Christ Church is an increasingly popular venue for concert presenters during the year.

Matthew Otto
416-920-9211 x28
motto@christchurchdeerpark.org
www.thereslifehere.org

Canadian Stage

Cantemus Singers

Cathedral Bluffs Symphony Orchestra

Cathedral Church of St. James

Cellar Singers

Chorus Niagara

Christ Church Deer Park

Anglican Church
● Church of St. Mary Magdalene

Steeped in musical heritage and assisted by a generous acoustic, the Church of St. Mary Magdalene offers a music program strongly rooted in the musical tradition established by Healey Willan. Every Sunday at the 10:15 Solemn Mass, the Gallery Choir sings a mass and motet from the west gallery while the Ritual Choir sings the Gregorian propers from the east end. At the 9:30am Sung Mass, the SMM Singers sing a motet and lead congregational singing. One Sunday per month at 4:30pm, the meditative Solemn Evensong is sung, preceded by an organ recital at 4pm. For more information including music schedules and upcoming engagements, please visit the Church website.

Andrew Adair, director of music
416-531-7955
andrew.timothy.adair@gmail.com
www.stmarymagdalene.ca

● Contact Contemporary Music

Contact combines 21st-century classical/experimental music with the sensibilities of rock and jazz to form a hybrid chamber ensemble that defies genres. Praised by *The Globe and Mail* as “thought-provoking” and “highly entertaining,” and by *The New York Times* as “mesmerizing,” Contact has premiered works by emerging and established Canadian and international composers and has performed at venues and new music festivals around the world. Contact is dedicated to interdisciplinary collaborations, nurturing and facilitating the creation, production, presentation and engagement with new music in all contexts, forms and variations and creating outreach opportunities with Canada’s diverse communities in order to enrich people’s experience with sound. In addition to concerts, recordings and touring, Contact hosts Music From Scratch, a music creation workshop for youth, and co-presents Intersection, an annual festival of experimental music.

Jerry Pergolesi
416-902-7010
info@continuummusic.org
www.continuummusic.org

● Continuum Contemporary Music

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

For 2017/18, artistic director Ryan Scott has programmed cross-disciplinary projects in collaboration with internationally acclaimed friends. “Urgent Voices” (December 8 and 9 at Aki Studio) commemorates Canada’s 150th with world premieres by Anna Hostman, Scott Wilson and James Rolfe. “Time Travels Light” (January 21 at 918 Bathurst) celebrates all things percussion with TorQ and Rob Power. And for “Hockey Noir” we team up with Ensemble Contemporain de Montreal and the Toronto Comic Arts Festival for a multimedia opera centering around the classic Toronto/Montreal hockey rivalry – with a side order of love, lust, scandal and the mafia. Other programming includes the fifth edition of Continuum in the Classroom, our collaboration with the Toronto District School Board, and the second annual Toronto Teen Composer Award.

Josh Grossman, operations manager
416-924-4945
info@continuummusic.org
www.continuummusic.org

● DaCapo Chamber Choir

DaCapo Chamber Choir...giving ideas voice.

Founded in 1988 by director Leonard Enns, DaCapo is dedicated to exploring unaccompanied music, primarily of the 20th century and later, with a mandate to champion music of Canadian and local composers. Each year, the choir offers NewWorks, a national choral composition competition, and is currently recording a CD based on entries to this competition.

The 2017/18 concert season will focus on the theme of “displacement” and will feature collaborators such as Iranian-Canadian singer Amir Haghighi (November 11 and 12), pianist Catherine Robertson (March 3 and 4), and the Orpheus Choir of Toronto (April 28). Concerts are held in Kitchener-Waterloo – full details and tickets on our website. Like us on Facebook or follow us on Twitter @DaCapoChoir!

Sara Martin
519-725-7549
info@dacapochamberchoir.ca
www.dacapochamberchoir.ca

● Counterpoint Community Orchestra

Founded in 1984, Counterpoint Community Orchestra is an inclusive LGBTQ orchestra. As the first gay positive orchestra in the world, Counterpoint has been in the vanguard for gay rights and bringing awareness to the community’s struggle for equality and acceptance for more than 33 years. A non-profit, member-run, full symphony orchestra for amateur and professional musicians, Counterpoint welcomes all. Drawing its programming from Baroque to contemporary repertoire, Counterpoint is committed to sharing the magic of orchestral music with audiences across the country. Counterpoint’s homebase is in the heart of Toronto’s Gay Village, The 519 Church Street Community Centre. Rehearsals are held there every Monday night at 8pm.

Administrator
info@ccorchestra.org
www.ccorchestra.org

● Don Wright Faculty of Music, Western University

The Don Wright Faculty of Music at Western University in London, Ontario is situated in a research-intensive university on a campus that is inviting and striking. It is an environment that enables students to grow artistically and academically. Our students are among 650 of the brightest and most talented young artist scholars, who come to study in one of our many undergraduate and graduate programs. With the faculty and staff, they are committed to excellence in creative and scholarly work.

In our 2017/18 season, we invite you to experience the incredible diversity of musical styles and genres our students and faculty have to offer, including continued Canadian content.
for Canada’s 150th celebration. Included within 350+ performances each year are traditional student ensemble performances (from choirs and opera to orchestra, band, jazz, percussion, contemporary and early music), plus our signature Fridays@12:30 concert series. Our Faculty Concert Series returns in 2017/18 plus extraordinary guest artists from around the world, including the Canadian Brass and Berlin Philharmonic Wind Quintet.

Rachel Condle
519-661-3767
musicevents@uwo.ca
www.music.uwo.ca

Durham Chamber Orchestra

Durham Chamber Orchestra has been performing in Durham region for the past 21 years, featuring talented amateur and professional musicians, guest soloists and ensembles. We are excited to move to a new larger concert venue in Ajax this season after selling out all performances last year. Conducted by dynamic music director Carlos Bastidas in his second season with the DCO, the orchestra will present three concerts in 2017/18. Highlights include “It’s Christmas” with audience sing-along, “A Musical Journey” with Shout Sister choir and soloists from the Oshawa Opera company and “A Salute to Our Youth” with international violin virtuoso Andrew Sords. The DCO is also performing a joint concert with the Ontario Pops Orchestra to celebrate Canada 150, with the generous sponsorship of the Toronto Symphony Orchestra. Details of these events are available on the website. New playing members are always welcome.

Sandra Weeks, president
905-852-1141
info@durhamchamberorchestra.com
www.durhamchamberorchestra.com

Eglinton St. George’s United Church

Our non-auditioned 45-voice choir meets Thursday evenings for two hours and Sunday mornings for worship, preparing music ranging from Renaissance to jazz and from chant to oratorio. Prior experience in choral singing is a requirement. Outreach and benefit concerts are regular fare with support from our wonderful and talented eight section leads. This year we feature our 2017/18 Concert Series with special guests the Elmer Iseler Singers and Amadeus Choir of Toronto, our annual Christmas concert “All Bells in Paradise” with the Trillum Brass and finally, “Darkness to Light,” with the ESG Choir; Cellar Singers and Orchestra featuring the hauntingly beautiful Darkness to Light by Ruth Watson Handy and Lauridsen’s Lux Aeterna.

Shawn Grenke
416-481-1141
shawn.grenke@esgunited.org
www.esgunited.org

Elmer Iseler Singers

Celebrating its 39th season in 2017/18, the Elmer Iseler Singers, conducted by artistic director Lydia Adams, is a 20-voice professional choral ensemble based in Toronto. Founded by the late Dr. Elmer Iseler in 1979, the Singers have built an enviable reputation throughout Canada, the United States and internationally. The Singers present a five-concert subscription series in Toronto, also participating in local workshops and other Toronto concerts – including guest performances with the Toronto Symphony Orchestra.

Touring is a major component of the EIS activities, having just completed a seven-city Western Canada tour in April 2017 and an Eastern Canada tour; with Dr. Roberta Bondar, in July 2017. The Singers are active in many Ontario communities and specialize in their GET MUSIC! Educational choral workshops and performances in the GTA.

Recently, Lydia Adams was appointed Visiting Associate Professor in Choral Studies at Western University. She is the Artist Recipient of the 2013 Ontario Premier’s Award for Excellence in the Arts, the 2012 winner of the Roy Thomson Hall Award of Recognition and a 2017 JUNO nominee with the Elmer Iseler Singers.

Jessie Iseler
416-217-0537
info@elmeriselsingers.com
www.elmeriselsingers.com

Esprit Orchestra

Founded in 1983 by music director and conductor Alex Pauk, Esprit’s commitment to commissioning and advancing contemporary music has set it apart as one of the few organizations of its kind on a global scale. Esprit consistently collaborates with outstanding composers, and performs with first-class soloists and ensembles from Canada and abroad.

Each concert season, Esprit Orchestra commissions, promotes and performs the work of Canadian composers, and features Canadian premieres of music by leading international composers.

With a dynamic annual subscription concert series, this skilled 65-member orchestra presents music that is otherwise unavailable in Canada, always performed to the highest standards in the acoustically acclaimed Koerner Hall at the TELUS Centre for Performance and Learning.

Amber Melhado
416-408-0208
amber@espritorchestra.com
www.espritorchestra.com

Ensemble Vivant

Ensemble Vivant, “Canada’s chamber music treasure” (Toronto Star), has dazzled audiences worldwide with innovative, genre-diverse programming for three decades. A pioneer among piano chamber ensembles, Ensemble Vivant gathers accolades internationally. EV are Opening Day recording artists. Through EUTERPE (www.euterpefmusicarts.com), Ensemble Vivant is known for fostering a love of great music among our youth. Core members: Catherine Wilson, piano/artistic director; Corey Gemmell, violin; Sybil Shanahan, cello; Norman Hathaway, viola; Jim Vivian, bass. Regular guests: Don Thompson, viola; Guido Basso, flugelhorn; Mike Murley, sax; Brian Barlow and Juan Carlos Medrano, percussion.

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

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

...thoroughly enjoyable...” Boston Herald, USA

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

“To my heart, your rendition of Oblivion is the most touching I have ever heard: Bravo!” Radio Classique, Montreal

Catherine Wilson
416-768-8856
cwpiantomoe.com
www.ensemblevivant.com

Eglin St. George’s United Church

Our non-auditioned 45-voice choir meets Thursday evenings for two hours and Sunday mornings for worship, preparing music ranging from Renaissance to jazz and from chant to oratorio. Prior experience in choral singing is a requirement. Outreach and benefit concerts are regular fare with support from our wonderful and talented eight section leads. This year we feature our 2017/18 Concert Series with special guests the Elmer Iseler Singers and Amadeus Choir of Toronto, our annual Christmas concert “All Bells in Paradise” with the Trillum Brass and finally, “Darkness to Light,” with the ESG Choir; Cellar Singers and Orchestra featuring the hauntingly beautiful Darkness to Light by Ruth Watson Handy and Lauridsen’s Lux Aeterna.

Shawn Grenke
416-481-1141
shawn.grenke@esgunited.org
www.esgunited.org

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Jessie Iseler
416-217-0537
info@elmeriselsingers.com
www.elmeriselsingers.com

Elora Singers

The Elora Singers, an all-professional Grammy- and JUNO-nominated chamber choir, was founded in 1980 by Noel Edison as principal choral ensemble of the Elora Festival. Since 1997, the choir has been the core of the Toronto Mendelssohn Choir and the Toronto Mendelssohn Singers, and is the choral ensemble-in-residence of the Elora Festival each summer.

Through regular concert series, recordings, broadcasts and touring, The Elora Singers has established a reputation as one of the finest chamber choirs in Canada and beyond, contributing to the musical life not only of the community but on an international stage.

With 11 releases on the Naxos label, The Elora Singers is known for its rich, warm sound and clarity of texture. The choir is renowned for its diverse styles, commitment to Canadian repertoire, and collaborations with other Canadian artists.

Esther Farrell
519-846-0331
info@elorasingers.ca
www.elorasingers.ca

Ensemble Vivant

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Catherine Wilson
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Amber Melhado
416-408-0208
amber@espritorchestra.com
www.espritorchestra.com
**Etobicoke Centennial Choir**

Coming off its landmark 50th anniversary season, the Etobicoke Centennial Choir (ECC) looks ahead to more great music-making! We are an auditioned SATB community choir that offers a high-calibre choral experience for both singers and audiences. Under music director Henry Renglich, ECC performs a diverse repertoire ranging from classical choral masterpieces to contemporary compositions and popular music.

Our season begins on Saturday, December 2, 2017 with “Sacred Traditions 2017,” a joyful celebration of the holiday season featuring Pergolesi’s Magnificat, Holst’s Christmas Day and other seasonal repertoire.

On April 7, 2018, “Gloria! Joyous Music from Haydn to Poulenc” will feature Haydn’s *Te Deum*, Schubert’s *German Mass*, Brahms’ *Vier Quartetts* and Poulenc’s *Gloria*.

The season concludes on Saturday, June 8, 2018 with “Oh Canada!,” celebrating music of composers and arrangers from our talented home and native land.

Rehearsals are Tuesdays from 7:30pm to 10pm at Humber Valley United Church in Etobicoke. The ECC always welcomes new choristers. Interested singers are encouraged to attend a rehearsal. Open rehearsals are held in in September and January.

**Shari Ellis, membership chairperson**

416-622-6923  
info@etobicokecentennialchoir.ca  
www.etobicokecentennialchoir.ca

**Etobicoke Community Concert Band**

The Etobicoke Community Concert Band is beginning its 24th season, providing: “Great music... right in your own backyard!” Our goal is to provide a fun and challenging environment where local amateur musicians can share their passion for music and perform regularly in their community. ECCB has successfully pursued a vision of presenting a diverse and entertaining repertoire at a wide variety of venues. Under the dynamic leadership of John Edward Liddle, the band and its various ensembles have made a significant impact on the community of Etobicoke. Over the years, several thousand people have heard the band in our many many public performances. We have also continued to add new and innovative programming and have formed many financial and musical partnerships in the community.

The Etobicoke Community Concert Band is truly an unique organization and a true success story – from the passionate inspirations of our artistic director to the incredible dedication and enthusiasm of each and every member.

**Rob Hunter, president**

416-410-1570  
rghunter1@sympatico.ca  
www.eccb.ca

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**Etobicoke Philharmonic Orchestra**

For over 56 years, the award-winning Etobicoke Philharmonic Orchestra has presented great classical music and is well known for its talented musicians and exciting repertoire.

Their new season of six concerts for 2017/18 includes a children’s matinee, “Kids ‘N Classics,” and begins with “Romantic Classics,” October 20, (Dvořák’s *Symphony No.7* and Beethoven’s *Emperor Suite* with guest star Peter Longworth). November’s concert is “Pastoral Wonders” (Wagner’s Prelude to Die Meister-singer von Nürnberg and Beethoven’s Pastoral Symphony); December brings “Holiday Magic” and March 2018 highlights the annual Young Composer Competition winner, Strauss (Four *Last Songs*), Gliščikovitch (Symphony No. 5) and soprano Allison Cecilia Arends. The May final concert is “Classical Brilliance” (Joseph Johnson, principal cellist with the TSO, with Elgar’s *Cello Concerto; Le Tombeau de Couperin* by Ravel; and Brahms’ *Symphony No.4*).

Concerts are at Martingrove Collegiate Institute, 50 Winkerton Dr., Etobicoke. “Holiday Magic” and “Kids ‘N Classics” are at Humber Valley Church.

Advanced orchestral musicians of all ages interested in joining the orchestra should contact our personnel manager. Student scholarships are by audition in spring. Rehearsals every Wednesday at Martingrove Collegiate 7:30pm to 10pm, and continue until mid-May.

**Elana Harte**

416-971-9229  
exultate@exultate.net  
www.exultate.net

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**Flute Street: Toronto’s Professional Flute Choir**

Flute Street, Toronto’s Professional Flute Choir, is comprised of first-class musicians performing on the full range of instruments from piccolo through G treble, concert, alto, bass, contrabass and the subcontrabass flutes. Often featuring the less-explored colours of the rarer-sized flutes, Flute Street members present concerts of refreshing new repertoire balanced with traditional transcriptions and well-crafted settings of folk songs, jazz and popular tunes. Flute Street continues to offer world and Canadian premieres and appearances of outstanding international guest artists. Recently, a collaboration with Les Flûtistes de Montréal involved performances in Montreal and the Laurentians. Opening this year’s four-concert season is “A Canadian Celebration” on October 14. On November 19, American flutist Christine Beard will be our featured soloist and on March 8 will be the return of the dazzling piccolo recording sensation, Jean-Louis Beaumadier. Our final, not-to-be-missed concert promises to be an extravaganza of contrabass flutes.

Check with *The WholeNote* for upcoming concert details.

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**Exultate Chamber Singers**

For more than 35 years, the Exultate Chamber Singers have garnered praise from all quarters for sensitive, precise and seamless performances. The choir is enriched not only by the excellent musicianship of its members but also by their varied academic and professional backgrounds. Conducted by Dr. Hilary Apfelstadt, the ensemble shares its affinity for Canadian repertoire, as well as other music for chamber choir. Our latest CD, *Winter Paths*, features works for the Christmas season by Canadian composers. We engage audiences through a four-concert subscription series in Toronto, and collaborate with other groups in the community. Look for our video interview series with Canadian composers, a recent innovation.

**Peter Longworth**

416-971-9229  
exultate@exultate.net  
www.exultate.net

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Now in its 11th year, Gallery 345 is one of the finest piano and chamber music salons in Toronto. I have staged over 565 performances in the past ten years, ranging from intimate solo piano concerts to 20-piece jazz bands. The gallery is known for its great acoustics. It has been my great pleasure over the years to present so many performers in a wide variety of musical genres. There is nothing like being in the room where the music is played.

The gallery’s focus is solo piano, classical, jazz, art song, improvisation and contemporary classical performance. Weekends book first, so think about booking Sunday-Thursday. Rental fees are very reasonable. I always want to get the music heard. All performance is performer-driven. The performer needs to get the word out to family and friends to help bring in an audience. While I do what I can to promote events, it is up to the performers to advertise and promote their events.

All events are posted on my website: www.gallery345.com, on Facebook and in The WholeNote magazine and other social media.

Gallery 345 is also an excellent event space to rent for private parties, weddings, photo-shoots, recording sessions, fundraisers, CD launches, cinema, book and poetry readings and more. The gallery is a 2500 SF hard loft with 13’ ceilings, a PA system, video projector; two washrooms, prep kitchen, outside patio and seats 120. The beautiful acoustics of the Baldwin piano is always ready.

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

We are a renowned choral ensemble with approximately 20 voices specializing in Baroque repertoire from the likes of Vivaldi, Charpentier; Handel, and of course, J.S. Bach. We pride ourselves on providing performance opportunities for local young artists, both vocally and instrumentally, a wonderful visual reminder to our audiences that classical music is for all ages! This season you will hear Bach cantatas with a twist; ‘Recorder Soprano’ virtuoso Tatsuki Shimoda will join the orchestra. Bach rarely included this instrument in his cantatas, but you will be mesmerized by this performer! Taneyev’s incredibly difficult Piano Quintet in G minor will be showcased in February, with a roster of world-class string players. An all-Mozart concert ends the year with the famous Requiem in D minor and will feature Ronald Greidanus in Mozart’s Piano Concerto No.17, playing stunning cadenzas of his own composition.

It is a Performance Season not to be missed, once again offered in the glorious venues of our own Halton Hills.

Ginger Louws
416-760-9860
glouws@live.com
www.georgetownbachchorale.com

Glionna Mansell Corporation

Glionna Mansell Corporation is a music marketing agency, organ dealer and concert producer in the organ and choral performance genre. The company is an active supporter/promoter of emerging artistic talent alongside experienced world-stage performers. The activities and entities operating under the Glionna Mansell banner include: ORGANIX Concerts Inc., Allen Organ Company in Ontario and Gordon Mansell Concert Organist. ORGANIX Concerts is the 2017/18 recipient of the RCCO National Award of Excellence. President and artistic director Gordon Mansell is music director and titular organist at Our Lady of Sorrows Catholic Church.

Gordon Mansell, president, artistic director, concert organist
416-769-5224; 1-877-769-5224
gdmansell@sympatico.ca
www.glionnamansell.com

The Grand Philharmonic Choir

The Grand Philharmonic Choir (GPC) organization is one of this country’s leading choral institutions. The GPC consists of four choirs: a 110-voice main choir; a 35-voice chamber choir; a youth choir; and a children’s choir. Led by artistic director Mark Vuorinen, the GPC presents 20 concerts a year, many in Kitchener’s acoustically superb Centre In The Square and in local church buildings. Repertoire is a rich blend of traditional masterworks as well as new works by Canadian and international composers. Auditions are held throughout the year.

Amy Dale
519-578-6885
info@grandphilchoir.com
www.grandphilchoir.com

The Hannaford Street Silver Band

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

Our 2017/18 season features brass repertoire gems paired with new music played with the verve and virtuosity you expect from the Hannaford Band:

“Tango,” on October 22, sees James Gourlay and the Payadora Tango Ensemble. “Christmas Cheer” celebrates the season with Ben Heppner and the Elmer Iseler Singers on December 12, in the beautiful acoustic of Metropolitan United Church. “Island Time!” on February 18 brings back steelpan soloist, Liam Teague. “Dutch Treats” on April 8 pairs conductor/composer Johan de Meij with New York Philharmonic Principal Trombonist, Joe Alessi.

David Archer
416-425-2874
davidarcher10@gmail.com
www.hbss.ca

I FURIOSI Baroque Ensemble

I FURIOSI Baroque Ensemble is one of the world’s most innovative Baroque ensembles, comprising four of Canada’s leading early music specialists: sopranos Gabrielle Maughlin, violinsts Assi-linn Nosky and Julia Wedman, and cellist/gambist Felix Deak. Now in its 19th season, I FURIOSI’s Toronto concert series has been revitalising the face of early music in Canada, inspired by the practice of the Baroque era while invoking the “bizarre and unnatural” aesthetic both cherished and despised in its time. Themetic programming allows the performers to present Baroque music in a uniquely relevant way.

This year’s concerts: Friday, October 6, 2017, Fri-day, March 2, 2018 and Saturday, June 9, 2018. All concerts take place at Calvin Presbyterian Church at 8pm.

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

International Resource Centre for Performing Artists (IRCPA)

The IRCPA’s mission is to make career resources available to musicians, connecting them with one another; with artistic coaches and with leaders in the industry for knowledge exchange, coaching and employment opportunities. Resources are needed to nurture artistic growth, and training to manage the business side of careers. Membership and monthly open discussions are free. Workshops have a 3-for-1 deal with a fee of $75, meaning each of the three participants pays $25. More details at www.ircpa.net.

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

Isabel Bader Centre for the Performing Arts

Situated on the shores of Lake Ontario in Kin-gston, the new award-winning Isabel Bader Centre for the Performing Arts brings together...
exceptional spaces and programs for Queen’s students and the Kingston community. This 90,000 square foot venue was designed by Oslo/New York-based firm Snøhetta and Ottawa’s N45, with acoustics and theatre design by ARUP and Theatre Projects Consultants, and includes the 586-seat Concert Hall, 100-seat Studio Theatre, 92-seat Film Screening Room, Rehearsal Hall and Art & Media Lab. Anchored by a transformational gift to the Initiative Campaign from Drs. Alfred and Isabel Bader, the Isabel was inspired by the Baders’ love of the arts, of Queen’s, and of each other—and is named in Isabel’s honour.

The Isabel presents seven dynamic performance series. The 2017/18 season features wonderful artists such as Louis Lortie, Charles-Richard Hamelin, Tellemusik Baroque Orchestra, the National Arts Centre Orchestra, Angela Hewitt, Suzie LeBlanc, Bill Coleman and Gordon Monahan, Rémi Bolduc Jazz Ensemble, Lemon Bucket Orkestra, New Canadian Global Music Orchestra and visual artist Ernestine Tahedl.

● Jubilate Singers

The Jubilate Singers is a mixed-voice community choir under the direction of Isabel Bernaus. Beginning in September 2017, the Jubilate Singers will feature both a non-auditioned main choir and an auditioned chamber choir. We specialize in choral world music reflecting the cultural diversity of Toronto. Recent concerts have highlighted music from Africa, Latin America, Spain and Catalonia, Eastern Europe, the Mediterranean and Asia, as well as selections from the Canadian and American choral repertoire. Our 2017/18 season includes “Building World Harmony,” “Latin American Rhythms,” and “Bridges.” We rehearse on Tuesday nights near Yonge and Lawrence. Interested singers are encouraged to sit in on a rehearsal before deciding to join. A welcoming, friendly experience to sing music you won’t get anywhere else. Look for our performances on YouTube.

Norm Martin
416-488-1571
paulinemckenzie@rogers.com
www.jubilatesingers.ca

● King Edward Choir

Led by the charismatic maestro Kristian Alexander, well-known in the Barrie music community, as our new artistic director.

Our mandate is to offer choristers and audiences alike opportunities to experience a broad range of choral music, including contemporary, Canadian and world music, while introducing more a cappella singing to our repertoire. We continue to collaborate with other artists and strive to create educational opportunities for youth in our community. New members are welcome to join at any time throughout the year.

Our 2017/18 season: “A Ceremony of Carols,” featuring some of the world’s leading jazz artists and honours jazz professionals with its Lifetime Achievement Award. Most recently the Trust provided grants to the University of Toronto Faculty of Music, Springboard To Music, Humber College Community Music School and the Ken Page Memorial Trust Scholarship in memory of Ron Collier, TD Toronto Jazz Festival.

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

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

● Kindred Spirits Orchestra

The Kindred Spirits Orchestra has performed to great acclaim, sold-out audiences and standing ovations at the renowned CBC Glenn Gould Studio, in downtown Toronto. As of 2011, the KSO has also been presenting a full subscription series at the Flato Markham Theatre, in addition to several community-outreach events and educational programs. An ardent supporter of contemporary music, the KSO also brings to life great pieces of the 20th and 21st centuries during its annual Markham Contemporary Music Festival. Led by the charismatic maestro Kristian Alexander, the KSO continues to attract avid audiences across the GTA.

Highlights of the 2017/18 concert season include Beethoven’s iconic Symphony No.9, Rachmaninoff’s Second, Shostakovich’s Eleventh and Prokofiev’s Third symphonies, as well as Ravel’s Boléro, a world premiere of a concerto for harp by Chan Wing-Wah featuring Dr. Teresa Suen, a Canadian premiere of a concerto for flute by Ma-Shui Long with Ron Korb and a Chinese New Year concert with pipa player Wu Man, pianist Leonid Nediak and TV host Yi Qin.

The KSO will return to the CBC Glenn Gould Studio in June 2018 for a special concert conducted by American maestro Victor Liva.

Kristian Alexander, music director
Michael Bercer, associate conductor
Jobert Sevilleno, president and CEO
Office: 905-604-8339
Box office: 905-305-7469
info@KSOrchestra.ca
www.KSOrchestra.ca

● Ken Page Memorial Trust

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

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

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Tricia Baldwin, director
Box office: 613-533-2424; or toll free 1-888-533-2424
ibcpaboxoffice@queensu.ca
www.queensu.ca/theisabel

KEN PAGE MEMORIAL TRUST

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Norm Martin
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paulinemckenzie@rogers.com
www.jubilatesingers.ca

● King Edward Choir

Founded in 1952, Barrie’s King Edward Choir began as a ladies’ choir taking its name from the school in which they practised. Under the direction of Jean Dobson, it blossomed into a group encompassing all voices and today is a mixed group of 45 singers committed to creating beautiful music in a passionate, informed and evocative manner. This season, we are excited to welcome Oliver Balaburski, well-known in the Barrie music community, as our new artistic director.

Our mandate is to offer choristers and audiences alike opportunities to experience a broad range of choral music, including contemporary, Canadian and world music, while introducing more a cappella singing to our repertoire. We continue to collaborate with other artists and strive to create educational opportunities for youth in our community. New members are welcome to join at any time throughout the year.

Our 2017/18 season: “A Ceremony of Carols,” featuring an international selection of Christmas music, November 25, 2017; “Choralfest,” April 15, 2018; and “Time Travel,” music from across the centuries, May 2018, exact date TBA.

Peter Sullivan, board president
705-739-7281
pesullivan71@gmail.com
www.kingedwardchoir.ca
**K-W Chamber Music Society**

K-W Chamber Music Society is one of Canada's busiest presenters of chamber music concerts, with over 50 concerts per year; ranging from solo to sizable ensembles. Programs range from medieval to contemporary; most have both classics and recent music. Active since 1974, since 1980 most of our concerts have taken place at 57 Young St. W., Waterloo, a private home where our KWCMS Music Room holds about 85 people. A superb Steinway piano, good acoustics, a supportive audience, and an intimate but informal atmosphere make for great concert experiences. Notable this year: Till Fellner, piano, performing the first and second of his four-concert Great Works of Schubert cycle; the Amernet Quartet (plus pianist Shoshana Telnor) in a four-concert series of the rarely-heard Polish/Russian composer Mieczyslaw Weinberg; the 30th anniversary in our Music Room of the world-famed Penderecki String Quartet; solo concerts by great Canadian pianists André Lapalante, David Jalbert, and Robert Silverman; the new Pittsburgh Symphony-based Clarion Quartet playing music of the Holocaust; and much, much more. Check us out at www.k-wcms.com.  

**Lawrence Park Community Church**

Lawrence Park Community Church has a tradition of fine music, both in worship and in concert. Sunday services are held at 10:30am in the renovated and air-conditioned Sanctuary. Musicians include the Adult Choir (volunteer and professional singers) and the Lawrence Park Handbell Ringers. Choirs for youth and kids are conducted by Kimberley Briggs. There are monthly music sessions for young people with saxophonist and percussionist Kenny Kirkwood. New members are warmly welcomed in all the groups. On December 17 at 10:30am, the Choir leads in a Service of Lessons and Carols along with trumpeter Robert Dítulo.  

**Les AMIS**

Les AMIS is celebrating its 35th season in 2017/18. Its Chamber Music Series will take place in the magnificent St. Peter’s Anglican Church (240 College St., Cobourg, Ontario). It will feature: CLAIR headphone trio: Shalom Bard; clarinet; Britton Riley, cello; Jeanie Chung, piano. AYR TRIO: Yehonatan Berick, violin; Rachel Mercer, cello; Angela Park, piano. Nazar Dzhuryk, cello/ Erika Crinió, piano. MIR TRIO: Mark Skazinetzky, violin; Igor Gelfer, cello; Rachael Kerr, piano. Joyce Lai, violin/ Erika Crinió, piano.  

Four “Counterpoint Concerts” will also take place at THE LOFT Cinema, Cobourg. It is a beautiful, art deco, 1922-vintage, former worship space, serving as the unique venue for creative presentations. THE LOFT is home to Les AMIS live classical music. Counterpoint concerts at THE LOFT focus on new genre research. THE LOFT space will in effect function as a new creations studio for exploring theatrical music with film, electronic music, dance, visual art, poetry, literature, architecture and drama. Les AMIS welcomes Canadian composers to submit proposals for these projects. Please contact artistic director Michael Pepa for further information.  

**Massey Hall**

Massey Hall continues to offer audiences the ultimate experience of some of the finest and most compelling performers from Canada and around the world. The acclaimed concert and concert-film series Live at Massey Hall continues with performances by the likes of Andy Shauf, Emily Haines & The Soft Skeleton and Whitehorse. Now in its fourth season, all concerts in the series are filmed and released as free streaming 30-minute films, available at www.liveatmasseyhall.com. Massey Hall presents the return of the Jazz at Lincoln Center Orchestra, the annual Women’s Blues Revue, and another rocking season of Classic Albums Live. Massey Hall is also excited to present a range of talent at other venues, including French Canadian pianist Jean-Michel Blais at Harbourfront Centre Theatre, Leif Vollebekk at the Phoenix Concert Theatre, and David Myles at the Mod Club. The Corporation of Massey Hall and Roy Thompson Hall  

**MCS Chorus**

MCS Chorus is a chamber choir of 30 auditioned voices, performing a wide variety of choral music, with an emphasis on classical repertoire. Choristers are committed to creating a unified ensemble sound, dedicated to bringing the choral arts into the community, and engaged in improving their vocal skills under the expert leadership of artistic director Mervin William Fick.  

