Martinů’s The Tears of the Knife and Hindemith’s Back and Forth
FRIDAY, NOVEMBER 2, 7:30PM
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Jamey Haddad’s Under One Sun and Cyro Baptista’s Vira Loucos
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KOERNER HALL
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Daniel Hope and Friends: AIR – A Baroque Journey
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KOERNER HALL
Tickets start at only $25
British violinist Daniel Hope, “among the best in the world as well as the most thoughtful,” (The Observer) returns to Koerner Hall with an outrageous romp through the baroque with a dazzling ensemble of virtuosi wandering minstrels.

Susan Hoeppner & Friends
SUNDAY, OCTOBER 21, 2PM
MAZZOLENI CONCERT HALL
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Stephen Prutsman
SUNDAY, NOVEMBER 4, 1PM
MAZZOLENI CONCERT HALL
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It was perfect weather on that sunny August 13th morning working with opera soprano, Denise Williams. I've had the pleasure of capturing this talented vocalist, three years ago when we did our first photo shoot. This August, however, was an extra special occasion; it was in celebration of her 60th birthday. I remember Denise reaching out and inquiring about some other order of business, and in passing mentioning her upcoming hallmark of a birthday. I instantly offered to shoot as a birthday tribute and celebration of her professional accomplishments. With admiration for her contribution to Toronto's artistic landscape, she is a beacon of hope and inspiration to many. We shared, laughed, ate, changed and hopefully encapsulated 60 years of an established woman, mother, artist, and friend. — Amina Abena Alfred

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THE BLUE PAGES

The WholeNote’s 19th Annual Directory of Music Makers
(begins right after page 42)
WHO STOLE MY TITLE?

Speaking as an editor, sometimes it’s coming up with a title for a story that’s the biggest problem. Interestingly, it’s sometimes even more of a problem when the story is a good one, because there’s all the extra pressure of doing justice to a great piece of writing. Or feeling guilty about reducing something nuanced to a clever phrase.

Speaking as a writer, sometimes coming up with a clever title for a story (especially before it’s written, when the pressure of deadlines is mounting) is just what the doctor ordered in order to get the drought-stricken creative juices flowing again. And here I know, from bitter experience, what I’m talking about.

And then there’s that other situation, like today, when having lulled myself into the false sense of security of having a great title, I realize that it’s gone, already used for something else in this issue of the magazine. And right on the cover, which went to press yesterday, so I can’t even pull rank and change the title of the other story instead.

SEEKING SYNERGIES

That’s what I wanted to call this Opener. The phrase must have snuck into my writer’s mind while I was editing Andrew Timar’s feature story in this issue on this year’s FAMA (Festival of Arabian Music and Art). In that story it is used to discuss the process whereby the Canadian Arabic Orchestra is going about building awareness of the festival’s cultural scope in the musical community at large.

But, as a phrase, it could apply equally well to the issue’s cover story. Or to librettist Daniel MacIvor’s account (in Chris Hoile’s On the festival’s cultural scope in the musical community at large. In that story it is used to discuss the process whereby the Canadian Arabic Orchestra is going about building awareness of the festival’s cultural scope in the musical community at large.

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The way Linda Litwack tells this chapter of the Denise Williams story, she and Williams (who have known each other since about 1990, when Williams joined the Toronto Jewish Folk Choir as their soprano support singer/soloist) bumped into each other at the premiere, in October 2015, of David Warrack’s ambitious oratorio Abraham at Metropolitan United Church. (Litwack was the publicist.)

“It involved Jewish, Christian and Muslim singers, instrumentalists and dancers in a celebration of the father of the three major monotheist faiths,” Litwack explains. “There we encountered Salima Dhanani, a lively, young (compared to us anyway) woman, who told us about her Ismaili Muslim youth choir, and said she wanted them to learn some Yiddish songs. That hasn’t happened yet, but we started a series of meetings that has ultimately led to our organizing this concert. As producers, in honour of the common founding father of our backgrounds, and the circumstances of our first meeting, we called ourselves Children of Abraham – even though we have always intended for this to be a secular concert, not religious.”

Antiguan-born, Canadian soprano Denise Williams is a bridge builder in all kinds of ways: a true crossover artist comfortable with opera, oratorio, lieder, 20th century art song, spirituals, musical theatre and jazz; a founding member of, and soloist with, the Nathaniel Dett Chorale (most recently as Monisha in their concert performance of Treemonisha at Koerner Hall); soprano soloist in David Fanshawe’s African Sanctus with both the Pocano Choral Society in Pennsylvania and with the Toronto Mendelssohn Choir; trail-blazing soprano Portia White in in the world premiere of Lance Woolaver’s Portia White: First You Dream, for Nova Scotia’s Eastern Front Theatre in 2004; and an accomplished solo recitalist with venues such as Massey Hall, the St Lawrence Centre, the Toronto Centre for the Arts, and concert venues in the US and the Caribbean under her belt.

Her introduction to Jewish music via the Toronto Jewish Folk Choir sparked a strong musical connection; it also led, over time, to her witnessing and participating in not always easy dialogues between Black and Jewish cultures.

“I have an always growing interest in celebrating artistic harmony with other communities and cultures and in building bridges, which I will continue to explore,” Williams says. “Growing up in the inner city of Toronto, I have embodied the multicultural music community all my life: singing and teaching, reaching out. A large part of my motivation is simply the understanding that comes from connecting.”
Walk Together Children, one of her most popular programs, arose from that sense of motivation. It has been performed at the Toronto Centre for the Performing Arts and was broadcast from the Glenn Gould Studio on CBC Radio’s Music Around Us. In various iterations it has been performed at Ashkenaz (Toronto’s Jewish music festival), the Yiddishland Café, and more recently, last October, three performances in Stratford’s SpringWorks Festival, for which the repertoire included traditional African song, spirituals, Ladino, Yiddish and traditional Antiguan repertoire and more.

It would be tempting to paint the upcoming Children of Abraham production of Walk Together Children: A Cross-Cultural Concert Celebration at the Toronto Centre for the Arts, October 14 as some kind of grand culmination for the project, but by its very nature, it is a show destined to remain a work in progress, an in-the-moment snapshot of a lifelong mission.

The list of participants for this performance tells the story of where the show is at right now: slated to join Williams, at time of going to press, are pianists Brahm Goldhamer and Nina Shapilsky, percussionists Sam Donkoh and Daniel Barnes, winds player Ben MacDonald, and a choral contingent of Ismaili singers, led by Salima Dhanani. Guests include tenor Mitch Smolkin, sitar player Anwar Khurshid (composer of music featured in the Oscar-winning film Life of Pi and Kama Sutra), tabla player Jaswinder Sraa, pianist Babak Naseri, and dancers Shakeil Rollock and Geneviève Beaulieu. M.C. is dub poet Clifton Joseph, and First Nations singer/songwriter Aqua Nibii Waawaasikone will open the afternoon.

And after that? Short answer: Denise Williams will continue to live a multifaceted, committed musical life. No Strings Theatre, which aids youth in developing their performing arts skills, on and off stage, and where Williams is artistic director, will be an ongoing part of the picture; her role as a private voice teacher, a mainstay for over 25 years, an M.A. in Community Music at Wilfrid Laurier University (for which this project serves as a capstone) will be part of at least the short term future.

“I also have a few interesting pending projects in Cuba,” Williams says. “Working with a youth choir/orchestra, an adult ensemble (Orpheo de Santiago), and a performance opportunity with the symphonic orchestra of Santiago de Cuba. Understanding of other cultures that are around us, in our community, that form our pluralistic identity, striving for unity through inclusion. That is what motivates me.”


David Perlman can be reached at publisher@thewholenote.com.
The Festival of Arabic Music and Arts (FAMA) was launched last year, produced by the Canadian Arabic Orchestra (CAO) in partnership with the Festival du Monde Arabe de Montréal. Presenting a series of concerts, in the Toronto region and in Montreal, of both Arab and non-Arab artists, it aimed to appeal not only to Arabic audiences but also to a broad spectrum of Canadians.

In the fall of 2017 FAMA staged 60 concerts of music, stand-up comedy and theatre by international and local performers. FAMA returns this year, October 26 to November 10, with an even more enterprising expanded program, presented in 11 venues across the GTA. The lineup features music, theatre, exhibitions and film from Arab countries including Syria, Palestine, Lebanon, Morocco, United Arab Emirates, Iraq and Egypt, as well as several performances by the CAO, which remains the driving force behind the GTA undertaking.

The Mississauga-based CAO was co-founded in 2015 by the husband-and-wife team of qanun expert and orchestra president Wafa Al Zaghal, and pianist Lamees Audeh, its music director. Fuelled by their twin passion for Arabic and Western classical music, they initially began with a modest ensemble of five musicians. Their expanded orchestra today includes a string section of violins, viola, cello, bass, plus piano, clarinet, ney/nay (Arabic reed flute), oud (Arabic lute) and three percussionists. The instrumentation reflects the CAO’s goal of combining Western and Arabic classical instruments and music.

FAMA, and the CAO role in launching it, caught my attention this time last year and I spoke with Audeh at the time. “Our repertoire is evolving, along with the makeup of the orchestra,” she noted. “Our approach puts less emphasis on [Arab] ethnicity and rather more on the [Arabic] music itself. We wish to connect expatriate Arabs with their classical Arabic musical culture – maintaining this cultural heritage in the hearts and minds of the Arab community in Canada and presenting it to future generations. But at the same time we want to engage with all non-Arab communities. Our aim is to build bridges between Canada’s diverse communities – multicultural dialogue among the tapestry of Canadian society through music.”

The shifting demographics of the GTA is one factor impacting FAMA’s approach. On its website it notes that the “GTA, comprised of the City of Toronto, Durham, Halton, Peel and York is home to about 6.5 million people speaking approximately 200 languages. ... Arabs constitute about four percent.” According to my lazy arithmetic, that’s over a quarter million GTA residents who identify as Arab, a considerable core audience base, within a much larger musically engaged and potentially interested population.

Venues this year range from public spaces and mid-sized theatres, to large concert halls. With the aim of reaching core and wider audiences where they live, work and play, they are strategically and widely dispersed: Mississauga, Oakville, North York, but also in Toronto’s cultural core: at the Hot Docs Ted Rogers Cinema, Jane Mallet Theatre and 918 Bathurst Centre for Culture.

The 2018 Festival opens October 26, close to the CAO’s home base, at the Living Arts Centre-Hammerson Hall, Mississauga with a concert by the multi-award-winning Lebanese singer and popular music songwriter Marwan Khoury. Khoury has had numerous highlights in his three-decade-long career: His Kil Al Asayed (2005) album made him a music star throughout the Arab world, topping charts. Last year he signed with the Al Araby TV Network to host a TV music show titled Tarab with Marwan Khoury where he performed evergreen Arabic songs with Arab guest stars. It’s a foregone conclusion that his GTA fans will make this concert a hot ticket event.
The bottom line is that we want to reach all our communities where they make their homes.
– Omar Najjar

**Dalal Abu Abneh**

Digging for more details on the ambitious scope of the festival, I spoke on the phone with CAO chorister (and FAMA manager) Omar Najjar. “We strive for partnerships, searching for synergies with presenters and venues,” Najjar said. “The bottom line is that we want to reach all our communities where they make their homes. For example many in the Jordanian community live in the northern end of Toronto, so we are presenting Dalal Abu Amneh’s concert within easy reach at North York’s Lyric Theatre. But first we will present her at 918 Bathurst Centre for Culture, Arts, Media and Education.”

Singer Dalal Abu Amneh was born in Nazareth in 1983. By the age of 13 she was performing Palestinian folk songs at public events. She became well known for rendering the songs of Umm Kulthum (1904-1975), among the greatest and most influential singers of the 20th century. More recently her song Bokra Jdeed (A New Tomorrow) made it to the shortlist in the 2006 EuromedCafe international song contest for “intercultural dialogue between the two shores of the Mediterranean.”

Amneh actively mixes tarab (classical Arabic singing) and Arabic folk music, focusing her practice on characteristic rhythms and maqamat, a system of melodic modes used in Arabic music. In addition to her career as a professional singer, Amneh is pursuing her PhD in Neuroscience at the Faculty of Medicine at Technion University, Israel.
November 1, FAMA presents Amneh in Nur Sufi at the 918 Bathurst Centre for Culture, Arts, Media and Education. Amneh takes the audience on “a holistic spiritual journey that combines Sufi whirling with music,” set to some of the works of three outstanding mystical Sufi poets, Rumi, Ibn Arabi and Al Hallaj. Joining her is the Syrian-born American composer and cellist Kinan Abu Afach, along with violin, qanun and percussion. Rumi Canada’s Tawhida Tanya Evanson, whose Sufi whirling is a form of active meditation, will join the musicians. Cognizant of the 918 Bathurst Centre’s former life as a Buddhist temple, and infused with the scent of incense, Nur Sufi draws on the Sufi mystical tradition to set the mood for a special concert experience for the audience. A gallery of Sufi and Arabic calligraphy complements the performance.

Then on November 3, Amneh’s concert Yu Sitti (Oh Grandma) takes the stage at the Lyric Theatre in North York. The show is an extension of Amneh’s audio-blogging about her Palestinian heritage in order to document its current practice. Yu Sitti evokes the environment in which this heritage is kept alive. In addition, Amneh aims to restore the cultural sprawl of folk music practiced in the Great Levant and the surrounding Arabic area by choosing songs originating in Palestine, Damascus, Baghdad and Cairo.

Accompanying Amneh on this pan-Arabic journey is an actual group of grandmothers – the theme of the concert. As she explains, “The involvement of these grandmothers used to sing to themselves behind closed doors. Amneh’s project proudly brings them out on the public stage, showcasing their role as the birth mothers of song, highlighting their extraordinary contribution in the inheritance and preservation of their heritage. The grandmothers not only sing with Amneh but also share the stories and history of the songs, illuminating the lives of ordinary women.”

Small Wonders

I asked FAMA manager Omar Najjar where the resident CAO Choir comes into the picture. “The choir is directed by Wafa Al Zaghal, who is also the festival’s CEO,” said Najjar. “As a member of the choir, I feel choral singing is an important aspect of Arabic music that perhaps not many in the broader Canadian community are aware of. We include both male and female singers, typically singing in unison, with interspersed solos. A good example of the involvement of choral music and the diversity in our program can be seen at our ‘Small Wonders’ concert, with the participation of the Maronite Youth Choir of St. Charbel Church in Mississauga. The Maronite Church is an Eastern Catholic Church [and one of the oldest in Christianity], yet people of the Maronite faith are very much part of the greater Arabic community.”

November 5, FAMA presents Small Wonders at the Maja Prentice Theatre, Burnhamthorpe Branch Library in Mississauga. In addition to the Maronite Youth Choir, this fundraiser will showcase young talent nurtured by the Canadian Arabic Conservatory of Music (CACM), directed by Lamees Audeh. Children ranging in age from 6 to 16 will perform on traditional Arabic instruments such as oud, qanun and Arabic violin, as well as on classical violin, clarinet, guitar and piano. Small Wonders also features Zaytouna Dabke, a Mississauga folk dance group concerned with preserving Palestinian and Arab culture and heritage, particularly among youth.

Though admission is free, donations will be accepted towards sponsoring CACM tuition for deserving children.

The CAO itself

The resident Canadian Arabic Orchestra is featured in three festival concerts.

November 4 at the Aga Khan Museum, Syrian flamenco guitarist and composer Tarek Ghiriri accompanies flamenco dancers with members of the CAO in a program titled “Flamenco Arabia.” Presented in partnership with the Aga Khan Museum’s annual Duende Flamenco Festival, Ghiriri explores common ground between Spanish flamenco, traditional Andalusia and contemporary Arabic music.

November 9 at the Lyric Theatre, North York, poet and singer Hassan Tanim presents “Sounds of Iraq,” in collaboration with the CAO, taking the audience on a musical journey to the land between the Tigris and Euphrates rivers, to one of the ancient cradles of poetry and music.

The festival’s grand finale takes place on November 10 at the Jane Mallett Theatre, St. Lawrence Centre for the Arts, in downtown Toronto. “TrIBUTE to Sayed Darwish” features Lebanese oud master, singer and composer Charbel Rouhana with the 20-piece Canadian Arabic Orchestra and Choir.

Widely considered the “father of modern popular Arabic music,” the Egyptian singer and composer Sayed Darwish (1892-1923) believed that music was not merely for entertainment but was an expression of human aspiration which imparted meaning to life. He wrote the melody for the national anthem of Egypt, and his songs remain popular even in the 21st century. His remains rest in the “Garden of the Immortals” in Alexandria, Egypt, his hometown.

This large-scale tribute to one of the Arab world’s leading maestros, a leading light of the Arab music renaissance of the early 20th century, is a fitting way to sum up FAMA’s vision and set the stage for the future.

Andrew Timar is a Toronto musician and music writer. He can be contacted at worldmusic@thewholenote.com
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It was all of 40 years ago that Andrew Davis sat down at a Hero baby grand piano in a Shanghai department store, puzzling shoppers with his rendition of Henry Mancini’s *Moon River*. All the conductor of the Toronto Symphony Orchestra had to do during that brief visit was stop to look at something and a crowd would gather to look at him.

Westerners were a curiosity in those days following the Cultural Revolution, with people still wearing Mao suits and black bicycles crowding the streets. Today’s Shanghai is a different place, a forest of gleaming skyscrapers with shops peddling Gucci, Versace and Prada and streets on which a cyclist can find himself sandwiched between a Lexus and a Mercedes.

No one who has visited China during the intervening years can fail to be impressed by the country’s rate of modernization. In the countryside the pace is understandably slower. In the cities it is sometimes breathtaking and not least in the realm of the arts. A few years ago in Beijing’s state-of-the-art performing arts centre I witnessed a production of Verdi’s *Nabucco* superior in quality to the one I had witnessed months earlier at the Mariinsky Theatre in St. Petersburg. Both starred Placido Domingo. A few weeks ago I witnessed a production of Wagner’s *The Flying Dutchman* imported from Erfurt, home of one of Germany’s most modern opera houses, that looked entirely uncompromised on the stage of Shanghai’s elegant Grand Theatre.