**Li Delun Music Foundation**

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

**Living Arts Centre**

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

**Miles Nadal JCC**

The MNjcc is a vibrant community centre at Bloor and Spadina, rooted in Jewish values and open to all. We provide social, cultural, educational, fitness, aquatic and recreational programming for every age and stage of life. We host concerts, theatre, film screenings and...
studies, gallery exhibitions, literary events, potter-y and music. Over 500 people study music in our building every week! Our vibrant choral program includes the Community Choir, Daytime Choir and Specialty Choirs (Broadway, gospel, jazz). Instrumentalists enjoy our Adult Klezmer Ensemble and Suzuki strings program (adult and children) and summer camp. SICA Singers presents a full-week adult camp to build vocal and choral skills with some of Toronto’s best instructors. We offer Talks on Music and Opera Appreciation lectures throughout the year. Home to the Al Green Theatre, a state-of-the-art venue with a grand piano, full stage and film screen, the MNjcc is perfect for arts and corporate events. We host many festivals and seasons, including the Toronto Jewish Film Society subscription series.

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

**Mississauga Festival Choir**

Founded in 1984, Mississauga Festival Choir has grown to become a thriving choral organization with superb artistic direction, exciting performances, and an enriching music community for its 250 members. The MFC is made up of four contrasting choirs that serve varying demographics of Mississauga residents. Resonance is the only young adult choir in Mississauga, fulfilling a strong need to give youth the opportunity to perform exceptional music under the direction of renowned conductor Bob Anderson. Raising Voices is a choir program for individuals with dementia, their caregivers, and youth volunteers. MFC works in cooperation with an Alzheimer Society of Peel music therapist to support the staff and volunteers to deliver a meaningful program. Mississauga Festival Chamber Choir is an auditioned branch of our large choir, giving those with extensive music background the opportunity to perform more challenging repertoire. And finally, our cornerstone ensemble, the Mississauga Festival Choir, is the largest non-auditioned adult choir in Southern Ontario, with 185 members. Under the direction of David Ambrose, MFC has brought music of all spectrums to the lives of our community, bridging the gap between musicians of all ages, and infusing a growing culture of choral excellence in Mississauga.

Jenny Johnston
choiradmin@mississuagafestivalchoir.com
www.mfchoir.com

**Mississauga Symphony Orchestra**

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

Ryan Tobin
905-615-4404
ryan.tobin@mississaugasymphony.ca
www.mississaugasymphony.ca

**Music at Metropolitan**

Music at Metropolitan presents a variety of concerts at Metropolitan United Church, featuring Metropolitan’s choir, soloists and guest artists. This season includes two concerts featuring Rezonance Baroque Ensemble and Musicians on the Edge, on November 19 at 1:30pm (“Jazz Standards of the Seventeenth Century”) and April 22 at 1:30pm (“Mystery of the Unfinished Concerto”). Our annual Good Friday concert on March 30 at 7:30pm features the Metropolitan Festival Choir, orchestra and soloists Ellen McAteer, Gisele Kulak, Christina Stelmacovich, Charles Davidson and Daniel Lichti in J.S. Bach’s Mass in B Minor. Charles Davidson and others present “Show Tunes for 200” on May 28 at 7:30pm. Our special Christmas events include the Deck the Halls downtown carol sing with the Metropolitan Silver Band and organ on December 10 at 1:30pm, and our Candlelight Carol Service on December 17 at 1:30pm. Metropolitan houses the largest pipe organ in Canada and the oldest tuned carillon in North America. Please contact us for a concert brochure or for more information.

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

**Music at St. Andrew’s**

Music at St. Andrew’s is a community outreach program of historic St. Andrew’s Church in downtown Toronto. The program was inspired by the church’s 2011 purchase of a Bösendorfer Imperial grand piano and the desire to share this fine instrument with the greater community. The piano is featured extensively in our free Friday Noontime Recitals each fall and spring, which re-launch October 6. Performers include U of T post-graduate music students and professionals. Also, on October 18 we resume the free noontime
You can't afford to miss music this good!

**Music Gallery**

Named the number one experimental music venue by BlogTO, The Music Gallery, "Toronto's Centre for Creative Music," is a centre for promoting and presenting innovation in all forms of music, and for encouraging cross-pollination between genres, disciplines and audiences. We occupy a valued position within Toronto's musical ecology that allows us to present and promote leading-edge contemporary music, and for the last 41 years, we have welcomed diverse audiences to explore and engage with this music through approximately 50 live concerts each season.

**Monica M Pearce**

416-204-1080

monica@musicgallery.org

www.musicgallery.org

**Music Toronto**

“Fear not, chamber music world, the chamber music recital is not just alive, it's kicking.” - musicaltoronto.org

A legacy organization in Toronto’s classical music scene, Music Toronto presents the world's best chamber ensembles and pianists.

Our internationally-renowned strings series opens with Europe’s premier early music quartet, Quatuor Mosaïques, celebrating 30 seasons. The legendary Russian mas- ter Alexei Lubimov.

Great music of five centuries, artists new and familiar: only the best, only at Music Toronto.

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**New Music Concerts**

New Music Concerts’ 47th season features four notable visiting groups (Meitar Ensemble from Tel Aviv on October 22, Calgary’s Land’s End Ensemble with special guest Robert Aitken on February 4 and the Iranian Project featuring soprano Sarah Albu with the Instruments of Happiness guitar quartet on March 23), all performing works composed especially for them, plus Toronto’s own Trio Arkel in a program that includes Arnold Schoenberg’s iconic String Trio on February 25). Three large ensemble concerts feature our own musicians: On December 3, three local soloists – pianist Eve Egoyan, percussionist Ryan Scott and clarinetist Max Christie – perform concerted works by Linda C. Smith, Robin de Raaff and Paul Frehner; January 14 features Alban Berg’s seminal Chamber Concerto for violin, piano and 13 winds with soloists Duo Diorama, alongside a new work by Michael Oesterle inspired by and Schoenberg’s Phantasy; the season concludes with the final concert of The Royal Conservatory’s 21C Festival with Claude Vivier’s Zipangu and new works by Roger Reynolds and Brian Harman on May 27.

**Newchoir**

Toronto’s first rock choir, newchoir, has been thrilling audiences with a repertoire of unexpected SATB choral renditions of classic rock and pop songs from the 70s onward. From Pink Floyd to Walk off the Earth, Prince to Adele, Queen to Train and many things in between, our ensemble of over 140 voices appeals to audien- ces of all ages. Currently in our 13th year, we are looking forward to newchoir’s concerts on January 27 at the St. Lawrence Centre for the Arts with Cadence and at Koerner Hall on May 12.

We have two workshops each season with prom- inent guest clinicians. We have a flash mob for hire, bringing excitement to corporate meetings and open-air venues. Everyone has an inner rock star. Come and unleash yours!

**Nathaniel Dett Chorale**

The Nathaniel Dett Chorale is a 21-voice SATB professional choir based in Toronto, dedicated to performing Afrocentric music of all genres, including classical, spiritual, gospel, jazz, folk and blues. Founded by artistic director Dr. Brainerd Blyden-Taylor in 1998, the Nathaniel Dett Chorale is Canada’s premier performer of Afrocentric composers and a touchstone for the education of audiences and communities regarding the full spectrum of Afrocentric choral music. The mission of the Nathaniel Dett Chorale is to build bridges of understanding, appreciation and acceptance between communities of people through the medium of music. The Chorale has a three-concert season in Toronto, tours extensively each season and has released several CDs and DVDs. The Nathaniel Dett Chorale is artist-in-residence at the Harriet Tubman Institute for Research on Africa and its Diasporas. Membership is by audition.

**Musicians In Ordinary**

Named after the singers and lutenists who performed the performance of early solo song and chamber music, especially violin band. The ensemble has been a fixture on the Toronto early music scene for over ten years, and also performs across North America at universities and museums. Audiences delight in the liveliness of their innovative concerts and the infectious passion of the performers for putting their repertoire in cultural context.

**John Edwards**

416-535-9956

musinord@sympatico.ca

www.musiciansinordinary.ca

**Musicata – Hamilton’s Voices**

Musicata is a 28-voice chamber choir based in Hamilton. The group was established in 1982 as the John Laing Singers under conductor John Laing. 2016/17 marked the first season of an exciting new identity for us. Since becoming artistic director in 2011, Roger Bergs has built on John Laing’s solid foundation of choral excellence, moving the choir in adventurous new directions. Recent se- asons have featured several world-premiere performances and the introduction of delightful new works by contemporary composers.

**John-Michael Pocsai**

info@musicata.ca

www.musicata.ca

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**Caroline Suri**

647-203-3408

newchoirofficial@gmail.com

www.newchoir.ca

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**Nathanial Dett Chorale**

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**Caroline Suri**

647-203-3408

newchoirofficial@gmail.com

www.newchoir.ca
Nine Sparrows Arts Foundation

Nine Sparrows Arts Foundation marks its 24th anniversary this season under the continuing leadership of artistic director Eric Robertson. Nine Sparrows Arts Foundation has presented a rich variety of concerts for Toronto audiences, including its popular weekly recital series, as well as international groups such as King’s College Cambridge Choir, Clare College Singers and St. John’s College Choir. It has also featured Canadian artists including John Neville, Erica Goodman, Colin Fox, John McDermott, Sharlene Wallace, Anne Lindsay, the True North Brass, the Gryphon Trio, Christine Duncan’s Element Choir, and percussion ensemble NEXUS. Nine Sparrows Arts Foundation is also involved in the City Carol Sing, a large annual charity event that raises money for food banks across Canada. Nine Sparrows Arts Foundation is a not-for-profit organization dedicated to bringing the best in inspirational arts programming. It is governed by an elected volunteer board of directors and operates with the assistance of advisors from a variety of backgrounds, including event management, promotions, finance and business. Nine Sparrows Arts Foundation, in cooperation with Yorkminster Park Baptist Church, began its 2017/18 season on Tuesday, September 12 with the first recital in its weekly “Lunchtime Chamber Music” series.

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

Nocturnes in the City

The organization started 16 years ago as Nocturnes at Masaryktown, to get Czech and Slovak communities together a few times a year for cultural events of the highest quality, from the fields of classical music, jazz, musical lectures and entertainment.

The first very successful season included the Panocha quartet, violinist Ivan Zenaty, George Grosman and his Bohemian jazz group — together, five evenings. After the second season, Nocturnes grew to eight performances a year.

Classical concerts moved to St. Wenceslaus Church in the Bloor/Dufferin area (Gladstone Ave.); jazz remained at Prague Restaurant at Masaryktown. The combination of two venues has been a success, subscriptions are growing and some additional concerts have been added when top artists from the Czech Republic and Slovakia have been available here.

The upcoming season brings violinist Ivan Zenaty; jazzman George Grosman; Karolina Kubalek, a young pianist following in the footsteps of her father Anton Kubalek; Duo Ventapane from Montreal; baritone John Holland with friends in one operatic evening; and jazzman Emil Viklicky from Prague. Highlights of our audiovisual presentations include professor Iain Scott, lecturing on 100 years of Czech operas with audiovisual excerpts of famous Czech and Slovak singers.

Milos Krajny
416-481-7294
mkrajn1057@rogers.com
www.nocturnesinthecity.com
www.vstupenka.com

Oakville Chamber Orchestra

Entertaining Oakville, Burlington and Mississauga since 1984, the Oakville Chamber Orchestra (OCO) performs favourite classics, contemporary music and rare gems, in intimate settings. Originally founded as a group of amateur string players, the OCO has steadily grown in size and quality to become the well-loved community orchestra it is today. Audiences and critics resoundingly agree that our musical quality has never been better. The purpose of the OCO is to enrich the cultural landscape by: sharing our passion for music with the community, helping local musicians develop their artistry, and promoting Canadian soloists. In addition to bringing exceptional chamber music to the doorsteps of Oakville residents, we play at charitable, private and corporate events, and participate in community events. Our annual Youth Concerto Competition is recognized for fostering exceptional emerging talent. Details are available on our website www.oakvillechamber.org.

General Manager
905-483-6787
mail@oakvillechamber.org
www.oakvillechamber.org

Off Centre Music Salon

Now in its 23rd Anniversary Season, Off Centre Music Salon began as an attempt to find the magical, inclusive atmosphere of the Viennese and Parisian Salons of the 19th century. At a time when the concert hall experience had become almost clinical in its austerity, we felt the need, more than ever, to go back to a time when music was intimately shared, and when concerts told a story and created personal connections for audience and performer alike.

“Music will save the world,” said the great Pablo Casals. And we can certainly all agree that right now we are in dire need of some saving. This season we are transported (and saved) by our beloved Schubert, by a dose of the very best musical medicine, by a trapeze through the Salons
of Paris, and finally, by the passion of the Spaniards (and their brothers-in-arsdr; the Russians).

Off Centre Music Salon looks forward to welcoming you again (or for the first time) in our home here in Toronto at Trinity-St. Paul’s Centre. Boris Zarankin and Inna Perkis 416-468-6323 tickets@offcentremusic.com www.offcentremusic.com

● Opera Atelier

Opera Atelier is a world leader in the rediscovery and revitalization of period opera and ballet, particularly works from the Baroque era. Through their historically informed productions, founding co-artistic directors Marshall Pynkoski and Jeannette Lajeunesse Zingg seek to provide a thrilling theatrical experience for modern audiences.

Opera Atelier produces twice a year at the historic Elgin Theatre in Toronto, and is in high demand internationally. Most recently, Opera Atelier toured to the Royal Opera House at the Palace of Versailles in France in May 2017.

Opera Atelier is dedicated to the education of youth and young artists, and offers a robust slate of education, enrichment and outreach opportunities. Opera Atelier’s “Making of an Opera” was expanded in 2017 to include Deaf and Hearing youth, leading to our first ASL-interpreted performance in April 2017.

Opera Atelier’s exciting 2017/18 season includes our award-winning production of Mozart’s The Marriage of Figaro (October 26 to November 4, 2017) and Monteverdi’s The Return of Ulysses (April 19 to 28, 2018).

Visit www.operaatelier.com for more information. Alexandra Skoczylas 416-703-3767 alex.skoczylas@operaatelier.com www.operaatelier.com

● Opera York

In our 21st season and continuing our residency as the professional opera company at the Richmond Hill Centre for the Arts, Opera York offers two exciting productions for our main stage with the Opera York Chorus and Orchestra. Our season opens with the great Canadian tenor Romulo Delgado, singing the role of Don José in Bizet’s opera Carmen under artistic director Denis Dam-tromonaco and stage director Gabriel Graziano. Opera York’s second half of the season is led by artistic director Geoffrey Butler, in the full production of Mozart’s classic comedy The Marriage of Figaro, with stage director Renee Salsowski.

Opera York continues to provide affordable and accessible lectures, operatic concerts for seniors and educational programming. November 2 and 4, 2017: Bizet’s Carmen, Richmond Hill Centre for the Arts

March 2 and 4, 2018: Mozart’s The Marriage of Figaro, Richmond Hill Centre for the Arts.

Philip Trow 905-763-7853 Tickets: 905-787-8811 info@operayork.com www.operayork.com www.rhcentre.ca

● Opus 8

Opus 8 comprises eight of Toronto’s finest ensemble singers, dedicated to musical excellence as they strive to share the finest choral music with the widest audience possible. Their repertoire covers the breadth of history, from unpublished 14th-century chansons and 17th-century part-songs to 21st-century jazz arrangements. From the wild sound-worlds of Stockhausen, Schoenberg and Machaut to the elegant compositions of Elgar, Brahms and Bach, this versatile and invigorating group of choral soloists draws diverse audiences of all ages — experts and newcomers alike — with a motivation to inspire all through their formidable artistry. Silly and serious, subtle and audacious, Opus 8 offers an ambitious and compelling venture, spreading their love of music-making at an internationally high standard.

Rebecca Claborn 647-233-5803 rebecca@opus8choir.com www.opus8choir.com

● Orchestra Toronto

Orchestra Toronto is an orchestra created by passionate musicians within the community, for the community. We offer the enjoyment of music, foster education and music appreciation and support emerging Canadian talent. Our organization of volunteers is committed to making symphonic music accessible to a broad and diverse public beyond the concert hall.

Jennie Worden 416-467-7142 executive.director@orchestratoronto.ca www.orchestratoronto.ca

● ORGANIX Concerts Inc.

ORGANIX Concerts Inc., a wholly owned subsidiary of Gionna Mansell Corporation, is the producer of musical events specific to organ performance and education. Included are bi-weekly free lunchtime concerts in collaboration with All Saints Kingsway. These regularly scheduled free concerts offer the public an opportunity throughout the year to hear and experience rarely-performed repertoire brilliantly executed by passionate Canadian and international artists. ORGANIX Concerts is the 2017/18 recipient of the Royal Canadian College of Organists National Award of Excellence for its part in contributing to the promotion and value of the organ and its music in Canada.

ORGANIX is a music festival series unlike any other!

Gordon Mansell, president and artistic director 416-769-5224; 1-877-769-5224 gdmansell@sympatico.ca www.organixconcerts.ca

● ORIANA Women’s Choir

ORIANA Women’s Choir is an auditioned, amateur ensemble of about 36 female singers. Under artistic director Mitchell Pady, ORIANA promotes choral music in Canada by striving for excellence and versatility in performing compositions for women’s voices. Since 1972, the choir has expanded the repertoire for women’s voices by commissioning new works from Canadian composers. The singers delight in supporting each other and expressing their enjoyment of beautiful music, beautifully performed. ORIANA presents three subscription concerts every year in the fall, winter and spring, at Grace Church on-the-Hill. The 2017/18 repertoire includes an exploration into the combination of women’s voices and rhythmic percussion, innovative settings of sacred texts, and a cycle of compositions by ORIANA’s honorary patron, Ruth Watson Henderson.

The choir is currently inviting new singers. Rehearsals are on Tuesdays, 7:30pm to 10pm, at Earl Haig Secondary School.

Laura Inostroza
**ORMTA Central Toronto Branch**

The Ontario Registered Music Teachers’ Association (ORMTA) is a not-for-profit provincial organization managed by a volunteer council and comprising more than 1,300 Registered Music Teachers and related members across Ontario.

The aim of the ORMTA is to encourage and provide the highest calibre of music education possible and to promote exceptional standards of music in each community.

To become a Registered Music Teacher (R.M.T.), one must hold a degree or diploma from a recognized university or conservatory, along with established credentials in teaching music, thus ensuring an exemplary level of commitment to professionalism.

The ORMTA was founded in 1885, re-established in 1936, incorporated as a not-for-profit organization in 1946, and received charitable status in 2009. ORMTA members are divided among 9 regional zones, which are further divided into 33 local branches.

The Central Toronto Branch (www.ormtactb.com) organizes and presents a wide range of programs on behalf of its members and their students. This includes performance and music writing competitions, Canada Music Week celebrations, awards to recognize outstanding teaching, recitals, professional development, and more!

[Liz Craig](416-466-4198) ormtactbres@gmail.com www.ormtactb.com

**Orpheus Choir of Toronto**

The Orpheus vision is “to celebrate the transformational power of choral music as an agent of social change and a passionate medium of artistic expression.”

Now in our 54th innovative season, and under the charismatic direction of artistic director Robert Cooper, Orpheus champions the rare and different in choral performance.

2017/18 highlights: a Remembrance Day program featuring Last Light Above the World, a commissioned work from Allan Bevan; a jazz Christmas spectacular; the North American premiere of Erkki Einenvald’s Nordic Light Symphony; and a joint program with the Da Capo chamber choir of Kitchener-Waterloo focused on the works of Leonard Enns. Education initiatives include our highly successful Sidgwick Scholars Program for rising vocal stars, an Apprentice Conductor position, and our high-school focused Vocal Apprentice Program.

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

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

**Pax Christi Chorale**

Hailed by critics and audiences alike as one of Canada’s finest oratorio choirs, Pax Christi Chorale delivers stirring performances with great polish and total conviction.

Under the artistic direction of David Bowser, the award-winning choir aspires to build on its strengths and accomplishments to achieve new levels of performance and audience engagement. Collaborations with outstanding guest artists and partners give audiences and performers a deep appreciation for choral masterworks and new Canadian music.

In 2017/18 the choir will present four concerts: “Romantic Masters,” Haydn’s Die Schöpfung with soloists and the Toronto Mozart Players; “Gloria,” an all-French program with soloist and organ; and “The Children’s Messiah.”

The choir’s most recent CD, Thirty Years of Song, features highlights from the 30th anniversary season, including the first-prize winning entries in Choral Canada’s national competition.

The organization includes the 100-voice choir, chamber choir, and a choral scholarship program. Rehearsals are on Monday nights in North York. Auditions are held in May and August.

Pax Christi Chorale champions great choral music among a diverse community. We have an inclusive philosophy and welcome audience members, choristers, and volunteers from all backgrounds and walks of life.

Jennifer Collins
416-786-2509
www.paxchristichorale.org

**Penthelia Singers**

A vibrant ensemble of women, Penthelia Singers is committed to excellence in performing culturally diverse and musically sophisticated repertoire spanning the Renaissance to the 21st century. Now in its 21st season, the choir has earned a reputation for presenting innovative concerts of four- to eight-part choral repertoire in a multitude of languages. The choir aims to demonstrate the diversity of choral music and to cross ethnic and cultural boundaries by connecting with its community through music. The choir works to promote contemporary choral music by talented Canadian composers. Penthelia Singers is a welcoming group of women committed to high standards of music-making, diversity, community outreach and enjoyment through the learning process. The choir adheres to the City of Toronto Declaration of Non-Discrimination.

Alice Malach
647-248-5079
pentheliasingers@gmail.com
www.penthelia.com

**Peterborough Singers**

The Peterborough Singers celebrate 25 years! From the wide range of works we’ve sung and the artists we’ve hosted, to the fun we’ve had as a community choir, it has been a wonderful journey! Come celebrate with us as we share some of our favourite music from the past quarter century. Joining in the fun will be stars “from away” as well as some of Peterborough’s finest talent.

Let’s celebrate!

“Yuletide Cheer” on November 25 will feature a grand selection of seasonal fare with friends the Venerbrass Quintet and Ian Sadler. “Handel’s Messiah” on December 18 introduces Suzie LeBlanc and Erin Fisher to the community and renews friendships with Colin Ainsworth and Andrew.
This year, The St. James Town Children’s Choir, under the direction of Anne Massicotte and Laura Packer and special assistant Jenny Cohen, is expanding and increasing the number of performance opportunities for its members, culminating in a spring concert scheduled for May 12 at EGLinton St. George’s United Church in north Toronto.

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

John Loosenmore
416-605-4562
johnloosenmore47@gmail.com
www.reachingoutthroughmusic.org

Reaching Out Through Music

Now in its 10th year, Reaching Out Through Music provides musical opportunities to the children of St. James Town, one of North America’s most densely populated and ethnically diverse communities. We seek to enrich children’s lives by offering active participation in choral, instrumental and other programs, including the opportunity to attend some of the myriad concerts in the City of Toronto.

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

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

Reccomended Reading

1. “The Invesco Piano Series – and many more inspir - ing stories”
2. “The Scarborough Philharmonic Orchestra”
3. “Royal Conservatory of Music”
4. “Scaramella Concerts”
5. “Show One Productions”

For over a decade, Svetlana Dvoretsky and Matthew Moore have been dedicating their time to music education by offering high-quality musical performances that are accessible and affordable for the Greater Scarborough community, east Toronto and beyond. Their programs feature an array of repertoire, from classical to contemporary, with a focus on educational outreach and youth engagement.

The Scarborough Philharmonic Orchestra (SPO) is dedicated to enriching the musical life of the Greater Scarborough community, eastern Toronto and neighbouring regions, by presenting high-quality musical performances that offer an affordable, enriching and convenient live entertainment experience. The SPO is dedicated to educational outreach and youth engagement, including the support, encouragement and mentoring of young musicians. Supporting Canadian composers and their music is also a priority.

Our 2017/18 season features the Romantic spirit in music, including three great Romantic symphonies by Tchaikovsky, Dvořák and Mahler. Beautiful and passionate music abounds this season.

Stephen Wilson, executive director
spo@spo.ca
www.spo.ca
ballet companies, dance and theatre productions in Canada. Show One is responsible for many debuts and has produced very special collaborations, including the world premiere of the exclusive – once in a lifetime – performance by Dmitri Hvorostovsky with Anna Netrebko and Yusif Eyvazov in an unprecedented gala evening at the COC this past season.

The upcoming season’s big ticket will be a premiere of the play Brodsky/Baryshnikov, directed by Alvis Hermanis and featuring the long-awaited return of Michael Baryshnikov to Toronto in January 2018. Show One will also feature a debut of the recent Tchaikovsky Competition winner – George Li – at Koerner Hall and highly anticipated return of the Mariinsky Orchestra with Maestro Gergiev and pianist Denis Matsuev to Maison Symphonique.

Further compelling projects are continually added to the roster – check the website for details.

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

Svetlana Dvoretsky
416-737-6785
svetlanag@showoneproductions.ca
www.showoneproductions.ca

**SINE NOMINE Ensemble for Medieval Music**

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

SINE NOMINE continues its tradition of inventive programming, blending vocal and instrumental music from medieval courts and churches with readings, drama and liturgical action to provide insight into the fascinating artistic and intellectual culture of the Middle Ages.

Concerts take place on Fridays: December 15 (“A medieval nunnery Christmas”), February 26 (“The Manuscript du Roi”), and April 20 (“Music for a royal convent: the Las Huelgas Codex”), all at Saint Thomas’s Church, 383 Huron St., at 8pm.

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

Andrea Budgery
Tickets: 416-978-8849
www.uofttix.ca
Subscriptions: 416-638-9445
sinenominetoronto@gmail.com
www.pims.ca/amici/sine-nomine

**Small World Music Society**

Over the course of two decades of live music activity in Toronto, Small World Music has presented or partnered on over 600 events, ranging from contemplative traditional to cutting-edge fusions. A charitable organization, its vision is based on sharing cultural experience, and ultimately, on building bridges between cultures. ‘The Beat of the Globe in the Heart of Toronto’ reflects Small World’s uniqueness as a presenter – celebrating international artists, while supporting the careers of emerging Canadian talent.

This year marks the launch of Polyphonic Ground, a new initiative to strengthen Toronto’s culturally diverse music presenters. The shared collaborative working model aims to inspire the culturally curious while providing opportunities to connect and discover through Polyphonic Ground Presents and a Diversity & Live Music Panel Series.

Jess Cimo
416-536-5439
jess@smallworldmusic.com
www.smallworldmusic.com

**SoundCrowd**

SoundCrowd is an auditioned community a cappella ensemble led by founder and artistic director Scott Pietrangelo, with a maximum of 80 members – including a Performance Team of 16 to 20 singers and soloists for events, corporate functions and media appearances, and a Dance Team made up of various auditioned members of SoundCrowd to add visual spectacle to our main concerts. The group rehearses on Monday nights, 7:30pm to 9:30pm, at Bloor St. United Church (300 Bloor St. W.) from September to May, and performs two to three major concerts per year. In an effort to be accessible to all, membership fees for the year are $200 for the Full Ensemble and $250 for the Performance Team.

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

Scott Pietrangelo
647-281-1397
info@soundcrowd.ca
www.soundcrowd.ca

**Sonderstrems**

Artistic director Lawrence Cherney is delighted to announce Soundstreams’ 35th season. The mainstage series features five sensational shows: “Northern Encounters,” with music and dance from Canada and Finland performed by the Lapland Chamber Orchestra; Musik für das Ende, which is an immersive experience of iconic Québecois composer Claude Vivier’s transformative work; Tan Dun’s Water Passion after St. Matthew, a contemporary re-imagining of Bach’s masterpiece; “Freddy’s Tune,” featuring cross
Throughout the year, the Choir of St. Anne’s will
refreshments 2:30pm. Program 3pm to 4:30pm.
Hawn and Brian Wren have also been guests.
Paul Stott have brought exciting songs to our
from Singing?"

Frederick gifted to Bach; and
ontario. Through our newly-instituted organ and
work by David Lang. Subscription packages for
festival celebrating Igor Stravinsky’s 100th – and just
as he changed the course of music in the 20th
century, Soundstreams’ 2017/18 season shines a light on the movers and shakers of Canadian
music in the 21st century,” says Lawrence
Cherry, Soundstreams artistic director.

Dusty Moreira-Lima
416-504-1262
dustyl@soundstreams.ca
www.soundstreams.ca

● S.O.C.H.S.
Southern Ontario Chapter of the Hymn Society
(SOCHS) is a non-denominational organization
supporting congregational song and offering
events each season in the Barrie, Kitchener-Water
and Pickering triangle. Anyone interested in
hymns and congregational song may join us or
participate in our activities.
Ruth Watson Henderson, Lydia Pedersen and
Paul Stott have brought exciting songs to our
gatherings. Internationally recognized hymn
writers John Bell, Dan Damon, Carl Daw, Michael
Hawn and Brian Wren have also been guests.
Upcoming S.O.C.H.S. events – please join us:
Sunday October 15, 2017 – “Songs from a
Luther Pilgrimage.”
Join Rev. Joan and Rev. Dr. Peter Wyatt as they
reflect in word, image and song on their pilgrim-
age to Martin Luther’s homelands.
Church of the Holy Trinity, Trinity Square,
Toronto Eaton Centre.
Refreshments 2:30pm. Program 3pm to
4:30pm.
Sunday April 22, 2018 – “How Can I Keep
From Singing?”
Mark W. Ruhnke. What do the hymns we sing
tell us of our journey as a singing people? St.
Andrew’s United Church, 117 Bloor St. E., Toronto.
Refreshments 2:30pm. Program 3pm to 4:30pm.
Ilia Vaculik
416-694-6436
www.sochs.org

● St. Anne’s Anglican Church Choir
Continuing its long tradition of musical excellence,
St. Anne’s presents a season of innovative per-
fomances that befits our stunning sacred space
boasting religious artwork by the Group of Seven.
Throughout the year, the Choir of St. Anne’s will
join other professional musicians from across
Ontario. Through our newly-instituted organ and
choral scholarships, emerging artists will have
the opportunity to gain practical experience.
We are thrilled to welcome The Junction Trio as
St. Anne’s Ensemble-in-Residence! Over the past
eight seasons, The Junction Trio has presented
colourful chamber music, ingeniously incorpo-
rating meditative improvisation and a wide range
of guest artists. Their programming pushes the
boundaries of classical music and perform-
ance art.
Each year, the St. Anne’s Music and Drama
Society (MADS) presents one of the operettas of
Gilbert & Sullivan. Founded in 1964, MADS has a
fall season of rehearsals leading up to January
and February performances. This season, MADS
presents Ruddigore.
For more information or to participate in our
music program, please contact us!
John-Luke Addison, director of music
416-536-3160
music@saintanne.ca
www.saintanne.ca

● St. Lawrence Centre for the Arts
Located in the heart of downtown Toronto, the St.
Lawrence Centre for the Arts is an ideal venue for
live entertainment as well as corporate events.
With Canadian performing arts as the focus, the
St. Lawrence Centre for the Arts takes a leader-
ship role in providing Toronto residents, visitors
and diverse cultural communities with a profes-
sional, service-oriented theatrical and enter-
tainment facility. Varied and high quality cultural,
artistic and public events are attracted, facilitated
and presented continually.
Young In Turner
416-366-7723 / 1-800-708-6754
www.stlc.com

● St. Michael’s Choir School
Founded 80 years ago by Monsignor John
Edward Ronan, St. Michael’s Choir School has
served the Archdiocese of Toronto by educating
and training musicians who sing at St. Michael’s
Cathedral Basilica. The school is unique – offer-
ing an enriched academic program for boys from
grades 3 to 12, with extended French instruc-
tion, as well as a lively ministry of sacred music.
Choirs from SMCS perform annually on tour and
at many local concerts and events. From Septem-
ber to June, the choirs sing weekly Masses at St.
Michael’s Cathedral. Auditions are held annually
between January and March.
Angela Barbieri
416-397-6367
musicoffice@smcs.on.ca
www.smcs.on.ca

● St. Olave’s Anglican Church
St. Olave’s, Swansea, is an Anglican church in the
Prayer Book tradition, with Communion or Mor-
ing Prayer services (sung Sundays at 10:30am),
Evensong (for festivals) and extras at Christmas
and Easter. It’s noted for a fine organ and excel-
lent acoustics, making it home for performing
groups like the Windermere String Quartet.

Choral Evensongs (on certain Sundays at 4pm)
are followed by afternoon tea and a music event,
as listed in The WholeNote: visiting choirs lead-
ing the service, illustrated music talks or recitals
by guest singers, solo musicians, instrumental
ensembles or our Arts Guild. Sung Evensongs
(various weekdays at 6pm) are followed by sup-
er and talks on travel, history, applied religion,
etc.
Our director of music, John Stephenson, is
continuing our campaign to expand our choir.
Anglican services include much singing (hymns,
canticles, psalms, anthems), so we need a strong
choir to lead the congregation. Rehearsals are
Thursdays, 7:30pm to 9pm, with a warm-up
Sundays at 10am. Call to ask about paid posi-
tions, or come to a rehearsal to see what it’s all
about. Singers are also welcome to join us at
sung Evensongs.

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

● Symphony on the Bay
Symphony on the Bay is a full-size community
orchestra serving Burlington, Hamilton, and sur-
rounding areas. We perform in the magnificent
Burlington Performing Arts Centre and hold an
annual Young Artists’ Competition to promote
upcoming talent. Our vision is to demystify clas-
sical music and make this great art form access-
ible. Our musicians – highly skilled amateurs,
students and a core of professional players – are
led by conductor and music director Clau-
dio Vena.
Join us for our exciting 2017/18 season!
October 29, 2017: “German Masters” includes
Beethoven’s Violin Romance No.2, Schubert’s
“Unfinished” Symphony and Mendelssohn’s Fingal’s
Cave. December 10, 2017: “A Double Reed
Christmas” includes Vivaldi’s Christmas Concerto,
Tchaikovsky’s Nutcracker Suite and the Weber
Bassoon Concerto. February 18, 2018: “All the
World’s a Stage” includes Prokofiev’s Peter and the
Wolf, Mendelssohn’s A Midsummer Night’s
Dream and Canadian Louis Applebaum’s Three
Stratford Fanfares. May 13, 2018: “From Rags
to Riches” includes works by George Gershwin,
Scott Joplin and Leroy Anderson, as well as Can-
adianatherine Wilson’s Sackville Street Ballad
symphonyonthebay.ca for full concert details!
Liz Delaney
905-320-4697
info@symphonyonthebay.ca
www.symphonyonthebay.ca

● Tafelmusik Baroque Orchestra
and Chamber Choir
Led by music director Elisa Citterio, Tafelmusik
Baroque Orchestra and Chamber Choir is one of
the world’s leading period-instrument ensembles
and Canada’s most-toured orchestra. Tafelmusik
engages Toronto audiences with an annual season of more than 80 concerts in diverse venues across the city, as well as national and international audiences through an extensive schedule of tours and critically-acclaimed recordings.

Tafelmusik also seeks to transport audiences to the Baroque and Classical periods through adventurous cross-cultural collaborations, on stage with Toronto’s Opera Atelier, and underground at our new Haus Musik series. Our musicians share their knowledge and experience through artist training initiatives such as the Tafelmusik Baroque Summer and Winter Institutes. Tafelmusik’s catalogue of award-winning recordings on the Sony, CBC Records, Analekta, and Tafelmusik Media labels have garnered nine JUNOs and numerous other recording prizes.

Tim Crouch
416-964-6337
www.tafelmusik.org

● Tallis Choir of Toronto

The Tallis Choir is a chamber ensemble of 36 voices that has earned a reputation for innovative programming and polished performances. Works from Gregorian Chant to contemporary choral music are represented, but the choir is best known as one of the few Canadian ensembles specialising in the music of the Renaissance, particularly 16th-century Italy and England.

Founded in 1977, the Tallis Choir has presented annual four-concert seasons ranging from a cappella programs to performances with small chamber ensembles, organ, and on several occasions, large-scale productions including works by Haydn and Mozart featuring choir, professional soloists, and chamber orchestra.

We are celebrating our 40th anniversary this season with performances of several masterpieces of the choral repertoire, including all six of J.S. Bach’s choral motets in October, and the 40-part Spem In Alium by our namesake Thomas Tallis in late November.

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

● Tapestry Opera

Tapestry is the only professional opera company in Canada dedicated solely to creating, developing, and performing original Canadian opera. Tapestry keeps opera alive from one generation to the next, producing works by extraordinary living writers and composers and covering provocative contemporary choral works including all six of J.S. Bach’s choral motets in October, and the 40-part Spem In Alium by our namesake Thomas Tallis in late November.

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

● Toronto City Opera

TORONTO CITY OPERA

We present our popular Opera Briefs, returning in December; Tap Ex: Forbidden, which explores the subject of the tempting nature of the Forbidden; Overcoat: a musical tailoring in co-production with Canadian Stage at the Bluma Appel Theatre March 29 to April 14, 2018; and Songbook VIII, May 10, 11 and 12, 2018.

Linda Rogers
416-537-6066
lrogers@tapestryopera.com
www.tapestryopera.com

● That Choir

Celebrating its 10th Anniversary Season in 2017/18, That Choir is one of Toronto’s most exciting a cappella ensembles, combining high-calibre performance with storytelling through choral music. Conducted by Craig Pike, the ensemble now draws together 35 auditioned singers with diverse backgrounds in work and study.

Each season, That Choir presents a concert series of contemporary choral works and an exciting cabaret series, workshops new Canadian choral works through their New Works Development program led by composer-in-residence Matthew Emery, undertakes a range of professional development projects, and appears at many local and provincial music festivals and arts events (recently receiving first place at the National Music Festival).

Recent performances include a featured concert in Barrie, Ontario with the Georgian Music Series, and appearances as the feature choir with the international touring concert “Game of Thrones Live Concert Experience” and the Hans Zimmer Live on Tour 2017 concert at the Air Canada Centre.

The ensemble will be touring to Newfoundland in July 2018 for the Podium Conference and Festival. Visit www.thatchoir.com for more details!

Colin Fotten
416-419-1756

● Toronto Centre for the Arts

Since 1993, the Toronto Centre for the Arts has welcomed thousands of visitors, patrons, performers and artists through its grand main entrance. The Toronto Centre for the Arts has four magnificent and unique stages that have hosted a pageant of world-class productions and legendary performers. The TCA began and remains as unique and diverse as the Toronto community itself, a testament to the virtues of harmony, vitality and celebration, with a spirit that embraces innovation and tradition equally.

Young In Turner
416-250-3708
www.tocentre.com

● Toronto Chamber Choir

The Toronto Chamber Choir explores The Architecture of Music in its 49th season.

Our mission is to present Renaissance and Baroque repertoire with period instruments, as well as music from later periods that complements this core repertoire.

We present two full-length evening concerts and two Sunday afternoon Kaffemusiks, with music, commentary or narration and slideshow. This season we present:

Fascinating moments when buildings and musical compositions inspired one another (October 28); a celebration of the 450th year of Claudio Monteverdi’s birth by exploring his glorious late sacred works, including his Magnificat (December 16); a study of the music of J.S. Bach and the family elders that helped lay its foundation (March 3); and music that inspired Matteo Ricci (1552-1610), the brilliant Italian Jesuit who mastered Mandarin Chinese using ancient ‘Memory Palace’ techniques (June 3).
The Toronto Choral Society (TCS) was founded in 1845 to foster a positive musical environment in which members can learn and develop their musical ability and choral repertoire. In addition, TCS plays an integral part in the community, presenting important works from the traditional choral repertoire, while exploring the music of the cultural mosaic that is our city. This year, as a result of years of experience, we are taking a big leap for the future of the TCS choirs is Geoffrey Butler, who joined the TCS in 1994. Under his guidance, the choir has flourished and grown, performing choral works in a wide variety of styles, from Baroque to jazz. Being an accomplished tenor, Mr. Butler helps the members of the choir to expand both their musical horizons and their singing abilities. The companionist of this Community Choir is William O’Mears. A talented pianist, organist and harpsichordist, Mr. O’Mears is well known for his performances and choral repertoire, as well as his improvisations and performances at international silent film festivals.

Debby Neill Blyth
416-465-8614
dblyth@sympatico.ca
www.torontochoralsociety.org

Toronto City Opera

We are a community opera company with a long-standing history of 51 years. Our mission is three-fold: to develop young emerging singers through an intensive voice and stagecraft training program; to promote team effort and exchange knowledge with a common goal of delivering an outstanding performance to the public.

Sandra Tang
416-223-8060
sandratangetanginc.com
www.torontocityopera.com

Toronto Classical Singers

Toronto Classical Singers is known for its unique musical point of view and its high-quality performances, often presenting the lesser-known and rarely performed vocal/orchestral repertoire as well as the standard works. With its exuberant approach, the group celebrates the choral tradition.


All concerts are on Sundays at 4pm, Christ Church Deer Park, 1570 Yonge St.
Season tickets $80, single tickets $30.
Anne Molloy
647-960-2405 (text or phone)
kathleenpayne@sympatico.ca
www.torontoclassicalsingers.ca

Toronto Mass Choir Inc.

Toronto Mass Choir continues to be on the cutting edge of Canadian gospel music, bringing their distinct sound to the world stage. The choir’s music incorporates contemporary gospel, traditional gospel as well as Caribbean music influences.

The seeds of this gospel choir were sown during the choir’s initial live recording concert as...
Toronto Mendelssohn Choir

Grand symphonic sound, clarity of expression, and above all emotional impact are the hallmarks of Toronto Mendelssohn Choir performances. Canada’s world-renowned large vocal ensemble performs choral masterworks from across five centuries under the leadership of artistic director Noel Edison. The 120-voice choir includes a professional core, auditioned volunteers and apprentices. The TMC presents its own concert series while also performing regularly with the TSO, including Handel’s Messiah.

TMC’s 2017/18 season includes: the Grammy-nominated Etora Singers, October 1; “Festival of Carols” with the acclaimed Canadian Staff Band and organist David Briggs, December 5 and 6; the free Conductors’ Symposium concert, January 27; James MacMillan’s Seven Last Words from the Cross and Arvo Pärt’s Berliner Messe with string orchestra, March 6 and 7; and “Sacred Music for a Sacred Space,” March 28 and Good Friday, March 30 at St. Paul’s Basilica.

The TMC’s education and outreach programs include live concert webcasts of select performances, an annual conductors’ symposium for emerging conductors, and Singscription Saturday choral workshops for anyone who loves to sing.

Cynthia Hawkins, executive director
416-598-0422
www.tmchoir.org

Toronto Mozart Players

The Toronto Mozart Players, presented by the Mozart Project, are composed of professional solo, chamber and orchestral musicians dedicated to performance of the highest calibre. Specializing in the music of Mozart and his contemporaries, the Toronto Mozart Players perform a varied repertoire from the early 18th century to the 21st century under the direction of David Bowser.

Concert programs include chamber, orchestral, vocal and choral works. The Toronto Mozart Players have welcomed outstanding guest artists such as soprano Nathalie Paulin and trumpeter Andrew McCandless and have partnered with the Hart House Chorus and the Cantabile Chamber Choir.

During the 2017/18 concert season, performances include: a chamber orchestra version of Gustav Mahler’s Songs from Des Knaben Wunderhorn, in collaboration with soprano Nathalie Paulin; chamber and orchestral works during the Toronto Mozart Festival, in January 2018; and will welcome the Pax Christi Chamber Choir to perform Mozart’s Coronation Mass. They will also perform in two large concert programs produced by the Pax Christi Chorale featuring Bruckner’s Te Deum, Brahms’ Schicksalslied, Beethoven’s Choral Fantasy and Haydn’s Die Schöpfung.

Lawrence Peddie
647-478-7532
info@mozartproject.ca
www.mozartproject.ca

Toronto Operetta Theatre

Toronto Operetta Theatre is in its third decade as Canada’s only performing arts company dedicated to music theatre in all its variety. A Whirlwind of Entertainment! The season opens with a music comedy in cooperation with Attila Glatz Concert Productions, “Operetta.” The performances are on September 22, 23 and 24, 2017, featuring Canadian tenors Michael Barrett and Adam Fisher with Viennese tenor Thomas Sigwalt. Following is a Canada 150 celebration, The Widow by Calixa Lavallée, composer of Canadian national anthem, featuring Julie Nesrallah, Diego Catalá and Stefan Fehr with music director Michael Rose. Our holiday production is Candide, a masterwork created by the composer of West Side Story Leonard Bernstein, featuring Tonatiuh Abrego, Elizabeth Beeler, Vanja Chan, Cian Horrobin and Derek Bate as a conductor.


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

The Toronto Singing Studio has locations downtown and East York. For more information, visit the TTSS website.

Linda Eyman
416-455-9238
linda@thetorontosingingstudio.ca
www.thetorontosingingstudio.ca
**Toronto Symphony Orchestra**

Founded in 1922, the Toronto Symphony Orchestra is one of Canada’s most important cultural institutions, recognized internationally. Peter Oundjian, now in his 13th season as the TSO’s music director, leads the orchestra with a commitment to innovative programming and audience engagement through a broad range of performances that showcase the exceptional talents of the orchestra along with a roster of distinguished guest artists and conductors. The TSO also serves the larger community with TSOUND-CHECK, the original under-$3 ticket program; the Toronto Symphony Youth Orchestra; and music education programs that reach tens of thousands of students each year.

Throughout its history, the Toronto Symphony Orchestra has welcomed some of the greatest international artists, including James Ehnes, Maxim Vengerov, Emanuel Ax, Yo-Yo Ma, Itzhak Perlman, Jessye Norman, Karen Kain, Yefim Bronfman, Angela Hewitt, Lang Lang (in his first week-long residency program in North America), and actor Christopher Plummer. Renowned composers Henri Dutilleux, R. Murray Schafer, Aaron Copland, Philip Glass, John Adams and Tan Dun, among many others, have been in attendance for the orchestra’s presentations of their music.

TSO Patron Services
416-593-1285
contactus@TSO.ca
www.TSO.ca

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**TorQ Percussion Quartet**

Canada’s premier percussion ensemble, TorQ Percussion Quartet, continues to bring new vitality to percussion repertoire and performance in every situation and opportunity. Renowned for their engaging performances, members Richard Burrows, Adam Campbell, Jamie Drake and Daniel Morphy are committed to making percussion music accessible to audiences that span generations, and as the Toronto Star states “[TorQ] can stand proud among the growing throng of chamber percussion ensembles around the world.” Since coming together in 2004, some of their international highlights include performances at the International Percussion Quartet Festival (Luxembourg), Percussive Arts Society International Convention (Indianapolis) and with the Stuttgart Chamber Choir. At home, TorQ has made appearances at the Ottawa Chamber Music Festival, PEI’s Indian River Festival, Toronto’s Soundstreams, and Kitchener’s Open Ears Contemporary Music Festival. In 2012, they launched their first annual concert series in Toronto where they collaborated with invited guest artists, composers and dancers. As collaborative artists, the quartet has performed with the Toronto Symphony Orchestra, Toronto Mendelssohn Choir and Hamilton Children’s Choir, as well as with soloists Kristzina Szabó, Rivka Golani and composer Nicole Lizée.

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

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**Toiyich International Projects (TIP)**

Toiyich International Projects (TIP) is a non-profit charitable organization devoted to developing the skills, professional training and musical education of music students, performers, mature amateurs, musicians and music teachers by providing them with opportunities to develop and present their talents nationally and internationally.

Our acclaimed Monster Concerts (piano orchestras) have showcased many talented performers over the years and have been featured on radio, television and print media in Canada and Europe. TIP’s mandate is inclusive and we provide and support professional training on an ongoing basis to musicians of all genres, instrumentalists and vocalists (contact boyanna@sympatico.ca for information on participation).

TIP, in collaboration with the University of Toronto’s Faculty of Music, is proud to present RomeSMARTS (Rome Summer Musical Arts) in Rome, Italy, each summer offering performance programs for all musicians; masterclasses with Canadian and Italian teachers, lectures, collaborative studies, public performances and University of Toronto credit for eligible Faculty of Music students. The dates for next year’s program in Rome are July 9 to 20, 2018.

Boyanna Toiyich
416-922-0755
boyanna@sympatico.ca
www.romesmarts.org

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**Trio Arkel**

Our fifth season starts with an exciting program of contrast with two of the greatest chamber music composers who ever lived: Beethoven and Bartók. A beautifully romantic program of Russian music in early November features the cello as star instrument, with Shauna Rolston as guest cellist. After a long break in which the Trio will be presented at Gallery 345 in a program of modern music (see New Music Concerts, February 2018) our season continues with a program with the wonderful pianist Stewart Good moran as well as Jeff Beecher, bassist of the Silk Road Ensemble, where the centrepiece is Schubert’s Trout Quintet.

Trio Arkel is the collaboration of three women at the top of the classical music world in Canada, each a soloist and leader in her own right: Marie Bernard is concertmaster of the Canadian Opera Company Orchestra; Teng Li is the principal cellist of the Toronto Symphony Orchestra; Winona Zelenka is the assistant principal cellist of the Toronto Symphony Orchestra. Since 2008 they have joined forces to bring a wide variety of classical chamber music to the Toronto public, enlisting internationally renowned guest artists for a truly stimulating and eclectic musical experience.

Winona Zelenka
416-409-6824
winonazelenka@gmail.com
www.triarkel.com

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**Ukrainian Art Song Project**

Ukrainian Art Song Project (UASP) is a groundbreaking initiative that aims to record and publish a veritable anthology of over 1,000 art songs by 26 of Ukraine’s greatest composers for distribution to the music world. Since 2004, 352 art songs of Stetsenko, Stetsoy, Lysenko, Barvin- sky, Liudkevych, Sichynsky and Turkewich have been released to critical acclaim, many of them only recently discovered and never previously recorded.

Internationally-renowned bass-baritone and artistic director, Pavlo Hunka, has assembled a stellar cast of Canadian operatic performers for both recordings and performances. The principal piano accompanist for the project is Albert Krywalt. Musical scores for Ukrainian art songs are published on the UASP website and are available for download free of charge. In 2017, the inaugural Ukrainian Art Song Summer Institute was held in August in partnership with the Royal Conservatory of Music in Toronto. 2018 will see a renewed focus on completing the Galician II recordings including works by Nyzhankivsky, Salon performances and the opportunity for a Summer Institute in Munich and Toronto. Imagine, you can be part of this!

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

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**University of Toronto Faculty of Music**

The University of Toronto Faculty of Music is a vital destination for the professional and scholarly study of music in North America. As part of one of the world’s top universities, the Faculty of Music is home to a diverse and dynamic community. With superb educators in every area of music study and dozens of areas of specialization, we offer an education that is both broad and deep. Our students and alumni have garnered honours such as the Oscar, the Leonardo da Vinci Prize, Peabody, JUNO and National Jazz Awards, and occupy prominent positions with major performing arts organizations including the Toronto Symphony, the Canadian Opera Company, the Cleveland Orchestra, the Boston Symphony, and the Berlin Philharmonic.

The Faculty of Music’s annual season features students, faculty and guests in over 600 events, including more than 150 public concerts, lectures and masterclasses. This year’s guests include composers George E. Lewis, Nicole Lizée, Imant
Upper Canada Choristers

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

The choir performs 15-20 concerts in the community annually.

Our 2017/18 concert season opens with “Christmas Joy” on December 1, 2017 at Grace Church on-the-Hill; the program will feature Messe de Minuit pour Noël by Marc-Antoine Charpentier. Our spring concert on May 11, 2018 at Grace Church on-the-Hill, “The Magic of Music,” includes Five Mystical Songs by R. Vaughan Williams with Bradley Christensen, baritone, and the world premiere of La rosa de los vientos by Vene-
tzuelan composer, César Alejandro Carrillo. On Sunday, June 17, 2018, the Choristers and Cantemos will hold our annual Strawberry Social in the Parish Hall at Grace Church, featuring light classics and the showstopper

Laurie Evan Fraser
416-256-0510
info@uppercanadachoristers.org
www.uppercanadachoristers.org

Vesnivka Choir

This award-winning women’s ensemble, established by Halyna Kvitka Kondracki in 1965, has delighted audiences around the world with its rich repertoire of Ukrainian classical, sacred, contemporary and folk music. Vesnivka begins its 52nd concert season on October 29, 2017 with a delight-
ful afternoon program of light romantic music by Ukrainian classical composer I.B. Veselovsky, joined by the Toronto Ukrainian Male Chor-
ber Choir, with guests Ron Cahun Triro and the renowned Canadian instrumental ensemble Quar-
tetto Gelato. On January 14, 2018, Vesnivka pre-
sents its ever-popular annual Ukrainian Christmas concert, joined by TUMCC, guest soloists soprano Natalya Matyushova and baritone Pavlo Fondera, and singers from the Dudaryk Men’s Choir (Ukraine) in their first North American performance. On April 28, 2018, Vesnivka will be joined by TUMCC and the Canadian Bandurist Capella in a concert commemorating the 100th anniversary of Ukrainian independence with music taken from the Oleksander Koshys’ North American concert tour during the early 20th century. Vesnivka also sings Christmas and Easter Liturgies on January 7, 2018 and April 8, 2018 at St. Nicholas Ukrainian Catholic Church (Toronto).

Nykolay Parzee
416-246-9880
nylkola@vesnivka.com
www.vesnivka.com

Victoria Scholars Men’s Choral Ensemble

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

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

The 2017/18 concert series is our 25th Anni-
versary Season and includes “Yuletide on the Canadian Side” (December 17 and 18), “Spirit of the Renaissance” (February 28), and “Scholars’ Choice” (May 27).

Volunteers are always welcome to help with operations such as website management and concert-related activities. Please contact us for more information on joining the Victoria Scholars organization.

Felipe Morgado
416-761-7776
info@victoriascholars.ca
www.victoriascholars.ca

Village Voices

Village Voices was formed in 1989. It is a not-for-profit adult mixed voice community choir which performs in the Markham community and surrounding area. Village Voices is member of Choirs Ontario, SOCAN, York Region Arts Coun-
cil and the Markham Arts Council. Our director, Oksana Vignan, is a talented conductor and pian-
ist. Winter and Spring programs are presented each year. We also serve the community by per-
forming in senior homes.

“Here’s to Song,” our May 2017 concerts, were a celebration of Canada 150th Anniversary. Vil-
lage Voices was joined by Men of Note as well as the Jubilate Singers to present a 120-voice extravaganza of Canadian music surrounding the central piece, Missa Pax by Timothy Corlis, at St. Maurice and St. Verena Coptic Church in Markham. We were proud to present our second concert in front of this acclaimed Canadian com-
poser himself.

Our December 2017 and May 2018 concerts will offer the same blend of well-loved tradi-
tional scores and new contemporary scores, to at the same time engage and challenge our faith-
ful audience.

Ellen Dowswell
905-763-4172
info@villagevoiceschoir.com
www.villagevoiceschoir.ca

Visual and Performing Arts Newmarket (VPAN)

Visual and Performing Arts Newmarket (VPAN) was organized in 1988 with the aim of bring-
ing together arts lovers and campaigning for a
performing arts facility. In 1997, VPAN was able to take advantage of a new state-of-the-art theatre in Newmarket and created Three For The Show, a three-concert series of classical music on Sunday afternoons during the winter months. Most recent artists to appear include Janina Fialkowska, the Gryphon Trio, Andre Laplante, Quartetto Gelato, Toronto Welsh Male Voice Choir, Mary Lou Fallis, Penderecki String Quartet, Grand Philharmonic Choir and TorQ Percussion Quartet, Adi Braun and Martin Beaver.

Eighteen years ago, VPAN added a popular fourth concert, “Young Artists Showcase,” where young up-and-coming artists are invited to perform. We are entering our 21st season by presenting Cecilia String Quartet on November 5, 2017, Broadway (vocal and piano) on March 4, 2018 and Vandikas Family of 6 (instrumental ensemble) on May 6, 2018.

All Three For The Show concerts take place Sundays at 2pm at the fully-accessible Newmarket Theatre, S05 Pickering Cres. with ample free parking. The Young Artists’ Showcase takes place at the newly refurbished Old Town Hall, 460 Botsford St. Subscription tickets are $75 (adults), $60 (seniors) and $24 (students). Single tickets can be purchased by calling the 24-hour theatre box office at 905-893-5122 or online at www.newtix.ca or www.vpan.ca.

Judy Craig
905-895-8714
art_judycraig@rogers.com
www.vpan.ca

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VIVA! Youth Singers of Toronto

A vibrant choral organization for singers from age 4 to adults. VIVA! offers members the opportunity to achieve artistic excellence in a singer-centred, collaborative choral community, featuring youth mentoring programs and the TD Bank Group Inclusion Program which provides support for all singers with disabilities. VIVA!’s choirs include: Preparatory Chorus (ages 4-6); Junior Choir (ages 6-10); Main Chorus (ages 9-16); SATB Chamber Choir (senior high school, university students and adults); and the non-auditioned VIVA! Community Choir (SATB) which incorporates Everyone Can Sing (ECS), an auditioned group for those aged 13 and up with disabilities. Recent highlights include a tour to Spain in July 2017 and the VIVA! commissioned premiere of Dan Burn’s opera The Sword in the Schoolyard (June 2016). This season, VIVA! will explore music/arts that are inspired by the northern Canadian landscape, First Nations and Indigenous peoples, and by their respect for nature and the environment. Monday rehearsals for all choirs except Chamber (Sundays), Annual appearances in The Nutcracker with The National Ballet of Canada Orchestra and two Series Concerts in Jeanne Lamon Hall, Trinity-St. Paul’s. Auditions: January, April, June, August and September.

Susan Suchard
416-788-8482
info@vivayouthsingers.com
www.vivayouthsingers.com

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VICA Chorus of Toronto

The VICA Chorus of Toronto is a dynamic, auditioned ensemble that performs a wide range of repertoire, including premières of arrangements by our artistic director, Jenny Crobber, in collaboration with guest artists from a variety of disciplines. Our season consists of two concerts, a cabaret, community performances, workshops and retreats. Our talented, versatile accompanist is Elizabeth Acker.

Several remarkable artists have joined VICA as guest clinicians, including composer Ola Gjeilo, conductor Ivars Taurins and jazz musician Dylan Bell, and as guest performers, including tenor Andrew Haji, TorQ Percussion Quartet and actor Deborah Drakeford.

Our December 9 all-Canadian program will feature works (including world premieres) by some of this country’s finest composers, arrangers and songwriters (Elise Letourneau, Mark Sirett, Joni Mitchell, Bruce Cockburn and others), with guest Michael Occhipinti, guitar, Rob Clutton, bass and Jamie Drake, percussion. Our spring 2018 concert will feature several works by Ola Gjeilo and others for choir, piano, strings and guitar. In April 2018, several of our choristers will perform in a massed choir concert with Mr. Gjeilo at NYC’s Carnegie Hall.

Rehearsals: Mondays at Eastminster United (Chester subway).

Jenny Crobber
416-947-8487
crober.best@gmail.com
www.vocachorus.ca

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Voicebox: Opera in Concert

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

The 2017/18 season opens with a 40th Anniversary celebration of the OIC Chorus under chorus director Robert Cooper, “Chorus Fire,” featuring artists Isabel Bayrakdarian and Russell Braun on Sunday, October 29, 2017. Rodelinda by George Frideric Handel is next on November 26, 2017, with orchestra conducted by Larry Beckwith, featuring Christina Raphaëlle Haldane and Charles Sy. I Due Figaro by Saverio Mercadante follows on February 4, 2018, featuring Beste Kalender and Ilana Zarankin with music director Narmine Afandiyeva. The finale of the season is the world premiere of Canadian work The Ecstasy of Rita Joe by Victor Davies on March 24 and 25, 2018, featuring Martin Newman, Everett Morrisson and Evan Korbut.

Performances are held at the St. Lawrence Centre for the Arts, a part of Civic Theatres Toronto.

Guillermo Silva-Marin
416-366-7723
www.operaconcert.com

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Windermere String Quartet

Drawn together by a shared enthusiasm for early string quartets, the members of the Windermere String Quartet came together in 2005 to perform the music of Haydn, Mozart, Beethoven and their contemporaries on period instruments, as well as new works inspired by the WSQ’s historically-informed style. The quartet has drawn notice for “sparkling, straightforward interpretations” and “an attractive earthy honesty.” Their Concert Series has been presenting exciting and innovative programming for over a decade. Over the years, the WSQ has premiered ten new quartets, nine by Canadian composers. Over the same period, they have performed all 16 of Beethoven’s quartets, and have introduced their loyal audiences to the works of underrepresented composers of the late 18th and early 19th centuries, including Georges Onslow, Carl Loewe, Juan Chrisóstomo Arriaga, Fanny Mendelssohn-Hensel and many others. Their recordings, The Golden Age of String Quartets and Inner Landscapes, have been praised in The WholeNote for “period performances that blend life, spirit and soul with a perfectly-judged sensitivity for contemporary style and practice,” and for “depth, conviction, emotional range and intensity.”

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

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Women’s Musical Club of Toronto

Through its Music in the Afternoon concert series, the 120-year-old Women’s Musical Club of Toronto presents chamber music concerts featuring musicians on the threshold of international recognition, as well as established artists and ensembles. Concerts are held Thursday afternoons at 1:30pm at Walter Hall, Edward Johnson Building, 80 Queen’s Park, Toronto. Concerts in the 120th (2017/18) season include Lara St. John, violin (Thursday, October 5); Zodiac Trio (Thursday, November 9); Elias String Quartet (Thursday, March 8); soprano Sylvia Schwartz (Thursday, April 12); and Celidramor featuring WMCT Artistic Director Simon Fryer and special guest Sarah Slean (Thursday May 3). Member/subscriber benefits include Tuning Your Mind, a free pre-concert lecture series presented in partnership with the Faculty of Music, University of Toronto, on a topic related to the day’s concert. Masterclasses this season are to be announced.

Shannon Perreault, administrator
416-923-7052
wmct@wmct.on.ca
www.wmct.on.ca

BLUE PAGES 2017/18

B26 | theWholeNote 2017/18 PRESENTER PROFILES
The York Chamber Ensemble (YCE) has been presenting concerts to Aurora audiences since 2001. This season we invite three guest conductors: Michael Berec, Trevor Dearham and Sasha Weinstangl. Join us for our 2017/18 season Masterpiece Series.

Saturday, October 14, 2017 at 7:30pm: Michael Berec, conductor; “Classical Masterpieces,” featuring Mozart’s Overture to the Marriage of Figaro and Sinfonia Concertante in E-flat Major (Michael Adamson, Ian Clarke soloists), and Beethoven’s Piano Concerto No.4 (Charissa Vandiaks, soloist).