All this is by way of saying that – Rodgers and Hammerstein notwithstanding – it is not only in Kansas City that everything is up to date. Shanghai (population 13 million) has set itself the task of becoming one of the world’s top tier international metropolises.

Its music conservatory, China’s oldest (vintage 1927), is just as clearly determined not to be left behind. Host to an annual Shanghai New Music Week, it brings to China’s largest city the sounds of today, inviting major interpreters from far afield to collaborate with native musicians in its performance.

That is where Toronto’s Soundstreams comes in. At last month’s 11th Shanghai New Music Week the conservatory’s concert halls welcomed performers from Amsterdam, Athens and Paris, in addition to Ontario’s capital city, to join their Chinese counterparts in a series of afternoon and evening concerts. Additional off-campus orchestral
concerts featured the Zhejiang Symphony Orchestra in Shanghai Symphony Hall, a handsomely modernist venue architecturally inspired by the Philharmonie, home of the Berlin Philharmonic.

It would be an exaggeration to claim that these concerts reached a wide audience. Like those of Beijing’s comparable festival they are conservatory-sponsored projects, aimed primarily at the open ears of the young. Tickets are kept cheap; lectures and concerts are T-shirt-and-shorts informal.

In his introduction to this year’s New Music Week, artistic director Wen Deqing identified as its theme “the fusion of tradition and modernity, of the Eastern and Western, and of China and the rest of the world.” He might almost have borrowed the title of a once-famous book by Wendell Willkie, *One World*.

The September 14 official opening concert by the Zhejiang Symphony Orchestra featured the world première of a new work by Ye Guohui, head of the composition department of the Shanghai Conservatory, but it also included the Chinese première of *Quatre Instants* by the celebrated Finnish composer Kaija Saariaho. Indeed, Saariaho was even the subject of a Concert Portrait, as were her French colleagues Frédéric Patat and Gérard Pesson and her Japanese colleague Toshio Hosokawa. There was also an entire recital by the Greek pianist Ermis Theodorakis devoted to the cerebral music of the German composer Claus-Steffen Mahnkopf.

To Soundstreams fell the distinction of presenting a program of new music from North America, relatively little of which has been performed at this week-long event over the years – a reflection, its artistic director admits, of his background. His own advanced training as a composer took place mostly in Europe.

Soundstreams brought over an ensemble of two pianists (Midori Koga and Greg Oh) and two percussionists (Dan Morphy and Ryan Scott), together with mezzo-soprano Andrea Ludwig for this program, which comprised a pair of American works by John Cage and Steve Reich along with three from Canada – R. Murray Schafer’s *Tantrika*, Juliette Palmer’s *Five (Hand in my Pocket)* and Nicole Lizée’s *Promises, Promises*.

Lizée accompanied the musicians to Shanghai to give a lecture on her musical ideas as well as take part in an “International Composers Masterclass Concert” for which Soundstreams provided the players. Although four of the participating composers were Chinese, the jury also heard music by a composer from Germany as well as Paulo Brito, a Brazilian-born American currently pursuing a doctorate at the University of Toronto, who played his own piano music with a virtuoso flair. What all these emerging composers brought to the masterclass was an awareness of current trends as well as a professional level of craftsmanship.

Clearly, much has changed in Chinese musical culture since the Cultural Revolution, when Western music was regarded as decadent and modern Chinese music was sometimes composed by committee. Not that Soundstreams was unaware of the change, having performed five years earlier at the modern music festival in Beijing. Artistic director Lawrence Cherney has made a point of cultivating links between Canada and China and has even lectured on Canadian music at the Shanghai Conservatory.

“Canadian governments have talked a lot about cultural contacts over the years,” he explained over coffee and a croissant at a shop across the street from the conservatory, “but the current government actually has an active policy. Shanghai is one of 13 cities internationally in which the government is pouring resources into enhanced contacts. Culture really is important now.”

As evidence of the change, Cherney cites recent government approval for a forthcoming Soundstreams European tour of a program of music theatre by Claude Vivier, the Quebec composer murdered in a Paris hotel room in 1983, who has become far better known abroad in death than in life.

“It is an incredible time to be telling Canadian stories abroad,” he says. “Until now we have been more successful in film, literature and maybe the visual arts. We are not trying to prove anything. We hope to give a flavour of what Canadian music has to offer. And I feel very proud that we now have a pool of musicians who can perform virtually anything. It has been made clear to me here that they want us back.”

Mere hours after consuming his croissant Cherney found himself aboard a train bound for Beijing, with Hong Kong to follow and then Tokyo, as he continued a 36-year career as Canadian music’s unofficial ambassador. “There is nothing like meeting people in person,” he smiles.

William Littler is a Toronto-based writer focusing on music.
Toronto concertgoers will have a rare opportunity on Saturday, October 6 at 8pm at the Betty Oliphant Theatre on Jarvis Street. Quebec-born composer Linda Bouchard isn’t often found in Toronto and performances here of major works by this significant Canadian composer are rare. New Music Concerts’ artistic director Robert Aitken decided to address this by mounting a production of her 2011 multimedia work, Murderous Little World.

Bouchard, based in San Francisco for more than 20 years, has had an international career in her multiple roles as composer, conductor, artistic director and all-around artistic instigator and visionary. The list of her awards and prizes is a long one, with recognition coming from Canada, the USA and Europe. Given her impressive credentials, it’s a bit surprising that her work is not presented here more often.

Murderous Little World was commissioned in 2004, developed over many years and finally premiered in 2011 by Bellows and Brass, a Toronto-based trio comprised of Guy Few (trumpet and piano), Joseph Petric (accordion) and Eric Vaillancourt (trombone) at a concert in the NUMUS series in Kitchener-Waterloo. Organized around poetry by the internationally recognized Canadian poet, Anne Carson, the work, in the words of the composer, “brings together gifted artists from different experiences to create a new evening-length multimedia performance that fuses music, poetry, theatre, video art and lighting.”

In her program note, Bouchard says that the poems of Carson, “conjure up a textured universe of ‘little worlds’ that span continents and ages of human existence. Carson’s phrases seem to be made up of fragments or artifacts and point to individuals’ searching for truth against waves of corruption and cruelty.” And as often happens when two creative artists intersect, the meeting of poetry and music creates a synthesis. Bouchard says: “The musical and dramatic response to each poem is unique, with each selection having an individual voice expressed through specific vocals – i.e. whispered, slow recitation, fully voiced, in a range of emotional pitches and vocal styles. At the same time, the three musicians/actors play live and move around the stage creating different dramatic interplay with the visuals.”

New Music Concerts’ October 6 performance of Murderous Little World will be the tenth time the work has been staged. I have witnessed it in an earlier performance, and found it to be a truly remarkable experience, unique and unforgettable. I cannot emphasize enough what a great opportunity this is for people to hear and see such an incomparable work.

Bouchard’s return to Toronto for this presentation reminds me that she and I both made life- and career-shaping moves back in the year 1977. This is when Bouchard decided to attend Bennington College in Vermont, USA to study with another Canadian ex-pat, the highly original, one-of-a-kind composer, Henry Brant (1913–2008). He would shape her artistic approach so deeply, his influence continues to the present. Bouchard said of her work with Brant: “Henry’s influence on me was very profound. He was a true mentor. I cannot tell how much his aesthetic rubbed on mine, but his sense of ethics, his commitment to the craft of being a composer, his professionalism was very much part of his teaching. He had a strong opinion on absolutely everything. Sometimes it was very disconcerting, because it seemed to make the world black or white, and then one day, in the composition class,
out of the blue, we’d spend the entire class discussing the difficulty of knowing what is right when you write music.

“I remember being acutely aware that I was in the presence of a very special, unique individual. He was powerful and at times very difficult; it was all worth the work though. For example, for a private lesson, you needed to show up with a score copied in ink. He wanted you to be very committed to what you showed him. Nothing just sketched out quickly and half conceived; he wanted none of this. I remember a few years after having studied with him realizing that I was just starting to understand his orchestration concept. I had kept my notes and kept reading them … It took a while for his true teaching to be absorbed I think… I had gone to Bennington College to study with him, I had heard about him and it was a complete random decision in a way. Amazing how these things happen.”

For my part, 1977 was the year that I decided to propose to CBC Radio that we should create a national network contemporary music program that would bring Canadian listeners a weekly overview of the world of contemporary music. The program that resulted from this pitch was called Two New Hours, and it ran from 1978 to 2007 on CBC Radio Two, producing original Canadian musical content, broadcasting world premieres from concerts from across Canada as well as important premieres by international composers from the major international contemporary music festivals.

By the time Bouchard completed her work at Bennington and had moved to New York, where she based her composing and conducting activities for 11 years, our Two New Hours broadcasts had gained a large listenership for such specialized programming, and a corresponding increase of support from CBC Radio. Broadcasts of concerts presented by the many new music groups around Canada formed a large part of our programming, and Toronto’s New Music Concerts was well represented. Other groups, such as Vancouver New Music, New Works Calgary, Groundswell in Winnipeg, Esprit Orchestras and Soundstreams in Toronto, the Newfoundland Sound Symposium and of course the Société de musique contemporaine du Québec (SMCQ) and the Ensemble contemporaine de Montréal (ECM) also appeared regularly, and many others, as more organizations were created. By the time I first met Bouchard, in the early 1990s, she was already a mature composer with a strong, individual artistic personality.

The music of both Henry Brant and Linda Bouchard was included in the mix of programming we presented. One notable example was in 1990, when we broadcast New Music Concerts’ performance of the Canadian premiere of Brant’s Inside Track, a so-called “spatial piano concerto,” in which the 16 players accompanying the onstage piano soloist (Ivar Mikhashoff) were positioned around the concert hall. Among those spatially deployed performers was a very young soprano, Barbara Hannigan, who was still in school at the time. Our broadcast would be her CBC network radio debut. Needless to say, Ms. Hannigan, now an international celebrity, has come a long way since then.

David Jaeger is a composer, producer and broadcaster based in Toronto.

I actually left as a Quebec composer in my teens but as the years passed, I started to refer to myself as ‘Canadian.’
Just over 19 years ago, The WholeNote’s Allan Pulker interviewed conductor Nurhan Arman about the impending launch of chamber orchestra Sinfonia Toronto – an event that Arman described at the time as “the fulfillment of a dream.” Now, as Sinfonia Toronto’s 20th-anniversary season begins, we revisited with Arman to chat about a two-decade journey which has seen Sinfonia Toronto’s world expand from the GTA across Ontario and the globe, culminating in a historic South American tour in April 2018.

WN: Congratulations on your 20th anniversary. It’s quite an accomplishment.
NA: Thank you, Paul. We are very proud of our accomplishments to date with Sinfonia Toronto. Our goal was to create a chamber orchestra with a specific repertoire that was missing in Toronto. Toronto had Baroque ensembles, symphony orchestras, opera and chamber music, but it was missing an ensemble that could play the string orchestra repertoire by 19th- and 20th-century composers as well as contemporary music. We achieved this goal as we have been performing this repertoire for Torontonians. Many remarkable compositions received their première performances in Toronto by Sinfonia Toronto. Just to name a few, I can mention major works by Kapralova, Vasks, Górecki, Mirzoyan, Hindson, McLean, and of course world premieres of works by Canadian composers like Burge, Chan Ka Nin, Mozetich, Schmidt and many others.

And we have taken this repertoire to many schools, community centres, retirement homes. My most cherished memory of an outreach performance is from our concert at SickKids (The Hospital for Sick Children).

Every season we have performed in other Ontario cities. We have played from Sarnia to Sault Ste-Marie and from Welland to Brockville. We have proudly carried the name of our city and our beautiful repertoire abroad in tours to Germany, Spain, USA, Argentina, Peru and Uruguay.

And looking ahead?
As music director my goal for the future is to keep building the orchestra, enriching the repertoire and making the orchestra even better known in Canada and abroad.
Nineteen years ago, you told Allan [Pulker] how much you like the repertoire for string orchestra, calling it “pure music, like a string quartet except bigger and with a double bass.” I attended your concert last April in the Glenn Gould Studio, featuring Beethoven’s Piano Concerto No. 5 “Emperor” with Stewart Goodyear as soloist. I can attest to the orchestra’s vigour. The piano was much more exposed in the chamber version and there was textural depth and beauty to Goodyear’s playing.

Thank you for your kind words! Yes. There is an amazing amount of shading in the format. The dynamic range is incredible. It is truly a new way for audiences to appreciate familiar works.

So, what can we look forward to in your October 20 concert at the Toronto Centre for the Arts? How will you approach Mozart’s Horn Concerto No. 4? Will it be performed on the trumpet?

On our season-opening concert on October 20, Mozart’s Horn Concerto No. 4 will be performed by the incredible Sergei Nakariakov. Sergei plays this work beautifully on flugelhorn, an instrument that looks like a trumpet but is larger, with a wider bore. It works well for the horn concerti. As well, Sergei uses it for cello concerti that he plays! He also plays violin works on regular trumpet; he is amazing!

In terms of the other works on the program, the Shostakovich Concerto for Piano, Trumpet and Orchestra is delightfully witty. What will the version for strings unearth? And what can we expect from Beethoven’s iconic Kreutzer Sonata?

The Shostakovich was written for a string orchestra, so we’ll play it in its original version. For Beethoven’s Kreutzer Sonata, I started with a string quintet version that was made early in the 19th century, possibly by Beethoven’s student, friend and secretary, Ferdinand Ries. I have added a double bass part and made certain changes to the arrangement so that it works better for a string orchestra. Beethoven’s Kreutzer Sonata is one of the greatest works of the repertoire. As is the case with all masterpieces, the magical message comes across if it is performed well, whether it is played by a quintet, octet or just two musicians. I have been working on this score since May and I am sure my colleagues in Sinfonia Toronto will give their best efforts to perform this magnificent work in this version.

Are there other of your own arrangements in this concert?

Mozart’s 4th Horn Concerto is also my own arrangement.

Can you point to any other works in the upcoming season which you think will particularly benefit from the string orchestra format?

Many chamber music compositions like trios, quartets, quintets, sextets are enriched when they are arranged for a string orchestra. Great chamber works’ architecture and emotional depth make them good candidates for performance on a larger scale. The rich sonorities of a virtuoso string orchestra bring out the symphonic proportions of those compositions. And some works originally composed for larger instrumentation also sound new and wonderful when played with the great range of tones and textures that can be created by a highly skilled string orchestra.

Any particular examples?

Consider our November 16 concert which includes Rachmaninoff’s Rhapsody on a Theme by Paganini. We will play the North American premiere of a transcription by the French composer Louis Sauter. On the same concert we’ll play Bruckner’s Adagio from his String Quintet. In Rachmaninoff the transcription reduces the work to its basic elements; Rachmaninoff’s dialogue and thematic ideas are now taken into a more intimate setting. Performing this gorgeous work with an ideal collaborative pianist like Anne Louise-Turgeon will be an exciting new experience for the audience. In Bruckner’s Adagio we will stretch its dimensions. This work has already been transcribed for string orchestra several times, and has been recorded by many string orchestras.

Artistic organizations must lead their communities, not only produce what is safe and sells most easily.

It seems that transcription is vital for an ensemble of this type. Transcriptions were very common practice until the mid-20th century when suddenly everyone became purists. All the major composers before then often transcribed their works for other combinations. Beethoven’s violin concerto was considered the “concerto of all concertos,” yet Beethoven himself made a version as a piano concerto! Fortunately times have changed again. I am proud of the many transcriptions that I have made and performed with Sinfonia Toronto. Many of them have also been played by other orchestras around the world, 24 orchestras in ten countries, at last count.

Almost 20 years ago you mentioned to Allan Pulker that Canadian programming was a goal. Can you give us an idea of the number of Canadian compositions Sinfonia Toronto has played over the years?

We have worked very energetically to serve and grow Canadian music. Considering the size of our season and the fact that we don’t specialize in contemporary music, our record is impressive. To date we have given 19 world premieres of works by Ontario composers, as well as one by a Quebec composer, along with 11 Ontario or Toronto premieres of works by Canadian composers; and we have performed
at least one plus for today’s music students is the convenience of being able to watch and hear great classical music with just a few clicks. **Did you have any musical idols in your youth?** Of course! Violinist David Oistrakh.

**And when did your passion for conducting take root?** I began conducting as a side activity. Back in the 70s, I had an active career as concertmaster, soloist and chamber musician. In 1980, I was the concertmaster of the Florida Chamber Orchestra, based in South Florida. They sponsored the Florida Youth Symphony, an excellent orchestra, with membership from throughout the state. When their conductor departed in mid-contract, I was asked to take over. The management had seen me doing string sectionals and must have liked what they saw. After two seasons with the FYS, in 1982 I came to join my parents in Canada when they immigrated to Montreal. I thought I should look for a concertmaster position but the first opening within easy enough travel to be with them happened to be the music directorship of the North Bay Symphony. I auditioned and was offered a contract. Shortly after that I began guest conducting in Europe, and the more I conducted the more I fell in love with it.

**What led to the birth of Sinfonia Toronto?** In 1998 I moved to Toronto. At the time I was guest conducting five weeks or more in Europe every year and serving as music director of Symphony New Brunswick. The Chamber Players of Toronto had folded not long before, and colleagues and friends who love this repertoire formed a board to support my try at building a new group to fill the gap. We began with a six-concert subscription season in 1999-2000, and were able to move to seven the very next season. In 2002 I left Symphony New Brunswick to give all my attention to Sinfonia Toronto plus continuing guest conducting.

**Have you discerned any changes in your audience over the years?** Definitely yes and happily so. When I first started doing some new compositions with Sinfonia Toronto there were a few subscribers who barely tolerated them. There were also a few presenters in other cities who were initially suspicious of unknown works and composers. It’s been truly rewarding to see how our audiences have come to trust our programming over the years. I see my role as music director not only as an orchestra builder but just as importantly in developing the audience and pushing the boundaries. Artistic organizations must lead their communities, not only produce what is safe and sells most easily.