Saturday December 9, 2017 at 7:30pm: Trevor Dearham, conductor; "Christmas Masterpieces: Sing-along,” featuring Boyce’s Symphony #1, choral selections from Handel’s Messiah and carols with York Festival Chorus.

Saturday, March 3, 2018 at 7:30pm: Sasha Weinstangl, conductor; “European Masterpieces,” featuring Bach’s Brandenburg Concerto No.2 with soloists from YCE, Mendelssohn’s String Symphony No.8 and Faure’s Requiem with York Festival Chorus.

Tickets available at the door: $20 adults, $15 seniors/students.

Concert location: Trinity Anglican Church, 79 Victoria St., Aurora.

Diana Hood 905-727-6101

Yorke University

York University’s Department of Music presents more than 100 public events each season. This year our Faculty Concert Series spotlights jazz bassist Al Henderson, as well as mezzo-soprano Catherine Robbin. Classical chamber concerts and performances by the York U Concert and Chamber Choirs are offered alongside electroacoustic explorations and original student compositions. Our annual world music festival celebrates a wide variety of musical practices including Caribbean, Middle Eastern, West African and Chinese traditions. The Music at Midday series offers free lunchtime performances featuring guest artists, faculty, and student talent. Masterclasses by leading Canadian and international artists are frequently open to observers. Each term concludes with showcase performances by the York U Symphony Orchestra, Gospel Choir and Wind Symphony, as well as a four-day jazz festival. Performances take place in the Tribune Communities Recital Hall or the informal setting of the Martin Family Lounge in the Accolade East Building at York’s Keele campus.

William Thomas, chair
Matt Vander Woude, associate chair
Mark Chambers, graduate program director
Judy Karacs, events and promotions coordinator
Box office: 416-736-5888
musicprg@yorku.ca
music.ampd.yorku.ca

VIVA YOUTH SINGERS OF TORONTO

The Wychwood Clarinet Choir embraces the ideal of “music for life” and is committed to sharing the musical experience in educational settings and in the wider community. Choir members are admitted by audition and pay a modest annual membership fee.

Roy Greaves
647-292-4204
wychwoodclarinetchoir@yahoo.com
www.wychwoodclarinetchoir.com

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

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

Viva Youth Singers of Toronto

The senior choir, under organist and music director William Maddox, enjoys a reputation as one of the best congregational choirs in the city of Toronto.

Yorkminster Park presents a series of free organ recitals at 12:30pm, every Wednesday from September through June, with performers from around the world.

We have a wide variety of unique musical events throughout the year but Yorkminster Park is renowned for its special seasonal concerts. The quality and dedication of the music ministry at YPBC is never more evident than during Advent and Holy Week and these services have become community traditions: City Carol Sing, Carols by Candlelight, the Festival of Nine Lessons and Carols, Passiontide Devotion during Holy Week and traditional Evensong services three times a year.

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

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

York University

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William Maddox
416-922-1550
wcmaddox@yorkminsterpark.com
www.yorkminsterpark.com
The WholeNote listings are arranged in five 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 49.

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 51.

D. IN THE CLUBS (MOSTLY JAZZ) is organized alphabetically by club. Starts on page 53.

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 55.

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

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

LISTINGS DEADLINE. The next issue covers the period from November 1 to December 7, 2017. All listings must be received by Monday night Sunday October 8.

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

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

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**Listings Zone Map:**

- GTA (Greater Toronto Area)
- Beyond the GTA
- Music Theatre
- In the Clubs (Mostly Jazz)
- The Etceteras

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**A. Concerts in the GTA**

**Sunday October 1**

- **3:00:** Gallery 345. Autumn Matinee. Opera arias and solo piano. Alicia Wysocka, soprano; Ronee Boyce, piano. 345 Sorauren Ave. 416-822-9781. $20; $10(st). Cash only.
- **3:00:** Off Centre Music Salon. 23rd Annual Schubertiad: Schubert Manifold. Emily Kruse, violin; Inna Perkins, piano; Giles Tomkyns, bass-baritone; Kathryn Tremills, piano; Monica Whicher, soprano; Boris Zarankin, piano. Trinity-St. Paul’s Centre, 427 Bloor St. W. 416-466-6323. TBA.
- **3:00:** St. Paul’s Bloor Street. Matthew Whiting, organ. 227 Bloor St. E. 416-961-8116. Free.
- **4:00:** Church of St. Mary Magdalen Corone (Toronto). Organ Music by Bach. Andrew Adair, organ. 471 Manning Ave. 416-531-7955. Free.
- **4:00:** Gallery 345. Decho Ensemble & John Whitfield, Organ. 12:10, 345 Sorauren Ave. 416-822-9781. $25; $20(sr); $10(st). Cash only.
- **5:00:** Toronto Symphony Orchestra. Music of John Williams. Fung: Sesqui for Canada’s 150th; works by John Williams. Steven Reineke, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From $33.50. Also Oct 4(2pm and 8pm), 5(8pm).

**Wednesday October 4**

- **2:00:** Toronto Symphony Orchestra. Music of John Williams. Works by John Williams. Steven Reineke, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From $33.50. Also Oct 3, 4, 5(all at 8pm).
- **8:00:** Burlington Performing Arts Centre. An Evening of Songs and Stories with Graham Nash. Burlington Performing Arts Centre, Main Theatre, 440 Locust St., Burlington. 905-631-6000. $50. Series discount available.
- **8:00:** Toronto Symphony Orchestra. Music of John Williams. Works by John Williams. Steven Reineke, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From $33.50. Also Oct 3, 4, 5(all at 8pm).
- **8:00:** Western Concerts. Music Four to Six. Ravel: String Quartet; Dvořák: Piano Quintet in A; Prokofiev: Overture on Hebrew Themes. Venuiti String Quartet; Gregory Millar, piano; Michael Westwood, clarinet. Gallery 345, 345 Sorauren Ave. 416-822-9781. $20; $15(st).
Walter Hall, Edward Johnson Building, University violin and piano; Selections from the Shiksa Pro-

Friday October 6


12:30: York University Department of Music. Music at Midday: Lorne Lofsky Trio. Lorne Lofsky, guitar; Kieran Overs, bass; Barry Romberg, drums. Martin Family Lounge, Accolade East Building, YU, 5390. $10. First Thursday of each month.


1:00: Toronto Symphony Orchestra. Music of John Williams. Works by John Williams. Steven Reineke, conductor. Roy Thomson Hall, 60 Simcoe St. 416-588-3375. From $33.50. Also Oct 31(8pm), 4(2pm and 8pm).
• of Love. Music by Gaetano Donizetti.

Andrew Haji, tenor (Nemorino); Simone Osborne, soprano (Adina); Gordon Bintner, baritone (Belcore); James Robinson, director; Yves Abel, conductor. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. $35-$235. Also Oct 15 (2pm), 17, 21, 27, Nov 2, 4(11:00pm).

• 8:00: Music Gallery. X Avant New Music Festival. Kid Millions/Monster Factory + Germaine Liu + Luyos MC/Reilla. 918 Bathurst Centre, 918 Bathurst St. 416-504-1080. $17/$12(adv); $10(st/mem). Festival runs Oct 11-15.

• 8:00: Roy Thomson Hall. Shen Yun Orches- tra. 60 Simcoe St. 416-872-1255. $29-$109.

Thursday October 12

• 12:10: University of Toronto Faculty of Music. Thursdays at Noon: Vocals (Graduate Singers Series) - Italian Treasures. Sara Maida-Nicol, curator. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-408-0208. Free.


• 8:00: Music Gallery/Revolutions Per Minute. X Avant New Music Festival. RPM Live 007: Elisa Harkins / Laura Ortmann / Mourn- ing Coup. 918 Bathurst Centre, 918 Bathurst St. 416-204-1080. $15/$12(adv); $10(st/mem). Festival runs Oct 11-15.

• 8:00: Tafelmusik. Elisa’s Italian Adventure. See Oct 11. Also Oct 12, 15(mat).


Friday October 13

• 12:10: Music at St. Andrew’s Noontime Recital. Aaron Chow, piano. St. Andrew’s Church (Toronto), 73 Simcoe St. 416-593- 5600 x231. Free.

• 7:00: St. Michael’s Concerts. Founder’s Day Concert. In honour of the memory of Mon- signor John Edward Ruan, who founded St. Michael’s Choir School in 1937. Canadian sacred music from the mid-19th century to the present. Choirs of St. Michael’s Choir School; Maria Conkey, Teri Dunn and Peter Mahon, conductors; William O’Meara, organ. St. Michael’s Catholic Basilica, 65 Bond St. 416- 397-6367 x6036. By donation. $25 suggested.


• 7:30: Attala Giltz Concert Productions/Sony Centre for the Performing Arts. Harry Pot- ter and the Chamber of Secrets™ Film Score in Concert. Orchestra and singers perform John Williams’ score, in sync with film. Toronto Sym- phonie Orchestra; Justin Freer, conductor. Sony Centre for the Performing Arts, 1 Front St. E. 1-855-872-7669. $49-$99. Also Oct 12.


Saturday October 14

• 4:30: Canadian Opera Company. Arabella. See Oct 5. Also Oct 18, 20, 28(all at 7:30pm), 22(2pm).

• 7:00: Opera by Request. Don Carlo. Verdi. In concert with piano accompa- niment. Paul Williamson, tenor (Don Carlo); George Oissop, bass-baritone (Filippo II); Wayne Line, baritone (Rodrigo); Steven Hen- rikson, baritone (Frate/Grand Inquisitor); Antonina Erronlkeno, soprano (Elisabetta); William Shookhoff, piano and music direc- tor; and others. College Street United Church, 452 College St. 416-455-2365. $20.


• 8:00: Roy Thomson Hall. Tsai Chin. 80 Simcoe St. 416-872-1255. $60/$100.

• 8:00: Royal Conservatory of Music. Sea- son Gala – Bill Murray, Jan Vogler and Friends: New Worlds. Works by Gershwin, Bernstein, Bach, Piazzolla, Ravel and others. Koerner Hall, Telus Centre, 273 Bloor St. W. 416-408-0208. SOLD OUT. Limited rush tick- ets 90min before event.

• 8:00: Tafelmusik. Elisa’s Italian Adventure. See Oct 11. Also Oct 14, 15(mat).

• 8:00: Whalse String Quartet. Shostakovich and the 8th Quartet. Shostakovich: Quartet No 6 in C Minor. Mark Whalse, Lyssa Pelton, violins; Lea Kirstein violin; Amahl Arulanan- dam cello. Baka Gallery Café, 2256 Bloor St. 416-286-2916. $25.


Sunday October 15

• 10:00: Tafelmusik. Renaissance Atelier. See Oct 11. Also Oct 12, 15(mat).

• 1:00: Canadian Opera Company. Arabella. See Oct 5. Also Oct 18, 20, 28(all at 7:30pm), 22(2pm).


• 8:00: Beach United Church. Unhinged: Azmoun/Shamus Duo. Beethoven: Sonata No.7; Brahms: Sonata No.5; Schubert: Arpeggione Sonata. Erza Azmon, violin/viola; Linda Shu- mas, piano. 140 Wineva Ave. 416-691-8082. $20/$15(adv).

• 8:00: Caliban Arts/Remix Lounge. Celebrating Monk at 100. Remix Lounge, 1305 Dundas St. W. 647-722-4635. $25(adv).

UNHINGED
Erza Azmon, violin/viola
Linda Shumas, piano
Saturday October 14

8pm
unhinged-azmounshumas.eventbrite.ca

J.S. Bach: The Six Motets
All Six of Bach’s choral motets are presented in one evening as we kick off our gala 40th anniversary season.

Saturday, October 14, 7:30 pm
St. Patrick’s Church
141 McCaul St.

Tickets: $30. Students with ID: $10 (only at the door) Info: 416 286-9798 Online order: www.tallischoir.com


7:30: Tafelmusik. Elisa’s Italian Adventure. See Oct 11.

8:00: Mississauga Symphony Orchestra. Symphonic Titans: Sibelius and Mahler. Sibelius: Violin Concerto; Mahler: Symphony No. 1 "Titan"; Eddington: Dancing about Architecture. Denis Mastromonaco, conductor; Jonathan Crow, violin. Hammerson Hall, Living Arts Centre, 4141 Living Arts Dr., Mississauga. 905-306-6000. $40-$65; $36-$58 (sr); $30 (youth); $25 (sr and under); $10 (family).

8:00: Music Gallery. X Avant New Music Festival. Agha + Bizzar + Drawing With Knives, Riya Jama, visuals; LAL and Babely Shades, curators. Tranzac Club, 292 Brunswick Ave. 416-204-1080. $15/$31 (adv); $10 (student/member/arts worker). Pre-concert discussion at 6pm. Festival runs Oct 11-15.

8:00: Oakville Centre for the Performing Arts. Johannes Linstead, Classical Guitarist. 130 Navy St., Oakville. 905-819-4789. $15.

8:00: Patio Records/Acoustic Harvest. 7th Annual Healing Garden Benefit Concert. Tom Paxton & The Don Juans; The Good Brothers. Lyric Theatre, Toronto Centre for the Arts, 5040 Yonge St. 416-250-3708. $50/$45 (adv). 7:30: doors open. Fundraiser for a Healing Garden for Cancer patients at the MacKenzie Health Foundation in Richmond Hill.

8:00: Royal Conservatory of Music. TD Jazz: The Roots of Jazz. Miles Electric Band. Koerner Hall, Telus Centre, 273 Bloor St. W. 416-408-0208. $50-$100.

8:00: Tafelmusik. Elisa’s Italian Adventure. See Oct 11. Also Oct 15 (mat).
A. Concerts in the GTA

* $22-$32(under 30); $20-$25(st). 7:15pm. Pre-concert chat.

**Wednesday October 18**

* 7:30: Canadian Opera Company. Arabella. See Oct 5. Also Oct 20, 22(2pm), 28.
* 8:00: Flato Markham Theatre. Pavlo. Guests: Maari, vocalist; Carson Free

**Thursday October 19**

* 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.

**Friday October 20**

* 7:30: Canadian Opera Company. Arabella.

See Oct 5. Also Oct 18, 22(2pm), 28.

* 7:30: Church of the Holy Trinity. The Burnt Door Concert. Widor: Toccata; Liszt: Transcendental Etude No. 5 in B-flat “Feux follets” (Will o’ the Wisp); Falla: Ritual Dance of Fire; and other works. William Aide and Sheng Cai, piano; Ian Grundy, organ; ECHO Women’s Choir; Sarah Swedson, and Andrew Donaldson. 19 Trinity Sq. 416-588-4252 x226. $25.
* 7:30: Opera by Request. The Medium. Menotti. In concert with piano accompanied. Karen Boji, mezzo (Madame Flora); Michelle Danese soprano (Monica); Dylan Chisholm, mezzo (Toby); Shannon Mills, soprano (Mrs. Golubina); David O’Brien, baritone (Mr. Golubineau); William Shookhoff, piano and music director; and others. College Street United Church, 452 College St. 416-455-2365. $20. Also Oct 20.
* 8:00: Flato Markham Theatre. Pavlo. Guests: Maari, vocalist; Carson Free

**Saturday October 21**

* Toronto Symphony Orchestra. A Tribute to Maureen Forrester. Howard Shore: U’Aube for Mezzo-soprano and Orchestra: Mahler: Das Lied von der Erde (The Song of the Earth). Susan Platts, mezzo-soprano; Michael Schade, tenor; Ben Heppner, host; Peter Oundjian, conductor. Roy Thomson Hall, 60 Simcoe St. 416-386-3375. $34.75-$148. Also Oct 19(8:30pm).

**October 19 & 20**

**Music Gallery**

**A Tribute to Maureen Forrester**

* 7:30: Toronto Symphony Orchestra. A Tribute to Maureen Forrester. Howard Shore: U’Aube for Mezzo-soprano and Orchestra: Mahler: Das Lied von der Erde (The Song of the Earth). Susan Platts, mezzo-soprano; Michael Schade, tenor; Ben Heppner, host; Peter Oundjian, conductor. Roy Thomson Hall, 60 Simcoe St. 416-386-3375. $34.75-$148. Also Oct 19(8:30pm).

**Toronto Symphony Orchestra**

* 7:30: Toronto Symphony Orchestra. A Tribute to Maureen Forrester. Howard Shore: U’Aube for Mezzo-soprano and Orchestra: Mahler: Das Lied von der Erde (The Song of the Earth). Susan Platts, mezzo-soprano; Michael Schade, tenor; Ben Heppner, host; Peter Oundjian, conductor. Roy Thomson Hall, 60 Simcoe St. 416-386-3375. $34.75-$148. Also Oct 19(8:30pm).

**Toronto Symphony Orchestra**

* 7:30: Toronto Symphony Orchestra. A Tribute to Maureen Forrester. Howard Shore: U’Aube for Mezzo-soprano and Orchestra: Mahler: Das Lied von der Erde (The Song of the Earth). Susan Platts, mezzo-soprano; Michael Schade, tenor; Ben Heppner, host; Peter Oundjian, conductor. Roy Thomson Hall, 60 Simcoe St. 416-386-3375. $34.75-$148. Also Oct 19(8:30pm).

**Toronto Symphony Orchestra**


**TSO.CA**

**Oct 19 & 20**

**Susan Platts, mezzo-soprano**

**TSO.CA**

**October 19 at 8pm**

**QUATUOR MOSAIQUES**

Rachmaninoff: Piano Concerto No.3 in D Minor; Rhapsody on a Theme of Paganini. Ron Greidanus, piano; Kathryn Tremills, piano. Piano Hall, 157 Main St. St., Georgetown. 905-873-9909. $45. Reception to follow.

Thewholenote.com October 2017

Saturday October 21

Autumn Radiance

Tickets: $10 - $25
St. Anne’s Anglican Church
Sat Oct 21 1 PM

Toronto Children’s Chorus

Autumn Radiance. Bradley Christensen, baritone; Ryan Downey, tenor; Giles Tomkins, bass-baritone; Andrew Klebanoff, trumpet; Training Choirs; Choral Scholars, staff and alumni. St. Anne’s Anglican Church, 27 Gladstone Ave. 416-932-8666 x231. $25 ($20/st); $10 (child).

John Stetch, piano. 345 Sorauren Ave. 416-822-9781. $25; $10 (st). Cash only.

8:00: Guitar Society of Toronto. Henderson Kolk Duo. Works by Bach, Mozart, Schubert and others. St. Simon—the Apostolic Anglican Church, 525 Bloor St. E. 416-864-8236. $35/$30 (adv); $30 (sr/st) $25 (adv).

8:00: Jazz Performance and Education Centre (JPEC). Harry Allen’s All Star New York Saxophone Band. Vincent Herring, Grant Steward and Harry Allen, tenor saxophones; Gary Smulyan, baritone saxophone; Ehud Asherie, piano; Joel Forbes, bass; Kevin Kanner, drums. Toronto Centre for the Arts, 5040 Yonge St., North York. 416-733-9388. $35; $20 (st).


8:00: Toronto Masque Theatre. Dido and Aeneas/Aeneas and Dido. Music by Henry Purcell and James Rolfe, libretti by Nahum Tate and André Alexis. Kristina Szabo, Alexander Dobson, Andrea Ludwig, Jacqueline Efendiyeva, piano. 345 Sorauren Ave. 416-822-9781. $30 ($20/st). Cash only.

8:00: Toronto Children’s Chorus. Autumn Radiance. With Glowing Hearts. Gilbert: UP! (Sequie for Canada’s 150th); Somers: Passacaglia and Fugue; Freedman: Tableau; J. Beckwith: 3rd Symphony; J. Beckwith: UP! (Sesquie for Canada’s 150th); Somers: Passacaglia and Fugue; Freedman: Tableau; J. Beckwith: 3rd Symphony. Walter Hall, Music of Canada. Corey Gemmell, violin; Kevin Mallon, mezzo; Michael Barre/t_t, tenor; John Holland, baritone; Toronto Classical Singers.

8:00: Toronto Masque Theatre. Dido and Aeneas/Aeneas and Dido. Music by Henry Purcell and James Rolfe, libretti by Nahum Tate and André Alexis. Kristina Szabo, Alexander Dobson, Andrea Ludwig.

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Deutsche Musik
The Music of Germany

October 22, 2017 | 3 pm

Fanfare to Canada by Michael Maxwell – WORLD PREMIERE

Corey Gemmell performs Violin Concerto in E minor Op. 64 by Felix Mendelssohn

Symphony No. 5 in C minor by Ludwig van Beethoven

www.orchestratoronto.ca | Pre-concert chats at 2:15 pm

A. Concerts in the GTA

- 5040 Yonge St. 1-855-985-2787. $45. $39(sr); $19(under 29). 2:15pm: pre-concert chat.
- 3:00: Toronto Symphony Orchestra. With Glowing Hearts. Somers: Passacaglia and Fugue; Freedman: Tableau; John Beckwith: Flower Variations and Wheels; Champagne: Piano Concerto; Archer: Poem for Orches- tral; and other works. Christina Petrowska Quilico, piano; Earl Lee, conductor; Victor Feldbrill, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. $30.75-$107. Also Oct 21(7:30pm).
- 3:00: York Symphony Orchestra. Extraventions. Misha Roháč: Uncertainty; Mozart: Piano Concerto No.23; Dvořák: Symphony No. B. Kara Huber, piano; Misha Roháč, guest conductor. Richmond Hill Centre for the Performing Arts, 10268 Yonge St., Richmond Hill. 905-787-8811. $30; $25(sr); $15(st). Also Oct 21(Aurora at 8pm).
- 3:00: York Symphony Orchestra. Extraventions. Misha Roháč: Uncertainty; Mozart: Piano Concerto No.23; Dvořák: Symphony No. B. Kara Huber, piano; Misha Roháč, guest conductor. Richmond Hill Centre for the Performing Arts, 10268 Yonge St., Richmond Hill. 905-787-8811. $30; $25(sr); $15(st). Also Oct 21(Aurora at 8pm).
- 7:30: Royal Conservatory. Mozart: Piano Concerto No.21; Haydn: Symphony No. 8. Kara Huber, piano; Earl Lee, conductor; Victoria State Orchestra.
• 7:30: University of Toronto Faculty of Music. Uoft 12tet. Terry Promane, director. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-408-8028. Free.
• 8:30: Flato Markham Theatre. Lisa Simone. 171 Town Centre Blvd., Markham. 905-305-7469. $15-$65.
• 8:00: Toronto Symphony Orchestra. Schubert Symphony 9. Gullastarr; Ravel: Piano Concerto for the Left Hand; Schubert: Symphony No.9 “Great”. Marc-André Hamelin, piano; Juanjo Mena, conductor. Roy Thomson Hall, 60 Simcoe St. 416-898-3375. $34.75-$148. Also Oct 25.

Friday October 27

• 7:00: Brampton Folk Club. Friday Folk Night. Betsy and the Bobs. St. Paul’s United Church (Brampton), 30 Main St. St., Brampton. 647-233-3565 or 905-874-2800. $18, $15(rix/st).
• 7:30: Canadian Opera Company. The Elixir of Love. See Oct 11. Also Oct 29, Nov 2, 4-14, 30. 416-363-0211.
• 7:30: Canadian Children’s Opera Company. 50th Anniversary Celebration. Richard Margison, tenor; Kristitina Szabo, mezzo; Simone Osborne, soprano; Andrew Haji, tenor; Ten Dune, music director; guest directors: John Tuttle and Ann Cooper Gay. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-366-0467. $20; $15(rix/st); $5(under 12). Free.
• 7:30: Opera Atelier. The Marriage of Figaro. Music by Mozart, libretto by Da Ponte. Douglas Williams, baritone (Figaro); Mireille Asselin, soprano (Susanna); Stephen Hege- dus, baritone (Count Almaviva); Peggi Kroha, soprano (Countess Almaviva); Mireille Lebel, mezzo (Cherubino); and others; Marshall Pynkoski, stage director; Jeanette Lajeunesse-Zing, choreographer; Artists of Atelier Ballet; Telfunusik Baroque Orches- tra; David Fallis, conductor. Elgin Theatre, 189 Yonge St. 1-855-622-2787. $39-$194. Also Oct 28, 29, 31 Nov 3, 4(tix varies).
• 8:00: Toronto Symphony Orchestra. Schu- bert Symphony 9. Gullastarr; Ravel: Piano Concerto for the Left Hand; Schubert: Symphony No.9 “Great”. Marc-André Hamelin, piano; Juanjo Mena, conductor. Roy Thomson Hall, 60 Simcoe St. 416-898-3375. $34.75-$148. Also Oct 25.

Saturday October 28

• 7:00: Brampton Folk Club. Friday Folk Night. Betsy and the Bobs. St. Paul’s United Church (Brampton), 30 Main St. St., Brampton. 647-233-3565 or 905-874-2800. $18, $15(rix/st).
• 7:30: Canadian Opera Company. The Elixir of Love. See Oct 11. Also Oct 29, Nov 2, 4-14, 30. 416-363-0211.
• 2:00: University of Toronto Faculty of Music. Handel’s Messiah. Schola Cantorum; Alex Ivan- civici, actor; Adanya Dunn, soprano; Owen McAsculand, tenor; and others. Crow’s Theatre, 345 Carlaw Ave. 647-341-7390. From $22. Also Oct 28, 29, 31 Nov 1, 2, 3, 4. Times vary.
• 5:00: Royal Canadian College of Organists. Phantoms of the Organ. Many local organ- ists share the bench to present spooky organ music for Halloween. Church of the Holy Trinity, 19 Trinity Sq. 416-598-4271. Donations welcome. Audience costumes encouraged.

Sunday October 29

2017-2018 Concert Season

TANGO IN THE AFTERNOON
Sunday, October 29, 2017, 3:00 pm
Trident Banquet Hall 145 Evans Avenue, Toronto
Light romantic music of P. Bohdan Veselovsky
Special guests: Quartetto Gelato and Ron Cahute Trio

CHRISTMAS CONCERT
Sunday, January 14, 2018, 3:00 PM
Islington United Church 25 Burnhamthorpe Rd., Toronto
Commemorating the 100th anniversary of Ukrainian Christmas carols and New Year’s songs.
Special guests: Dudaryk Men’s Choir from Lviv, Ukraine

ROAD TO INDEPENDENCE
Saturday, April 28, 2018, 7:00 pm
Islington United Church 25 Burnhamthorpe Rd., Toronto
Saturday, April 28, 2018, 7:00 pm

TRADITIONAL AND CONTEMPORARY UKRAINIAN CHRISTMAS CAROLS
Light romantic music of I. Bohdan Veselovskyj and New Year’s songs.

Sunday, October 29, 6:30pm
www.vesnivka.com    Info: 416.246.9880 or 416.763.2197

Tickets: RoyThomsonHall.com
Info & Contact: igmstudio.ca
sales@igmstudio.ca | (647)970-3476

Pax Christi Chorale
October 29

A. Concerts in the GTA

1:00: Beethoven: String Quartet in B-flat Op.130 (with the original Grosse Fuge Op.133 ending).
Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-922-3714 x103. $20; $12.50 under 30. Refreshments.

1:30: Symphony on the Bay. German Masters. Beethoven; Violin Romance No.2; Schubert: Symphony No.8 in B Minor; Marie Béard, violin; Claudio Vena, conductor. Burlington Performing Arts Centre, 440 Locust St. Burlington. 905-681-6000. $43; $36.50 (sr); $24.50 (16-24); $12 (under 16).

1:30: Toronto Chamber Choir. The Architecture of Music (Kaffemusik). Works by Dufay, A. Gabrieli, Charpentier, Purcell, Telemann and others. Calvin Presbyterian Church, 26 Delisle Ave. 416-763-1695. $30; $25 (sr); $12.50 (under 30).


3:00: Symphony on the Bay. German Masters. Beethoven; Violin Romance No.2; Schubert: Symphony No.8 in B Minor; Marie Béard, violin; Claudio Vena, conductor. Burlington Performing Arts Centre, 440 Locust St. Burlington. 905-681-6000. $43; $36.50 (sr); $24.50 (16-24); $12 (under 16).

3:00: Toronto Chamber Choir. The Architecture of Music (Kaffemusik). Works by Dufay, A. Gabrieli, Charpentier, Purcell, Telemann and others. Calvin Presbyterian Church, 26 Delisle Ave. 416-763-1695. $30; $25 (sr); $12.50 (under 30).


United In Song
October 29
amadeuschoir.com

George's United Church, 35 Lytton Blvd. 416-446-0188. $40 ($30(sr)); $20(under 30).

7:30: Opera by Request/Abridged Opera of Windsor: Turn of the Screw. British. In concert with piano accompaniment. Christine Piasino, soprano ( Governess); Tracey Atin, mezzo (Mrs. Grose); Ryan Harper, tenor ( Protagonist; Peter Quint); Erin Armstrong, soprano ( Miss Jessel); Elise Holbrook, treble (Miles); Brooke Dominguez, treble (Flora); William Shookhoff, piano and music director. College Street United Church, 452 College St. 416-465-5265. $20.

7:00: Tea Milea. Piano Lightscapes. Journey, Silence; Irresistible; 1st Sun. Tea Milea, piano; Kurt Laurenz Theinen, visuals. 918 Bathurst Centre, 918 Bathurst St. 647-877-2607. $45(VIP); $35.

7:30: Canadian Opera Company. The Elixir of Love. See Oct 11. Also Nov 2, 4(11:30pm).

7:30: University of Toronto Faculty of Music. Handel's Messiah. Schola Cantorum; Baroque Orchestra; Jeanne Lamon, conductor; Daniel Taylor, conductor. Trinity College Chapel, University of Toronto, 6 Hoskyn Ave. 416-408-0208. $30; $20(sr); $10(st). Also Oct 29(2:30pm).

Monday October 30

7:30: University of Toronto Faculty of Music. Joseph Johnson, Cello and James Parker, Piano. Debussy: Sonata for Cello and Piano. D Minor; Beethoven. Sonata for Cello and Piano No. 2 in G Major; Brahms: Sonata for Cello and Piano No.2 in F major. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen’s Park. 416-408-0208. 40; $25(sr); $10(st).

Tuesday October 31


8:00: Toronto Symphony Orchestra. All Beethoven. Coriolan Overture; Violin Romance Nos.1 and 2; Symphony No.5 in C. Blake Pouliot, violin; Earl Lee, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. $30-75.$1075.

Wednesday November 1


8:00: Soundstreams. Musik für das Ende. See Oct 27. Also Nov 2, 3, 4. Times vary.

Thursday November 2


7:30: Canadian Opera Company. The Elixir of Love. See Oct 11. Also Nov 4(4:30).

7:30: Opera York. Carmen. Bizet. Romulo Delgado (Don Jose); Beste Kalender (Carlos); Andrew Tees (Escamillo); Sara Papini (Micaela); Denis Marsymonaco, artistic director. Richmond Hill Centre for the Performing Arts, 10280 Yonge St., Richmond Hill. 905-787-8181. $40-$255; $25(st). Also Nov 4.

7:30: York University Department of Music. Faculty Concert Series: Al Hender. Sunday, November 6, 12:00 noon. Al Hender, bass; Alex Dean, saxes, oboe, bass clarinet; Richard Whitman, piano; Barry Romberg, drums; Pa LaBarbera, saxes, flute. Tribute Communities Recital Hall, Accolade East Building, YU, 4700 Keele St 647-736-5888; $15 ($10/st).

8:00: Art of Time Ensemble. Hosted by Glenn Gould: Gould’s Perspectives on Beethoven and Shostakovich. Excerpts from Glenn Gould on Television will be screened before performances of works by Beethoven and Shostakovich. Andrew Burashko, piano; Stephen Dann, viola; Sheila Jaffe, violin and viola; Stephen Sitariski, violin; Thomas Wiebe, cello. Harbourfront Centre Theatre, 235 Queens Quay W. 416-973-4000. $25-$64; $15(rush tickets, 30 and under). Also Nov 2, 4.

171 Town Centre Blvd., Markham. 905-305-7469. $15-$25.

8:00: Soundstreams. Musik für das Ende. See Oct 27. Also Nov 3, 4. Times vary.

Friday November 3


8:00: Art of Time Ensemble. Hosted by Glenn Gould: Gould’s Perspectives on Beethoven and Shostakovich. Excerpts from Glenn Gould on Television will be screened before performances of works by Beethoven and Shostakovich. Andrew Burashko, piano; Stephen Dann, viola; Sheila Jaffe, violin and viola; Stephen Sitariski, violin; Thomas Wiebe, cello. Harbourfront Centre Theatre, 235 Queens Quay W. 416-973-4000. $25-$64; $15(rush tickets, 30 and under). Also Nov 2, 4.

171 Town Centre Blvd., Markham. 905-305-7469. $15-$25.

8:00: Soundstreams. Musik für das Ende. See Oct 27. Also Nov 3, 4. Times vary.
A. Concerts in the GTA

Sun. 5th Nov at 4 p.m.
Choral Evensong for All Souls
followed by Pumpkin Tea and at 5:

city flutes

J oin us for a sequence of glorious classical, contemporary and popular flute pieces suitable for the season, as Toronto’s City Flutes return to St. Olave’s, directed by their founder, Lana Choy Hoyt.

St. Olave’s Church
Bloor and Windermere
416-769-5866
stolav.es.ca

27 Front St. E. 416-366-7723. $23-$49.
3:00: Orchestra of Toronto. Last Light Above the World. Allan Bevan: Last Light Above the World (A War Litany); David Lang: national anthems. Hailey Gillis and Colin Pal- angio, narrators; Sidgwick Scholars; Orpheus Chamber Orchestra; Robert Cooper; conductor; Edward Morning, assistant director. Grace Church on-the-Hill. 300 Lonsdale Rd. 416-530-4428. $45-$75; $20(st). Also Nov 2.

5:00: Art of Time Ensemble. ... Hosted By Glenn Gould: Gould’s Perspectives on Beethoven and Shostakovich. Excerpts from Front of Green on Television will be screened before performances of works by Beethoven and Shostakovich. Andrew Burashko, piano; Stephen Dann, viola; Sheila Jaffe, violin and viola; Stephen Sitarski, violin; Thomas Wiebe, cello. Harbourfront Centre Theatre, 239 Queens Quay W. 416-973-4000. $25-$64; $15(rush tickets). 30 and under. Also Nov 2, 3.

6:00: Oakville Symphony Orchestra. 50th Anniversary Opening Fireworks. Tim- othy Choiy, violinist. Oakville for the Performing Arts, 130 Naval St. Oakville. 905-815-2021. $27-$56. Also Nov 5 (2pm).

7:00: Royal Conservatory. String Con- certs: Joshua Bell with Alessio Bax. Koerner Hall, Telus Centre, 273 Bloor St. W. 416-408-0208. SOLD OUT.


Monday November 6

7:00: Yorkminster Park Baptist Church. An Evening with John McDermott in Song and Verse. John McDermott, tenor; Toronto Artil- lery Foundation Band. 1585 Yonge St. 416-922-1167. $30. Fundraiser in support of the Toronto Artil- lery Foundation.


Tuesday November 7


November 7 at 8pm

BENJAMIN AMIN GROSVENER

416-362-1422.

Search listings by genre online at thewholenote.com

B. Concerts Beyond the GTA

Sunday October 1

10:00am: Lincoln Canada 150 Homecoming Festival. Fond Farewell Wrap-up by the Mayor. Skyway Connection Church, Lincoln Community Centre, 4361 Central Ave, Beamsville. 905-563-5445. Free. Also at 11am.

11:00am: Lincoln Canada 150 Homecoming Festival. Fond Farewell Wrap-up by the Mayor. Skyway Connection Church, Lincoln Community Centre, 4361 Central Ave, Beamsville. 905-563-5445. Free. Also at 10am.


3:00pm: Junction Trio. Autumn Serenade. Robert Artken: Icicle for solo flute; Patricia Morehead: The Edible Flute for flute and piano; and works by Leoliett and Telemann. Dawn Henderson, mezzo-soprano; Jamie Thompson, flute; Mara Bhaskar, violin; Philip Morehead, piano. All Saints Anglican Church (Huntsville), 30 High St., Huntsville. 416-536-3160. PWYC. $20.


7:00pm: The Cornerstone. Lisa Anderson and Guests. Part of Album Release Tour. Original music by Lisa Anderson, Lisa Ancilison, vocals, keyboard, ukulele and looper pedal. 1 Wynyard St N., Guelph. 519-827-0145. $10 suggested.

8:00pm: Kitchener-Waterloo Chamber Music Society. Maik Orgig, Classical Guitar; Romano: Sonata VII (Allegretto, Sarabanda), Sonata XILa (Concerto); Britten: Alleluia, British musical journal after John Dowland Op.70; Butez: Macadecil: Bach; Chaconne BWV1004; and other works. KWCMS Music Room, 57 Young St. W., Waterloo. 519-886-1673. $40; $25(t). Sunday October 4

12:00 noon: Midday Music with Shigeru. Matthew Walon, piano. Burge: 24 Preludes (loosely based on the Preludes of Chopin). Hi-Way Pentecostal Church, 50 Anne St N., Barrie. 705-726-1181. $5; free(st).

12:15pm: St. Andrew’s Presbyterian Church (Kitchener). Wednesday Noon-Hour Concerts. Glen Souls and Friends. 54 Queen St N., Kitchener. Free. 11:30am: Optional low-cost lunch available in the foyer.

8:00pm: Kitchener-Waterloo Chamber Music Society. Trio Argento. Schmitt: Sonatine for flute, clarinet and piano; and other works. Sybille Marquardt, flute; Peter Stoll, clarinet; Todd Yaniv, piano. KWCMS Music Room, 57 Young St. W., Waterloo. 519-886-1673. $40; $25(t).

Thursday October 5


7:00pm: Isabel Bader Centre for the Performing Arts. Royal Conservatory Orchestra. Mendelssohn: Hebrides Overture; Liszt: Piano Concerto No.1; Tchaikovsky: Symphony No.4; Gabor Takacs-Nagy, conductor; Leon Bernsford, piano. 390 King St. W., Kingston. 613-533-2424. $39; $16(st).


Friday October 6


Saturday October 7


9:00pm: Molly Blooms. Snaggle (featuring Brownman All). 28 Brunswick St., Stratford. 519-271-2778. Free.

Sunday October 8

12:00 noon: Sanderson Centre for the Performing Arts. Jann Arden. 88 Dalhouse St., Stratford. 519-758-8090 or 1-800-265-0710. $55-$186.

Tuesday October 10


Wednesday October 11

12:15pm: St. Andrew’s Presbyterian Church (Kitchener). Wednesday Noon-Hour Concerts. Koichi Inoue, piano. 54 Queen St N., Kitchener. Free. 11:30am: Optional low-cost lunch available in the foyer.

Friday October 13

12:00 noon: Westben Concerts at The Barn. Tick Talk at The Clock: Readings and Reflections. Judy Feng Bates, reader; Brian Finley, piano; and others. Clock Tower Cultural Centre, 36 Front St. S., Campbellford. 705-653-5508 or 1-877-883-5778. TBA.


Friday October 6


Saturday October 7


3:00pm: Melos Choir and Period Instruments. A Tea and Recital: Virtuosic Vocals 12th-18th Centuries. Evolution of western Bel Canto singing from the monastery to the Baroque opera house. St. George’s Cathedral (Kingston), 270 King St. E., Kingston. 613-767-7245. $25; $10(st).

7:30pm: Barrie Concerts. Hannaford Street Silver Band: Ontario Reflections. Works by Canadian composers and Holst, Vaughan Williams and Gershwin. 16th Pentic- costal Church, 50 Anne St N., Barrie. 705-726-1181. $85; free(with purchase of 2017/18 subscription).


8:00pm: Kitchener-Waterloo Symphony. Mozart and Dvorák’s New World. V. Fung: Aqua; Mozart: Piano Concerto No.25 in C; D. Fung: Sesquie for Canada’s 150th; Dvorák: Symphony No.9 in E Minor “New World”. Rémi Geniet, piano; Mei-Ann Chen, conductor. Centre in the Square, 101 Queen St. N., Kitchener. 519-345-4711 or 1-888-745-4717. $19-$82. Also Oct 13.

Sunday October 15


7:00pm: Les Amis. In Concert. Works by Pepa Les AMIS Concert

Vania Chan, Soprano
October 15 at 7 pm
THE LOFT, Cobourg

8:00pm: Kitchener-Waterloo Chamber Music Society. Ensemble Made in Canada. Piano Quintets of Schumann and Dvořák. Bela Fleck, piano; and other works. KWCMS Music Room, 57 Young St. W., Kitchener and Cobourg.
**Thursday October 19**

**Saturday October 21**

**Sunday October 22**
- 1:30: SpringWorks Festival. Walk Together Children. All Jude (trad. African); Wind in the Water (arr. Hayes); Alu on Yo Naci (trad. Ladino); Goldfaden: Drei Sich Milechli; St. John’s Market (trad. Antiguan); and other Black and Jewish music. Denise Williams, soprano; Brahlm Goldhamner, piano; Sam Donokh, drums, percussion. Stratford City Hall, 1 Wellington St., Stratford. email @ SpringWorksFestival.ca. $20; $10(under 13). Also Oct 12(9:15pm) and 21(1:30pm). SpringWorks festival runs Oct 12-22.

**Wednesday October 25**
- 12:15: St. Andrew’s Presbyterian Church (Kitchener). Wednesday Noon-Hour Concerts. Bruce Shelton, violin; Amy-Marie MacDairmid, soprano. 30 Queen St. N., Kitchener. Free. 11:30am: Optional low-cost lunch available in the foyer.
- 3:00: Kitchener-Waterloo Symphony. A Tour of Italy. Rossini: Sonata No.5 in E-flat; Vivaldi: Concerto for two violins and cello in G Minor; Respighi: Ancient Airs and Dances (Suite No.1); Gabrieli: Canzone No.10 in G Minor. Ian Whitman and Bénédicte Lauzière, co-curators; Matthew Jones, conductor. First United Church (Waterloo), 16 William St. W., Waterloo. 519-745-4711 or 1-888-745-4717. $36. Also Oct 27(Guelph), 28(Cambridge).
**Saturday October 29**

- Caihns Hall, FirstOntario Performing Arts Centre, 250 St. Paul St., N., Barrie. 705-726-1181. $56; free(with purchase of 2017/18 subscription).

**2:30: Isabel Bader Centre for the Performing Arts.** Hansel and Gretel. Shoestring Opera. 390 King St. W., Kingston. 613-533-2424. $16; $10(st). Recommended for Grades 1-6.

**2:30: Niagara Symphony Orchestra.** Spooktacular. Bradley Thachuk, conductor.
- Cairns Hall, FirstOntario Performing Arts Centre, 250 St. Paul St., N. Barrie. 705-726-1181. $56; free(with purchase of 2017/18 subscription).

**3:00: Les Amis In Concert.** Works by Beethoven, Brahms, and Ghenadi Ciobanu. Shalom Bard, clarinet; Britton Riley, cello; Jeanie Chung, piano. St. Peter’s Anglican Church (Cobourg), 240 College St., Cobourg. 905-372-2210. $10/$5(adv), $15/$10(st/ad).

**4:00: St. George’s Cathedral (Kingston).** Choral Evensong for All Saints. Vaughan Wil- liam: O how amiable; and works by Sumison and Reading. Choral Evensong Choir: 270 King St. E., Kingston. 613-548-4617. Free. Royali- gious service.

**Tuesday October 31**

**12:00 noon: Marilyn I. Walker School of Fine and Performing Arts, Brock University.** RBC Foundation Music@Noon. Piano, vocal and instrument students. Cairns Hall, FirstOntario Performing Arts Centre, 250 St. Paul St., N. St. Catharines. 905-888-5550 x3817. Free.

**Wednesday November 1**

**12:00 noon: Midday Music with Shirgur.** Cheryl Graham, Piano. Hymns from the Heart. Hi-Way Pentecostal Church, 50 Anne St. N., Barrie. 705-726-1181. $11 free(st).

**12:15: St. Andrew’s Presbyterian Church (Kitchener).** Wednesday Noon-Hour Concerts. Jason White, piano; members of the Uptown School of Music. 54 Queen St. N., Kitchener. Free. 11:30am: Optional low-cost lunch available in the foyer.


**Thursday November 2**

**12:00 noon: University of Guelph College of Arts.** Thursday at Noon: Elinor Frey, Cello. Bach: Cello Suite No.2 in D Minor BWV1008; Cello Suite No.4 in E-flat Major BWV1010; and other works. Goldschmidt Room, 107 MacKinnon Bldg, Stone Rd. E., Guelph. 519-824-4102 x25991. Free.

**7:30: Isabel Bader Centre for the Performing Arts.** Lemon Bucket Orchestra. 390 King St. W., Kingston. 613-533-2424. $9; $6(st).

**18:00: Kitchener-Waterloo Chamber Music Society.** HMM Trio: Brahms: Trio No.1 in Bb; Shostakovich: Trio No.2 Op.67; and other works. Heidi Wall, piano; Marcus Scholetes, violin; Miriam Kroeker-Stewart, cello. KWCM Music Room, 57 Young St. W., Waterloo. 519-886-1673. $30; $20(st).

**Friday November 3**

**18:00: Jeffery Concerts. Program 2: Ensemble Caprice.** Works by Bach, Vivaldi, Purcell and others. Wolf Performance Hall, 251 Dundas St., London. 519-672-8800. $40.

**18:00: Kitchener-Waterloo Symphony.** Glorious Brahm’s. Schubert: Song of the Spir- its over his mother; Part: Cantus in Memory of Benjamin Britten; Brahms: Alto Rhapsody for alto, male choir and orchestra; Symphony No.2 in D, Kristinza Szabo, alto; Estonian National Male Choir; Andrei Feher, conductor. Centre in the Square, 101 Queen St. N., Kitchener. 519-745-4711 or 1-888-745-4717. $19-82. Also Nov 5.

**Saturday November 4**

**7:30: Chorus Niagara.** Last Light Above The World: A War Litany (premier). Bevan. Hailey Gills and Colin Palangio, narrators. FirstOntario Performing Arts Centre, 250 St. Paul St., N., St. Catharines. 1-855-515-0722 or 905-688-0722. $43; $41(sr); $29; $26(st); $18(st); $15(child); $5(eyeGO).

**7:30: Niagara Symphony Orchestra.** Wish List. Vivaldi: The Four Seasons; Beethoven: Symphony No.7. Assistain Nosky, conductor and violin. FirstOntario Performing Arts Centre, 250 St. Paul St., N. St. Catharines. 905-688-0722 or 1-855-515-0722. $67; $62(s); $32(30 and under); $12(st/arts/child); $5(eyeGO). Also Nov 5(2:30pm).


**8:00: Kitchener-Waterloo Symphony.** Glorious Brahm’s. Schubert: Song of the Spir- its over the water; Part: Cantus in Memory of Benjamin Britten; Brahms: Alto Rhapsody for alto, male choir and orchestra; Symphony No.2 in D. Kristinza Szabo, alto; Estonian National Male Choir; Andrei Feher, conductor. Centre in the Square, 101 Queen St. N., Kitchener. 519-745-4711 or 1-888-745-4717. $19-82. Also Nov 5.

**Sunday November 5**


**2:30: Niagara Symphony Orchestra.** Wish List. Vivaldi: The Four Seasons; Beethoven: Symphony No.7. Assistain Nosky, conductor and violin. FirstOntario Performing Arts Centre, 250 St. Paul St., N., St. Catharines. 905-688-0722 or 1-855-515-0722. $67; $62(s); $32(30 and under); $12(st/arts/child); $5(eyeGO). Also Nov 7(3:30pm).

**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.
PART 1 OF 2: PACIFIC SIDE
PARIS • LONDON • BRUSSELS • FRANKFURT • MONACO • MILAN • ROME • GENOA • PORTO • LISBON • BILBAO • MADRID • SEVILLE • BARCELONA • FLORENCE • RAVENNA • NAPLES • SICILIA • ROME • LIVORNO • GENOA • MANTUA • MILAN • VIENNA • BERLIN • PRAGUE • STRASBOURG • LEEDS • EDINBURGH • LONDON • LONDON • LONDON • LONDON • LONDON • LONDON • LONDON • LONDON • LONDON • LONDON • LONDON • LONDON • LONDON • LONDON • LONDON • LONDON • LONDON • LONDON • LONDON • LONDON • LONDON • LONDON • LONDON • LONDON • LONDON • LONDON • LONDON • LONDON • LONDON • LONDON • LONDON • LONDON • LONDON • LONDON • LONDON • LONDON • LONDON • LONDON • LONDON • LONDON • LONDON • LONDON • LONDON • LONDON • LONDON • LONDON • LONDON • LONDON • LONDON • LONDON • LONDON • LONDON • LONDON • LONDON • LONDON • LONDON • LONDON • LONDON • LONDON • LONDON • LONDON • LONDON • LONDON • LONDON • LONDON • LONDON • LONDON • LONDON • LONDON • LONDON • LONDON • LONDON • LONDON • LONDON • LONDON • LONDON • LONDON • LONDON • LONDON • LONDON • LONDON • 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Scarborough Village Community Centre, 3800 Kingston Rd. 416-267-9292. $25-$30. Opens Nov 2, 8pm. Runs to Nov 18. Thurs, Sat-(8pm, Sun(2pm). Note: Nov 18 show at 2pm.


University of Toronto Faculty of Music. Thursday Afternoon Opera Spotlight. A view of UOfT Opera’s production of Mozart’s Don Giovanni. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen’s Park. 416-408-0206. Free. Nov 2, 12:10pm.

Voicebox/In Concert, Chorus Fire. 40th Anniversary of the Old Choruses. Opera in Concert Chorus; Isabel Bayrakdarian, soprano; Russell Braun, baritone; Robert Cooper, conductor. St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723. $22-$52. Oct 29, 2:30pm.


As we approach the goal of realizing our intention of listing club events in a searchable format, we take a step back before taking two steps forward. In this issue, while we do list regular recurring events at some clubs, we do not have detailed listings. Please visit the clubs’ websites or use the phone number provided for further information. We apologize for this temporary inconvenience.

120 Diner
120 Church St. 416-792-7225
120diner.ca (full schedule)
All shows: PWYC ($10-$20 suggested)
Every Wed 6pm Lauren Falls; 8pm Lisa Particelli’s GNO Jazz Jam.
Every Friday 8pm Leslie Caswell; 10pm Brian Boyle’s Bluegrass Band.
Every Sat 6pm Leslie Caswell; 10pm Brian Boyle’s Bluegrass Band.
Every Sun 6pm Leslie Caswell; 10pm Brian Boyle’s Bluegrass Band.

Artword Artha
15 Colbourne St.. Hamilton. 905-543-8512 artword.ca (full schedule)
October 1, 6pm Charly Chiarelli’s Cu Fu? 7:30pm: Chicken-Like Birds, country blues, rag-time, swing, Sun Oct 1, 7:30pm Oct 5, 7pm: Charly Chiarelli’s Cu Fu? Oct 11, 8pm: blues duos beats Workin’; David Hurley + Charly Chiarelli Oct 12, 8pm: 60s Folk Revival Sing-along Oct 13, 8pm: Latin American Peña ro Rosy Canivet Oct 14, 8pm: Hill Brothers Bluegrass Band Oct 18, 8pm: Jazz guitarist Chris Plait album release Oct 18, 8pm: Märe Ni Chathasaigh Irish harp + Chris Newmann guitar Oct 21, 8pm: The Sandplains Pickers (Ian Bell, the Schotts, Shane Cook, Matt Ratl) Oct 24 – Oct 29, 8pm: Steel City Jazz Festival, Oct 24 to 29.

Bloom
2315 Bloor St. W. 416-767-1315 bloomrestaurantca.com
All shows: 19+. Call for reservations.

Blue Goose Tavern, The
1 Blue Goose St. 416-255-2442 thebluegoosetavern.com
Every Thu Every Fri Every Sat Every Sun Live Music.
October 5, 7pm: Bruce Chapman Blues Trio; 9pm: Mike and Jill Daley Jazz Duo November 6, 7pm: Mike and Jill Daley Jazz Duo November 7, 7pm: Bruce Chapman Blues Trio.

C’est What
67 Front St. E. (416) 867-9499 cestwhatca.com (full schedule)

De Sophos
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

Gate 403
403 Roncesvalles Ave. 416-588-2930 gate403.com All shows: PWYC

Gate 403
October 2, 7pm: Mike and Jill Daley Jazz Duo October 3, 7pm: Bruce Chapman Blues Trio October 4, 7pm: Julian Faith Blues Night October 5, 8-5pm: Roots and Branches Blues Band; 9pm-12am Darcy Windsor Band October 6, 7pm: Roberta Hunt Trio October 7, 7pm: Mike Heffernan’s Saturday Sessions (roots music with featured guests) October 8, 8pm: Robert Lee Trio; 9pm-12am Boogaloo Banzi October 9, 7pm: Jazz Mondays with The Tim Hamel Trio and featured guests October 11, 7pm: Julian Faith Blues Night October 12, 7pm: Fifth Element October 14, 7pm: Mike Heffernan’s Saturday Sessions (roots music with featured guests) October 15, 8-5pm: Jeff Taylor and The Silt; 9pm-12am Evan Desaulnier Jazz Trio October 16, 7pm: Tim Hamel Trio and featured guests October 18, 7pm: Julian Faith Blues Night October 19, 8pm: Steve Chapman Blues Trio October 20, 7pm: Mike Heffernan’s Saturday Sessions October 27, 7pm: Jazz Mondays with The Tim

Hamel Trio and featured guests October 25, 7pm: Julian Faith Blues Night October 26, 5pm: G Street Jazz Trio October 27, 8pm: Fraser Melvin Blues Band October 28, 5pm: Bill Heffernan’s Saturday Sessions October 29, 5pm: Kalya Ramu Jazz Band October 30, 7pm: Jazz Mondays with The Tim Hamel Trio and featured guests November 1, 7pm: Julian Faith Blues Night November 4, 7pm: Bill Heffernan’s Saturday Sessions November 6, 7pm: Mike and Jill Daley Jazz Duo November 7, 7pm: Bruce Chapman Blues Trio.

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 Coben. Every Wed 10pm Bruce Domoney

Hirut Cafe and Restaurant
2050 Danforth Ave. 416-531-7560
Every Sun 6pm Nicola Vaughan’s Hirut Sundays.

Home Smith Bar – See Old Mill, The
2315 Bloor St. W. 416-767-1315 bloomrestaurantca.com
All shows: 19+. Call for reservations.

Cappo’s Restaurant
408 Queen St. W. 416-575-4575
capposrestaurant.ca
All shows: PWYC (unless otherwise noted).

Hugh’s Room
2261 Dundas St. W. 416-533-5483 hughsrOOM.com

D. In the Clubs (Mostly Jazz)
In the Clubs (Mostly Jazz)


Jazz Bistro, The
251 Victoria St. 416-363-5299 jazzbistro.ca

Every Wed 6pm James Dunbar.
October 1, 7pm: Jim Betts – The Stars of Smile. October 3, 6-8pm: Robert Scott – resident pianist; 8-10:30pm: the Roberta Hunt Trio October 4, 6-8pm: James Dunbar; 8-10:30pm: John McDermott All Star Band.

CD Release for “Some Other Time” October 6, 6pm: Robert Scott; 8-10:30pm: John McDermott All Star Band.

October 7, 7pm: Jim Betts – The Stars of Smile. October 9, 7pm: The Jim Heineman Trio.

October 12, 7:30pm: Canadian Jazz Quartet & Friends.

October 14, 6:30pm: Robert Scott; 8:30-10:30pm: John McDermott All Star Band.

October 15, 7pm: Micah Barnes October 17 & 18, 6pm: Robert Scott; 8-10:30pm: John Mac-Murchy October 20 & 21, 8pm: Robert Scott; 9:15-11:30pm Allison Young CD Release.

October 24, 6pm Robert Scott. October 25, 6pm James Dunbar.
October 26, 6:30pm: Colin Hunter and The Anthony Terpstra Big Band Show – Mostly Frank.

October 27 & 28, 8:30-11:30pm: Colin Hunter and The Joe Sealy Quartet. October 29, 7pm: Melissa Lauren Quartet.

Jazz Room, The
Located in the Huether Hotel, 59 King St. N.,
Waterloo. 226-476-1565 kwjazzroom.com (full schedule)

All shows: 8:30-11:30pm unless otherwise indicated. Attendees must be 19+.

La Revolucion
2848 Dundas St. W. 416-766-0746 larevowns.com

Every Tue 5pm Duets with Peter Hill and featured guests. Every Fri Les Petits Nouveaux. Every Sat 6pm-8pm Saturday Night Jazz (lineup TBA). Every Sun Solo piano Sundays (lineup TBA).

Local Gast, The
424 Parliament St. 416-961-9425 localpub.ca (full schedule) NOTE FROM JS: Website not available.

Lula Lounge
1585 Dundas St. W. 416-588-0307 lula.ca (full schedule)

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

All shows: PWYC.

Every Tue Open Stage hosted by Paul, Pete & Ron.

Mafya
676 Dundas St. W. 416-647-2032 mayorton.com (full schedule)

Mezzetta Restaurant
681 St. Clair Ave. W. 416-658-5687 mezzettarestaurant.com (full schedule)

All shows: 8pm, $8 (unless otherwise noted).

Every Wed 9 & 10:15pm Wednesday Concert Series. Cover $10.

Oct 4 Ron David, piano & Mike Downes, bass.
Nov 15 Rob Piltch & Gary Schwartz (Guitar Duo). Nov 22 Ben Bishop, guitar & Perry White, tenor sax.
Nov 29 Ron Davis, piano & Ross McIntyre, bass.

Monarch Tavern
12 Clinton St. 416-531-5833 themonarchtavern.com (full schedule)

Morgans on the Danforth
1282 Danforth Ave. 416-461-3020 morgansonthedanforth.com (full schedule) All shows: 2pm-5pm. No cover.

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 The Jim Heimerman Trio. Every Thu 8pm Nothin’ But the Blues with Joe Bowden.

Every Fri & Sat 8:30pm N’awlins All Star Band.

Nice Bistro, The
179 Brock St. N., Whitby. 905-668-8339 nicebistro.ca (full schedule)

Old Mill, The
21 Old Mill Rd. 416-236-2841 oldmilltoronto.com

The Home Smith Bar: No reservations. No cover. 20 food/drink minimum. All shows: 7:30pm-10:30pm

Every Tues, Thurs, Fri, and Sat.

October 5 7:30pm Elena Cueva Trio. October 6 7:30pm Canadian Jazz Quartet & Friends.

October 7 7:30pm Ethan Ardell Quartet.

October 12 7:30 pm Kye Marshall Trio. October 13 7:30pm Steve Koven Trio. October 14 7:30 pm Brian Blain Blues Campfire.

October 17 8:30 pm Maureen Kennedy Trio. October 20 7:30 pm The Two Tenors.

October 21 7:30 pm Colleen Allen Saxophone Trio. October 26 7:30 pm Josh Grossman, trumpet.

October 27 7:30 pm Christopher Simmons Trio. October 28 7:30 pm Julie Mahendaran Trio.

Only Cafe, The
972 Danforth Ave. 416-483-7843 theonlycafe.com (full schedule)

All shows: 8pm unless otherwise indicated.

Paintbox Bistro
555 Dundas St. E. 416-748-0555 paintboxbistro.ca (full schedule)

Pilot Tavern, The
22 Cumberland Ave. 416-923-5716 thepilot.ca

All shows: 3:30pm. No cover.

Every Sat 3pm Saturday Jazz. October 7, 3pm: Sugar Daddies. October 14, 3pm: Jeff King Quartet. October 28, 3pm: Alison Young Quartet. November 4, 3pm: Tue Town.

Poetry Jazz Cafe
22 Augusta Ave. 416-599-5299 poetryjazzcafe.com (full schedule)

Reposado Bar & Lounge
136 Ossington Ave. 416-532-6474 reposadobar.com (full schedule)

Reservoir Lounge, The
52 Wellington St. E. 416-955-0887 reservoirlounge.ca (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.

Rex Hotel Jazz & Blues Bar, The
194 Queen St. W. 416-598-2475 rexnew.ca (full schedule)

Call for cover charge info.

Every Sun noon Excelsior Dixieland Jazz. 7pm Laura Hubert Band. Every Mon 8:30pm University Of Toronto Student Jazz Ensembles. Every Tue 6:30pm Johnny Griffin Trio; 9:30pm Classic Rex Jazz Jam. Every Wed 6:30pm Pat Smith’s Standards Trio. Every Thu’s 6:30pm Many7 Names. Every Fri 4:00pm Hogtown Syncopators; 6:30pm Lester McLean Quartet.

Every Sat 12:00noon The Sinners Choir.

October 1 9:30 pm Hannah Barstow Trio. Oct 2 9:30pm Marie Goudy. Oct 3 & 4 9:30pm The Kandinsky Effect. Oct 5 & 6 8:45pm Spin Cycle. Oct 7 7:30pm Advocates Big Band; 7pm Bugaloo Squad; 9:45pm Alex Dean Quartet.


Oct 28 9:45pm Kite Trio; 7:30pm Steve Koven Trio. Oct 29 9:30pm Jacob’s Newfoundland.

Sauce on the Danforth
1367 Danforth Ave. 416-748-1376 sauceonthe danforth.com

All shows: No cover.

Every Mon 6pm Funky Mondays. Every Tue 8pm Julian Faith Plays Barrel-House Jazz. Every Sat 4pm Saturday Matinees.

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).

The Ken Page Memorial Trust and WholeNote Media Inc. are delighted to invite you to the next performance by JIM GALLOWAY’S WEE BIG BAND UNDER THE LEADERSHIP OF MARTIN LOOMER

Thursday 9th November 2017 from 7:30 to 10:30 pm

This concert is supported by Jim’s Friends and is dedicated to his memory and to band members passed.

You are a helpful assistant. Do not hallucinate.
Competition:
- Musicworks Magazine. Composition and Writing Contest. Annual juried contest for Electronic Music Composition and “Sonic Geography.” Writing is now open. Cash prizes and winners to be published. Submit a 10-minute composition in one of the following genres: electroacoustic, acoustic, glitch, turntable art, or video music. OR submit a 500-word essay describing how sound influences place and shapes your experience. $25 entry fee, includes free 1-year subscription to Musicworks. $5 for additional entries (unlimited). www.musicworks.ca/contest.

Galas and Fundraisers:
- Oct 20 7:30: Church of the Holy Trinity. Songs from a Luther Pilgrimage. Join Rev. Joan and Rev. Dr. Peter Wyatt as they reflect in word image and song on their pilgrimage to Martin Luther’s homelands. Church of the Holy Trinity, 19 Trinity Square. 416-598-4521. Refreshments 2:30pm. Program at 3pm.
- Oct 29 2:00-5:00: Classical Music Club Toronto. Zubin Mehta and The Israel Philharmonic. Led by a trained docent. Includes information about spaces that only a stage door pass could unlock. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231.