**What do you find most rewarding and most challenging in your professional life?** Performers love to experience the magical moments of complete communication and unity among themselves and with their listeners. I am always happy when we can achieve that a few times per concert. I have conducted more than 90 orchestras around the world. It is always challenging but also very intriguing and exciting to meet a new orchestra and from the first moment of the rehearsal start developing this very special relationship.

**Sinfonia Toronto’s first concert of their 20th-anniversary season takes place at the Toronto Centre for the Arts on October 20 at 8pm.**

Paul Ennis is the managing editor of The WholeNote.
The Toronto Symphony Orchestra announced mid-September that Gustavo Gimeno will be its next music director, having signed a five-year contract beginning with the 2020/21 season.

Some of you may have heard the 42-year-old Valencia-born native of Spain make his debut with the TSO last February, in a program that included the Dvořák Cello Concerto (with Johannes Moser), Ligeti’s Concert Româncesc and Beethoven’s Symphony No.4. Reports from attendees were that his connection with the orchestra was palpable. Gimeno began his international conducting career while principal percussionist at the Royal Concertgebouw Orchestra in Amsterdam. As assistant to Mariss Jansons and protégé of the legendary Bernard Haitink and Claudio Abbado, he developed a combination of skills that led him to head the Orchestre Philharmonique du Luxembourg and propelled his career onto the world stage.

“Maestro Gimeno has an ability to connect with people, onstage and off,” said TSO concertmaster Jonathan Crow. “He has a musical charisma and technical ability that is remarkable – he pulls you into the musical moment. Gustavo is absolutely the right match for the TSO, and we are looking forward to a truly unique partnership that will blend his musicianship with the amazing flexibility of our orchestra. Together, we will create something very special for music lovers in Toronto.”

Gimeno returns to conduct the TSO in the last pair of concerts of the current season, June 29 and 30, 2019. Mark your calendar.

And Meanwhile… Thirty-year-old Uzbekistan-born conductor Aziz Shokhakimov’s breakthrough was winning second prize in the 2010 Mahler International Conducting Competition. He makes his TSO debut October 13 and 14 in a program anchored by two pillars of the repertoire, Dvořák’s Symphony No. 9 “From the New World” and Rachmaninoff’s Symphony No. 9 “From the New World” and Rachmaninoff’s Piano Concerto No. 3, a work that never fails to astound. Conductor Andrey Boreyko also leads the orchestra in Tchaikovsky’s Suite from The Sleeping Beauty.

Nocturnes in the City

Eighteen years ago, Nocturnes in the City started as a five-concert series at Prague Restaurant at Masaryktown in Scarborough. It was a great success from the beginning and five years later, the classical concerts were moved to downtown Toronto. Many Czech and Slovak artists have performed in last 17 years to mainly Czech-Canadian audiences: singers Eva Urbanová, Zdeněk Plech, Gustáv Beláček, Eva Blahová; pianists Antonín Kubalek, Karolina Kubalek, Jan Novotný, Boris Krajny and Martin Karlíček; violinists Ivan Zenaty and Bohuslav Matoušek; and famous quartets – the Panocha, Zemlinsky, Pražák and Kocian.

This season, Nocturnes in the City marks the centenary of the birth of Czechoslovakia in 1918 with a special concert on October 28 when the prize-winning Zemlinsky Quartet with pianist Slávka Vernerová-Pěchočová present two Dvořák string quartets and the ever-popular Piano Quintet No.2, Op.81. One week earlier on October 21, the same pianist will give a solo recital of works by three Czech composing giants – Dvořák, Smetana and Janáček.

The Zemlinsky Quartet also take advantage of their presence in Ontario to perform all 14 of Dvořák’s string quartets, as well as his Cypresses and Op.81 Piano Quintet (with Vernerová-Pěchočová), under the auspices of the Kitchener-Waterloo Chamber Music Society, October 18, 20, 22, 24, 25 and 27. Not to be missed.

Beat by Beat | Classical & Beyond

Gustavo Gimeno

2018 – 2019
Our 18th Season

Sunday, October 21, 5pm
St. Wenceslaus Church
Slávka Vernerová-Pěchočová, piano
- Schuman, Dvořák, Smetana & Janáček

Sunday, October 28, 5pm
St. Wenceslaus Church
CELEBRATION CONCERT, 100 YEAR ANNIVERSARY OF THE BIRTH OF CZECHOSLOVAKIA IN 1918
Zemlinsky String Quartet and Slávka Vernerová-Pěchočová, piano
- an all Dvořák program

Sunday, November 25, 5pm
Prague Restaurant at Masaryktown
Miro Letko, Elizabeth Martin and Friends
- pre-Christmas jazz
NEW SEASON OF GREAT CONCERTS

1. Saturday November 10 8 pm
   Verdi Overture to Luisa Miller
   Dvořák Slavonic Dance, Op. 46
   Schumann Symphony No. 3 (Rhenish)

2. Saturday December 15 8 pm
   NIGHT AT THE OPERA
   Favorites from Johann Strauss Jr., including Overture to Die Fledermaus
   Auf Der Jagd Polka | A Night in Venice Overture | Overture to The Gypsy Baron
   Unter Donner und Blitz Polka | Tritsch-Tratsch Polka | The Blue Danube Waltz
   Lehár Overture to The Merry Widow

3. Saturday February 2 8 pm
   TANGO! a collaboration featuring PAYADORA TANGO ENSEMBLE
   Robert Horvath Tangos for Orchestra
   Piazzolla The Four Seasons (arr. Carlos Franzetti)

4. Saturday March 9 8 pm
   Debussy Prelude to the Afternoon of a Faun
   Stravinsky The Rite of Spring
   Erick Kriem Tone Poem for Symphony Orchestra

5. Saturday May 25 8 pm
   SEASON FINALE
   We welcome the YOU dance Apprentices of the National Ballet of Canada for our season finale, presenting favourites from ballets such as Swan Lake, Nutcracker, Romeo and Juliet, and other well-known masterpieces.

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2018-2019 Season

CLASSICAL & BEYOND QUICK PICKS

- OCT 10, 12PM: The Rosebud String Quartet, led by COC principal violist Keith Hamm and COC associate concertmaster/National Ballet concertmaster Aaron Schwebel, gives a free noon-hour concert of music by Haydn and Beethoven at the Richard Bradshaw Amphitheatre.

- OCT 10, 8PM: The Jeffrey Concerts (London) presents Canadian violinist supreme, James Ehnes, and his usual collaborative pianist, Andrew Armstrong in works by Beethoven, Brahms and Corigliano. The same program can be heard OCT 11 at 7:30PM in Kingston at the Isabel Bader Centre for the Performing Arts and OCT 12 at 7:30PM in Niagara-on-the Lake presented by Bravo Niagara!

- OCT 11, 12PM: Pianists Rosemarie Duval-Laplante and Jean-Michel Dube honour the artistic legacy of "the Quebecois Mozart," Andre Mathieu, on the 50th anniversary of his death by performing a selection of works for two and four hands composed by Mathieu, his father Rodolphe and by some of the composers that inspired them in a free noon-hour concert at the Richard Bradshaw Amphitheatre.

- OCT 18, 8PM: The St. Lawrence Quartet bring their infectious energy and consummate musicianship to the Jane Mallett Theatre in a wide-ranging program of Haydn, Golijov, Barber (Dover Beach with baritone Tyler Duncan) and Beethoven (Op.135). Music Toronto says it’s the only performance of this program anywhere!

- OCT 28, 3:15PM: Mooredale Concerts present the legendary Dorian Wind Quintet in a program of works by Bach, Perle and Dvořák.

- NOV 3, 7:30PM: The Isabel Bader Centre for the Performing Arts presents the acclaimed Danish String Quartet playing Haydn, Abrahamsen and Beethoven (the indelible Op.59 No.1). The same program can be heard NOV 4 at 3PM, presented by the RCM in Koerner Hall.

- NOV 6, 7:30PM: A recital by Stephen Hough is always worthwhile. For this appearance at the Isabel Centre for the Performing Arts, the British polymath brings his intelligence and flawless technique to a program of Debussy, Liszt (The Mephisto Waltz) and Chopin’s Sonata No.2.

Paul Ennis is the managing editor of The WholeNote.
The most important operatic event of the current season happens right at its beginning. It is the Canadian Opera Company’s presentation of the world premiere of *Hadrian* composed by singer-songwriter Rufus Wainwright to a libretto by multi-award-winning playwright Daniel MacIvor. *Hadrian* is important as the first COC commission for the main stage since *The Golden Ass* in 1999 composed by Randolph Peters to a libretto by Robertson Davies. *Hadrian* stars renowned baritone Thomas Hampson making his COC debut in the title role, equally renowned soprano Karita Mattila as Plotina also making her COC debut and tenor Isaiah Bell as Hadrian’s lover Antinous, last seen in Toronto earlier this year as Eurimaco in Opera Atelier’s production of Monteverdi’s *Il ritorno d’Ulisse in patria*. *Hadrian* opens October 13 and runs to October 27; it is directed by Peter Hinton and conducted by Johannes Debus.

The plot involves the Roman Emperor Hadrian (reigned 117-138 AD), whom historian Edward Gibbon counted among the “five good emperors” of Rome, despite Hadrian’s habit of having his opponents executed and despite his bloody suppression of the Third Jewish Revolt (132-136). Hadrian was married for political reasons to his predecessor Trajan’s grand-niece Sabina, likely at Trajan’s wife Plotina’s behest, and spent more than half of his reign travelling about the empire.

In Bithynia he met the youth Antinous, who became the love of his life. Antinous accompanied Hadrian on the rest of his travels for the next six years until Antinous’ mysterious death by drowning in the Nile in 130 at the age of about 20. Hadrian’s grief was so great he spent the rest of his life memorializing Antinous. He had the city Antinopolis built near where the youth died; he deified him, inaugurated games to honour him and established a religious cult to worship him which spread and continued for centuries after Hadrian’s death. The cult was condemned by some pagans of Hadrian’s time and by the early Christian Fathers. Historians, especially in the 19th century, suppressed mention of Hadrian and Antinous’ amorous relationship and it was not brought fully to the general public’s attention until the publication of French author Marguerite Yourcenar’s celebrated novel *Mémoires d’Hadrien* in 1951.

In September just as rehearsals for *Hadrian* were starting, I spoke to Daniel MacIvor about the genesis and development of writing the opera. (Wainwright, in fact, had begun working on an opera about Hadrian after reading Yourcenar’s novel long before he wrote his first produced opera, *Prima Donna*, that played in Toronto as part of the Luminato Festival in 2010.)

When asked how he became involved with *Hadrian*, MacIvor replied, “They [at the COC] were looking for someone to come on board with this; Atom Egoyan is a friend of mine and he recommended me to Alexander [Neef] who got in touch with me. Initially, I said no because I didn’t know anything about Hadrian or Antinous, and I knew very little about opera. But Alexander suggested that I look at the material about Hadrian and Antinous and as soon as I started to read about them I was floored that I had never heard of them because it seemed so incredibly important. How could I, as a gay man, never have known about it? So I became extremely interested in it. The story deals with grief which is an important theme of mine, so then I took a meeting with Rufus and we determined that we could work together.”

Though Wainwright was inspired by Yourcenar’s novel, MacIvor felt the story needed a different perspective: “We did talk about Yourcenar’s book, but I rejected reading it because I prefer not to read...
fiction when I'm writing fiction. Besides that, from what I had read about the novel and from what Rufus said, it seemed that the novel positioned Antinous as more an object of love, whereas I was very interested at looking at what it was that kept the couple together for six years, a relationship ended only by Antinous' untimely death. I felt the story needed to be about a relationship that was physical, spiritual, intellectual and emotional - that they were equals in the relationship and that that equality was frowned upon by people of the time. (MacIvor is correct. Though sexual relationships between older men and younger men were accepted in Ancient Rome, it was expected that the older man would be dominant in all aspects of the relationship.)

As it turned out, the late playwright Linda Griffith made an important contribution: "So when I was debating doing the job I went to visit Linda Griffiths and when she learned of the topic she gave me her copy of Hadrian and the Triumph of Rome (2009) by historian Anthony Everitt that she had just finished reading and that became my source book. One of the things Everitt talks about are the various theories of Antinous' demise. Did he sacrifice himself in an effort to improve Hadrian's health, was it an accident or was he murdered? Everitt offered a potential for drama there so I grabbed it. Treachery and duplicity are richly operatic. And then there's also the question of Judea and Hadrian's relationship to Jewry which is also historically known and I also created drama around that."

MacIvor knew from the start what style of opera Wainwright intended and that affected how he approached the libretto: "I knew from the beginning that we were writing opera in the grand tradition - that I would be writing recits and arias and duets and I just went for it. I wanted the language to be formal, not casual as in [Benjamin Britten's] Peter Grimes or in [John Adams's] The Death of Klinghoffer. "I think that one of the things that drew Alexander to me in the first place was that if you look at my plays there's a lot of white space on the page, so I think that might have been an early indication that I might be able to write a scene by using a minimum of words. And I love the challenge of that. It takes longer to sing a line than speak it and then there is the option that those words can be repeated over and over again."

MacIvor discussed the negotiations involved in collaboration: "I think structurally we landed well on the first draft, and then shifted quite a lot after that about where an aria lands or where a trio appears. Rufus and I met many times and it was a question of throwing axes and hammers with both of us feeling very passionate about the story. Opera is probably Rufus' first musical love so he is deeply invested in it. He would speak in references to other operas for what he wanted and I would reject going there because I didn't want to be influenced by other works. So we ended up bringing in a dramaturge, Cori Ellison, who works at Juilliard, to help bridge the very different ways we work in and I think now we are both very pleased with where we've landed."

"If Rufus said 'we really need to have an aria here in this scene,' then I would move things around and adjust what I needed to adjust. And there are adjustments in tone where a character needs to show their weakness here or their strength there, and he'd ask me to do that. There was lots of music he had written before I came on - like how he wanted to begin Act 3 which is just after the intermission and I made space for that. There is also an aria that he adapted from a pop song of his that he elevated and wanted included, so the libretto
Guillermo Silva-Marin, General Director

Isabel Bayrakdarian in Werther by Jules Massenet in French with English surtitles

Voicebox Chorus
Robert Cooper, Chorus Director
also featuring Holly Chaplin

Sun November 25, 2:30 PM

I presented four years ago has changed considerably. Yet, the four-act structure, where the main arias occur and what the story basically is, have not really changed radically."

When asked how much of the opera he considers his, MacIvor replied: “The idea that Hadrian has the chance to relive two nights again with Antinous was something that I brought to the story. But Rufus agreed with it and the fact that he did agree also makes it his don’t you think? If you look at my other work you see that I’m obsessed with certain kinds of structures and themes and looking at the libretto you will see it’s all there, like You Are Here (2001), A Beautiful View (2006), Here Lies Henry (1995). There so much of the work that I’ve done about a person being forced to perform their life again, I think an audience who knows my work will see that in the opera.”

MacIvor has been strongly inspired by how important the story is: “Peter Hinton talks about this story really beautifully in saying that this is one of a trio of great love affairs upon which empires rose and fell. He talks about Dido and Aeneas, Antony and Cleopatra and Hadrian and Antinous. It’s all about Rome but it seems to feel weirdly relevant somehow. I think that the story of Hadrian and Antinous is an important one and I think that in giving it attention that something is served. There was a kind of homophobia surrounding it in that prevented people being able to address their story. And that fuels my passion to get this story out.”

On Opera Quick Picks

SEP 30 TO NOV 3, VARIOUS TIMES: Eugene Onegin, Four Seasons Centre. This the COC’s first production of Tchaikovsky’s great opera since 2008. This time it will be staged in the acclaimed production Robert Carsen created for the Metropolitan Opera. Gordon Bintner sings Onegin, Joyce El-Khoury is Tatyana, Joseph Kaiser is Lensky and Johannes Debus conducts.

OCT 13 TO 27, VARIOUS TIMES: Hadrian, Four Seasons Centre. This the COC’s first commission for the main stage since The Golden Ass in 1999. Composer Rufus Wainwright and librettist Daniel MacIvor bring to the stage one of history’s great gay love stories – that of the Roman Emperor Hadrian and the youth Antinous. The production stars the renowned Thomas Hampson as Hadrian and Karita Mattila, both making their COC debuts, with Isaiah Bell as Antinous. Peter Hinton directed and Johannes Debus conducts.

OCT 25 TO NOV 3, VARIOUS TIMES: Actéon & Pygmalion, Elgin Theatre. This the COC’s first time Opera Atelier has presented Marc-Antoine Charpentier’s Actéon (1683) and Jean-Philippe Rameau’s Pygmalion (1748) as a double bill – two operas based on Ovid’s Metamorphoses. Colin Ainsworth stars as both title characters with Mireille Asselin and Allyson McHardy. The production travels later to Chicago and Versailles.

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

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Toronto Operetta Theatre
101

Pure Gold in more ways than one

Champagne’s Delicious Bubbles set the stage for the Waltz King’s greatest hit.

by Johann Strauss

DIE FLEDERMAUS

Derek Bate, Conductor
Guillermo Silva-Marín, Stage Director

December 28, 29, 31, 2018 at 8 pm
December 30, 2018 at 3 pm
January 2, 2019 at 8 pm

Elizabeth Beejer, Caitlin Wood, Adam Fisher, Lara Cieziewicz

DON’T MISS...

Comedy Unbound!

A Benefit towards the Stuart Hamilton Memorial Fund

Michael Rose, Music Director/Pianist
Guillermo Silva-Marín, M.C.
Sun October 21 • 2:30 pm

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Stuart Hamilton’s Operetta

Four Seasons Centre

Voicebox Chorus
Robert Cooper, Chorus Director
also featuring Holly Chaplin

Sun November 25, 2:30 PM

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Messiaen’s *Harawi* Breaks Art Song Boundaries

LYDIA PEROVIĆ

often described by performers and critics as “deliriously sensuous,” *Messiaen’s Harawi* is the veritable black pearl of song cycles. Is it really thematically a variation on *Tristan und Isolde*? How much Peruvian and Andean folklore is there in it, really? Are Messiaen’s invented words employed purely for sonorous effect? How many narrators are there in the text, how many persons, if any? Was Messiaen looking closely at the suffering of his spouse who was beginning to struggle with mental health problems at the time of its composition? Is this a rare Messiaenic creation that’s completely devoid of Catholicism? Or should we, as pianist Vanessa Wagner suggests, abandon any attempt at intellectual analysis of *Harawi* and meet its raw emotions with raw emotions of our own?

“These are the questions which mezzo Simone McIntosh and pianist Rachel Kerr are already trying to grapple with in rehearsal for their own *Harawi*, to be presented on October 25 at the Canadian Opera Company’s noon-hour concert series in the Richard Bradshaw Amphitheatre. While the piece will not be staged or even semi-staged, *Harawi* is not exactly amenable to a typical self-contained song recital either.

“When I started thinking how I want to interpret this piece,” says McIntosh when we meet in a café one bright late-summer evening, “I realized there’s no way for me to do it without there being some sort of breaking of boundaries when it comes to art song. When you’re studying art song as a singer, it’s important to understand that the beauty is to be found within the music and to portray something that is not recognizable because of the lack of performing opportunities. I hope to be changing that.” If she were to be an ambassador for any of the composers from the past? “Definitely Richard Strauss. Berg. I also love singing Schoenberg. Then of course Mozart: I love him and will be doing a lot of Mozart in the near future.” Starting with understudying playing two, if not three characters – as there’s an outside narrator. Maybe even four: where Messiaen used syllabic mutterings, a witch may speaking. Or a character with witchy features that’s based on Goya paintings.

McIntosh has been passionate about 20th century and contemporary music since early university. She went to school alongside a group of composers and has been able to sing a lot of new works from the get-go. If there’s a red thread running through her undergraduate years at UBC, the years of working on a master’s at McGill, the Merola program in San Francisco and now the COC Ensemble Studio, it would probably be new music. “My goal is to be a voice for contemporary music, specifically Canadian composers. It’s really important to encourage young Canadian composers to write for the voice – and to advocate for those pieces. A lot of the time some amazing new music is not recognized because of the lack of performing opportunities. I hope to be changing that.” If she were to be an ambassador for any of the composers from the past? “Definitely Richard Strauss. Berg. I also love singing Schoenberg. Then of course Mozart: I love him and will be doing a lot of Mozart in the near future.” Starting with understudying

explores the musicality of both folk and contemporary music, and joins the tonality with the atonality. It’s a piece with an amazing range of emotion and musical expression." Is she going to try to make sense of the words? “The poetry of it is so bizarre and surreal and abstract. At first I thought, Hmm, what am I going to do with this? But I found some really wonderful sources that preserve Messiaen’s thoughts when he was writing the piece so I’ll be definitely incorporating what he had in mind while composing ... I’ll be making sure that there’s a through storyline that makes sense to me, but also respects what he wanted.”

Does Messiaen’s ailing wife comes into the equation? “That’s an interesting aspect, and one of the ideas that I’m toying with as I’m rehearsing the piece. But the main aspect is – it’s a story of two lovers that are separated by death and at the end united in death.” It’s a decidedly non-Christian view of death, however. “Messiaen presents death as this chaotic nebula that is full of stars ... It’s kind of atypical for him.”

Do we ever know who is narrating, and if it’s one specific person? “In one of the songs, there is the young woman narrator, and then the narration clearly switches to the young man. None of the other songs have that. Whenever the words are addressing Piroutecha, you could argue that I’m performing the young man. All in all, I think I’m
Dorabella in the COC revival of Atom Egoyan’s production of Così fan tutte next year.

In another unusual project that came her way, McIntosh actually had the opportunity to combine Mozart and new music. Crush, a modern reconstruction of Don Giovanni composed by James Rolfe to a libretto by Anna Chatterton, turns the title character over to a mezzo – McIntosh, that is – in a production that was workshopped and performed at the Banff Centre. Or rather, off-off-Banff Centre, in a night club which doubled as a sex club for the occasion. Donna Giovanna was a “sex addicted sociopath,” as McIntosh puts it, chased by lovers of both sexes. “There were dildos on the walls, condoms on the floor…” she laughs. “It was pretty racy.” As in Da Ponte’s libretto, the protagonist takes advantage of people, but dies by the hand of the character named Lola, who is a modern approximation of Donna Elvira.

Upon finishing the Merola summer training program in San Francisco last month, McIntosh returned to her busy and sometimes unpredictable days as a COC Ensemble Studio member. Ensemble Studio is really good at taking the voices that they want, rather than the voices that they, for practical purposes need, she says. “A lot of similar programs have some kind of equal distribution, and take two sopranos, two mezzos, two tenors etc.” The COC Ensemble actually lets itself fall in love with a young voice, and works around that. “They choose the voices that they want, and then program.” And sometimes, fortunately, those young voices will insist on tackling the Mount Everests of art song like Messiaen’s Harawi.

Lydia Perović is an arts journalist in Toronto. Send her your art-of-song news to artofsong@thewholenote.com.
I n this month’s column we have two arts organizations taking on Slavic traditions and history. Pax Christi Chorale presents “Slavic Devotion” and Vesnivka Choir leads a commemorative concert for the 85th anniversary of the Holodomor.

**Pax Christi Chorale: Slavic Devotion**

Inseparable from Slavic history is the relationship of Orthodox Christianity in the region. The traditions of Slavic Orthodoxy are distinct from those of Western Europe, with the sphere of influence having been Constantinople rather than Rome. In the deep ritual and spirituality of the Orthodoxy, we find many of the great Eastern European composers. Two are featured by artistic director David Bowser: Stravinsky’s *A Symphony of Psalms*; and Rachmaninoff’s *Vocalise* and All Night Vigil.

“Slavic Devotion’ refers to the spirited expression of sacred and secular Slavic music,” replies Bowser in response to a few of my questions. “We are presenting Russian, Ukrainian and Bulgarian music to demonstrate a rich variety and beauty in contrasting styles.”

This is not a religious concert in the typical spiritual sense. Bowser has assembled these works to display the rich musical history of Slavic and secular works not to recreate their social function but to reveal their beauty in a new light.”

With a strong Ukrainian tradition in Toronto, there are many descendants and members of the diaspora who continue to shape and influence music. Pax Christi Chorale is joined by Natalya Gennadi, a popular presence in the Toronto opera scene. Gennadi and Bowser have collaborated before. He shares: “I have known Natalya for many years ever since she was a selected soloist in the Toronto Mozart Vocal Competition, now called the Toronto Mozart Master Class Series. She is a stunning singer with incredible technique and wonderfully expressive investment in the text.”

Gennadi made a name for herself as the lead in the Tapestry Opera production of the new opera *Oksana G.* in May 2017. A Russian language and literature specialist, Gennadi’s thorough comfort in the Russian and Ukrainian languages and tradition will be well-suited to this concert. For Bowser, this is a chance to work together again.”

“Just as there is no political statement in this program, there is no religious one either,” shares Bowser. “It’s about the impact of beautiful art and vocal vibration on the audience. We are performing sacred and secular works not to recreate their social function but to reveal their beauty in a new light.”

**A Symphony of Psalms**

A perfect musical pairing for this concert. For Bowser, this is a chance to work together again.”

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“The *Symphony of Psalms* is the perfect musical pairing for Rachmaninoff’s *All-Night Vigil,*” says Bowser. “They are both conventional works in some ways, but the bright spark of personality and unique genius shines through. Like Rachmaninoff and Tchaikovsky before him, Stravinsky rejected much of the Orthodox Church’s teachings and generally did not attend church in his adult life. But these composers found a unique musical voice to express their personal spiritual culture and artistic link to tradition.”

Many choral composers, while not overtly religious, have worked within the space of the spiritual. Of the grand choral works that one can name offhand, a good bunch of them are masses or requiems. “Just as there is no political statement in this program, there is no religious one either,” shares Bowser. “It’s about the impact of beautiful art and vocal vibration on the audience. We are performing sacred and secular works not to recreate their social function but to reveal their beauty in a new light.”

**Vesnivka Choir**

Members of Pax Christi Chorale

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Vesnivka Choir in concert in Senlis, 2014 tour

Vesnivka Commemorates the Holodomor
Under the iron fist of Stalin’s Soviet Russia, millions of Ukrainians died from government-sponsored famine, neglect and isolation during peacetime. Restricting people from escaping famine-stricken communities, imposing total government control of food production, confiscating food and restricting community access to it, the Soviet government created the conditions for famine and millions died.

Writing together, artistic director Halyna Kondracki and executive member Lesia Komorowsky responded to a few of my inquiries about the commemorative concert. Chorister Valentina Kuryliw also provided comments. Their knowledge and gracious sharing of history show a connection and thoughtfulness bridging the important acts of memory, religion and music.

In 2003 and 2008, the choir commemorated the 70th and
75th Holodomor anniversaries, respectively. As Kondracki and Komorosky share: “It is important to keep the memory of this event alive so that future generations learn about it and understand what can happen under the rule of tyranny and media censorship.”

(Compare the frightening reality of our current world in the genocides of Yazidis, the ethnic cleansing of the Rohingyas, and the targeting of women and children by Boko Haram in Nigeria. Many of the horrors we wish would stay in the past continue forward into our present and future.)

Of the Holodomor, Kuryliw notes that for Ukrainians who survived, “No one was allowed to mourn for these people. It was forbidden to mention the famine in Soviet Ukraine for generations. The memory of it was erased from history under the Communists.” As Kuryliw notes, Ukrainians are particularly sensitive to the annexation of Crimea, properly Ukrainian territory, by Russia. For those still in the Ukraine and for the diaspora, remembering events like the Holodomor is “a testimony of the resilience to survive despite starvation, deportations and executions – all attempts to destroy [us].”

Music has been a way to keep many of those traditions alive. “Music is an integral part of Ukrainian culture and, in particular, a strong choral tradition,” say Kondracki and Komorosky. “From the very beginning when Ukrainian pioneers came to Canada, they organized in order to keep their cultural traditions alive in the diaspora. In almost every Ukrainian-Canadian community throughout Canada you will find choirs, bands, orchestras and dance groups. The Ukrainian community in and around the GTA has long been a strong bastion of Ukrainian culture with its many community and church choirs.”

It is no accident that Vesnivka is celebrating its 53rd year of music making.

For this commemoration, Kondracki has programmed an entirely Ukrainian concert. Many Ukrainian composers have written works to commemorate the Holodomor. Evhen Stankovych’s Requiem will be performed as well as Hanna Havryletz’s My God, why have you abandoned me? The late Ukrainian-Canadian composer Zenoby Lawrysny’s Tryptych: In Memorium to the Victims of Holodomor will also be performed. Lawrysny was a dear friend of the choir and created many works for Vesnivka over the years. And treasured local Ukrainian-Canadian composer Jurij Ermolenko’s Voice of Hope will be performed with soprano solo by Antonina Ermolenko accompanied by the Gryphon Trio.

Recognizing the Slavic Orthodoxy is inseparable from the Ukrainian-Canadian experience. Sacred music composer Roman Hurko is of Ukrainian Canadian descent. Educated at the University of Toronto and Yale University, his specialty has been composing for the Byzantine Rite, still the major form used by Slavic Orthodoxy. The historical rootedness of his composing was brought forth in his major work Requiem/Panachyda, written to commemorate another Ukrainian historical moment – the nuclear disaster at Chernobyl. The choirs will sing Eternal Memory, an excerpt from the Requiem.

This commemorative concert fits into the musical tradition of the community who have long marked important moments with music. “In addition to previous concerts commemorating Holodomor,” Kondracki and Komorosky write, “Vesnivka Choir has spearheaded or taken part in four concerts commemorating the Chernobyl disaster. Following the Chernobyl disaster in Ukraine in 1986, many Ukrainian musicians in Canada and abroad wrote music, including requiems, commemorating this event. Other commemorative concerts have included remembering the Ukrainian Army of WWI, the arrival of Ukrainian pioneers in Canada, the 100th anniversary of Ukraine’s independence in 1918, and several concerts in tribute to various Ukrainian composers and literary figures.”

The church continues to be an important part of the Ukrainian-Canadian tradition and Vesnivka continues that work. And never far from their work is the Orthodox Rite. At their religious home of St Nicholas Ukrainian Catholic Church, Vesnivka bring forth all the history and memory of what it means to be Ukrainian and Canadian.

On October 21, 2018, Vesnivka will join other dignitaries and guests at the unveiling of the Toronto memorial to the victims of the Holodomor. Led by the Toronto Ukrainian Association, the new memorial will stand just north of the Princess Gates to Exhibition Place.

On October 28, 5pm. Vesnivka and the Toronto Ukrainian Male Chamber Choir present “Commemorating Holodomor.” With special guests the Elmer Iseler Singers, the Gryphon Trio and soprano Antonina Ermolenko. Runnymede United Church, Toronto.

CHORAL SCENE QUICK PICKS

➤ OCT 27, 7:30PM: The Orpheus Choir of Toronto performs the music to the 1924 silent film Peter Pan. This is a new film undertaking for the choir and will prove to be an exciting addition to the oft-performed Phantom of the Opera. Eglinton St. Georges United Church.

➤ NOV 4, 4PM: The Amadeus Choir presents “The Great War: A Commemoration.” Featuring Gabriel Faure’s Requiem and joined by guests, the Eglinton St. George’s Choir and soloists. This is an earlier option for those looking to catch commemorations for Remembrance Day. Eglinton St. George’s United Church.

Follow Brian on Twitter @bfcchang Send info/media/tips to choralscene@thewholenote.com.
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October is a fine month to go exploring for what’s happening on the global music scene. We listen to hybrid Persian-Western classical music expressing profound Sufi insights, then travel all the way down the QEW to listen to the joyful songs of emerging Indian singer Anandi Bhattacharya. We end up at a College Street “Bar” relaxing with three local groups helping to define today’s Toronto world music brand. Along the way we hear how music is passed on in families abroad – as well as in one downtown Toronto hood. Read on.

Untold – A New Chapter: Shahram Nazeri and Hafez Nazeri

Veteran Persian classical vocalist Shahram Nazeri and his son, the multi-instrumentalist and composer Hafez Nazeri, are celebrated in their native Iran and increasingly on the international scene. There are also strong Toronto connections to this story. Shahram Nazeri (b.1950), the widely celebrated Kurdish-Iranian tenor, was the first vocalist to set the mystical Sufi poetry of the 13th-century Persian Jalal ad-Din Muhammad Rumi (known worldwide as Rumi), to Persian music in the 1980s. Dubbed the “Persian Nightingale” by The New York Times, he has a career discography of over 40 albums that have sold over 70 million units. In 2007 he was honoured with the Chevalier de l’ordre des Arts et des Lettres medal from the government of France for his achievements in Iranian traditional music; the same year he also received the Lifetime Cultural Heritage Award from the Asia Society of New York. Among connoisseurs of classical Persian music he’s considered a legend.

In his father’s footsteps, Hafez Nazeri (b.1979) has also sought to carry Rumi’s message to a global audience, mediated via his hybrid compositions. With formal training in both Persian and Western classical music, he aims to bridge musical divides between those cultures. Searching for common ground, he states: “I want to create a revolution with music, with love rather than hate, or chaos and bloodshed. At a time when all that we hear about Iran is filtered through headlines of intolerance, focusing around the development of nuclear weapons and facilities, it is important to also portray the 7,000-year-old cultural history, with its deeply poetic and artistic mystical tradition through music and art, to the world … The universal language of music can and should function as the common language of humanity, harmonized, refreshed and redefined.”

The Nazeris’ major work is the Rumi Symphony Project, composed by Hafez Nazeri as an evolving large-scale musical suite inspired by Rumi’s poetry, mixing elements of Persian, Hindustani and Western classical music including harmony, orchestration and choral singing, and enthusiastically received at its 2007 Los Angeles premiere.

Their 2014 album Rumi Symphony Project – Untold, co-produced by Nazeri and Grammy-winning producer David Frost, reportedly took more than 5,000 studio hours to record. It featured the poetry of Rumi as transcribed by bestselling author Deepak Chopra, dozens of leading international musicians, and ecstatic vocals by Shahram Nazeri. Rumi Symphony Project – Untold became the first album by Middle Eastern artists to top the Billboard Classical chart.

Toronto here they come!

In October 2018, the Toronto-based artist agency and concert producer, Link Music Lab, is taking the bold step of presenting the next chapter of the work, titled Untold – A New Chapter, in five Canadians cities. Rehearsals start in Toronto early in the month. The tour then launches on October 13 in Ottawa and October 14 in Montreal, moving to Calgary on October 27, and Vancouver on
lithe voice covers light classical to folk songs in arrangements interspersed with bravura instrumental solos.

Although steeped in Hindustani musical culture from a very early age, Anandi says she was never forced to be a musical purist by her father and guru. This liberal aesthetic view made possible her high regard for musical fusion and several genres are represented and mashed up in her current repertoire. For example, as well as the pervasive impact of renowned 20th-century Hindustani music masters, she also cites Thom Yorke, Ella Fitzgerald and Joni Mitchell as leading influences.

Her current set list includes folk songs of Rajasthan and Bengal, a song by poet Rabindranath Tagore, original compositions by her father Debashish Bhattacharya and Carola Ortiz, as well as accompaniments and solos by Subhasis Bhattacharya, among the world’s foremost tabla players. Anandi notes that her music “is light-hearted but carries the true essence of ragas and their moods, and evokes a sense of familiarity amidst uncharted waters.”

Another factor in her current direction was touring with her father and uncle on the global stage, a profoundly formative experience. Its impact is summed up by Anandi: “I do not believe that I was meant to imbibe my own culture alone. I think for me, finding my sound […] including all that I love to hear, and all that churns within me, is my path forward.”

**World Music! Fun!**

October 28, Toronto world music quartet So Long Seven throws a family-friendly Sunday 4pm world music party at Toronto event venue, Revival Bar, as a sendoff for their November European tour. Called “World Music! Fun!” the afternoon concert features performances, headlined by So Long Seven, opened by two bands with overlapping membership: Near East Trio and Zephyr.