Lectures, Salons, Symposia:
- Oct 14 4:00: Music Gallery. Deep Listening Intensive. Anne Bourne leads participants through selected listening exercises intended to allow the public to more fully engage with their surroundings. Tranzac Main Hall, 292 Brunswick Ave. 416-204-1080.
- Oct 15 2:30-4:30: Church of the Holy Trinity. Songs from a Luther Pilgrimage. Join Rev. Joan and Rev. Dr. Peter Wyatt as they reflect in word image and song on their pilgrimage to Martin Luther’s homelands. Church of the Holy Trinity, 19 Trinity Square. 416-598-4521. Refreshments 2:30pm. Program at 3pm.
- Oct 29 2:00-5:00: Classical Music Club Toronto. Zubin Mehta and The Israel Philharmonic. Led by a trained docent. Includes information about spaces that only a stage door pass could unlock. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231.

Screenings:
- Oct 24 6:30: Royal Conservatory of Music. Flight of the Guitar: Dreaming of Paco de Lucia. Directed by Javier Uroses, Javier Limón, and Jorge Martinez (2016, 72 min). In the passionate and enthralling world of flamenco guitar, Paco de Lucía’s “La Maestra” is afforded as much respect and awe as the late Spaniard himself. An homage to the symbiosis between flamenco music, the culture, and spirituality of Latin music. Guitarist Kevin Laliberté will be our special guest for a Q&A and short performance after the screening.

 Tours:
- Oct 11 10:30am: Canadian Opera Company. 90-Minute Tour of the Four Seasons Centre. Led by a trained docent. Includes information and access to the Isadore and Rosalie Sharp City Room, the Richard Bradshaw Amphitheatre and R. Fraser Elliott Hall, as well as backstage areas such as the wig rooms and reseating rooms, the orchestra pit, and other spaces that only a stage door pass could unlock. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. coc.ca $20 (adults); $15 (sr/st). Also Oct 15, 22.

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October’s Child

Glenn Gould (1932-1982)

M.J. BueLL

Glenn Gould grew up in Toronto’s Beach neighbourhood. His parents were both musical people who sang. His father was a furrier who played the violin as a child and Gould’s mother taught piano and voice. Gould composed from childhood, and at four began piano lessons with his mother. He made a first public appearance at six – accompanying his parents who sang a duet in an Uxbridge (Ontario) church. At 13 he appeared with the Toronto Symphony Orchestra, playing the first movement of Beethoven’s Piano Concerto No.4 in G major. A solo recital followed in 1947 at the Toronto Conservatory of Music, now the RCM, where he studied with pianist Alberto Guerrero.

Perhaps best known internationally as a celebrated pianist who was particularly well-known for his interpretations of J.S. Bach’s keyboard music Gould’s specific but diverse musical appetites included pre-Baroque, some Romantic, as well as 20th century composers. He was also a composer, conductor, music journalist, broadcaster and media artist. Additionally renowned as a significantly eccentric individual he stopped playing concerts at the age of 31 and spent the rest of his short but prolific life focusing on recording, and a wide range of other music-related projects.

In 1970 Gould was offered the Companion of the Order of Canada award which he declined, believing he was too young for it – this was consistent with his dislike for competitions and prizes in general. But since his untimely death from a stroke at the age of 50 he continues to be feted.

In 1983 the Glenn Gould Foundation was established to honour Glenn Gould’s lifetime of creative contribution and to foster the way music and the arts transform life and society. The Glenn Gould Prize is awarded every three years to an individual whose work in the arts enriches lives, who in turn chooses a young artist to receive The City of Toronto Glenn Gould Protégé Prize. In 1997 the Royal Conservatory of Music Professional School adopted the name The Glenn Gould School. In 2012 Gould was designated a National Historic Person. And outside the Glenn Gould Studio at the CBC broadcast centre in Toronto visitors are greeted by Ruth Abernethy’s arresting bronze portrait of an enigmatic Gould sitting on a bench.

On September 25, 2017 – the day this edition went on the press – Glenn Gould would have been 85, and a year of Gould-related releases and events continues.

CONGRATULATIONS TO OUR WINNERS!

Glenn Gould: The Goldberg Variations – The Complete Unreleased Recording Sessions is a special edition release by SONY CLASSICAL. It features Gould’s complete 1955 recording sessions of Bach’s Goldberg Variations on five CDs including the studio conversations between him and his producer; the final album on both CD and heavyweight 180g vinyl; and an additional CD in which Gould discusses his Goldberg performances with Tim Page. There’s also a poster and a 280-page hardcover coffee-table book with 45 newly discovered session photos, the Goldberg complete score, several essays and extensive documentation. This prize goes to AMIR SAFAVI.

In Art of Time Ensemble’s ... Hosted by Glenn Gould (Nov 2 to 4, Harbourfront Theatre Centre) the “insightful and often acerbic” Glenn Gould will offer his take on the works of Beethoven and Shostakovich in vintage excerpts from the CBC series Gould on Television, introducing live performances of works by both composers. The ensemble includes Andrew Burashko, Steven Dann, Thomas Wiebe, Sheila Jaffe and Stephen Sitarski. A pair of tickets each for DONALD DAVID and GAEHLAH MCBIRNIE.

The Great Gould by Peter Goddard (Dundurn Press, August 2017) draws on the author’s own interviews with Gould and some new sources to illuminate Gould’s “decision to quit concertizing, his career as a radio innovator and his deep response to the Canadian environment. Sci-fi and hi-fi, hockey and Petula Clark, Elvis, jazz, chess, the Beatles, and sex ... even a touching account of the only piano lesson Gould ever gave.” Peter Goddard is an award-winning music, film and visual arts journalist biographer, and occasional contributor to The WholeNote. A copy of The Great Gould is awarded to ANIKO JEHN, and to SUE WOODLAND.

NEW CONTEST

Who is November’s Child?

May 1963, Church of St. Mary Magdalene, Toronto

• “The other people are my father, Albert; my sisters Monica and Catherine; and Dr. Healey Willan”

• At 16 he was half of the alto section in the men’s and boys’ choir at St. Thomas’s, Huron Street.

• Since then – St. Michael’s Choir School, Tafelmusik, the Tallis Choir, Toronto Consort, Aradia Ensemble, Pax Christi Chorale, Arbor Oak Concerts, the Bach-Elgar Choir, the Toronto Chamber Choir and the St. James Cathedral Choral Society.

• Back-to-back listings in this issue (Oct 13, 14)

BONUS CLUE:

Who appeared on The WholeNote’s choral page in every issue from 2004 to 2015?

Know our Mystery Child’s name? WIN PRIZES!

Send your best guess by October 23 to musicschildren@thewholenote.com

Previous artist profiles and interviews can be read at thewholenote.com/musicschildren
Last month saw the release of a compilation of recordings of Beethoven – Symphonies 1-9 – featuring Tafelmusik Baroche Orchestra and Chamber Choir under the direction of Bruno Weil (TMK1034 CD tafelmusik.org). All of the symphonies, recorded live at the George Weston Recital Hall (Nos. 5 & 6 in 2004, 7 & 8 in 2008, for Analekta) and Koerner Hall (Nos. 3 & 4 in 2012, 1 & 2 in 2013 and No. 9 in 2016 for Tafelmusik Media), have been previously available but are here collected in an attractively priced boxed-set. Here’s what our reviewers had to say of the original releases:

Symphonies 1-4: Bruno Weil, a longtime collaborator with the orchestra, draws a finely articulated and transparent response from the rarely seen Tafelmusik podium. The performances of the first two symphonies, though rich in detail, seem to take their time to fully blossom […] though it gradually becomes evident that Weil is a master of the slow burn […] with a pair of powerful and scintillating finales. The renderings of the Third and Fourth Symphonies can be recommended without qualification; both are superb throughout. Daniel Foley, June 2014

Symphonies 5 & 6: Tafelmusik […] seem ever confident of bringing a revitalizing touch to works we’ve known intimately for a lifetime […]. The strings are sparse and largely straight-toned, revealing surprising hues of colour in the wind parts. After years of big romantic orchestral performances this sound is wonderfully new, especially in the second and third movement of the Sixth Symphony. Their fourth movement “storm” is delightfully bad weather, reminiscent of The Four Seasons and the finale offers a slightly slower tempo than usually heard but works well nevertheless. […] It’s been a long time since Five and Six sounded so new. Alex Baran, May 2005

Symphonies 7 & 8: Their bright and animated approach brings a breath of fresh air to these familiar pieces. David Olds, December 2008

Symphony No. 9: Make no mistake – Tafelmusik sounds just as powerful as any contemporary symphony orchestra. It builds the momentum of the emotional narrative with conviction, starting from the solemn D-Minor theme of the first movement all the way to the jubilant ending of the fourth in D Major. Tafelmusik Chamber Choir and soloists – Sigrid Plundrich, Mary-Ellyn Nesi, Colin Balzer and Simon Tischler – are all superb in bringing out the purity and drama of Beethoven’s music. Ivana Popovic, October 2016.

So all in all, reviews are favourable and at $40 for the complete set this collection should not be missed. The booklet includes bilingual biographical notes, an appreciation by conductor Bruno Weil, reflections on the journey with Weil during the more than decade-long project by music director Jeanne Lamon and extensive program notes by Allen Whear. As Tafelmusik launches its first season under the direction of Elisa Citterio this release provides a fitting monument to the orchestra’s first three decades under Lamon’s guiding hand.

Concert note: Tafelmusik’s October concerts, “Elisa’s Italian Adventure,” feature works by Fontana, Marin, Castello, Stefani, Locatelli, Brescianello and Vivaldi. October 11 through 15 at Jeanne Lamon Hall, Trinity St. Paul’s Centre.

While I’m looking into the past through rose-coloured glasses, here’s what I wrote about Toronto guitarist William Beauvais’ suite Appalachian Colours – Gold; Red; Green; Blue from his Old Wood – New Seeds when I reviewed it back in June 2016. “…evidently inspired not by Copland’s Appalachian Spring, but rather by that iconic American composer’s orchestral suite Rodeo. From the contemplative opening movement through the lilting second and the lullaby–like third, our attention is held by the lush colours Beauvais draws from his instrument. The gently ebullient final movement, glissening like sunlight off the surface of a rippling lake, held me wrapped in its thrall from start to finish.” In the program note in the version published by the Canadian Music Centre Beauvais says “This work is dedicated to Emma Rush, the very fine guitarist from Hamilton, Ontario, Canada. Upon discovering that we both had a great affection for Gerald Garcia’s Esquisse 17 – Tournesol – I felt a certain comradeship.”

Now, just over a year later, we are presented with a performance by the dedicatee on Canadiana – Emma Rush, guitar (guitarhamilton.com), a disc supported in part by Hamilton’s City Enrichment Fund. Rush tells us that the suite “uses a partial capo to provide a sense of open tuning, along with employing elements of finger-style guitar playing, bluegrass, and ragtime music.” My initial impressions of Appalachian Colours remain unchanged with this new recording, which as you might expect from composed music does not differ much from the version presented by Beauvais. But Rush has obviously spent enough time with the luminous suite to make it her own. The tempos vary slightly, with the dreamlike opening movement just a bit slower and the tumbling finale a shade quicker.

The remainder of the disc is comprised of Floyd Turner arrangements of songs by iconic Canadian folk singer-songwriters Joni Mitchell (Blue and Marcie), Gordon Lightfoot (Passing Show, Cat-tails and Canadian Railroad Trilogy) and Stan Rogers (Northwest Passage). All are beautifully crafted and masterfully performed, with Blue and the Trilogy being personal favourites. Rush’s technique is flawless throughout, with no extraneous finger noise and much attention to nuance. My only complaint is that from this evidence one might conclude that all Canadian folk songs are dreamy or introspective, written in a slow to moderate tempo, with an almost lullaby feel. I would have enjoyed the inclusion of something a bit livelier, for instance Mitchell’s Carey or Rogers’ Watching the Apples Grow.

One of the most enjoyable theatrical experiences I’ve had in a long time was Tomson Highway’s one–woman musical The (Post) Mistress last November at the Berkeley Street Theater. It featured Patricia Cano (patriciaacano.com) who went on to win the Toronto Theatre Critics Award for Best Actress in a Musical. On October 4 at Lula Lounge Cano will launch her multilingual new CD Madre Amiga Hermana (Mother Friend Sister). While Highway’s production was in French, English and Cree, in the current release the Sudbury–based Peruvian–Canadian adds the Spanish, and in one case (Tierra Mère), Indigenous Quechua language, of her motherland. The overall mood of the CD is joyous, replete with samba rhythms, contemporary jazz and soul, plus a mashing of nostalgia and thoughtful ballads, culminating in the anthemic Woman on the Rise.

The welcoming opening track, Caminando, has a Spanish chorus and English verses telling a love story that culminates in the birth of a (we assume her) son, and the lines “I was so grateful for the fateful day back when / all the stars aligned and you and I / collided into love.” This is followed by the French–language Juana Guerrière, “an honour song for my great grandmother…a beautiful strong and resilient woman of Afro–Peruvian descent.” Over an infectious ostinato Cano...
tells the story of a decades’ long courtship – resulting in seven children – with an unscrupulous white man who eventually turns out to be already married with six “legitimate” offspring. Min Maru is a beautiful Spanish ballad written “to record my son’s first words (water, owl, more, and his favourite word of all, ‘caca’).”

Featured prominently on the album is an awesome rhythm section comprised of longtime associates Kevin Barrett (guitar), Paco Luviano (bass), Luis Orbegoso (percussion and vocals) and Carlos Bernardo, a Paris-based Brazilian guitarist and composer. The booklet contains lyrics for the original songs – the three outlined above with words and music by Cano and six co-written with Orbegoso or Bernardo – although no translations are included except from the Quechua into Spanish. The two covers are the lyrical Bridges (Travesia) by Milton Nascimento (sung in English with words translated by Gene Lees from the original by Fernando Brant) and the gentle thanksgiving Gracias a la Vida by Violeta Parra (1917–1967), a Chilean composer, songwriter, folklorist, ethnomusicologist and visual artist.

Cano invites us on a beautiful, and personal, journey; she is a wonderful guide and a wondrous talent.

**Purchase note:** I have been assured that by time of publication *Madre Amiga Hermana* will be available from iTunes Canada and that Cano’s new website will be online later this month. In the interim you can visit her Facebook page.

There are likely many instruments in this world with which I am unfamiliar, but now I can scratch santur off the list. Wikipedia – and yes I do make a small monthly donation to the Wikipedia Foundation – tells me that “The santur (also santūr, santour, santoor) is a hammered dulcimer of Persian/Iranic origins” and that the term originally meant “ten strings.” I’m not sure that is meant literally, but the instrument does boast 18 bridges dividing a plethora of strings. I am more aware of the santur’s European counterparts the cimbalom (Hungary) and the hackbrett (Germany and Austria) used in concert works by Kodály, Stravinsky, Roulez, Kurtág and Eötvös, and with its American cousin, simply named the hammered dulcimer, heard in Appalachian folk music.

This month I’ve become aware of a local santur virtuoso, Sina Bathaie, who plays the Persian version of this intriguing instrument. Ray of Hope (sinabathaie.com) is a (mostly) instrumental album which blurs the borders between Middle Eastern and Western popular musics, combining the santur with guitar (Alexei Orechin or Nima Ahmadlal), bass guitar (Oriana Barbato or Semco Salehi), cello (Raphael Weinroth-Browne), percussion (Slavash Sadr Mahdavi) and guest appearances by drummer Adam Campbell and vocalist Allireza Mahdizadeh.

Bathaie’s note tells us that the music is inspired by the verses of poems that “celebrate our timeless elusive pursuit for peace, hope and the most important of all these, love.” The texts, in Farsi, Italian, Russian, Chinese, and Korean, are seen “tattooed” on Bathaie’s face in the CD’s cover image. The disc begins with Rebirth, where a banjo-like bed track (shades of Appalachia) from santur, bass and percussion support a soaring melody from the cello. Ray of Hope opens ominously with the sound of jets, gunfire and sirens, overtaken by santur in both accompaniment and melody, gradually growing to include bass, drums and an electric guitar line that borders on feedback as it rises to a triumphant conclusion. Into the Sky brings back the cello in the lead role, in a quieter, but not subdued, flight. The disc progresses through Journey, Invocation (a solo for santur where we hear more clearly Bathaie’s ability to play melody and accompaniment at the same time), I Remember, Dance of Delight (with its long, languid opening that eventually gives way to the ecstatic feeling suggested by the title), the only vocal track on the album Lullaby of Spring and finally Light Like a Feather, with Orechin’s finger-style guitar setting the stage for a rousing finale.

I would like to say that Bathaie is one of Toronto’s best kept secrets, but I have a feeling it is just the sheltered life I lead that makes me think so. I learned from his website that he has been featured on CBC radio Metro Morning and at festivals such as Luminato, In/Future, Small World Music, Mundial Montréal, Open Mind, Quiet Strings, South Asia Calling and at the Aga Khan Museum. Shame on me.

**Concert note:** Ray of Hope will be launched at a concert in the Lyric Theatre of the Toronto Centre for the Arts on October 13.

Do I have time for one quick guilty pleasure? I spent a marvelous evening a couple of weeks ago watching the DVD documentary included with the double CD DCX MMXXVI Live (Columbia /eight.oldstyle/eight.oldstyle/nine.oldstyle/eight.oldstyle/five.oldstyle/four.oldstyle/six.oldstyle/zero.oldstyle/three.oldstyle/one.oldstyle/two.oldstyle), recorded during the Dixie Chicks’ (DCX) 2016 tour that culminated at the Forum in Los Angeles where the video was shot. The nearly two-hour performance was received with near-hysteria by the 17,000 standing-room-only fans in attendance. I never experienced live Beatlemania but I can’t imagine it would have been any more over-the-top than this. Whatever animosity garnered by DCX for their anti-war stance sparked by America’s invasion of Iraq in 2003 seems to have been forgiven by their fans, at least the ones in this urban West Coast centre. Again resorting to Wikipedia, I note that “By December 2015, with 30.5 million certified albums sold, they had become the top selling all-female band and biggest-selling country group in the U.S.”

It was an energized performance from the trio and their five-piece band, sometimes fully charged and wall-of-sound, but with some intimate moments – including touching personal stories from lead singer Natalie Maines about their progress from no children to nine kids between them over the past 15 years – and some acoustic tunes (if you can still call them acoustic when they are amplified to fill an amphitheatre). The repertoire spanned most of what we have come to expect from DCX, with a few surprises, including covers of Prince’s Nothing Compares 2 U and (on the CD only) Thunderclap Newman’s Something in the Air. A highlight for me was the bluegrass instrumental medley with just the trio, Emily Strayer on banjo and Martie Maguire on fiddle, and Maines simply keeping time on a bass drum. Boy, can this women play! I refuse to be ashamed of my abysmal enjoyment of their high-energy, but thoughtful, performance.

We welcome your feedback and invite submissions. CDs and comments should be sent to: DISCoveries, WholeNote Media Inc., The Centre for Social Innovation, 503 – 720 Bathurst St. Toronto ON M5S 2R4. We also encourage you to visit our website thewholenote.com where you can find enhanced reviews in the Listening Room with audio samples, upcoming performance details and direct links to performers, composers and record labels.

**David Olds, DISCoveries Editor**
discoveries@thewholenote.com

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**The WholeNote.com/Li**

*J.S. BACH: Inventions & Sinfonias*  
Karin Kei Nagano  
Under this gifted pianist’s fingers, a fascinating musical dialogue unfolds, exposing the structural, emotional and spiritual beauty of these *Inventions & Sinfonias*  
Singers Nils Brown, Michael Schrey, and Clayton Kennedy join Steán Dagher and La Nef in performing *Sea Songs.*
The outstanding Michael Kolk is the soloist in the world premiere recording of Nocturnes: 2 J Nocturnes for Solo Guitar by the Canadian composer Nick Peros (DeoSonic Music DSM.4536 nickperos.com). Peros has written numerous other solo works for classical guitar, including five Suites and a Sonata, and is clearly someone who knows and understands the instrument’s potential for tone and colour.

The short pieces here are predominantly quiet, slow and pensive – they are nocturnes, after all – 16 of them with subtitles like relaxed; atmospheric, mysterious; reflective; as a dream; with mystery and longing; peaceful, gentle. Only two are noted as with fire and passion. They appear to be centred on traditional major and minor keys, predominantly the open guitar strings of E, A and D, but it’s never that simple – there is actually a good deal of tonal ambiguity here, and an abundance of rich chromatic expression.

They are well-crafted, attractive and quite beguiling pieces, with the occasional faster numbers in particular much in the style of the standard 19th- and 20th-century guitar etudes. The final two Nocturnes in particular are really lovely.

One thing is certain: they couldn’t possibly have a better interpreter than Michael Kolk, whose playing, as always, is of the highest musical standard – technically faultless, with a clear, clean and resonant sound, and a complete absence of left-hand finger noise. The CD was produced by the composer, and it’s difficult to view these beautiful performances as anything other than definitive.

Although violinist Jacques Israelievitch was diagnosed with advanced lung cancer part of the way through the recording of the complete Mozart violin sonatas with Christina Petrowska Quilico, the duo did manage to complete the project before he passed away in September 2015.

Mozart: Sonatas and Variations for Piano and Violin Vol. II is the second release in the series (Fleur de Son Classics FDS 580.40 fleurdeson.com), and features three of the sonatas from the group known as the Auernhammer set – the Sonatas No.24 in F Major K.376, No.25 in F Major K.377 and No.27 in G Major K.379 – together with the Sonata No.33 in E Flat Major K.481.

When reviewing Volume I in June of last year I noted that these works are perfectly suited to Israelievitch’s distinctive style and sound, which was always warm, gentle and sensitive; it should go without saying that Petrowska Quillico’s playing is the perfect complement. Again, it’s obvious that the two are of one mind in their performances here.

It’s another volume in what will clearly be a series to treasure, and one that continues to be a wonderful tribute not only to a greatly missed and much-loved violinist but also to his companion at the keyboard.

Concert note: Christina Petrowska Quilico performs in an all-Canadian program curated by renowned conductor and Canadian music champion Victor Feldbrill with the Toronto Symphony on October 21 and 22. Quilico is featured in the Romantic-style Piano Concerto by Québec composer Claude Champagne.

True North is a new CD on the Canadian Music Centre Centrediscs label featuring the Canadian duo of violinist Véronique Mathieu and pianist Stephanie Chua (CMCCD 24.417 musiccentre.ca).

Given the CMC’s outstanding promotion of contemporary Canadian composers and the booklet description of Mathieu as “an avid contemporary music performer” it’s no surprise to see that five of the six works are from the period 1996 to 2016; what perhaps is a surprise is the inclusion of Healey Willan’s Sonata No.1 in E Minor, which opens the disc. Written a hundred years earlier than the latest works on the CD (although revised in 1955) it is a solid work, firmly in the early 1900s tradition, which sounds decidedly anachronistic in this setting. Still, its appearance is welcome.

Gradual Erasures by the Toronto composer Adam Scime was written for the duo in 2016 and dedicated to them. Its two movements were inspired by the poem Water Island by Howard Moss, which was in turn prompted by the accidental drowning death of a friend.

Brian Harman’s Cherry Beach for violin, piano and field recordings from 2016 explores connections between music, the environment and the body by combining the musical material with the sounds of running footsteps and waves, all recorded on the shores of Lake Ontario in Toronto.

Maria Molinari’s Danza is a short piece from her 1997 Tre Pezzi per Violino e Pianoforte. Heather Schmidt’s Adagio from 1996 and Alice Ping Yee Ho’s Éxtasis from 2012 complete a very interesting disc.

Mathieu has a sweet, delicate sound with a fairly slow vibrato and a tone that tends to sound a bit thin on occasion, but the contemporary technical and musical challenges as well as the Willan sonata are handled faultlessly. And let’s not forget the pianist, too often overlooked in duo recitals: Chua is terrific as well.

It would be difficult to imagine a recital CD more in contrast to True North than A Musical Portrait of the American Southwest, featuring works for viola and piano by the American composer Dominic Doussa with violist Stephen Nordstrom and the composer at the piano (Blue Griffin Recording BGR 429 bluegriffin.com).

Doussa has been on the faculty of the University of Texas at El Paso Department of Music since 2004, and has been fascinated by the landscapes of the Texas Panhandle and eastern New Mexico since moving to the region from his native Minnesota. The works on this CD evoke the spirit of this land.

Reflections on a Desert Winter is a five-movement suite inspired by travels in the desert lands of southern New Mexico in the winter of 2014/15, with titles like On the Spirit Path, Desert Glow and The Rugged Pioneer Trail. It puts one in mind of the works of Perde Grofé. Musically they’re along those lines as well: completely and unashamedly tonal; full of constantly flowing melody; and beautifully crafted, with excellent piano writing.

Mountain Song, inspired by a day in the Rocky Mountains near Denver, is in much the same mould. The Sonata for Viola and Piano, “From a Land Wild and Free” was mostly composed in 2008, but the initial ideas and themes were sketched as a result of the experience of that 2004 summer journey from Minnesota to El Paso.

Nordstrom plays with a fine tone across the full range of the instrument, and certainly has more than enough melodic writing in which to immerse himself. Doussa is a fine pianist as well as a fine composer. If I have one quibble it would just be that the music could possibly do with a bit more contrast and fire.

Doussa’s own colour photographs of the Southwest landscapes complement the booklet.
The Four Seasons concertos appear in yet another re-worked version in Antonio Vivaldi's 4 saisons, 4 violos, featuring the Canadian viol ensemble Les Voix humaines – Margaret Little and Mélisande Corriuau on treble, Felix Deak on tenor and Susie Napper on bass (lesvoixhumaines.org). Founding members Little and Napper made the arrangements, Napper transcibing the Spring and Autumn and Little the Summer and Winter concertos.

The resulting performances are much more effective than you might possibly expect, with a really nice period performance feel to the concertos despite the lack of a clear solo violin line. What you won’t be expecting is the interpolation of a short appropriate insert in each of the concertos – well, appropriate from a title viewpoint, that is, but not necessarily a musical one. The traditional En montant la rivière (with tenor Philippe Gagné) is inserted in Spring; Gershwin’s Summertime (arranged by Jay Bernfeld) in Summer; Autumn Leaves (jazzed up with a pizzicato bass) in Autumn; and Petit berceuse du début de la colonie in Winter. Corriuau plays recorder in the Gershwin.

It’s an interesting concept, but obviously raises questions: Are the additions enriching the concertos, or just an inappropriate distraction? Do these additions – especially within these specific arrangements – create new works, or do they merely compromise the original scores? And most important: Do they work? That will probably depend on your personal taste, and you may like to add a further question: Does it really matter? It does certainly make for interesting listening, and given that the movements are played without breaks, the inserts really don’t stand out as much as you would imagine; they’re integrated more than inserted.

The overall sound throughout the CD has a lovely resonance, with nice dynamics, superb definition from all four performers and a satisfyingly wide range – essentially that of a string quartet. The arrangements are extremely well done, and the playing throughout is really satisfying – creating new works, or do they merely compromise the tradition with full vibrato, which clearly bodes well for the Brahms Rondo Allegro.

It’s difficult music to describe, but in his excellent booklet notes Mints says that “while the instrumental movements feature moments of joy and merriment, utter hopelessness dominates the five vocal movements, in which the composer addresses listeners directly in words.” Shades of Shostakovich, indeed.

Both works were recorded under the supervision of the composer, with the Sketches to Sunset being a world premiere recording.

I don’t recall ever hearing any music by the Russian composer Leonid Desyatnikov (b.1953) before, but I’ve clearly been missing out on some strikingly individual compositions. Two of his works – Sketches to Sunset and Russian Seasons – are featured on a new CD on which violinist Roman Mints is the primary artist (quartz QTZ 2122 quartzmusic.com).

Sketches to Sunset from 1992 is based on music written for the film Sunset, about the lives of Jews in pre-Revolution Odessa. Written for violin, piano and orchestra and consisting of nine short connected movements, it also features pianist Alexey Goribol and the Brno Philharmonic Orchestra under Philipp Chizhevsky.

Mints is superb in this eclectic work that first introduced him to Desyatnikov’s music some 20 years ago.

Russian Seasons for Voice, Violin and Strings from 2000 has a quite different feel. There are 12 movements, three for each season: Spring, Summer and Winter each have two instrumental tracks and one vocal; Autumn has one instrumental and two vocal tracks. Yana Ivanilova is the soprano in vocal sections that are strongly reminiscent of Stravinsky’s Pribaoutki and Les Noces, with the orchestra this time being the Lithuanian Chamber Orchestra. It’s difficult music to describe, but in his excellent booklet notes Mints says that “while the instrumental movements feature moments of joy and merriment, utter hopelessness dominates the five vocal movements, in which the composer addresses listeners directly in words.” Shades of Shostakovich, indeed.

Still, if you can track it down, the performances are excellent. Ivanov plays with warmth, agility and fluency in the opening movement of the Weber Quintet in B-flat Major Op.34, and with great expression in the slow movement. There’s more agility in the third movement Menuetto and some superlative clarinet playing in the final Rondo Allegro.

The string playing from the Moscow ensemble is in the rich Russian tradition with full vibrato, which clearly bodes well for the Brahms Quintet in B Minor Op.115. All the Brahmsian autumnal warmth you could want is fully in evidence, and Ivanov is again in top form.

Editor’s note: At time of writing we have been informed that this disc will be available through cdbaby.com with a link on the quartet’s website in the near future.
Jean-Philippe Sylvestre is the recipient of many prestigious Canadian and international piano performance awards. His new recording André Mathieu – Concert de Québec. Sergei Rachmaninov Piano Concerto No.2; Orchestre Métropolitain, Alain Trudel (ATMA ACD2 2763) is an important document for several reasons. It presents this extraordinary artist in an impressive light, revealing his technical power and profound musicality.

It also brings back to the Canadian recording marketplace the rare music of a young 13-year-old André Mathieu, trapped with his family in North America by the outbreak of the Second World War. The simple version of the story is that the young Canadian composer won the New York Philharmonic’s Composer Competition celebrating the orchestra’s centennial. His subsequent work fared less well, but his Piano Concerto No.3, written in 1942–43 and eventually renamed Concert de Québec so as to work better as a film score, is now winning renewed admiration. The score used for this recording is deemed fairly complete and authentic, based on the original score for two pianos. Still, a definitive final version is currently underway and is promised for a couple of years hence.

There’s no mistaking the affinity Mathieu’s music has with Rachmaninov’s. Mathieu’s mother long cherished and promoted the undocumented notion that Rachmaninov had seen young Mathieu’s scores in Paris and responded flatteringly to them. True or not, this music restores a creative work that brought musical life to an early French Canadian film. It’s big, gorgeous and so very Hollywood. Sylvestre and Trudel have produced a superb disc!

The Goldstone & Clemmow piano duo have been performing together for more than 30 years. Their latest, and sadly final, release is Franz Schubert – The Complete Original Piano Duets (Divine Art dda 21701 divinéartrecords.com). Anthony Goldstone passed away just as the packaging details of the current recording were being finalized. These two pianists created a remarkable four-hands keyboard presence. Unity was the hallmark of their playing. They shared every nuance of the music without hesitation, as though a single mind controlled all four hands.

Their playing has been utter perfection, with a pianistically Zen oneness to all articulation, dynamics and phrasing. It always takes a few minutes of wonder at the technical beauty of their performance before you can relax into what the composer has actually intended to say. All the more reason to laud this substantial seven-CD set as the pinnacle of their lifetime’s work.

Rather than organize the recording by genre or chronology, the duo has taken the complete Schubert piano duo repertoire and created seven recital programs, balancing key relationships, moods and artistic weight. The result is a wonderfully listenable collection that also includes a Schumann Polonaise for piano four hands, at the end of each recital disc. These date from 1828 and are believed to have been inspired by Schubert’s piano duets – a fitting match.