Recently nominated by the Canadian Folk Music Awards for Best Instrumental Band for its album *Kala Kalo*, So Long Seven is comprised of Neil Hendry (guitars), Tim Posgate (banjo, bass guitar), William Lamoureux (violin, other strings) and Ravi Naimpally (tabla, other percussion). Individually they’re among Canada’s leading instrumentalists on their respective instruments and in their chosen music genres. Jointly, they share a common mission. “We often play and compose for each other with great mutual respect, trying to challenge, push and inspire each other,” says banjoist Posgate.

Another group performing at the Revival Bar gig, Near East Trio – with Ernie Tollar (sax, flutes), Demetrios Petsalakis (oud), Ravi Naimpally (tabla) – was nominated by the Canadian Folk Music Awards for Best World Music Group.

“These groups are part of a rich local scene,” notes Posgate. “In fact, most of the musicians involved in the show can walk to the gig! So Long Seven rehearse just west of Revival, Zephyr two blocks east and Near East Trio a few blocks north. It’s our home turf!”

These musicians all live in one particular downtown Toronto hood, yet their music has taken them far. Collectively they have logged thousands of touring miles, hundreds of recording credits, and multiple Juno nominations. So Long Seven and Near East Trio both released well-received albums this year, while Zephyr – Brenna MacCrimmon sings songs from Turkey and the Balkans, accompanied by Demetrios Petsalakis (oud) and Iash Singh (darbuka) – are among the city’s most in-demand world musicians.

Listening to all three groups, perhaps we can hear a kind of downtown Toronto music taking form, rooted in multiple world music traditions. For example So Long Seven’s instrumentation combines jazz violin, Hindustani tabla, bluegrass banjo and acoustic guitar.

“All three groups are dynamic and fun to watch – and at Revival there is space for dancing if the mood hits!” adds Posgate. “Plus we really want to make it fun for the whole family: there will be face painting for the kids and cool door prizes.”

Andrew Timar is a Toronto musician and music writer. He can be contacted at worldmusic@thewholenote.com.
The Halluci Nation at the Music Gallery

WENDALYN BARTLEY

"W"e are the Halluci Nation. We are the tribe they cannot see. Our DNA is of earth and sky. Our DNA is of past and future. We are the Halluci Nation. These words written and spoken by Indigenous poet, author, musician and activist John Trudell on the first track of A Tribe Called Red’s album We Are The Halluci Nation (2016) revereberate with strength and conviction. Based in Ottawa, A Tribe Called Red (ATCR) currently consists of musicians Bear Witness from the Cayuga First Nation and 2oolman from the Six Nations of the Grand River. Their powerful blend of music mixes traditional pow wow dance music with electronic dance music, otherwise known as EDM. Their collaboration with Trudell on the Halluci Nation album has sparked a movement that continues to grow and expand.

The poem describes “an imagined nation made up of people living within the philosophy of remembering what it is to be human, and what it is to treat other people like humans,” Bear told me during our recent phone interview. Not only do the words that articulate this vision appear as the opening track, but the entire album itself is a model of the idea of that nation. Each track is a collaboration with other musicians who by their very participation are expanding the scope of the Halluci Nation and were invited to participate “because the work they are doing already makes them part of Halluci Nation,” Bear said. Tanya Tagaq, Lido Pimienta, Chippewa Travellers, Jennifer Kreisberg and Northern Voice are some of the participating musicians. They are coming together to advocate for change, particularly around the issues of reconciliation and reparation, and to resist the mainstream, exploitative “Alien Nation.”

As Bear states: “The Halluci Nation are a group of people that break off from society to return to natural ways of life. It’s not just for Indigenous people, although it is a movement led by Indigenous people. It’s open to anyone as a mind frame and rallying point for those who understand there is something wrong with the current system.”

X Avant

With this year’s X Avant festival at the Music Gallery, the Halluci Nation will grow and expand even further. Artistic director David Dacks has invited Bear to be the guest curator for the 13th edition of this annual festival. Bear, in turn, has taken this opportunity to bring together a Canada-wide lineup of artists to create this next iteration of the Halluci Nation. Musically, the overall sound of this festival will be a distinct contrast to earlier festivals, as many of the invited musicians come from backgrounds in the plethora of approaches that have grown out of electronic dance music since the first devices for performing electronic music were developed at the end of the 19th century.

With the manifesto of the Italian futurists in the early 20th century, various sounds not previously considered musical began to be heard in artistic settings. Electroacoustic music as a European art form was introduced mid-20th century, with Canadian pioneers Hugh Le Caine and Norman McLaren contributing to the development of unique electronic technologies. Before the introduction of digital synthesizers and the MIDI system in the 1980s, the production of electronic music was largely limited to radio and university-based studios as the equipment was not easily transportable. Eventually, large-scale studios became somewhat obsolete with the introduction of laptops and iPads and other portable gear, making it possible for live and interactive performances. Electronic Dance Music arose in the late 1980s as music created largely for nightclubs, raves and festivals, and was produced for playback by DJs seamlessly mixing tracks. This club-based artform has mushroomed over the years, and this year’s X Avant festival will be a perfect opportunity to hear the latest innovations in these genres. The opening concert of the festival on October 11 promises to be a visual feast with sets by Tasman Richardson, See Monsters, and Creeasian & Bear Witness. Before becoming a musician, Bear had a visual arts career that was mainly video based. Working with images that depicted misrepresentations of Indigenous people in the media, he sampled and reworked this material to create installations and short experimental films, highlighting the empowering aspects of the images and discarding the negative ones. Once ATCR began to take up more of his time, he folded his video work into his DJ sets.

Toronto-based Richardson was a huge influence on Bear’s visual work. Richardson will present two new three-channel live AV performances, the first of which will use glitches from an Atari game console, and the second will use satellite-based images. See Monsters are a duo that come the closest to what ATCR do, using video, sound and sampling of traditional music. Being based in Northwest Coast traditions however, they have a very different aesthetic than ATCR. Bear’s collaboration with dancer and musician Creeasian will give him an opportunity to use some of his video work outside of the Tribe context and is for him another extension of the Halluci Nation idea. Sound artist and DJ Maria Chávez, who will open the October 12 concert, was a new discovery for Bear who was intrigued by one of her signature DJ processes – using broken LPs layered on the turntable to create her unique sonic language. Bear cites Geronimo Inutiq as one artist who started working in a similar way as ATCR over 20 years ago, working with throat singing as well as electronic music and video production. The October 12 concert will conclude with respectfulchild, a solo instrument project of Gan from Saskatoon on Treaty 6 Territory. These ambient soundscapes are created from nuanced improvisations on their violin, resulting in a sound that takes the listener on an introspective reflective journey.

Saturday night’s events on October 13 will feature an all-out beat fest with Los Poetas, Above Top Secret and Zilbwam at the Music Gallery, then wrapping up the evening with a dance party at The Mod Club. Headlining the dance party will be the sounds of El Dusty’s Colombian cumbia music, an artist with whom ATCR is currently collaborating. Following this will be mixes by two of Toronto’s
most highly regarded DJs Dre Ngozi & Nino Brown; finishing off the evening is a set by Bear and his ATCR colleague zoolum.

Closing out the festival on October 14 will be the music of veteran performers and innovators Narcy, Jennifer Kreisberg and Lillian Allen. Narcy is a pioneer of the Arab hip-hop movement working in Montreal, while Kreisberg innovates using multilayers of stunning vocal harmonies. Allen, of course, is well known in Toronto for her groundbreaking work in dub.

The festival also offers two occasions for audience members to engage with some of the festival artists. There will be a panel discussion at 6pm on October 14 about the concept of the Halluci Nation and a Sampler Café at 1pm on October 13 hosted by Creeassin where participants will have a chance to try out and play with different digital equipment. This is open to people of all ages and abilities.

Currently, Bear is developing material for the next album, and is reaching out to various artists that come across his path in Los Angeles. This album will be a contrast to We Are The Halluci Nation, although the very creating of it will be another extension of the Halluci Nation concept by bringing in other artists to collaborate. “This time the focus will be on celebration rather than dealing with the dystopian sci-fi vision of what the Halluci Nation could be,” Bear told me. When I asked for the reason for this change, he replied that he feels that “people are getting stuck in the ideas of fighting and struggle. We need to start envisioning what it would be like beyond struggle.”

We concluded our interview by discussing how he would sum up the current issues facing Indigenous people, or whether that was even possible to do. “It’s a hard question to answer as there are hundreds of nations across one of the largest land masses in the world. One important thing for people to realize is that the things we talk about as Indigenous issues aren’t just that; they are human issues. Water rights, clean water, oil pipelines – we all need clean water, we all need to live on this planet. This is one of the most important things for people to realize at this point in time.”

The Halluci Nation vision is an invitation and call out for all those who find themselves seeking a more just world for all peoples and are committed to helping that come into being.

QUICK PICKS

➤ OCT 12, 8PM: Soundstreams, “Six Pianos,” Koerner Hall. Steve Reich’s music returns to Toronto with a performance of Six Pianos (1973), a work that the composer originally wrote for all the pianos in a piano store and subsequently pared down to six pianos. This concert will feature the veteran Reich performer Russell Hartenberger who will be joined by five other local pianists. Other works on the program include music by Ristic, Cage, Lutoslawski, Louie and Palmer.

➤ OCT 15, 8PM: The Azrieli Music Prizes Gala Concert, Maison symphonique de Montréal. Although a bit of a drive away, this concert will feature Ottawa-based Kelly-Marie Murphy’s composition En el escuro es todo uno (In the Darkness All is One). Murphy wrote this piece after winning the 2018 Azrieli Commission for Jewish Music, one of the biggest prizes for composers in the country. An interview with Murphy about her vision for this composition can be read in the October 2017 edition of The WholeNote.

➤ OCT 24, 8PM: Esprit Orchestra.

Esprit Orchestra’s Alex Pauk studies a score (2015) of Charles Ives’ tour de force An Unanswered Question. A heavenly night of music.

➤ OCT 26 TO 28, 8PM: Arraymusic/Exquisite Beat Theatre, Rat-drifting 2: SlowPitchSound presents: Alternate Forest, Array Space. Rat-drifting is a concept developed by Martin Arnold to bring together free improvisation, noise, psychedelic process music and DIY para-punk composition. This month’s version features SlowPitchSound’s multidisciplinary adventure into a mystical forest space combining sound, dance and video.

Wendalyn Bartley is a Toronto-based composer and electro-vocal sound artist. sounddreaming@gmail.com.
Throughout the Renaissance and Baroque eras, Italy dominated the European cultural scene. The Renaissance movement began in Florence, on Italian soil, its humanist philosophy leading artists to seek greater realism and emotion in their work, and spread throughout Europe to influence entire generations of musicians, architects and painters. Their names are familiar and renowned for their groundbreaking music: Palestrina, Gabrieli and the infamous Gesualdo. Each of these composers laid a path for musicians across the continent. Still celebrated as luminaries today, their works are firmly ensconced in the early music canon.

The Baroque era has Italian roots as well, conceived in Rome in the 17th century. As with the Renaissance, Italian composers’ striking originality influenced all of Europe lead to the invention of new musical structures. Opera originated in Italy at the start of the 16th century and grew into an independent dramatic form. The toccata and the sonata were Italian inventions as well: the former developed by Frescobaldi into a virtuosic freestanding work later taken to even greater heights by composers such as Johann Sebastian Bach; the latter brought to prominence by Domenico Scarlatti whose 555 sonatas provided models for Haydn and Mozart.

It is, therefore, impossible to imagine early music without Italy and its tremendous innovations and influences. This October, the Toronto classical music scene celebrates a few of these historical Italian composers and their creations through a number of comprehensive concerts of their vocal and instrumental works. The names may be very old but the sounds, brought to life by some of the city’s most esteemed performers, are as lively and inspiring as when they were first put to paper.

Vivaldi con Amore

Antonio Vivaldi, perhaps the most renowned of the Italian Baroque composers, needs little introduction. A composer, virtuoso violinist, teacher and priest, his concerti were of such high quality that the young J.S. Bach transcribed a number of them for solo organ as a way of studying Vivaldi’s contrapuntal and harmonic dexterity and skill. Wednesday October 10 to Sunday October 14, Tafelmusik celebrates “the red priest” in an all-Vivaldi concert featuring a sinfonia and seven concerti, some instantly recognizable and others undoubtedly new to many listeners. Featuring a variety of soloists playing violin, oboe, bassoon and lute, this exciting program showcases Vivaldi at his best, and is a preview of the music that will be featured on music director Elisa Citterio’s first recording with the Tafelmusik orchestra, to be released early in 2019.

The Glories of Rome

On October 19 and 20 the Toronto Consort presents “Frescobaldi & the Glories of Rome,” with music by Palestina, Frescobaldi, Landi and Caroso. Besides being the birthplace of the Baroque, Rome has a rich and complex history within early music, closely entwined with both Frescobaldi and Palestrina. Housing both Vatican City and the Vatican itself, the Catholic Church held a powerful influence over musicians of the 16th and 17th Centuries. In addition to being a strikingly gifted composer, Frescobaldi was organist of St. Peter’s Basilica and much of his instrumental and choral music was written for, or inspired by, the Catholic liturgy.

Palestrina’s involvement in the Catholic Church is the stuff of legends; as the story goes, he single-handedly saved polyphonic church music from obliteration, composing his Missa Papae Marcelli to persuade the Council of Trent that a draconian ban on the polyphonic treatment of text in sacred music (as opposed to a more directly intelligible homophonic treatment) was unnecessary. This dramatic tale of art triumphing over adversity was so inspiring that the 19th-century composer Hans Pfitzner composed an opera about it, suitably titled Palestrina. (It is actually a wonderful piece of music and well worth a listen.)

Apocryphal legends aside, Palestrina was extremely famous in his day, and his reputation and influence have steadily increased since his death. As he did with Vivaldi, J.S. Bach studied and hand-copied Palestina’s first book of Masses, and in 1742 wrote his own adaption of the Kyrie and Gloria of the Missa sine nomine. Almost five centuries after his birth, modern scholarship retains the view that Palestrina’s music represents a summit of technical perfection, the pinnacle of the Renaissance choral art.

By pairing the renowned Frescobaldi and Palestrina with the rather less-known Landi and Caroso, the Toronto Consort’s Glories of Rome will undoubtedly have something for everyone, a don’t-miss exploration of Renaissance music and the brilliant people who composed it.

And Now for Something…

...completely different! Superimposing the new on the old, or vice versa, is a challenging task. How do we maintain the integrity of the old while creating something decidedly modern and new? This is the question to be answered on October 3, when Montreal-based virtuoso

Beat by Beat | Early Music

Viva Italia!
Exploring the Italian Baroque

MATTHEW WHITFIELD
Elinor Frey presents a program of new music at the Canadian Music Centre. The concert features works for solo cello by Linda Catlin Smith, Isaiah Ceccarelli, Ken Ueno, Scott Godin, Lisa Streich, and David Jaeger.

But wait, why is this concert in the early music section? Each piece performed in this concert is composed for the Baroque-style cello, designed after models dating from the 16th to the 18th centuries. This is far from the first time composers have written new music for an old instrument! Ligeti wrote fascinating pieces for the harpsichord, as did Hugo Distler, introducing contemporary techniques and challenging conventional methods of playing these historical keyboards.

A number of the works on this program contain historical ties, including Linda Catlin Smith’s Ricercar, Isaiah Ceccarelli’s With concord of sweet sounds, and Lisa Streich’s Minervu. The ricercar in particular is an ancient musical form, a type of late Renaissance and early Baroque instrumental composition. In the 16th century, the word ricercar could refer to several types of compositions: whether a composer called an instrumental piece a toccata, a canzona, a fantasia, or a ricercar was a rather arbitrary decision. But Frescobaldi began to give the ricercar a formal structure through his compositions in his fiori musicali. In its most common contemporary understanding, ricercar refers to a kind of fugue, particularly one of a serious character in which the subject uses long note values. Bach wrote two extremely elaborate ricercars as part of his Musical Offering, including a monumental six-voice fugue.

It is not often that we see such modern music appearing in the Early Music column, and this fascinating combination of new works for the Baroque cello make this a rare and exciting listening opportunity. (Besides, each featured composer is still alive, another rarity in this column!) What better way for an early music aficionado to explore the world of new music than through this creative, unexpected and challenging concert? Each featured composer is still alive, another rarity in this column.

Matthew Whitfield is a Toronto-based harpsichordist and organist.

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Brown Paper Packages Tied up with Strings - I Furiosi Baroque Ensemble.

OCT 5, 7:30PM: Kingston Road Village Concert Series. “Countertenor Madness!” Kingston Road United Church. Two words are enough to describe this concert: Five Countertenors! Hear Daniel Taylor and four others perform arias and songs by Purcell, Handel, Vivaldi and more.

OCT 6, 8PM: I Furiosi Baroque Ensemble. “Brown Paper Packages Tied up with Strings.” Church of the Redeemer. I Furiosi kicks off their 20th anniversary season with some of their favourite music by Purcell, Handel, and Rosenmüller. Wish them a happy birthday and receive the gift of fantastic music!

OCT 13, 7:30PM: York Chamber Ensemble. “The Age of the Concerto.” Bradford Arts Centre, 66 Barrie St., Bradford. Take the drive to Bradford to hear some beautiful Bach and Respighi’s Ancient Airs and Dances. Respighi’s music is based on Renaissance pieces for lute written by Italian composers, including Vincenzo Galilei, the father of Galileo!

Matthew Whitfield is a Toronto-based harpsichordist and organist.
Jazz is forever being pronounced dead, or at least sickly, yet it has continued to survive and grow, if not in terms of audience share, then at least musically speaking. On the local level it’s a little difficult to assess the state of the music’s health these days, and I’m often flip-flopping on the subject. On the one hand there’s a pool of talent in Toronto growing deeper and more diverse all the time, but there are fewer gigs and places for everyone to play. It’s certainly harder to make a decent living playing jazz than in the past, yet the music is being played at a higher and higher level. Part of the problem in assessing all this is the disconnect between financial and musical success: there’s a lot of the latter but not much of the former for many. Further on the local Jekyll-and-Hyde axis, we have the continued success of the new grassroots Kensington Market Jazz Festival, contrasted with the recent troubles of JAZZ.FM91, which I’ll return to later.

We’re always being told by its keepers that jazz, like everything else these days, is a business. But to those who truly care about it – the fans, who consume it, and the musicians, who produce it – it’s not a business, it’s a music, a form of art and entertainment. (Louis Armstrong and countless others having long ago proved that the two are not mutually exclusive.) We care about it in terms of music, not dollars, and are thought to be naïve for this, yet saying that it’s primarily a business rather than an art form is putting the cart before the horse: the only reason there’s a business aspect to jazz is that people are willing to spend money to hear it because they’re drawn to its artistry; it’s that simple. The moment people stop being attracted to jazz as music there will be no business, but I think it’s the other way around. I’ve always found that when the artistic/real side of jazz is stressed and presented honestly then it thrives, as in the case of the CMJF, but woe betide when that focus gets lost amid too many extrinsic considerations.

I’m not going to comment too much further on the JAZZ.FM situation because it’s still up in the air and on a jazz musician’s salary I can’t afford a legal dream team, but I will say this: There’s a lot of angst and outrage in the jazz community over a recent turn of events, which is seen as another black eye for jazz, a fail which the music can ill afford. As currently constituted the station probably can’t continue, but there is a movement afoot to save it by making some changes. For those interested, I recommend going to savejazzfm.com and signing up; you’ll be casting a vote to salvage jazz on the air in Toronto, with some changes in management and philosophy, some lessons learned, greater accountability and more input from listenership.

But even if the station goes under, I hasten to point out that jazz music will be no business, because they’ll stop spending money to hear it. This may seem obvious, but a lot of people fail to see it. We’re constantly being told that the business side must take precedence otherwise there will be no music, but I think it’s the other way around. I’ve always found that when the artistic/real side of jazz is stressed and presented honestly then it thrives, as in the case of the CMJF, but woe betide when that focus gets lost amid too many extrinsic considerations.

Take A Week and Learn the Classics

This was guitarist Peter Leitch’s dryly sarcastic advice to a jazz beginner long ago. As in “listen to some records, for God’s sake,” and fortunately it takes much longer than a week. If the present seems chaotic and less than rosy, turn to the embarrassment of riches found in the back catalogue of great jazz records. This is not a matter of burying your head in the sand or living in the past, but rather a way of renewing yourself by taking a bath in the glories of the music while perhaps reminding yourself of why you love jazz in the first place. And you no longer need an expensive record collection to do so, because almost all of it is available on YouTube, another mixed blessing. Somehow things don’t seem so bad when you’ve just heard some Hot Fives, the 1938 Basie band, Spiritual Unity or whatever else takes your fancy. I do this all the time and it buoys me up, sending me off to a gig with a spring in my step and my musical sights set higher because I’ve just spent some time in the company of the masters.

A variation of this is checking out some jazz history by reading about it, which can bring some much-needed perspective. You think things are rough now? Try reading Mark Miller’s superb Herbie Nichols: A Jazzist’s Life, which tells the story of the pianist/composer who literally died from neglect and yet lives on through the efforts of people like Miller, the late Roswell Rudd, who curated his music, and The Herbie Nichols Project, which keeps his music alive by playing it. This is called inspiration and can also be found in books such as Robin D.G. Kelley’s exhaustive biography of a better-known giant who also endured much adversity – Thelonious Monk: The Life and Times of an American Original. Or one I’m currently reading about clarinettist Pee Wee Russell. Not only did Russell never own a house, he mostly lived in shabby apartments, was perpetually broke and often out of work. And yet he earned permanent jazz immortality because of his singular
We could all learn a lot about dealing with adversity from the way of prayer, chanting, diet, humour, and sheer courageous positivity. Gruelling surgeries for 12 years through a unique, self-styled blend of holistic treatments, Kiki fought the fast-moving terminal cancer and tenacious spirit of facing it head-on.

Everyone – he’s normally quite reticent and I still don’t quite know how he managed it. Kiki fought fast-moving terminal cancer and tenous spirit of facing it head-on.

Everyone – he’s normally quite reticent and I still don’t quite know how he managed it. Kiki fought fast-moving terminal cancer and tenous spirit of facing it head-on.

Music and eloquent speeches, including one by Reg which staggered the sadness of her too-early passing, it was a singularly moving and reflective setting.

The memorial, a celebration of her life and her music with tributes to the music of Benny Goodman, Duke Ellington plus Herbie Nichols and Pat LaBarbera, soprano saxophone. With its lively and retro repertoire, this unique band is always pedantically talented LaBarbera as a guest soloist makes this a must-attend.

Her memorial, held in early September at a facility of the Buddhist society to which she belonged, was packed to overflowing with her fellow Buddhists and members of the local jazz community who had known her for decades and came to pay their respects. Despite the overwhelming sadness of her too-early passing, it was a singularly moving and inspiring service, marked by some uplifting chanting, some lovely music and eloquent speeches, including one by Reg which staggered everyone – he’s normally quite reticent and I still don’t quite know how he managed it. Kiki fought fast-moving terminal cancer and ten gruelling surgeries for 12 years through a unique, self-styled blend of prayer, chanting, diet, humour, and sheer courageous positivity. We could all learn a lot about dealing with adversity from the way she lived her life and faced her death.

Rest in peace Kiki, we will all really miss you. And come what may, I’ll take my chances with a jazz community as stout as this every day of the week. This video shows what Kiki was all about far better than I ever could in words: https://www.youtube.com/watch?v=MU0sZo13YWy.

I continue to face the fragility of jazz with a mixture of defiance and ambiguous world-weary irony, as in this paraphrase from the refrains of Mose Allison’s “Gettin’ There”: “I am not downhearted. I’m not discouraged. I am not disillusioned... But I’m gettin’ there. Yeah... I’m gettin’ there.”

**JAZZ NOTES QUICK PICKS**

- **OCT 1, 15, 22, 29 at 6:30PM:** The Rex Hotel 194 Queen St. W. – Jazz Ensembles from U of T and Humber College – The regular regimen of Monday performances by students and graduates from the jazz programs of these two schools. The music is varied, stimulating, honest, often surprising, and always worth hearing.

- **OCT 1, 15, 22, 29 at 6:30PM:** The Rex Hotel 194 Queen St. W. – The Mark Eisenman Quintet. I’m maybe biased (because I play in it), but this is one of my favourite Toronto bands, one which plays a bristling brand of contemporary bebop often laced with Eisenman’s compositions, many of them ingenious contrafacts on standards. John MacLeod, cornet, Pat LaBarbera, soprano saxophone; Mark Eisenman, piano; Mark Micklethwait, drums; and yours truly, bass.

- **OCT 14, 4:30PM:** Christ Church Deer Park 1570 Yonge St: Jazz Vespers: The Drew Jurecka Trio – An opportunity to hear one of Toronto’s most brilliant and versatile multi-instrumentalists in a quiet and reflective setting.

- **OCT 18, 7:30PM:** Garage at the Centre for Social Innovation 720 Bathurst St. – Jim Galloway’s Wee Big Band, directed by Martin Loomer, special guest Pat LaBarbera, soprano saxophone. With its lively and retro repertoire, this unique band is always worth hearing, but having the encyclopedically talented LaBarbera as a guest soloist makes this a must-attend.

- **NOV 3, 7:30PM:** Bravo Niagara! Festival of the Arts – FirstOntario Performing Arts Centre 250 St. Paul St., St. Catharines: “Voices of Freedom Concert” – For those willing to travel further afield, a concert featuring two of Canada’s best-loved jazz singers, Jackie Richardson and Molly Johnson, backed by a superb trio of Robi Botos, piano; Mike Downes, bass; and Larnell Lewis, drums.

Toronto bassist Steve Wallace writes a blog called “Steve Wallace jazz, baseball, life and other ephemera” which can be accessed at Wallace-bass.com. Aside from the topics mentioned, he sometimes writes about movies and food.
Once the show begins we are completely immersed in the funeral and music, and then the history of the family at the centre of the cult. It is this mix of family history and the formal dynamics of the funeral ritual that gives interest and depth to what might otherwise be just a clever concept. As idiosyncratic moments occur (as at any real funeral) they sometimes trigger flashbacks and we get to know the various members of the family (mother, two daughters, estranged son, and son’s friend/devoted acolyte): suffice it to say, all is not as perfect as one might think from surface appearances.

The excellent cast (Donna Garner, Bruce Dow, Kira Guloien, Rielle Braid, Peter DeWick) sing and act so well and truthfully that we don’t just watch, we come to really care about them and what is going to happen. The sung-through nature of most of the show seems natural, particularly because the cult worships music as divine (a clever concept). The direction by Mitchell Cushman is seamless and the choreography by Barbara Johnston for the young chorus is dramatic and effective. The use of character quirks and comedic moments in the writing lightens the tension and darker side of the material and the electro-pop music works for all the characters (though I found myself wishing for a bit more musical variety). Currently a co-production between Outside the March and The Musical Stage Company this show will likely continue to develop and be seen again. Please see my upcoming interview with the Johnson sisters on our online blog at thewhelonenote.com for a much more in-depth look at the show and its creation.

I Call myself Princess: Now, from the multiple individual worlds of Tapestry’s Briefs and the immersive single world of Dr. Silver, to Jani Lauzon’s I Call myself Princess where two worlds 100 years apart not only exist side by side but intersect and influence each other. Excitingly ambitious in scope Lauzon’s “play with opera” is rich in rediscovered historical fact and imaginative in how it combines this history with present-day reality. From the beginning, the two worlds seem to be overlapping, with Indigenous singing like a magical chant opening the doors between the two. Music interweaves the 2018 world of young gay Métis opera student Will with the world, 100 years earlier; which gave rise to the classically oriented “Indianist” music of Charles Wakefield Cadman. Cadman was a composer of many songs but also of the first opera with an Indigenous story to music of Charles Wakefield Cadman. Cadman was a composer of many songs but also of the first opera with an Indigenous story to

Dr. Silver: A Celebration of Life, with Edge of the Sky Young Company.

Once we are in the Met’s opera house we are given a aria from this opera to learn he becomes obsessed with learning more about its creation. As he does, the walls between the worlds become increasingly thin, allowing him to meet and even interact with the woman who inspired Tsaneuwis – Tsianina Redfeather, a classically trained Cree Cherokee singer who, as Will eventually realizes, is experiencing many of the same trials that he himself is facing as a lone Indigenous artist trying to navigate a primarily non-Indigenous world. The power of the play comes from this intersection and interaction, as both characters find comfort
and strength in the other’s understanding and through a sharing of the music. While the acting and singing of some of the company are not as smoothly integrated as they could be, I found myself caught up in both stories and fascinated by the reality of the proto-feminist ground-breaking opera of 100 years ago.

I Call myself Princess continues at the Aki Studio until October 6 and Dr. Silver: A Celebration of Life at Heliconian Hall until October 14.

Upcoming: October 17 and 18, another risk-taking musical, and a longtime cult favourite of musical theatre fans, Stephen Sondheim’s Merrily We Roll Along is being revisited in a semi-staged concert format by Toronto Musical Concerts at the Al Green Theatre.

Based on Moss Hart and George S. Kaufman’s 1934 play of the same name, which begins at the end of the story and goes back in time to the beginning, Merrily We Roll Along has had a problematic production history beginning with its less-than-full-successful premiere in 1981, but as TMC’s Artistic producer Christopher Wilson says “it is one of Sondheim’s finest, most complex, and diverse scores, and the thematic material of choosing success over artistry is age-old and one worth exploring through a contemporary lens.” In fact, as time goes by, audiences and critics seem to have found a new appreciation for the show, in part, because the original production’s decision to cast very young adults who would have to play “forty-somethings” at the beginning before reverting to their own ages, was flipped to having performers roughly the right age at the beginning, who would then play younger selves as the play went on – a concept that Wilson has followed for this version. The wonderful 2016 documentary about the original production, The Best Worst Thing That Could Have Happened, has certainly whetted a lot of appetites to see and hear this musical live once again.

Speaking of revivals, on the second last day of October, the Stratford Festival is presenting, for one day only, Tom Jones and Harvey Schmidt’s beloved chamber musical, The Fantasticks, in concert at the Avon Theatre starring Eric McCormack. Yes, Eric McCormack from TV’s Will and Grace. McCormack’s ties to Stratford go back 30 years to when he was a young actor in the company appearing, for example, in Measure for Measure, Murder in the Cathedral and A Midsummer Night’s Dream; last year he was awarded the Festival’s Legacy Award. It is also a homecoming in another sense, McCormack being Toronto-born, raised, and trained (Ryerson Theatre School) and having cut his early professional teeth in outdoor park performances at Skylight Theatre in North York’s Earl Bales Park. He also has musical theatre credentials having made his Broadway debut as Harold Hill in The Music Man in 2001. In The Fantasticks he is aptly cast in the wonderfully swashbuckling role of the “kidnapper” El Gallo. Richard Ouzounian will direct, and Franklin Brasz, is in charge of the music.

This should be a fun revisiting of an old favourite musical and also raises the tantalizing question of whether we might see a longer run of The Fantasticks, or McCormack himself, in a full Stratford Festival season in the near future.

MUSIC THEATRE QUICK PICKS

▶ OCT 2 TO 20: Oraltorio, A Theatrical Mixtape, Young Centre for the Performing Arts. Soulepper joins with Obsidian for the first time to present this intriguing coming-of-age story through movement and music described as “part poetry slam, part house party.”

▶ OCT 18 TO 21: Xenos, Bluma Appel Theatre. Canadian Stage presents Akram Khan’s highly acclaimed last solo dance creation (with a book by Jordan Tannahill) exploring and commemorating Indian soldiers’ experience in World War I. Khan’s fiercely dramatic Until the Lions was a highlight of the 2017 Luminato Festival.

▶ OCT 24 TO 28, 2pm: Dancyn Productions present Billy Bishop Goes to War at RCAC Oshawa. A fun chance to see John Gray’s Canadian classic musical about Canada’s great pilot in an appropriate military setting.

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.

Beat by Beat | Bandstand

At the Equinox

JACK MACQUARRIE

As I sit down to put pen to paper (or fingers to keyboard) the darkness outside does not mean that it is bedtime. In fact, it is only just after dinner. The reality is that the autumnal equinox is upon us. It is time to reflect on the musical happenings of the past few months and peer into our crystal ball for details of what’s ahead in our musical world. As for the past few months, with few exceptions, no outstanding musical activity took place which was not mentioned in our September column.

Rebel Heartland: one exception will have passed into history by the time this issue of The WholeNote is available for reading but is worth revisiting. It was the participation by the Newmarket Citizens Band in Rebel Heartland, a 2018 re-enactment of the 1837 Upper Canada Rebellion, in which the Town of Newmarket played a vital role. The re-enactment, like the writing of this column, just happens to have been programmed for this equinox!

Baseball and Brass: Another noteworthy event which will be over before the end of September was a concert of period brass music on authentic instruments by the Cottonwood Brass, relating to an exhibition called “Baseball and Brass Bands,” which will run all the way to the December 22 solstice! Not surprisingly, Henry Meredith of Plumbing Factory Brass Band fame had a hand in things! Working over the summer with Michael Baker, the curator of the Elgin County Heritage Centre, they have mounted an exhibition featuring lots of period brass instruments, photographs of area brass bands, plus other materials from Meredith’s collection and from the Elgin County archives. Included is a PowerPoint presentation about Meredith’s involvement in providing the instruments for Disney’s movie remake of The Music Man, along with a filmed lecture demonstration about all kinds of musical instruments, particularly lip-vibrated aerophones.

Swing Patrol: One very special recent event for me was a small birthday party for Bunny Graf: not a band event, but with very important band connections. During World War II one of the army entertainment groups in Europe was called Swing Patrol. One of its key members was musician and arranger Eddie Graf, one of the dancers was a young lady named Bernice O’Donnell, known by her friends in the show as “Bunny.” At some stage in their travels through Belgium and Holland, Eddie and Bunny discovered each other, and
they were married on New Year’s Day 1946. When released from the army they settled in Toronto where Eddie continued his musical career as an arranger and big band leader. His musical talents came to the fore with such programs as The Juliette Show. Bunny became a dedicated stay-at-home. This party was hosted by son Lenny Graf who has followed in Eddie’s footsteps as a band leader, soloist and children’s entertainer.

**Coming Soon**

The Canadian Band Association (CBA)-Ontario have just announced their 160th Community Band Weekend. It is being hosted by the Nickel City Wind Ensemble in Sudbury over the weekend of October 13 and 14. These Community Band Weekends offer attendees an opportunity to meet musicians from many bands and to experience a fun-filled and challenging weekend practising music all day Saturday. Some of the music will be familiar, and some not. Then on Sunday afternoon, all attendees will perform in a massed band concert.

For information go to: cba-ontario.ca/cbw

**In The Future**

**Barrie Concert Band:** Looking into the future, there are a few more bands which have plans for anniversary events of various forms. One of these is the Barrie Concert Band, under the direction of Peter Voisey. They have announced their plans to celebrate the band’s sesquicentennial in 2019. Founded in 1869, the 55-member band claims that theirs is the longest running musical organization north of the Golden Horseshoe. Beginning with its 16th annual “Veterans’ Salute” on October 16, the band will present various concerts throughout the coming year, in Barrie and across Simcoe County. Their 2018/2019 subscription series will begin with “A Christmas Fantasy” on December 8, and will continue with their “Last Night at the Proms” on March 2. Winding things up, in collaboration with the King Edward Choir they will present “150 years – Let’s Celebrate!” Saturday, June 1. In this final offering of the series, a number of previous conductors will share the baton with Mr. Voisey, directing the band in numbers which had personal significance to them at the time they were at the helm. In that performance internationally acclaimed tuba player, Mark Tetrault, will make a guest appearance and Rick Pauzé, the band’s immediately previous conductor, will conduct a work of his own, commissioned by the band for this anniversary year.