It’s a beautiful set, brilliantly assembled and as inspired as anything they have ever done. Goldstone & Clemmow’s final recording project is definitely an item to collect.

Karin Kei Nagano is the daughter of the conductor Kent Nagano and concert pianist Mari Kodama. Her debut solo recording J.S. Bach Inventions & Sinfonias BWV 772–801 (Analekta AN 2 8771) presents a favourite and meaningful repertoire choice from her early piano studies.

The story is well known, of how Bach intended these two- and three-part exercises to teach his students the fundamentals of keyboard playing and composition. Equally important for him was that his pupils develop a true lyrical style to their playing. For Nagano, the connection to these early studies is their beautiful melodic potential. Whether Bach uses a short motif or a longer idea, Nagano is seized by the possibilities they offer. Consequently her playing goes far beyond meeting the technical requirements of counterpoint lessons and reaches for the beauty of what only a creative mind such as Bach’s could have placed there.

Nagano’s playing reveals a level of care and consideration that directs her inquiry into the pursuit of the art before the form, as if somehow the latter will look after itself. This characteristic is more evident in her treatment of the three-part Sinfonias, where the material is richer and offers a greater reward for the player’s attention to it.

Now embarking on her 20s, Nagano is off to Yale in pursuit of medical studies. Let’s hope this recording whets her appetite to do more before too long.

Boris Giltburg is a profound thinker and an original artist. His new CD Rachmaninov Piano Concerto No.2, Études-tableaux, Op.33, Royal Scottish National Orchestra Carlos Miguel Prieto (Naxos 8.573629) proved it, once again.

Giltburg’s performance of the Rachmaninov Piano Concerto No.2 demonstrates just how maniacally frenetic the opening movement can be. This kind of barely constrained raw energy has no match. It’s far more intense than it is fast, and it leaves a lasting impression. His approach to the second movement sets the expressive limits further apart than usual. The quiet moments, either solo or with a few wind players, are powerfully intimate. But he also injects a few surprising intensifications in unexpected places, consisting of a single line in the right hand. The effect is arresting.

The orchestra (RSNO) needs a laudatory remark here too. The guilty pleasure of smaller size is worth the indulgence; it lets us hear so much at a personal level. Closer recording gives us subtle sounds of bows, fingerboards and occasional wind keys. And then there’s the stunningly good horn section. Giltburg writes a little in his wonderful recording notes about the challenges of playing the Rachmaninov Concerto No.2. He cites examples of regular acoustic problems that challenge every performance and how they resolve them. It’s a brief but informative look into the dark art of recording.

The disc also includes the Etudes-tableaux, Op.33. Giltburg has included the missing three pieces that Rachmaninov mysteriously withdrew just before publication in 1914. The CD closes with a couple of Viennese flavoured tunes, of which the Kreisler Liebesleid is best known.

The Goldberg Variations should always be a memorable experience. To that end, performers have, to be sure, taken some wildly differing approaches to them. In Goldberg Variations (Blue Griffin BGR433 bluegriffin.com), pianist Chih-Long Hu has chosen to be rather laissez-faire in his treatment, believing that the music benefits most when left largely as is. It’s certainly a
Alfonso Soldano is the new champion for the music of Castelnuovo-Tedesco. In Mario Castelnuovo-Tedesco – Piano Works (Divine Art dda 25152 divineartrecords.com), the young Italian pianist has expressed a deep urge to understand this composer of an earlier generation.

Transplanted from Italy to 1940s America, Castelnuovo-Tedesco ended up in the burgeoning music-film industry, where composers were churning out tunes daily under production-line expectations. Still, he never let go of the unique flavour that marks his writing. He always favoured the modernists and held a high regard for the French impressionists. Alt Wien Op.30 and Cántico Op.19 both make this very clear. Soldano captures the wisps of Ravel and Debussy that Castelnuovo-Tedesco threads through his work. The Sonata Zoologica Op.187 is uncannily similar in spirit to Saint-Saëns’ Carnival of the Animals. It’s a brilliant character piece, very demanding, and Soldano plays it with an inner knowledge of exactly where the composer intended it to go.

The most substantial piece in the disc’s program is Rapsodia Napolitana, Op.32. It’s a five-movement work highly charged with direct but complex allusions to the place of its title. Landscapes, feeling, winds, emotions and otherworldly things drift across the pages of this remarkable piece. Soldano is very at home with this repertoire, revealing a connection far beyond what academic understanding alone can forge.

It’s a real pleasure to hear this music presented by an artist who clearly believes in its revival, and who perhaps would enshrine more deeply the reputation of this composer as a national treasure.

Pianist Eunmi Ko has released a new CD, She Rose, and Let Me In (Centaur CRC 3491 eunniko.com), that offers a compelling program of contrasting repertoire. A pair of contemporary works balances the rarely heard Suk O Matince and the better-known Schumann Phantasie, Op.17. In this latter piece, Ko performs the final movement exquisitely. Schumann had intended the work to help with the fundraising for Beethoven’s memorial monument. After numerous refusals by publishers, the dedication was eventually changed to Franz Liszt. Still, the story helps explain the grandness of the work’s conception as well as the breadth and depth of sadness that pervades the final movement that Ko captures so unerringly.

John Liberatore’s title piece She Rose, and Let Me In is a set of variations and a fugue on the Scottish tune of that name. Liberatore explains his impulse to explore the intersections of the ancient and the modern. To do so effectively, he withholds the thematic material until the final movement. Consequently, listening becomes a guessing game in which you’re never quite sure if you’ve heard the old Scottish tune or not, or even a fragment of it.

Gildad Rabinovich’s _star dazzling me, live and elate…_ is an extended series of very dense chords, mostly harmonic rather than clustered masses, that builds to a remarkably rich and dark finish. It’s technically demanding and Ko demonstrates both the stamina and intellect to perform it with conviction.
Pour l’Éternité: Bach – Cantatas 4; 106; 9; 181
Bilodeau; Lachica; Gagné; Santini; Montréal Baroque; Eric Milnes
ATMA ACD2 2406 (atmaclassique.com)

- This CD contains recordings of four cantatas: two very early ones, composed when Bach was working in Mühlhausen (including the earliest one, the beautiful funeral cantata Gottes Zeit ist die allerbeste Zeit, and two later ones which date from Bach’s Leipzig period. Two things stand out: firstly, that following the theories and the practice of Joshua Rifkin and Andrew Parrott, the choral sections are sung by the soloists one to a part (which is probably historically correct and produces a real gain in clarity) and secondly, that the soloists are all young singers at the beginning of their careers; they were the winners of a competition held in 2014.

Tenor Philippe Gagné is the only one whom I have heard in concert. He is very good and so are the other three: Odéi Bilodeau, soprano, Elaine Lachica, alto, and Drew Santini, baritone. I found the baritone especially impressive.

In the 18th century it was expected that instrumentalists could play more than one instrument. Here we find that that practice is not entirely obsolete: Margaret Little plays viola and viola da gamba, Susie Napper plays cello as well as viola da gamba, Mélsandre Corriveau plays cello and recorder and Matthew Jennejohn plays both oboe and cornetto.

There are now a number of complete recordings of Bach’s cantatas. Montréal Baroque has never presented their cantata recordings as a complete cycle but I hope that is what they will become.

Handel – Parnasso in festa
Various soloists; La Cetra Barockorchester & Vokalensemble Basel; Andrea Marcon
PentaTone PTC 5186 643 (pentatonemusic.com)

- For those of us convinced by the comic Adam Sandler movie that wedding music usually consists just of bad karaoke, here is an antidote: music written for the royal marriage of Princess Anne, the second daughter of King George II of England, and Prince William IV of Orange. Well, let’s say adapted, as Handel used mostly existing music from his oratorio Athalia, not yet heard in London at that time. Only nine passages were new ones, but the text was suitably changed.

Depicting the dogged pursuit of the nymph Thetis by King Peleus (that resulted in nuptials and the birth of Achilles), the libretto is probably by Giacomo Rossi, but its full provenance was never confirmed. The central event, the Celebration at Parnassus, home of Apollo and the muses, is the wedding. Though not a musical drama, the piece is filled with philosophical observations and dialogues on the nature of virtue and love – a perfect wedding present! This recording qualifies as such a gift, as La Cetra under Andrea Marcon is one of the best Baroque ensembles around. The celebrated countertenor David Hansen is nothing short of sensational as Apollo, and PentaTone sets a new standard for clarity in the recording of a period performance.

Robert Tomas

Rossini – Sigismondo
Gritskova; Aleida; Tarver; Bakonyi; Sánchez-Valverde; Arrieta; Camerata Bach Choir Poznan; Virtuosi Brunensis; Antonino Fogliani
Naxos 8.660403-04

- By the age of 23 Rossini had written 13 operas, including two masterpieces inspired by and under the spell of his muse/innamorata Maria Marcolini, the greatest mezzo at the time. Not all were successful, but resourceful fellow that he was, he recycled some of the music later and no one knew the difference. As I was listening to Sigismondo I couldn’t help but recognize several melodies of the Barber of Seville, one in particular, the famous crescendo of the La calunnia aria first appearing here. Sigismondo was Rossini’s last opera for Venice, an opera seria written for Marcolini, who was supposed to be King of Poland. A travesti role, it is here sung by Margarita Gritskova, singing up such a storm with the voice of phenomenal range, power and emotion that one can certainly get an idea what La Marcolini must have been about.

Naxos’ latest release in this series of Rossini’s complete 39 operas is a winner on many counts: soprano Maria Aleida (as Aldemira, the King’s wife whom he expelled from the court but on second thought wants her back badly) gives an extraordinary vocal display that’s quite a match for Gritskova.

Rossini excelled in writing for female voices; their duets are simply heavenly and rival Bellini. Tenor Kenneth Tarver, familiar to us in this series, is the villain who planned the murder of the Queen and is so severely tested in the high-flying tessitura that I felt Rossini planned to murder him instead. Antonino Fogliani can hardly be bettered in his magisterial handling of the score. Most enjoyable, highly recommended.

Janos Gardonyi

Franco Faccio – Hamlet
Paul Cernoch; Claudio Sgura; Julia Maria Dan; Dshamilja Kaiser; Weiner Symphoniker; Paolo Caragnani
Cmajor 740608

- In 1887, Franco Faccio conducted the world premiere of Verdi’s Otello, set to a libretto by Arrigo Boito. More than 20 years earlier, Faccio and Boito had collaborated on a different Shakespearian opera, Amleto (Hamlet). Well-received at its 1865 premiere, a poorly performed revised version flopped in 1871 and Faccio, disheartened, withdrew the work. It remained unperformed until 2014 in Albuquerque, with the 2016 Bregenz (Austria) Festival production recorded here.

What a wonderful discovery! Faccio’s Hamlet, with its intense, powerful score that anticipates verismo, deserves to be welcomed to all the world’s major opera houses. The fiery “Get thee to a nunnery” duet between Hamlet and Ophelia foreshadows the Santuzza-Turiddu duet in Cavalleria Rusticana; the dreamy music of Ophelia’s mad scene is hauntingly beautiful; and the poignant, stirring strains of her funeral procession could easily be mistaken for a Mascagni intermezzo.

Boito’s skillful libretto tightens Shakespeare’s play but retains all the famous episodes, adding a remorse aria for Gertrude to match the aria on Shakespeare’s prayerful text for Claudius. Heading the excellent cast is Pavel Černoch, superb as Hamlet with his dark, focused tenor and rock-solid high notes. Thankfully, stage director Olivier Tambosi eschews the grotesqueries common at Bregenz, although he introduces some inexplicable movements by silent courtiers into the otherwise traditional, un-updated mise-en-scène. Another puzzling touch – large images of eyes on most of Gesine Völlm’s mise-en-scène.

That aside, this DVD is an absolute must-see-and-hear for every opera lover.

Michael Schulman
Russia Cast Adrift
Dmitri Hvorostovsky
Delos DE 1631 (delosmusic.com)

The relationships between composers and their favourite interepreters are responsible for some of the best vocal music ever written. Sometimes they are romantic in nature, as in the case of Benjamin Britten and Peter Pears. On many occasions, they are simply a meeting of two musical geniuses – both attuned to a secret chord within, as with Gerald Finley and the late Finnish composer Einojuhani Rautavaara. Georgy Sviridov found his muse in Dmitri Hvorostovsky. They met for the first time just four years before the composer’s death in 1994. The occasion was an auspicious one: Hvorostovsky was performing Russia Adrift, a “poem” for voice and piano, immortalized in performances by the redoubtable Elena Obraztsova. Upon hearing Hvorostovsky’s version, the composer was enchanted and a beautiful friendship followed. In the remaining years, Hvorostovsky became “the” voice for Sviridov’s music.

The one project the composer did not finish before his death was an orchestral version of Russia Adrift. Here it is recorded by an orchestra and folk-instrument ensemble, in a version completed by Evgeny Stetsyuk. The words of Sergei Yesenin, the once-blacklisted Soviet poet from the 1920s, are filled with nostalgia for the Russia of yesteryear. Given the present situation in that great nation, those words acquire additional poignancy. Hvorostovsky’s voice does not betray any traces of the serious health crisis he has been undergoing of late. The album closes with a spine-tingling song, The Virgin in the City, from the vocal poem Petersburg, written especially for him.

Robert Tomas

Stephen Chatman – Dawn of Night
University of Toronto MacMillan Singers;
Hilary Apfelstadt
Centrediscs CMCCD 24617
(musiccentre.ca)

As a choral singer, I have always enjoyed the works of Stephen Chatman. Infusing softness of tone with luscious harmonies, his music always sounds deceptively simple, yet, as both he and conductor Hilary Apfelstadt point out, it requires a fair amount of preparation for a chorus to get it right. After all, the heartfelt texts Chatman chooses, such as those by Sara Teasdale, Walt Whitman, Christina Rossetti and poet/wife Tara Wohlberg, require an elegant and sensitive touch, which he applies with great care in order to enhance the essential meaning.

The benefit of collaborating with Chatman, who worked as co-producer of this recording, clearly shows in the exquisite performance by the MacMillan Singers led by Apfelstadt. For pieces using piano, Laura Dodds-Eden provides a vibrant and robust accompaniment. There is also in these pieces beautiful writing for other instruments; for example, poignant trumpet interludes played by Anita McAlister in Reconciliation (from Whitman’s Drum Taps), gorgeously pulsing harp and intoning cello provided by Angela Schwarzkopf and Jenny Cheong in Dawn of Night, and Clare Schultz’s soaring oboe in June Night and Dreams Offer Solace. Recorded at Toronto’s Grace Church on-the-Hill, this recording must have truly been a labour of love for students and mentors alike.

Dianne Wells

CLASSICAL AND BEYOND

Beethoven
Anton Kuerti
Concertmasters AKR2017CD-1

Beethoven – Profound Passion: Diabelli Variations
Anton Kuerti
Concertmasters AKR2017DVD-1
(antonkuerti.com)

An icon in the world of Canadian classical music, Anton Kuerti has enjoyed a long and distinguished career, not only as a performer and pedagogue, but also as a concert organizer, artistic director and social activist – a true Renaissance man! Among his extensive recordings, the music of Beethoven has always been a focus (he won a JUNO for three recordings of Beethoven sonatas in 1977), so perhaps it isn’t surprising that he’d return to music by “the great mogul” in this two-disc set featuring Piano Sonatas 21, 23 and 26 in addition to the famous Diabelli Variations.

Sonata No.21, the Waldstein, from 1804, is surely one of Beethoven’s most formidable, both in terms of technique and nuance. Not only is Kuerti’s impressive technique clearly evident from the outset, but the sound he creates is warm and lyrical. The tranquill, gentle second movement gracefully merges into the expansive third movement Rondo, where Kuerti gives full weight to the piano, clearly allowing the music to speak for itself. The tempestuous mood of the Appassionata is artfully conveyed, but done so with dignity and never to excess. Phrases are well articulated and while the tempos are perhaps more leisurely than the listener might be accustomed to – particularly in the third movement – they never lag. The programmatic Sonata No.26 “Les Adieux” from 1810 is one of Beethoven’s most challenging through the contrasts of emotions, but again, Kuerti easily meets the demands, delivering a polished and elegant performance.

The second disc is devoted entirely to the Diabelli Variations, a simple tune that Beethoven fashioned into one of his most famous compositions. Kuerti brings a special sensitivity to this performance, crafting each one with particular care – a true study in contrasts.

The variations appear again as the sole work on a worthy companion to this set, a DVD titled Profound Passion. The introduction states that while this monumental piece has long held a particular fascination for Kuerti, its length may prove too daunting for the average listener and, without a proper explanation, it may not receive the appreciation it deserves. Hence, Kuerti provides an informal but lucid program guide prior to the performance, using various musical examples. Once again, the final performance is stellar – and for those who enjoy watching a pianist’s hands, this DVD is a treat.

Either singularly or together, these recordings are a fine tribute, both to an outstanding Canadian artist and to music written by a composer at the height of his musical creativity. Highly recommended.

Richard Haskell

Mendelssohn – Symphonies 1-5
Chamber Orchestra of Europe; Yannick Nézet-Séguin
Deutsche Grammophon 00289 479 7337

It is a genuine pleasure to take a deep dive into these remarkably diverse and interesting symphonies, especially when they are played (and sung) with such enthusiastic vigour and passion as they are here. Photos of Canada’s latest star, the charismatic Montrealer Yannick Nézet-Séguin, adorn the cover and several of the inside pages of the booklet; quotes from the maestro pepper the informative liner notes, such as “what I always admire in Mendelssohn, over and over again, are his abilities as a melodist.” You can’t argue with success and it’s clear that
Deutsche Grammophon are milking their exclusive partnership with Nézet-Ségui. They have a winner with this smart and attractive recording.

The Chamber Orchestra of Europe was founded in 1981 by young graduates of the European Union Youth Orchestra. This recording was a result of a week of concerts under Nézet-Ségui’s baton, in the Philharmonie in Paris in February 2016. It has the vitality of a live performance, with fine playing from all the sections.

The numbering of Mendelssohn’s symphonies does not reflect their chronology. Their true order is 1–5–4–2–3. This doesn’t matter, though, as there is a stylistic homogeneity that runs through all five. Clear counterpoint, rugged drama hearkening back to Haydn’s Sturm und Drang (most notably in the last movement of the Fourth), nostalgic beauty and yes, those attractive melodies.

The collaboration between Nézet-Ségui and the COE shines in each of these works. The pacing and tempi illuminate the structure and breadth of Mendelssohn’s expression. There are highlights in all five symphonies: the great journeys of the First and Third, the exuberance of the Fourth, Baroque religiosity of the Fifth.

For me, the greatest achievement of this disc is the superb performance of the Second Symphony or Hymn of Praise (Lobgesang). On the surface, it’s a strange work: symphony? Cantata? Oratorio? There are obvious comparisons to be made with Beethoven’s Ninth (which don’t favour Mendelssohn), but – taken on its own and knowing that it was written as an occasion work to celebrate the 400th anniversary of Gutenberg’s invention of the printing press – the piece is an irreplaceable celebration of life and intelligence. Nézet-Ségui, the RIAS Kammerchor and three fabulous soloists (including Canada’s Ruby Award-winning luminous diva, Karina Gauvin) raise the roof in a sincere and joyful rendering of a unique score.

Larry Beckwith

Bruckner – Symphony No.3; Wagner – Tannhäuser Overture Gewandhausorchester Leipzig; Andris Nelsons Deutsche Grammophon 479 7208

Anton Bruckner moved to Linz in 1856 to take up the position of organist at the Old Cathedral, Ignatiuskirche, rapidly establishing himself as one of Europe’s greatest exponents of the instrument. Bruckner also took to studying theory and composition under Simon Sechter and later with Otto Kitzler. When the latter conducted a performance of Richard Wagner’s Tannhäuser in Linz, Bruckner fell under Wagner’s spell, melding the composer’s passion for poetry and drama with the unbounded exaltation of his (Bruckner’s) spirituality to deliver so much in the way of harmonic ingenuity, melodic sweep and sheer orchestral magnificence in his music.

Andris Nelsons delivers all of this grandeur in Bruckner’s Symphony No. 3 in D Minor (WAB 103), paired with Wagner’s Tannhäuser Overture. This live recording made with the legendary Gewandhausorchester Leipzig is the first in a proposed cycle of Bruckner symphonies. No.3 was unfinished when Bruckner took it to Wagner, who, in 1873, selected it as a dedication to him by Bruckner.

Under Nelsons’ baton Bruckner’s spiritualism and Wagnerian grandeur soar in music redolent of melodic and harmonic touches. It is a visceral and dynamic performance. Nelsons shows that he has developed a perfect bond between the orchestra’s instrumentalists, enabling them to dig deep and bring to No.3 and the Tannhäuser Overture a sublime melodic beauty – conducting the structurally complex music with outstanding naturalness, a special charisma and dignity in a way that only a great Bruckner conductor can.

Raul da Gama

MODERN AND CONTEMPORARY

Chamber Music (Re)Discoveries Suzanne Snizek; Benjamin Butterfield; Keith Hamm; Joanna Hood; Yooni Kim; Alexandria Le; Aaron Schwebel University of Victoria (finearts.uvic.ca/music/flute)

Imagine picking up a CD of music by three unknown composers named Bartók, Copland and Shostakovich, listening and wondering how you could not have heard of them. Listening to Suzanne Snizek’s new CD was a bit like this for me except the names of most of the composers really were unknown: Jan van Gilse, Petr Eben, Leo Smit, Mieczyslaw Weinberg, Boris Blacher. Their music, highly individual and accomplished, has languished forgotten for three generations, because they lived (and three died) in the cataclysms of Nazism and Stalinism.

The music on this CD, as Snizek points out in the notes, does not reveal the tragic and traumatic circumstances of the composers’ lives. The transcendent lyricism of the opening soliloquies of van Gilse’s Trio and Eben’s second Lied, played so simply and movingly by Snizek, speak of another reality, as do the exuberant abandon of the third movement of the van Gilse Sonata, the first and last movements of the Smit Sonata and the third movement of the Blacher.

Larry Beckwith

Chamber Works by Szymon Laks ARC Ensemble Chandos CHAN 10983

In 1942, Polish–Jewish composer Szymon Laks was deported to Auschwitz. Few prisoners survived that place. But, remarkably, the Nazis’ demands for Laks’ skills as a violinist, copyist, arranger and conductor kept him alive, as he explains in his harrowing, brilliant memoir. This collection of his music is the third in the ARC (Artists of The Royal Conservatory) Ensemble’s Music in Exile series recovering lost works by composers suppressed by Hitler’s regime. Laks suffered dreadfully during the war, yet his continued neglect afterwards is certainly undeserved. His music may not be groundbreaking, but it is inventive, with alluring melodies, exciting rhythmic sequences, shifting moods and luminous harmonies.

The String Quartet No.4 deserves a place in every quartet’s repertoire. In fact, all six of the works on this disc merit frequent performances and recordings, including the lively, angular Divertimento, the rhapsodic Sonata (one of the few works by Laks to survive from before the war) the tender Concertino, the poigniant Passacaille and the Piano Quintet on Popular Polish Themes, brimming with vivid character.

These are all premiere recordings, though some works were previously recorded in different versions, and the Quartet No.4

Editor’s note: Regular DISCoveries readers will know that Mieczyslaw Weinberg’s music has enjoyed mounting interest in recent years; 15 CDs that include his music have been reviewed in these pages, beginning in December 2006 with the ARC Ensemble’s RCA release On the Threshold of Hope. The ARC Ensemble’s exploration of “lost composers” is ongoing, as can be seen in the following review.

Allan Pulker

Chamber Works by Szymon Laks ARC Ensemble Chandos CHAN 10983

Imagine picking up a CD of music by three unknown composers named Bartók, Copland and Shostakovich, listening and wondering how you could not have heard of them. Listening to Suzanne Snizek’s new CD was a bit like this for me except the names of most of the composers really were unknown: Jan van Gilse, Petr Eben, Leo Smit, Mieczyslaw Weinberg, Boris Blacher. Their music, highly individual and accomplished, has languished forgotten for three generations, because they lived (and three died) in the cataclysms of Nazism and Stalinism.

The music on this CD, as Snizek points out in the notes, does not reveal the tragic and traumatic circumstances of the composers’ lives. The transcendent lyricism of the opening soliloquies of van Gilse’s Trio and Eben’s second Lied, played so simply and movingly by Snizek, speak of another reality, as do the exuberant abandon of the third movement of the van Gilse Sonata, the first and last movements of the Smit Sonata and the third movement of the Blacher.

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is just out on a welcome new recording of Laks’ three surviving string quartets by the Messages Quartet (DUX 1286).

The members of the ARC Ensemble (Joaquín Valdepeñas, clarinet; Erika Raum, Marie Bérand, violin; Steven Dann, viola; Winona Zelenka, cello; David Louie, Diane Werner, piano; Sarah Jeffrey, oboe; Frank Morelli, bassoon) are all notable soloists who teach at the Royal Conservatory’s Glenn Gould School. Laks provides plenty of opportunities for each to shine individually. But it’s their thrilling ensemble work that makes the most compelling case for Laks’ music.

Pamela Margles

Meditations and Tributes
Matthew Nelson
Soundset Records SR 1087 (soundset.com)

► This selection of solo clarinet works, distinct in character and technical demand, stands as testimony to the fine effort and abilities of clarinettist Matthew Nelson. A who’s who of contemporary composers populates Meditations and Tributes, including Kaija Saariaho, Franco Donatoni, Karel Husa and Krzysztof Penderecki. Nelson’s technical assurance allows all their diverse musical ideas to reach the listener; here is a wealth of material for the unaccompanied instrument (much more than can be mentioned in a short review), masterfully played.

Out of the darkness, Saariaho’s Duft flutters into audible range to open the disc. The title translates as “scent.” I balk at kinesthetic associations with music, though some may not. A coincidental segue between the final pitch of Fluchtig (the third Movement of Duft) and the first of Joël-François Durand’s La mesure des choses might mislead an inattentive listener. Durand’s style is very distinct from Saariaho’s, however, so the illusion doesn’t last. The former is active yet meditative, the latter full of intense, almost violent motion. Following Saariaho and Durand is Donatoni’s Clair, a two-movement work from 1980. Donatoni’s music is manic, even obsessive, in its manner of motivic evolution, but somehow lyrical and gorgeous. The other works presented are all either stand-alone pieces or triptychs, but Donatoni pairs two balanced movements, as he often did. Bent Sørensen’s Songs of the Decaying Garden is lovelier than the title (or the composer’s reputation for terrifyingly difficult music) might suggest. The haunting Prelude by Penderecki closes this excellent collection.

Nelson includes his own well-written liner notes, supplemented by three of the composers describing their own pieces: Durand, Bruce Quaglia, and Marc Satterwhite.

Max Christie

Gregory Mertl – Afterglow of a Kiss; Empress; Piano Concerto Solungga Liu; Immanuel Davis; University of Minnesota Wind Ensemble; Craig Kirchhoff
Bridge Records 9489 (bridgerecords.com)

► Ever-changing restless rhythms, often punctuated by sudden blasts of brazen colour, make these works by American Gregory Mertl (b. 1969) compelling listening, even throughout the 42-minute duration of his Piano Concerto. In the CD booklet, Mertl writes that he intended “to subvert” the traditional model of a piano concerto in which the “pianist is hero,” choosing instead to “compose a concerto where the soloist would discover herself over the course of the work.” His Piano Concerto certainly sounds different – not least because the accompanying winds and percussion, lacking strings, create an icy, “heavy metal” backdrop for the piano, strongly played by Solungga Liu.

Jagged, almost jazzy syncopations dominate the Piano Concerto’s first and third movements. The second movement, the longest at 17 minutes and the only movement with a title – Coupling – is a slow, seemingly improvised ambulation by the piano with the orchestra providing chordal pedal points and, as in the outer movements, occasional declamatory outbursts.

The sprightly seven-minute Afterglow of a Kiss for solo flute (Immanuel Davis), winds, strings, harp and percussion features a “icy, heavy metal” backdrop for the piano, strongly played by Solungga Liu.

The atmospheric, second-oldstyle/two-oldstyle-minute movement of the current year, and the University of Minnesota Wind Ensemble.

Michael Schulman

You Haven’t Been; Me to We; The Current Agenda; Love in 6 Stages
Frank Horvat
Iam who Iam Records LTLP05 - LTLP08 (frankhorvat.com)

► Frank Horvat is one of the most inventive songwriters to come out of the contemporary scene in Canada. Although not a full-blooded minimalist, his music is frequently spare-sounding, unmistakable, with its repetitions of cell-like phrases, often built on brightly coloured piano sounds, sometimes enhanced by bright horns and mallet percussion, soothing strings and vocals. Best of all, Horvat’s work is exquisitely eventful and almost insidiously effective. Horvat has also recently found another way in which music can be organized: around rhythmic ideas instead of around structure, where rhythm forms the structural basis of the music instead of merely being a necessary ornament. Moreover, Horvat’s ideas are suspended in a kind of bohemian dynamic and come alive in their thrilling combinations of trademark repetitions and overlapping with an almost ceremonial theatrical grandeur.

His recent work comprises You Haven’t Been, music for solo piano; Me to We, which is music written for duo and trio settings, The Current Agenda, which is a dark record of music featuring solo, duo, trio and quartet music, intensely socialist in nature, and Love in 6 Stages, a work where minimalism meets art song and where the two milieus collide in the visceral physicality and psychology of love. Clearly it appears time for Frank Horvat to take the gloves off musically and declare that he is free to roam as he pleases, wherever the music beckons. In return for such dramatic freedom, he returns the favour by recording the events of this long and difficult expedition in deeply personal and profoundly beautiful music.

Of the four recordings recently released, Me to We and You Haven’t Been are so deeply personal that listening to the music on each requires an intrusive mindset. In the former recording the probing duos appear to tear through the composer’s innards not simply to discover his heart, but to gather its myriad pieces and bind them back together again. This is done, at Horvat’s urging, through dark, warm sounds that evoke healing, through music that is mysterious and exotic as well as long-ribbed and almost aria-like without the vocals.

On The Current Agenda Horvat focuses his outward vision and glares at the world in all its nakedness. What he sees results in music filled with anger, a mesmeric and hypnotic visual account of a world gone mad. Portentous piano and deep, chanting voices meld with floating, reflective moments (as in the solo piano of Lac-Mégantic), which return eventually into haunting music, tumbling to earth once again. Love in 6 Stages is the most elevating of the four recordings. Between Horvat’s piano (and its soporic...
 Tomorrow’s Air – Contemporary Works for Orchestra & Large Ensemble
Various Artists
Navona Records NV6108 (navonarecords.com)

Here is a go-to music release for anyone in love with dramatic, expressive orchestral music with lyrical string melodies and dense harmonies, as six composers take a compositional approach to what the future may bring.

Each work is a unique personal musical exposé. Hilary Tann’s Anecdote is inspired by Wallace Stevens’ poem Anecdote of the Jar. Lush orchestral harmonies support the mournful yet positive solo cello lines, which span a wide pitch range with glorious low tones. Hans Bakker’s Cantus is equally expressive, with a driving rhythm pitted against an uplifting happy string melody. Inspired by William Blake’s poetic ode, Daniel Perttu’s To Spring – An Overture is another majestic lyrical work, with an especially gratifying, almost chromatic melody in the middle section. My highlight is Canadian composer Ian Järveläpp’s moving In Memoriam in memory of his late brother. Drawing on more original atonal harmonies, his grief is aurally depicted by high and low strings in the emotional conversational contrapuntal sections, and the heart-wrenching final repeated notes. The lush strings, clarinet and piano of Pierre Schroeder’s Late Harvest create a film-score–reminiscent sound that swells with simultaneous sadness and hope. Flute and piccolo perform lyrical and tricky melodic lines against energetic percussion in Paul Osterfield’s Silver Fantasy. Love the playful, almost marching band section at the end.