Icing on the cake, the band will also host a special 2019 spring CBA Community Band Weekend June 14-16. The band conferred with the CBA for permission to hold it in June 2019, as part of their 150th celebrations. They are hoping to hold the Sunday afternoon concert portion of the CBA weekend outdoors, and reasoned that October would be too cold to do so. So the Sunday afternoon concert will take place at Meridian Place, Barrie’s newly designed and refurbished public space in the heart of downtown Barrie on the waterfront. For more information go to the band’s website: barrieconcertband.org

**Waterloo Concert Band:** Another significant anniversary event now in the planning stage for 2019 is one by the Waterloo Concert Band. The year 2019 will be the centenary of “Professor” C.F. Thiele’s arrival in Waterloo and his legendary three decades of leadership of the Waterloo Concert Band (formerly Waterloo Musical Society). My personal recollections of Professor Thiele go back to the days when I played in a couple of boys bands in Windsor. During the summer months we were off to play in a small town tattoo or similar event almost every weekend. Many of those included some form of competition where we played before one or more adjudicators. Of those, Professor Thiele was the adjudicator whom we feared most.

So far, what we know is that the Waterloo Concert Band has plans underway for a major historically focused public concert on May 5, 2019. Included in those plans will be at least one new musical commission. There will also be a number of, as yet undefined, other retro events around this occasion. As Pauline Finch, our contact with the band, says: “We’re aware of growing interest in band history in Ontario and especially in pivotal figures like C.F. Thiele, who built the foundations of band culture across Canada.” Hopefully we will have much more detailed information on these anniversary events as we get closer. In particular, we hope to have much more information on Professor Thiele’s legacy in Canada’s community band world. When he arrived in Waterloo a hundred years ago the Waterloo Musical Society was already well established, having been performing since 1858. So, this celebration is not a band anniversary, but a Professor Thiele celebration. In the mean while we will be paying some visits to the band’s website: waterlooband.com.

**Colin Jones**

I am very saddened to report on the passing of euphonium player Colin Jones. Although I originally met Colin through our joint association with the Royal Naval Association, over the years I learned much more about him through the band world. Colin joined the Royal Navy in Portsmouth in 1950. Although most bands for British naval establishments and ships were Royal Marine Bands, there were a few Navy Bands. Colin served in one such band, The Bluejacket Band, in Portsmouth as well as aboard the aircraft carrier HMS Indefatigable and the battleship HMS Vanguard. He left the Navy in 1955 and arrived in Canada in 1958. He played for a brief stint in the Cobourg Kiltie Band. In 1970 he joined the Concert Band of Cobourg and was a stalwart member until the time of his passing. To quote words from his obituary: “As a fantastic euphonium player his contributions were enormous musically.” He also gave freely of his time to make sure that the band hall was always in tip-top shape physically. He will be missed.

**BANDSTAND QUICK PICKS**

**OCT 14, 2PM:** The Markham Concert Band presents “Heroes and Villains.” Flato Markham Theatre. Blvd., Markham.

**OCT 16, 7:15PM:** The Barrie Concert Band presents “Veterans’ Salute.” Royal Canadian Legion Branch 147, Barrie.

**OCT 26, 8PM:** Etobicoke Community Concert Band. It’s “Don’t Look Under the Bed.” Music for Halloween at Etobicoke Collegiate Auditorium.

**OCT 28, 2PM:** The Orillia Silver Band presents “Fall Harvest.” Gravenhurst Opera House.

**OCT 28, 3PM:** The Peterborough Concert Band has their “160th Anniversary Concert” with Peter Sudbury, music director. Market Hall Performing Arts Centre, Peterborough.

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 19th annual directory of GTA and Southern Ontario musical life presented by The WholeNote. This 150-profile montage of musical happenings is divided into two sections: the first section (pages B1 to B26) contains the lion’s share of profiles: presenters and performers (choirs, orchestras, chamber ensembles, opera companies offering a diverse range of live music); the second (pages B27 to B28) is new this year, and features individuals and organizations involved in arts services. Taken together they offer a glimpse of the extraordinary energy driving the musical life of this region in 2018/19.

An extraordinary amount of time, love, and just plain hard work goes into the programs and events presented by our member organizations. It’s our opportunity to recognize the dedication and creativity of the organisations whose unselfish support as members plays an active role in sustaining The WholeNote’s mission year-round, not only in their behalf, but in support of the music community as a whole.

Presenters and organizers who missed the deadline for this print issue of the magazine still have the opportunity to be a part of this directory, which lives online at www.thewholenote.com/blue. So check back for updates as the season unfolds.

For more information on the benefits of WholeNote membership, contact Karen Ages at members@thewholenote.com or 416-323-2232 x26.

On the cover: The Royal Conservatory of Music 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.

Aga Khan Museum

The Aga Khan Museum explores and celebrates cross-cultural dialogue through the arts. A centre for innovation and creativity, the Museum offers unique insights and new perspectives into the potential of art and culture to act as a catalyst for intercultural dialogue, engaged global citizenship, and social change. 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. Please visit www.agakhanmuseum.org for a full calendar of performances and film screenings.

Sahar Bhaloo
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www.agakhanmuseum.org

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 Golodryga-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.
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 45 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
Meghan McCracken, managing director
416-446-0188
info@amadeuschoir.com
www.amadeuschoir.com

Amici Chamber Ensemble
Amici Chamber Ensemble celebrates 31 years as one of Canada’s finest and most distinguished chamber music ensembles. Artistic directors clarinetist Joaquin Valdepeñas, cellist David Hetherington and pianist Serouj Kradjian invite some of the finest musicians to join them in innovative and eclectic programming, celebrating friendship through music. Amici Chamber Ensemble’s annual concert series has featured world-renowned musicians as frequent guests. 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. 2018/19 Season includes 5 concerts:
- September 25, 2018 at 6:30pm “L’invitation Au Jeune,” a cabaret concert of jazz standards and popular songs (June 1). We rehearse Monday evenings at St. Thomas’s Anglican Church (383 Huron St.) and perform at Grace Church on-the-Hill and St. Andrew’s United Church. Experienced singers who wish to audition, please contact our membership coordinator.
  Joanne Eidinger
  416-458-4434
  joeidinger@gmail.com
  www.annexsingers.com

Annex Singers
The Annex Singers of Toronto is a vibrant and accomplished community choir under the dynamic and creative leadership of artistic director Maria Case. Now in its 59th season, the 60-voice auditioned choir performs four programs each season, collaborating with professional vocalists, instrumentalists and ensembles. Recent performances include Charpentier’s Messe de Minuit, Haydn’s Lord Nelson Mass, and the acclaimed original choral drama December Diaries. We offer choral development workshops led by some of Toronto’s most innovative musical coaches and clinicians, and engage in community outreach. In the 2018/19 season, we present Poulenc’s Gloria (December 15); “Camerata: A Day in Song,” an eclectic solo concert by the 24-voice Annex Chamber Choir; with guest artist Raffi Altounian, guitar (February 23); Mozart’s magnificent Great Mass in C minor, accompanied by The Talisker Players (April 6); and “Underneath the Stars,” a cabaret concert of jazz standards and popular songs (June 1). We rehearse Monday evenings at St. Thomas’s Anglican Church (383 Huron St.) and perform at Grace Church on-the-Hill and St. Andrew’s United Church. Experienced singers who wish to audition, please contact our membership coordinator.
  Joanne Eidinger
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  www.annexsingers.com

ART OF TIME ENSEMBLE

Arraymusic’s mission is to ignite and sustain a passion for contemporary Canadian musical art within an international, interdisciplinary context. Three interrelated programs define what Array does, why we do it and how we realize our artistic, organizational, and community-based 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 utilizes The Array Space to foster a thriving contemporary music and art scene; and 3) Array For All engages diverse audiences through innovative programs.
Array believes that experiencing art can give rise to real change; when we engage fully with art, subtle but profound positive transformations can take place which impact our communities and enhance our quality of life. Arraymusic is devoted to co-creating and to presenting music that creates more questions than answers.

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, electronica, 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 Jonathan Goldsmith, and many more. The 18/19 Concert Season is Art of Time Ensemble’s 20th Anniversary.
Kate Bangay
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Salute to Vienna New Year’s Concert returns to Toronto (Roy Thomson Hall, January 1, 2:30pm) and Hamilton (FirstOntario Concert Hall, December 30, 2:30pm) this holiday season. This year’s concert will feature a brilliant new program of Strauss waltzes and sweeping melodies from beloved operettas performed by acclaimed European singers, champion ballroom dancers, ballet, and live symphony 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: Casino Royale in Concert (October 11-12), Harry Potter and the Goblet of Fire (November 15-17), Amadeus Live (February 21-22), Harry Potter and the Order of the Phoenix (May 2-4), and Ghostbusters Live (June 8).

www.salutetovienna.com
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Aurora Cultural Centre

The Aurora Cultural Centre is a beautifully-restored 1886 heritage schoolhouse, home to professional performing arts, gallery exhibitions, arts classes and special community events. Brevik Hall Presents offers a diverse range of concert experiences and family events throughout the year: the Great Artist Music Series offering classical repertoire; a popular series of world, folk, roots and indie singer-songwriter Canadian musicians; Kaleidoscope Family Programming featuring music in the beautiful, intimate Brevik Hall and a gala dinner and intimate chamber choir concerts, as well as Brevik Hall’s Family and Hamilton (FirstOntario Concert Hall, December 30, 2:30pm) this holiday season. This year’s concert will feature a brilliant new program of Strauss waltzes and sweeping melodies from beloved operettas performed by acclaimed European singers, champion ballroom dancers, ballet, and live symphony 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: Casino Royale in Concert (October 11-12), Harry Potter and the Goblet of Fire (November 15-17), Amadeus Live (February 21-22), Harry Potter and the Order of the Phoenix (May 2-4), and Ghostbusters Live (June 8).

www.salutetovienna.com
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Azrieli Foundation

Inspired by Jewish values and the vision and resilience of our founder, David J. Azrieli z’l, the mission of the Azrieli Foundation is to improve the lives of present and future generations through education, research, healthcare and the arts mainly in Canada and Israel. The foundation has eight priority funding areas: Education; Fellowships; Community; Holocaust Education & Legacy; Science, Research & Healthcare; Neurodevelopment; Architecture, Design & Engineering; and Music & the Arts. In addition to strategic philanthropic investments in organizations large and small, the foundation operates a number of programs including the Azrieli Music Prizes, the Azrieli Prize in Architecture, the Azrieli Fellows Program, the Azrieli Neurodevelopmental Research Program, the Holocaust Survivor Memoirs Program. Music and the Arts are vital human endeavours that allow us to express our creativity, expand our understanding of the world and foster cultural exchanges. The Azrieli Foundation is committed to supporting organizations that discover, elevate and amplify artistic voices, granting us access to meaningful arts experiences.

Jason van Eyk
416-322-5928
www.azrielifoundation.org

Bach Chamber Youth Choir (BCYC)

Sharing our love of making music
Bach Chamber Youth Choir offers a creative, collaborative, and challenging musical experience for singers aged 16 to 24. BCYC is the recipient of the 2018 Diane Loomer Grand Choral Prize for Best Overall Performance, among other first place finishes, at the Federation of Canadian Music Festivals. This dynamic group performs music that ranges from classical to pop, jazz and Broadway. Interested singers are welcome to drop by on a Sunday evening. The BCYC is a part of the Bach Children’s Chorus family of choirs. Performances in 2018/19 include a casual coffeehouse, a gala dinner and intimate chamber choir concerts, as well as singing at Roy Thomson Hall and the Toronto Centre for the Arts. BCYC rehearses Sunday evenings at St. Barnabas Anglican Church, Danforth Avenue near Chester Station.

James Pinhorn, conductor, BCYC
Bradley Barnham, assistant conductor
Jane Greenwood, administrative director
416-431-0790
www.bachchildrenschorus.ca

Bach Children’s Chorus (BCC)

Sharing our love of making music
At the BCC, we love to sing! Our choirs have earned numerous first place awards in 2018, including local and national first place awards. Our team of music professionals teach the rudiments of music theory plus provide small-group sight-singing instruction each week as part of our comprehensive choral training program. Participants work together and reach for their very best as a team, delivering beautiful performances to appreciative audiences. Founded in 1987, the BCC is an organization of choirs with singers aged four through university age: Kinder Choir offers a play-based introduction to singing with former Polka-Dot Door host, Carrie Loring; Prep Choir is a choir for young singers in grade 1, based on games, musical rudiments, and performing as a choir; Choir I, II, & III are our nationally recognized treble choirs, ranging from beginner to skilled musicians, for choristers in grades two to 11. All choirs rehearse weekly in Scarborough. Our Youth Choir meets near Chester Station (see BCYC listing).

Charissa Bagan, artistic director
Eleanor Daley, accompanist
Jane Greenwood, administrative director
416-431-0790
www.bachchildrenschorus.ca

Barrie Concert Association

The Barrie Concert Assoc., a charitable non-profit organization, presents 12 live performances of mainly classical music.

The 2018/19 Barrie Concerts feature: That Choir – October 27, 2018; A Christmas Celebration with the Double-Double Duo – November 24, 2018; Sinfonia Toronto & Sojya Melikyan, piano – January 26, 2019; Beyond The Pale – February 23, 2019; Sublime Dvfkrw with Penderecki String Quartet & Benjamin Smith, piano – March 23, 2019; The Toronto Concert Orchestra with Alyssa Dimarco, soprano & Anna Shalaykevych, piano – April 27, 2019. At Hiway Pentecostal Church, Barrie, Georgian Music features: Cabaret with Patricia O’Callaghan, Andrew Downing, bass & Robert Kortgaard, piano – October 14, 2018; Songs of Norway with Jeremy Bell, violin & Shoshana Telner, piano – November 4, 2018; Duo Turgeon on two pianos- January 13, 2019; Pianofest- pianists Dimitri Levkovich & Agnès Radzievičūtė - February 10, 2019; Glorious Strings with the Lafayet String Quartet & the Saguenay String Quartet – March 10, 2019; Elissa Lee, violin; Sharon Wei & Douglas McNabney, violas; Blair Loﬂgren, cello; Angela Park, piano; Raphael McNabney, bass in Mendelssohn’s Piano Sextet – April 7, 2019. At Bethel Community Church, Barrie. One-hour piano/organ recitals are held the first, second and third Wednesday of every month.

Lorraine Green
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Barrie Concert Band

Under the direction of Peter Voisey, the Barrie Concert Band is excited to celebrate its sesquicentennial in 2019. Founded in 1869, the 55-member band is the longest running musical organization north of the Golden Horseshoe area.
The band’s 2018/2019 subscription series begins with “A Christmas Fantasy” on December 8, and continues with “Last Night at the Proms” on March 2, in collaboration with the King Edward Choir. “150 years – Let’s Celebrate!” is the last in this series during which previous conductors share the baton with Mr. Voicey, internationally acclaimed tuba player, Mark Tetrault, makes a guest appearance, and the band proudly premieres a specially commissioned work by Rick Pauze.

Beginning with its 16th annual “Veterans’ Salute” on October 16, the band presents various concerts throughout the year, in Barrie and across Simcoe County. In addition, it hosts the CBA Community Band Weekend June 14 to 16, 2018. The band looks forward to supporting charitable causes and sharing its passion for music with enthusiasm and excellence with Barrie and beyond.

Derryl Johnston, president
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Bel Canto Singers

BelCanto Singers is an auditioned community SATB choir with singers of various ages. Our director is Leanne Piller, and our piano accompanist is Jacqueline Mokrezewski. Members enjoy the challenges of a varied repertoire including Broadway show tunes, folk songs, spirituals, opera choruses and classics. Rehearsals are 7pm Tuesdays from early September through April at Scarboro Bluffs United Church, 3739 Kingston Rd. at Scarborough Golf Club Road. We perform concerts the first Saturdays of December and May and we give community outreach concerts at seniors’ residences and nursing homes. The best time to join is early September or early January. We especially need tenors and basses.

Bel Canto Singers is a non-profit organization financed by ticket sales and annual memberships. Friendships and fun are woven through all of our activities. We occasionally hold workshops for improving our singing skills. Members find these to be stimulating and helpful. Social events include our annual banquet. We support the worthy Kids Phone Charity.

Come sing beautiful music! Contact Ed at the number below, or Cindy at 416-737-1475.

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www.belcantosingers.ca

Bravo Niagara! Festival of the Arts

Bravo Niagara! is a not-for-profit registered charity dedicated to presenting the world’s leading Canadian and international artists, as well as showcasing rising stars, in innovative, inspiring concert experiences in Niagara-on-the-Lake and the surrounding wine country.

The 2018/19 season launches October 12 with Grammy-winning violinist James Ehnes. On November 3, Bravo Niagara! presents the “Voices of Freedom Concert” curated by Céline Peterson featuring Molly Johnson, Jackie Richardson, Robi Botos, Mike Downes, Larnell Lewis, and Joseph Callender. The season continues February 15 to 17, 2019 with the second edition of the Oscar Peterson International Jazz Festival which promises to bring another stellar lineup of jazz giants to the Niagara Region. The 2019 spring season features internationally-acclaimed classical and jazz artists: Cheng² Duo (April 12), “Nat Cole: A King’s Centennial” featuring Paul Marinaro and Ben Paterson Trio (April 13), Grammy-nominated Cuban jazz pianist Alfredo Rodriguez, a protégé of Quincy Jones, with percussionist Pedrito Martinez (May 11), and Jamie Parker and The New Gen (May 12). The series concludes with the inaugural “Gala Concert for Piano Six: Next Generation” (May 25).

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Canadian Arabic Orchestra

The Canadian Arabic Orchestra is a non-profit organization committed to reviving fine Arabic music, and to promoting multicultural understanding in Canada. In addition to performing and presenting fine Arabic music, the CAO is committed to building bridges, and presenting music and art of different cultural backgrounds on stage. Past productions included a concert of Indigenous and Arabic music “Origins,” presented at the Aga Khan museum and Stratford Summer Music Festival; “Jazzy Arabia,” and “Flamenco Arabia.” In 2017, we launched the inaugural Festival of Arabic Music and Arts in Ontario, over two weeks an array of local and international artists performed to more than 7000 spectators in the GTA and beyond; FAMA 2018 and consecutive editions will continue to grow and bring the best of Arabic & other cultural music to Ontario. In addition to an active board of directors, the CAO continues to build an impressive board of advisers which includes Member of Parliament, the Honourable Marwan Tabbara, George Sawa, professor of music at the University of Toronto, and John Miller, the former music director of Stratford Summer Music Festival, among others.