Excellent performances drive the music, especially the four works with the Moravian Philharmonic Orchestra. Tomorrow should be perfect if the music here is any indication!

Raul da Gama

Dreamsville
Cory Weeds & The Jeff Hamilton Trio
Cellar Live CL072216 (cellarlive.com)

Dreamsville, the latest recording from Vancouverite Cory Weeds, pairs the soulful saxophonist with drummer Jeff Hamilton’s trio for a set of fine jazz loosely framed around the work of the late American film composer, Henry Mancini. While Weeds and company (pianist Tamir Hendelman, bassist Christoph Luty and Hamilton) are all unique soloists and ensemble players with individualized approaches to the music, the overarching shared quartet values of infectious swing, purity of instrumental tone and good taste rudder this recording to a satisfying place that should find it included on many year-end “best of” lists. This, the second pairing of Weeds and the Hamilton trio, again demonstrates that there is much creativity to be mined from this classic jazz horn/rhythm section format, when master musicians coalesce to collectively elevate the music to a higher plane than can be achieved by one individual. Jazz is a social and participatory music and Weeds – as his impressive discography exhibits – is skilled at seeking out side musicians who share this attitude, choosing or writing music that encourages creative collaboration and setting up a relaxed environment for musical joy to flourish.

Accordingly, Dreamsville bounces along with an effervescent pulse that showcases all parties in a most swinging and flattering light. This is a set of happy music (case in point: How Do You Like Them Apples?) and yet another accomplishment for Weeds, who as saxophonist, booking agent, label owner, composer and concert promoter, continues to be a going concern on the Canadian jazz scene.

Andrew Scott

Jazz and Improvised

Coldwater Stories
Florian Hoefner
Origin Records 82740 (originarts.com)

The songs of Coldwater Stories by pianist Florian Hoefner seem to run one into the other, and despite the sometimes pronounced silences which form part of the music, the sound is continuous. This is just like the icy waters of the Atlantic Sea off the coast of Newfoundland, “tumbling in harness,” as Dylan Thomas once said singing from the Welsh coast. Wearing his profoundly lyrical skin comfortably, Hoefner’s own poetry can also be chameleonic as he invents new harmonies and chords that are tantamount to reinventing tonality itself, as in Iceberg 1 and Iceberg 2.

There, as elsewhere on his Coldwater Stories, the pianist begins to explore a compositional/improvisational process that avoids conventional thematic development, instead moving its material through constantly shifting harmonic backgrounds – impression seeming to matter more than direction. A great example of this celebrated vagueness is heard in the sophistication of The Way of Water. Meanwhile, Sunrise Bay...
is sublimely evocative music and is at times played at such perfect pianissimo that it comes closest to being hammerless piano.

But Hoefner never completely renounces traditional tonality and form, even as he cultivates an utterly contemporary pianistic persona. His songs – for they are such works – The Great Auk and Green Gardens are shimmering and seductive and come from the moment of reconciliation. Hoefner is in his element here, revelling in the opulence of new songs of the sea, performed on the piano in all of its orchestral sonorities.

Raul da Gama

AJIVTAI

JANIS STEPRAINS QUINTET

EFFENDI RECORDS FND145

(efendirecords.com)

The album title, Ajivtal, is Latvija (Latvia) spelled backwards and is inspired not only by the music of Janis Steprans’ ancestors who came from there but also by Sonny Rollins’ Airegin, which is Nigeria spelled backwards. Steprans’ own sense of melodic sense, though, is more rooted in the lyrical leaping of Charlie Parker. You won’t find any of the 1.2 million Latvian texts or any of the 30,000 melodies that still survive in the Baltic state’s traditional music. However, in the high and lonesome melodic, almost mystical hum of Steprans’ soprano and alto saxophones, the low throaty rasp of his tenor and even the voluptuous, woody breath of his clarinet there are indeed faint echoes of the lyrical dainas, the drone vocal styles, and even a hint of Baltic psaltery.

The textural and rhythmic tightness of Steprans’ writing and the intensity of his playing give the performance of this repertoire a compressed timbre, which, despite digital technology, makes it sound like something fulsome and almost analogue. Compositionally as well as in terms of performance – especially in group dynamics – there is a knitted pattern that emerges as the music unfolds its undulating melodies in the saxophone-guitar-piano contrapuntal progressions. Flowing rhythms inform the exquisite Ajivtal and Chambre No. 5.

Meanwhile, the pulsing bass throughout and the climbing reed and wind lines bloom in Suite de Thèmes Lettons, and in Un Autre Original there is a glorious headlong celebration of instrumental virtuosity.

Raul da Gama

LESSONS AND FAIRYTALES

SIMON MILLERD

SONGLINES SGL 1622-2 (songlines.com)

Canada has produced some particularly lyrical trumpeters, most notably the late Kenny Wheeler and the distinguished BC native, Ingrid Jensen. Simon Millerd is a young Montrealer whose pensive lines and subtle expressiveness seem particularly indebted to Wheeler at this point in his career, as well as to the Norwegian trumpeter Arve Henriksen, another musician whose work is filled with a clear, Northern light.

Millerd’s primary support here comes from a German group, the Pablo Held Trio, a group he first played with in 2011 and which includes pianist Held, bassist Robert Landferrmann and drummer Jonas Burgwinkel. It’s a spare and lucid group, effectively setting off Millerd’s quietly intense horn. Millerd plays regularly in the band Nomad, consisting of McGill University jazz program graduates, and other members appear here in effective guest spots, the most notable contributions coming from tenor saxophonist Mike Bjella, whose engaging force is an effective counterfoil to Millerd’s approach.

Millerd acted as his own producer and he may have tried to do too much, from adding thickening synthesizer on one track to working his way through nine tunes in 44 minutes. He also employs the (mostly) wordless vocals of Emma Frank on five tracks, a device just too derivative of Wheeler’s distinguished work with Norma Winstone. Millerd’s best moment is the concluding Tale of Jonas and the Dragon, a sprightly seven-minute outing for just Millerd and the trio, with fine upwardly spiralling trumpet lines.

Raul da Gama

CUBAN(AN)ISM

ARUÁN ORTIZ

INTAKT RECORDS CD 290/2017 (intaktrec.ch)

Aruán Ortiz is a mid-40s pianist who plays contemporary improvised music – alright, jazz – in traditions that are at once folkloric and modernist, rooted in an Afro-Haitian, Cuban tradition that has then mingled with several significant cultural transformations: his acknowledgements include Toussaint Louverture, who 200 years ago led the first successful slave uprising in the Western hemisphere (jazz buffs might fact-check the birth name of trumpeter Donald Byrd); cubist painters Picasso and Braque; the Cuban musician and novelist of genius, Alejo Carpentier; pianist-composers Cage, Nancarrow and Cowell; and free jazz icons like Roscoe Mitchell and Andrew Cyrille.

That’s a lot to say, let alone carry, but Ortiz does it with determined grace, welling passion and taut execution. He plays ten original compositions here, many informed by polyrhythms and counterpoint, complex patterns that move insistently to new ground. The longest work, Cuban Cubism, is a suite of contrasting parts: Monochrome (Yubá) matches contrasting keyboard patterns, one part prepared, the other customary; the brief Dominant Force is a charging polyrhythmic pattern that links jazz piano from Fats Waller to Andrew Hill in a singular gesture.

Cuban jazz piano often emphasizes the island’s historical and cultural links to 19th-century European Romanticism, opting for a decorative, even glit style. Ortiz is different, matching the primal energies of Chano Pozo and the radical fictions of Charpentier with the revolutionary visions afoot in 20th-century European and American cultures. In the process, he creates heady, invigorating music.

Stuart Broomer

LES MALCOMMODES INVITENT...

LES MALCOMMODES

EFFENDI RECORDS FND147

(efendirecords.com)

In 2010, Montreal pianist/composer Félix Stüssi created the jazz trio Les Malcommodes, comprising himself, bassist Daniel Lessard and drummer Pierre Tanguay. When Stüssi turned 50 he decided to start a new project and added other players to the mix – Sonia Johnson, Ray Anderson, Jean Derome, André Leroux and Jacques Kuba Séguin. Though they had not really played together before, Stüssi admired these musicians. The resulting 2016 music recorded here is exciting, happy, tight-ensemble playing which, though mainly based in tonal jazz sounds, also leaps into other musical styles with ease and musicality.

Stüssi sets the musical stage with his piano stylings in the opening track Fore-Bley, a tribute to the late, great Canadian jazz pianist Paul Bley. The following Bley On! features short unaccompanied solos by each musician interspersed with full band sections. This is followed by more sonic explorations in duets and band sections. Especially noteworthy is Derome’s brilliant flute playing against Tanguay’s witty drums, and Johnson’s rich vocal tone in Debout Au Bout du Bout Du-Banc. Great Lessard bass solo in the opening of I Can See Your Rainbow: Way too much listening fun in the two-minute Jungle Chut where the musicians hang up their jazz hats briefly to squawk and tweet like jungle beasts until they break into the more toe-tapping melodies and grooves of Anderson’s Monkey Talk.

Recording quality is great. Jam-packed with
**A Square Meal**

Elliott Sharp with Mary Halvorson and Marc Ribot

Intakt CD 281 (intaktrec.ch)

**Ken Waxman**

**Concert Note:** Elliott Sharp will play solo and interpret graphic scores with local musicians October 21 at Brandscape 1136 Dupont St.

**A Square Meal**

Atrito-Afeito

Atrito-Afeito 007 (atrito-afeito.com)

**Ken Waxman**

**POT POURRI**

The Edge of Time – Paleolithic Bone Flutes of France & Germany

Anna Friederike Potengowski; Georg Wiland Wagner

Delphian DCD34185 (delphianrecords.co.uk)

**Andrew Timar**

**Ruckus**

Beyond the Pale

Borealis Records BCD245 (borealisrecords.com)

**Jazzy musical sounds, this is smart music performed by even smarter musicians.**

*Tilina Kilk*

**ERR Guitar**

Elliott Sharp with Mary Halvorson and Marc Ribot

Intakt CD 281 (intaktrec.ch)

**Ken Waxman**

**Composer, band-leader, multi-instrumentalist, Elliott Sharp is a musician hard to classify, with equal proficiency in blues-rock, improvisation and new music. Here he concentrates on his main instrument, the guitar, on a dozen solos, duos and a trio with fellow pickers Mary Halvorson and Marc Ribot. Oddly enough, Sharp and Ribot, who specialize in more agitated sounds, both turn almost folksy in duets on Wobbly, Sinistre and Oronym. Although their chess game-like moves are both subtle and spiky on Sinistre, it’s the last track which is most distinctive. Here, one guitarist’s legato finger-picking tries to surmount the other’s canine yapping-like plucked onslants, until relaxed string undulations are replaced by a multiplicity of crying buzzes. Blanketing drones dominate the three Halvorson duets, with the strokes on Shredding Light so thin they break into electronic flanges. Slurred fingering and guitar-neck taps enliven both parts of Sequola, although a blanket of buzzes can’t disguise intricate dual connections.

Sharp’s solo work, however, is the most representative. Nektone for instance swiftly unites Delta bottleneck picking and outer-space-like multiphonics without fissure. Meanwhile, Kernel Ponic knits together so many passing chords that it’s almost opaque. Then suddenly, with no hint of overdubbing, there seem to be two guitar lines travelling in opposite directions – one with rumbling organ-like ostinato, the other snapping out arena-sized distortion. That he manages to tame these opposites into a reassuring ending that is true to narrative, logical and conclusive, is another tribute to Sharp’s multi-talents.

**Ken Waxman**

**The Edge of Time – Paleolithic Bone Flutes of France and Germany**

Anna Friederike Potengowski; Georg Wiland Wagner

Delphian DCD34185 (delphianrecords.co.uk)

**Andrew Timar**

**The acoustic Eurofolk ensemble, Beyond the Pale, has been an important voice on the world music scene in Toronto for nearly 20 years. Known for their ability to blend genres in interesting ways, the group continues on that path with their fourth release, Ruckus, their first in eight years.**

**Instrumental mastery is a hallmark of the album but it comes through in the musicians’ – Bret Higgins (bass), Aleksandar Gajic (violin), Milos Popovic (accordion), Eric Stein (mandolin), Martin van de Ven (clarinets) and Bogdan Djukic and Max Senit (percussion) – heartfelt and cohesive playing rather than a lot of show-off, lightning speed runs. That said, there are some displays of virtuosity here**
and there that really dazzle.

The disc contains a mix of traditional and original compositions, with most of the band members contributing originals in true ensemble fashion. The songs alternate between plaintive ballads and rousing dance and celebration songs. Being a sucker for a low clarinet, the opening track, Atlas Revolt, grabbed me right off the bat. Ruckus in Balja with its evocation of dance halls of Eastern Europe and the moody restraint of Andale are other standouts.

The instrumentation is essentially the same throughout and although using a variety of techniques and approaches brings some distinctiveness, I have to say that about halfway through the album the songs started to sound somewhat the same. But fans of this style of music will no doubt find plenty to enjoy and will revel in the soundscape of the “Old World,” in the hands of inventive “New World” musicians.

Cathy Riches

An Dàn – Gaelic Songs for a Modern World
Mary Ann Kennedy
ARC Music EUCD 2737 (arcmusic.co.uk)

> On this inspired recording, Glasgow gal Mary Ann Kennedy wears a number of exquisite hats, including vocalist, pianist, composer, arranger, lyricist and co-executive producer. The CD title, An Dàn, translates as A Song or perhaps the more apropos A Destiny. The project is comprised of 11 brilliantly arranged songs – some ancient, some contemporary – and all rendered in flawless Scots-Gaelic, with an array of traditional instruments and thrilling vocals in tow. It’s not necessary to be a Gaelic speaker to appreciate this collection, as the sheer musicality and emotional depth of the project transcend any cultural or linguistic barriers. An Dàn is a marvelous affirmation of the survival of Gaelic languages – even in the face of the most oppressive 19th-century imperialism and near cultural genocide.

The opening track, Seinn, Horo, Seinn (Sing!) is rife with gorgeous string lines as well as Kennedy’s lovely, diaphanous, pitch-pure, soaring soprano. Next up is Öran do dh’lain Dòmhnallach (Song for John MacDonald) which features a poem by the 20th-century Gaelic literary giant, Iain MacGill. Gaelic has a real poetic tradition of both eulogy and elegy, and nowhere on the CD is this more evident than on this composition. A tribal, male chorus adds to the track, and she also utilizes a sample of a vocal sequence from the Tswana and Sotho Voices.

Dàn Ur do Flhóraidh NicNill (A New Song for Flora MacNeill) is arranged with sophistication and dissonance, and invokes ancient, Iron Age musical motifs. Finlay Wells’ light and clear guitar work is enhanced by Jarlath Henderson’s pipes – and with the addition of the strings, a sort of Celtic wall of sound is created. Two other standouts include Gràd’h Geal Mo Chridhe (My True Love) – a complex and masterfully produced track featuring superb choral segments and Air Leathad Slèibhe (On a Hill-Land Slope) with lyrics by another 20th-century Gaelic literary giant, George Campbell Hay. This heady tune conjures up a vision of ancient Celtic settlements enveloped in mist and magic, as well as deeply-rooted spiritual connections to Mother Earth and reverence for her cycles.

Lesley Mitchell-Clarke

Something in the Air
Music Appreciation as a Single Serving or Seven-Course Meal

Marketing considerations aside, how best can a musician mark an important milestone or significant creativity? With recorded music the result is usually multiple discs. In honor of French bassist Joëlle Léandre’s recent 60th birthday for instance, there’s A Woman’s Work... (NotTwo MW950 – notwo.com), an eight-disc boxed set. Almost six hours of music, the 42 tracks were recorded between 2005 and 2016, comprising one solo disc and the rest intense interaction with such associates as trumpeter Jean-Luc Cappozzo, tenor saxophonist Evan Parker, violist Mat Maneri, guitarist Fred Frith, percussionist Zlatko Kaučič, pianists Agusti Fernandez or Irène Schweizer and vocalists Lauren Newton or Maggie Nicols. With improvisers from six different countries working alongside, the bassist’s charm, humor, vigour and adaptability are highlighted.

Solo on CD 6 from 2005, Léandre’s improvisations are as mesmerizing as they are mystifying. Consisting of bow slaps resonating with woody ballast, her circular attack isollsipistent to confirm its singularity, but so alive with twists that she sometimes seems pleasantly taken aback by what’s produced. As she plucks or saws her strings, at points she could be playing all parts in a radio play, encompassing crone cackling, infant cries, feline purrs and canine yelps. Sliding from brouhaha to babble, she opens up the performance enough for the result is usually multiple discs. In honor of French bassist Joëlle Léandre’s recent 60th birthday for instance, there’s A Woman’s Work... (NotTwo MW950 – notwo.com), an eight-disc boxed set. Almost six hours of music, the 42 tracks were recorded between 2005 and 2016, comprising one solo disc and the rest intense interaction with such associates as trumpeter Jean-Luc Cappozzo, tenor saxophonist Evan Parker, violist Mat Maneri, guitarist Fred Frith, percussionist Zlatko Kaučič, pianists Agusti Fernandez or Irène Schweizer and vocalists Lauren Newton or Maggie Nicols. With improvisers from six different countries working alongside, the bassist’s charm, humor, vigour and adaptability are highlighted.

Solo on CD 6 from 2005, Léandre’s improvisations are as mesmerizing as they are mystifying. Consisting of bow slaps resonating with woody ballast, her circular attack isollsipistent to confirm its singularity, but so alive with twists that she sometimes seems pleasantly taken aback by what’s produced. As she plucks or saws her strings, at points she could be playing all parts in a radio play, encompassing crone cackling, infant cries, feline purrs and canine yelps. Sliding from brouhaha to babble, she opens up the performance enough for
Brazilian tenor saxophonist Ivo Perelman takes a different route. If Léandre has built a single dwelling, Perelman is more like a developer putting different styles of edifices in designated areas. With frenetic bites of Free Jazz extravagance, Perelman presents his rhapsodic interface with American pianist Matthew Shipp in seven volumes titled The Art of Perelman-Shipp (leorecords.com). Vol. 1 – Titan (CD LR 794); Vol. 2 – Tarvos (CD LR 795); Vol. 3 – Pandora (CD LR 796); Vol. 4 – Hyperion (CD LR 797); Vol. 5 – Rhea (CD LR 798); Vol. 6 – Saturn (CD LR 786) and Vol. 7– Dione (CD LR 799). Only Saturn is a duo, with the others featuring the two plus, on different discs, bassists William Parker or Michael Bisio, and drummers Andrew Cyrille, Bobby Kapp or Whit Dickey.

To get a handle on the Perelman-Shipp discs recorded between August and November 2016, first consider Saturn. The result of more than 20 years of musical cross-fertilization, the untitled improvisations show the duo’s comfort level, with Perelman at times eschewing his usual altissimo ladder-climbing for a breathy tone and burlesquing avant-garde solemnity by shoehorning a quote from Heart and Soul into his solo on track one. While the reedist’s unique mixture of whining split tones, intense triple tonguing and theatricality at the climax stays intact, it’s framed by whimsical comping from Shipp, which calmly advances while showcasing skills like suddenly pedalling into the piano’s darker regions or maintaining a steady pace, as Perelman wrings every extension from each reed outburst. Titan, which adds Parker to the duo and Hyperion, where Bisio completes the trio, feature similar communication, since Bisio is part of the pianist’s band, while Parker and Shipp are longtime collaborators. Parker creates a percussive undertow that expands the saxophonist’s expression, as he follows him through pitch variations and unexpected quickening and decelerating of the narratives. Vigour distinguishes the nearly 20-minute final track as Parker’s vibrant arco pumping surrounds the others’ explorations. At times Shipp creates a stream of high-frequency key-clipping in tandem with Perelman’s overt overblowing, while elsewhere the saxophonist and bassist bond, allowing each pattern suggested by one to be completed and improved on by the other. If Parker’s work is the stuff of high drama, then Bisio’s style is playful enough to be sitcom-ready. The bassist’s peppy interface is used in a connective fashion, though he also steps forward with tonal variations. His bowing on Part 8 adds to tremolo piano lines and high reed pitches to cement a moderate and mystical theme, while his pizzicato sluices on Part 9 push the action along so that the saxophonist’s squeals resemble cowboy yodels.

Culmination of this musical equivalent of Lawrence Durrell’s The Alexandria Quartet, where situations change shadings depending on the book, are Pandora and Dione. Dickey makes a quartet with Perelman, Shipp and Parker on the first disc and with Perelman-Shipp-Bisio on the second. The Parker-Dickey team helps maintain the tumultuous level of action that is Perelman-Shipp’s specialty. This framing on tunes like Track 6 means that Perelman’s consistent altissimo exploration and narrowing yelps fit perfectly. He even shoves a lick from Cherokee into his descending slurs. Freed from the rhythmic function, Shipp has space to indulge in impressionistic reprises, as on Track 3 where the reedist’s exposition spends more time in lower-case description than showy tongue smears. Rhea’s tracks intersect even more notably. At over 16 minutes in length, the first track could be a suite in itself. Backed by double bass thumps and the pianist’s tempo-defining runs, Perelman’s introduction is thematic and descriptive. He recaps the head with elevated power in the final sequence atop an assembly line of drum accents.

Projects like these are reminiscent of the fact that whether you buy chocolates by the box or individually you can only savour one at a time. For maximum appreciation, this parsimony in consumption should be applied to both the boxed set and the CD series.
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B R U C E  S U R T E E S

"It was no longer piano playing, it was music, released from all earthly weight, music in its purest form, in a harmony that can be imported only by one who was no longer of this world."

That quote is from conductor Herbert von Karajan speaking of Dinu Lipatti, universally regarded as one of the greatest pianists of the 20th century.

Constantin “Dinu” Lipatti was born in Bucharest, Romania in 1917. His father, who had studied with Pablo de Sarasate and Carl Flesch, played the violin and his mother was an accomplished pianist. His godfather was the esteemed violinist and composer George Enescu, for whom, as fate would have it, Lipatti was to become a future partner in concerts and recordings. Lipatti’s mother is quoted as saying that Dinu (as she affectionately called him) “could play the piano before he had learned to smile.” Reportedly, he played a minuet by Mozart at his own belated baptism. At the age of four he gave concerts for charity and began to compose. He studied with Florica Musicescu at the Bucharest Conservatoire. In June 1930 at a concert in the Bucharest Opera given by the best pupils from the Conservatoire, he performed the Grieg Piano Concerto to an enthusiastic audience.

Two years later he won prizes for his own compositions, a Sonatina for piano and a Sonatina for violin and piano. In the same year he was awarded a Grand Prize for a symphonic suite, Les Étiquettes. In 1933 he finished second at the Vienna International Piano Competition. The controversial decision led jurist Alfred Cortot to resign in protest. In Paris he studied with Cortot and, who else but Nadia Boulanger. At his first public concert in May 1935, a few days after the death of his friend and teacher Paul Dukas, Lipatti opened the program with the Myra Hess transcription of Bach’s Jesu, Joy of Man’s Desiring, as his very first public performance of any piece as an adult.

Dinu Lipatti, the 100th Anniversary Edition (Profil PH17011, 12 CDs) contains his entire published EMI recordings, for whom he was an exclusive artist, together with a few rarities from the BBC, Bucharest and elsewhere. Profil has set out the recordings – solos, duets, concertos, etc. – chronologically, starting from the Paris sessions in 1936 through to his final concert in Besançon in 1950. Included are works of Bach, Bartók, Brahms, Chopin, Faure, Grieg, Lipatti, Liszt, Mozart, Ravel, Scarlatti and Schumann. Colleagues appearing with him include George Enescu, Ernest Ansermet, Eduard von Beinun, Herbert von Karajan, Alceo Galliera, Nadia Boulanger, Hans von Benda and Otto Ackermann. Note the absence of Beethoven, whose works were in his repertoire. As a matter of interest, he was asked to record the Emperor Concerto and he declined because he felt that he was not ready... stating that he required four years of preparation time! The ninth disc contains the Mozart Piano Concerto No.21, with Lipatti playing the cadenzas that he had composed in 1945. It was recorded live in Lucerne on August 23, 1950, conducted by Karajan with the Festival Orchestra. From February 22 of the same fateful year there is a live performance of the Schumann Piano Concerto from Geneva, with Ansermet and the Suisse Romande. His interpretation is very different from the celebrated 1948 recording with Karajan, particularly his introspection in the first movement.

The 12th disc is devoted to his final recital on September 16, 1950 at the Besançon International Music Festival. He was in extremely poor condition, severely weakened from chronic suffering from Hodgkin’s disease, with which he was finally diagnosed in 1947. Against the advice of his wife Madeleine and his doctor, he insisted on playing. He played Bach’s Partita No.1, BWV825, Mozart’s Piano Sonata No.8, K310 and Schubert Impromptus D899 Nos.2 and 3. Last on the program were the 13 Chopin Waltzes. He was simply too weak to play the final Wölz, Op.34, No.1 but played instead Jesu, Joy of Man’s Desiring, which was not, however, recorded. The beautiful irony was that the last piece he was to play was the first piece in his first concert. For this disc, the 13 waltzes are followed by his prior recording of Jesu, Joy of Man’s Desiring. Dinu Lipatti died three months later in Geneva, aged 33.

There was nothing routine about Lipatti’s playing. He filled the notes with life, evidenced by these exemplary performances that graced the catalogues over the years, all mono of course, and hearing them again re-ignited the initial enthusiasm. Sensitive newcomers who pay attention should be equally impressed.

Footnote: If you are interested, a set from Archiphon, Dinu Lipatti – Les Inédits (ARC-112-113, 2CDs) contains some choice and rare performances from several sources including the BBC. There is also a unique performance of his Symphonie Concertante for two pianos and orchestra. Recorded in concert in Geneva on September 14, 1951, one year after his death, it is played by his widow Madeleine Lipatti and Bela Siki, with the orchestra of the Suisse Romande conducted by Ansermet. This tape was from Siki’s private collection.

There is now a DVD of the celebrated 1978 performance of Il Trovatore recorded live in the Vienna State Opera (Arthaus Musik 109334). The opera was a great favorite of Herbert von Karajan who, in this case, not only conducted but, as was his want, was responsible for the stage direction. This performance is “steeped in scandal.” There are many different accounts of the following incident but according to the liner notes: Franco Bonisoli was originally cast in the role of Manrico but abandoned the company during a rehearsal where the public had been admitted entry, and, after throwing his sword at the conductor, left the stage in a fury, to be later replaced by Plácido Domingo. “The rest of the outstanding cast are Piero Cappuccilli (Il Conte di Luna), Raina Kabaivanska (Leonora), Fiorenza Cossotto (Azucena), José van Dam (Ferrando), Maria Venuti (Inez), Heinz Zednik (Ruiz), Karl Caslawsky (an old gypsy) and Ewald Aichberger (a messenger). Domingo is in full control of his scenes; Kabaivanska was a Karajan favourite at the time and one can clearly hear why. In truth, every soloist named above is perfectly cast and exemplary in their roles.

Watching the plot unfold is quite a different experience from only hearing it. The sets were designed by Teo Otto, and the costumes by Georges Wakhneitsch. Some, in fact a lot, of credit for what we see must go to the late Günther Schneider-Siemssen, who edited the ORF video record for TV. Schneider-Siemssen was responsible for opulent, realistic sets that were seen in opera houses around the world. It was he who created the unforgettable sets for the Met’s Ring Cycles (available on DVD) that played every four years through the 1980s. However, for this production he acted only as editor. He died in 2015 at the age of 88. I must assume that he could not edit out the singers stepping right out of character and taking a bow after what seems like very big duet. Was that the custom of the day? Bottom line: this is an outstanding performance and, distracting bows notwithstanding, a no-complaints video.
UNVANISHING: THE MUSICAL LIFE OF Claude Vivier

continued from page 9

Lawrence Cherney, artistic director of Soundstreams, never knew Vivier personally – but from the moment he first saw his music years ago, he knew that it was something special. “Somehow, I had been given a copy of the manuscript of [Musik für das Ende],” he says. “It was literally written in his hand. And every once in a while for a year or two, I’d pull this thing out and think, ‘What have we got here?’”

“We began to think about producing it then,” he adds. “But quite honestly, in those early days, I think we had no idea what this was. For me, it was just an intuition that there was something.”

The production this month, created by Soundstreams around Vivier’s music, is in three parts. The first, featuring Québécois actor Alex Ivanovici, is an original monologue inspired by Vivier’s letters. The final section is the title piece: Ivanovici alongside ten singers in a staged version of Musik für das Ende. And in the centre will be a performance of the uncanny, eight-minute work Glaubst du an die Unsterblichkeit der Seele (Do you believe in the immortality of the soul?) – the last piece of music Vivier ever wrote.

“There’s this very eerie connection between what he wrote [and his life],” says Cherney. “Always this flirtation with life and death and beyond.”

This particular Soundstreams production has been a long time in the making – seven or eight years of planning, with rehearsals that have been going since August. “It’s immersive theatre, in a way that we’ve never really done before,” Cherney says. “I’m very proud of the things that we’ve done over the years and it isn’t about better or worse, but this is definitely different.”

Cherney describes how Musik für das Ende is structured: highly precisely, but with a lot that depends on interpretation. It was crafting that interpretation and developing it with the cast that proved to be one of the company’s biggest challenges. “It takes place in this twilight between theatre and music and opera...and it’s not any one of those, and yet it’s every one of them,” he says. “In terms of what a vocal ensemble can do, there’s a tremendous freedom in that.”

“All that I can say about this is that I feel a little bit like what biographers must feel,” says Cherney. “The more I found out about this work, and about Claude, the more mysterious and the more intriguing it got. It’s not that I got close to him personally, but in a sense that mystery around the piece, and the depth of interpretation that we had, amplified as time went on.

“In a way, [Vivier’s music] keeps receding,” he says. “Every time we think we’re getting closer, there’s another horizon there. I think that’s a good sign.”

The title page of Vivier’s manuscript for Musik für das Ende bears a dedication, written in German, to “die Leute die heute sterben werden” (the people who will die today). “Living in the midst of beings destined for death I have often reflected upon this,” Vivier writes. “Instinctively I see these beings no longer in life but in death. In my dreams I was living more and more the strange ceremony of beings who vanish for ever, who become an ‘infinite moment’ in the eternal silence.”

If you trace the coming performances of Vivier’s music throughout the year, what you seem to get is a series of moments that are suspended in time. This fall at the Soundstreams season opener on October 16, the Lapland Chamber Orchestra will collaborate with Indigenous choreographer Michael Greyeyes on a new interpretation of Vivier’s Zipangu. Later this season, Zipangu will be reprised by New Music Concerts, the group that first commissioned it in 1980, alongside a new work by Brian Harman that was inspired by it. For Alexina Louie and Alex Pauk, Esprit Orchestra’s performance of Siddhartha on October 15 feels like a bridge between the past and the future, and a way of treasuring the memory of a friend. And for the second Soundstreams production of the season, Musik für das Ende from October 28 to November 4, Lawrence Cherney and his team have been forced to confront these ideas of legacy and immortality onstage, dredging up the past in ways they hadn’t expected.

In the days before his unexpected death, Vivier’s work Do you believe in the immortality of the soul? was concerned with asking about life, and about the permanence of the loss he saw all around him. In his music, he seemed to be searching for a way to not vanish after death, and to move from silence towards a new type of sound. It would seem like he’s found it.

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