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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 51st season, the CCOC is led by CEO Stan Klebanoff, 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 2018/19 season will feature a new production of John Green’s The Snow Queen originally commissioned and premiered by the company in 1993.
The Cellar Singers

The Cellar Singers is a 40-voice mixed choir based in Orillia. For fifty years, the choir has delighted audiences in Simcoe and Muskoka with choral masterpieces grand and intimate. Under the direction of gifted choral specialist Mitchell Pady, the choir presents 4 main concerts each season. Rehearsals are open to all and are held Wednesday evenings, 7:15pm, at St. James Anglican Church, Orillia.

Rebecca Campbell
708-718-4124
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www.thecellar singers.com

The Canadian Music Centre

The Canadian Music Centre is the catalyst that connects you to the ever-evolving world of Canadian musical creation through performance, education and promotion. Join us for a series of concerts in the historic and beautiful Chalmer’s Performance Space. The 2018-2019 CMC Presents series has been curated by Toronto-based composer and winner of the 2011 CMC Emerging Composer Award Nick Storring. The series includes performances by cellist Elinor Frey, the Thin Edge New Music Collective, Alex Samaras, and more, highlighting Canadian musical creations. Tickets are only $10-$25 and include a reception. Join us!

Natasha Bood
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www.musiccentre.ca

Cantemus Singers

Cantemus Singers was established in 2008 by our conductor, Michael Erdman, to help expand Toronto’s exposure to and appreciation of Renaissance and early Baroque secular vocal music. Our 12-voice a cappella ensemble focuses mainly on the interesting and evocative madrigals, lieder, chansons and villancicos of the 16th century. We also perform religious works, often the five-to-eight-part compositions that are often heard by Toronto audiences. Our 2018/19 season begins November 24 and 25, as we perform Christmas music from Spain, including Flecha’s charming ensalada “La Bomba.” Our March program, “Fair Oriana” explores the cult of Queen Elizabeth, featuring works by Morley, Tallis and Byrd. In May, our spring concerts focus on the music of the German princely courts with works by di Lasso, Praetorius and Schütz. Performances are at Church of the Holy Trinity (10 Trinity Square – Eaton Centre) and at St. Aidan’s Anglican Church (70 Silver Birch Ave. at Queen St. E.). Check out 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) is a volunteer community orchestra that has been based in Scarborough since 1986. The orchestra presents seven concerts each season including a subscription series of five concerts. Led by artistic director Norman Reintamm, this season we will bring to life some of the greatest musical masterpieces, such as Stravinsky’s Rite of Spring, introduce you to some of Canada’s rising stars, including the YOU Dance Apprentices from the National Ballet of Canada, and present a variety of local area artists such as Robert Horvath and the Payadora Tango Ensemble. It is with great pleasure that we welcome back the YOU Dance Apprentices from the National Ballet of Canada for a thrilling evening of ballet as well as David Diston, tenor, and Cristina Pisani, soprano, the winners of the 2018 Cathedral Bluffs Symphony Orchestra Clifford Poole Vocal Competition. We will also perform the world premiere of a new work by young Estonian-Canadian composer Erik Kreek. Looking for an orchestra to play in? Send your inquiries to us at info@cathedralluffs.com.

Peggy Wong
416-379-5566
www.cathedralluffs.com

The 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’s 2018/19 mainstage season includes: Eugene Onegin, Hadrian (world première), Elektra, Così fan tutte, La Bohème and Otello. The COC performs in its own opera house, the Four Seasons Centre for the Performing Arts, hailed internationally as one of the finest in the world. The company enjoys a loyal audience support-base and one of the highest attendance and subscription rates in North America. The COC is an active participant in the cultural community by presenting an annual series of free concerts and a wide array of education and outreach events, encouraging the creation of operatic works and fostering the training and development of young Canadian artists through its renowned Ensemble Studio program. A not-for-profit organization since 1950, the COC is considered one of the best opera companies in the world.

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

Canadian Sinfonietta

Founded in 1998, the Canadian Sinfonietta (CS) is a chamber orchestra led by artistic director and founder, Tak-Ng Lai, in partnership with concertmaster Joyce Lai. The orchestra is comprised of 14 to 25 professional musicians who perform as a large ensemble at the Glenn Gould Studio (250 Front St. W) and the Markham Free Methodist Church (22 Esna Park Dr., Markham), and as a small ensemble at the Heliconian Hall (35 Hazelton Ave). The mission of CS is to reintroduce live chamber music to the growing GTA communities, producing a new generation of concert-goers by presenting concerts that are traditional with a twist. The programs are innovative and often feature interdisciplinary artistic presentations, multicultural music and non-western instruments, and highlight diverse Canadian artists. CS is a community-conscious group and plays an active role, through partnership with local community organizations, in promoting the appreciation of music across various cultures; mentoring young artists; and using music as a language to engage and link people of all ages and status within the community. CS believes that “chamber music is for everyone.”

Joyce Lai
647-813-8859
canadiansinfonietta@gmail.com
www.canadiansinfonietta.com

Chinese Cultural Centre of Greater Toronto

The plan to build a Chinese Cultural Centre of Greater Toronto was first started in 1988. CCC has been a multicultural hub for diverse ethnicity in Greater Toronto Area since it came into operation in 1998. Besides operating programs and classes to serve the diverse needs of the community, and events to enrich the cultural and artistic mosaic, in 2017 alone, the CCC’s broad-based programs and events impacted and benefited over 150,000 people from youth to senior and from local to international. 2018 marks the 30th anniversary of CCC, and our Toronto Piano & Violin Competition 2019 will take place from February 21 to February 28, 2019, bringing into focus our ongoing work to provide a platform to discover and recognize talent, to highlight musical growth and experience, to provide inspiration for people of all nationalities and cultures, and to bring Toronto and Canada onto the World Stage. Check cccmusicfestival.com for more information.

Cindy Guo
416-292-9293 ext-229
info@cccgt.org
www.cccgt.org
**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 55 years. Chorus Niagara performs traditional choral masterpieces, modern and seldom-heard works, as well as new commissions, and provides a showcase for emerging Canadian talent. Attracting singers of all ages with the Chorus Niagara Children’s Choir (CNCC conductor Amanda Neill), Side-by-Side High School Chorale, and Robert Cooper Choral Scholars program, and nurturing emerging talent with our new Apprentice Conductor program, CN provides opportunities for everyone to experience the joy of live choral performance. Our thrilling 56th season begins with a humanist requiem, Brahms’ *Ein Deutsches Requiem*; followed by festive favourite and choral classic, Handel’s *Messiah*. Chorus Niagara will then perform *King David*, “the best oratorio you’ve never heard!” and wrap up the season performing the live choral soundtrack to the enchanting 1924 silent film, Peter Pan. 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
diana_mcadoreye@yahoo.ca
www.chorusniagara.org

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**Church of St. Mary Magdalene**

Steeped in musical heritage and assisted by a generous acoustic, St. Mary Magdalene offers a music program strongly rooted in the tradition established by Healey Willan. Every Sunday at the 11am Solemn Mass, the Gallery Choir sings a mass and motet from the west gallery, while the Ritual Choir sings the Gregorian propers from the east end. Both choirs rehearse on Thursdays. At the 9:30am Sung Mass, the SMM Singers sing a motet and lead congregational singing. Membership is informal: rehearsals are at 9:00am directly before the service; regular attendance is not mandatory. One Sunday per month at 4:30pm, the meditative Solemn Evensong and Benediction is sung, preceded by an organ recital at 4:00pm. For information, please contact the director of music, Andrew Adair.

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

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**Cor Unum Ensemble**

Cor Unum Ensemble (cor unum: one heart) is one of Toronto’s newest early music ensembles, comprised of emerging professionals interested in vocal and instrumental collaboration within the early music repertoire. Founded in 2016 by Joel Allison and artistic director Ruth Denton, CUE performed its début concert to a full house at Trinity College Chapel, performing J.S. Bach’s *St. John Passion* with guest artistic director Adrian Butterfield. Our second season included a “choose-your-own-adventure” story-telling concert called “The Choice,” a concert of early Italian instrumental and vocal music, and Pergolesi’s *Stabat Mater*. We are frequent guest artists in the Hamilton Hammer Baroque series and also present private house concerts. CUE strives to create performance opportunities for young artists passionate about early music, and foster growth as individual artists. Our process is intentionally collaborative, valuing the collective experience our artists possess, creative artists;

- Special programs of rarely-performed sacred and spiritual music;
- The launch of a new podcast series, entitled “Confluence: The Podcast” on and about music to be housed on the brand-new Confluence website (activated on September 16).

Artistic producer Larry Beckwith has been ably assisted in planning this new mandate by a whole host of outstanding and diverse figures from Toronto’s amazing music scene. The launch of Confluence was on Sunday, September 16, featuring performances by Suba Sankaran, Andrew Forde, Cole Alvis, Patricia O’Callaghan and many more. The season continues with five more programs.

Larry Beckwith
416-410-4561
larrybeckwith@sympatico.ca
www.confluenceconcerts.ca

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**Christ Church Deer Park**

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

Matthew Otto
416-920-5211 x28
motto@christchurchdeerpark.org
www.thereslifehere.org

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**CHORUS NIAGARA**

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**Confluence (formerly Toronto Masque Theatre)**

Confluence is a new interdisciplinary, cross-cultural multimedia project that continues the warm and wide-ranging programming of Toronto Masque Theatre with many new twists. Confluence – “an act or process of merging” – will be a company of diverse creative artists dedicated to intimate, thought-provoking, entertaining and moving presentations with a focus on:

- Cabaret acts curated by a wide cross-section of Toronto’s leading musicians;
- Anniversary programs celebrating important figures in music;
- Salons and lectures on a wide variety of musical topics;
- Commissions of new works by Canadian artists.

For information, please contact the director of music, Andrew Adair.

Andrew Adair
416-531-7955
andrew.timothy.adair@gmail.com
www.stmarymagdalene.ca
and learning from one another as we prepare our programs. The dedication, scholarship, and spirited energy of our collaboration is a mere reflection of the mentorship and encouragement of the rich historical performance community in Toronto.

Ruth Denton
416-371-6999
corunumensemble@gmail.com
www.corunumensemble.com

Counterpoint Community Orchestra

Founded in 1984, Counterpoint Community Orchestra is an inclusive LGBTQQ2SA 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 35 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.

Kevin Uchikata
647-970-8057
info@ccorchestra.org
www.ccorchestra.org

DaCapo Chamber Choir

The 24-voice DaCapo Chamber Choir was founded in 1998 in Kitchener-Waterloo under the direction of Leonard Enns. The mission of the choir is to identify, study, rehearse and present outstanding choral chamber works of the past 100 years and to champion music of Canadian and local composers. In 2018/19, DaCapo will celebrate its 20th anniversary season with the release of its newest CD, with selections received through NewWorks, its national choral composition competition. The choir is currently in the middle of a 3-season exploration of themes related to the global refugee crisis: 2017/18 Displacement, 2018/19 Resettlement, 2019/20 Renewal. Like us on Facebook or follow us on Twitter @DaCapoChoir!

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

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 2018/19 season, we invite you to experience the incredible diversity of musical styles and genres our students, faculty and guest artists have to offer. Included within 350+ performances each year are student ensemble performances (from choirs and opera to orchestra, band, jazz, percussion, contemporary and early music), faculty concerts, and our signature Fridays@12:30 concert series. Celebrate with us in October 2018 as we officially open our new Music Building. As proud contributors to London’s vibrant music community, we also look forward to the city’s host celebrations for the 2019 Juno Awards in March.

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

Eglinton St. George’s United Church Choir

Our non-auditioned 45-voice choir meets Thursday evenings for two hours and Sunday mornings for worship, preparing music ranging from Renaissance to jazz and from chant to oratorio. Prior experience in choral singing is a requirement. Outreach and benefit concerts are regular fare with support from our wonderful and talented eight section leads. This year we offer our 2018/19 Concert Season with special guests the Amadeus Choir of Greater Toronto, the Elmer Iseler Singers and the Vancouver Chamber Choir; our annual ESG Christmas concert “Christmas Day” with ESG Choir, Orchestra and organ, featuring Holst’s Christmas Day and Ruth Watson Henderson’s “Peaceful This Quiet Night”; and, finally, “Triumph of the Spirit,” with ESG choir and orchestra, highlighting Howard Goodall’s “Requiem: Eternal Light” and Srul Irving Glick’s “Triumph of the Spirit.”

Bronwyn Best
416-481-1141
www.esgunited.org

Elmer Iseler Singers

The Elmer Iseler Singers (EIS), conducted by artistic director Lydia Adams, celebrates its 40th Anniversary Concert Season in 2018/19. This 20-voice fully-professional choral ensemble, founded by the late Dr. Elmer Iseler in 1979, has built an enviable reputation throughout Canada, the United States and internationally through concerts, broadcasts and recordings—performing repertoire that spans 500 years, with a focus on Canadian composers. EIS present a five-concert series in Toronto each season, and is featured at concerts, workshops, and festivals throughout Canada. Annually, EIS sponsors choral workshops through their GET MUSIC! Educational Outreach Initiative for secondary school conductors and choirs, concluding with a joint public performance. The EIS enjoy a special relationship with the Toronto Symphony, currently celebrating the success of their joint Chandos recording of the music of Ralph Vaughan Williams. The Elmer Iseler Singers are a 2014 National Choral Award recipient and a 2017 Juno Nominee in the “Classical Album of the Year: Vocal or Choral Performance” category. July 2018, Lydia Adams was recognized with Choral Canada’s Distinctive Service Award.

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

The Elora Singers and the Elora Festival

The Elora Singers, an all-professional Grammy and JUNO-nominated chamber choir, was founded in 1980. Through regular concert series, touring and recordings under the Naxos label, the Elora Singers has established a reputation as one of the finest chamber choirs in Canada. The Elora Singers is known for its rich, warm sound and clarity of texture. The choir is renowned for its diverse styles and for its commitment to Canadian repertoire. Since 1997, the choir has been the professional core of the Toronto Mendelssohn Choir. As the choral ensemble-in-residence of the Elora Festival, The Elora Singers concerts are always a huge hit. In the summer of 1978, professor Michael Purves-Smith fell in love with the beautiful village of Elora and dreamed of establishing a festival of music there fashioned after the world-renowned Tanglewood Festival in Massachusetts. With the help of like-minded residents the first Three Centuries Festival was held in the summer of 1980. The annual Festival continues to grow in stature and fame. Over its 39 years of making beautiful music it has presented popular Canadian luminaries Maureen Forrester, Holly Cole, Sarah McLachlan, Gordon Lightfoot and many more. 2019 is the 40th celebration. Stay tuned!

Chris Sharpe
519-846-0331
elorasingers.ca
www.elorafestival.ca

Ensemble Vivant

For over 30 years, Ensemble Vivant, “Canada’s Chamber Music Treasure” (Toronto Star), has been a pioneer in the piano chamber music world, championing exciting, innovative programming including classical, ragtime, Latin and jazz. “No matter the genre, there is magic in Ensemble Vivant’s music-making” (Rick Wilkins, CM). Receiving accolades nationally and internationally, EV has 14 recordings (available at www.OpeningDay.com) that are heard on radio around the world.
Through EUTERPE (www.euterpemusicarts.com), Ensemble Vivant is known for fostering a love of great music among our youth. Core quintet: Catherine Wilson, piano/artistic director; Corey Gemmell, violin; Norman Hathaway, viola; Sybil Shanahan, cello; Jim Vivian, bass. Regular guests: Mike Murley, sax; Kevin Turcotte, trumpet; Don Thompson, vibes; Guido Basso, trumpet/flugelhorn; Nick Fraser, drums; Juan Carlos Medrano, Latin percussion.

“...absolute magic...” - The WholeNote magazine

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

- Toronto Star

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

- Radio Classique, Montréal.

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

**Esprit Orchestra**

Founded in 1983 by music director and conductor Alex Paul, 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 features the work of Canadian composers, and features Canadian premiere performances.

With a dynamic annual subscription concert series, this skilled 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@espiritorchestra.com
www.espiritorchestra.com

**Etobicoke Centennial Choir**

In its 52nd season, Etobicoke Centennial Choir (ECC) offers singers a rewarding choral music experience in a welcoming community. ECC performs diverse repertoire, ranging from classical masterpieces to contemporary compositions and popular music. Our season begins Saturday, December 8 with “Welcoming the Light,” featuring Bach’s Christmas Cantata and other seasonal repertoire. “After the Snow” on April 6, 2019 features a performance of Paul Winter’s Missa Gaia/Earth Mass - an environmental liturgy integrating singing with world and jazz instrumental music and sounds from the wild that celebrates the earth as a sacred space. This will be paired with Dvorak’s Mass in D Major.

In “After the Rain” on June 1, we join Bulgarian-Canadian Toronto composer/guitarist Anton Apostolov and instrumentalists for a performance of three of his works, along with Morton Lauridsen’s Les chansons des roses and a selection of spirituals.

Rehearsals are Tuesdays from 7:30 to 10pm at Humber Valley United Church, Etobicoke. ECC always welcomes new choristers. Interested singers are encouraged to attend a rehearsal. Scheduled open rehearsals will be on September 11 and January 8.

Greg Pimento, choir president
Lauren Mayer, media relations
416-433-5495

publicity@etobicokecentennialchoir.ca
info@etobicokecentennialchoir.ca
www.etobicokecentennialchoir.ca

**Etobicoke Community Concert Band**

The Band begins its 24th season on Friday, October 26, 2018 with a concert called “Don’t Look Under the Bed,” a halloween-themed show. Our annual Christmas Gala is on Friday, December 7, 2018 titled “A Classic Christmas” backed by the Band. In the new year, the two remaining formal concerts are “Dance Like No One’s Looking” in March featuring the great vocalist Meagan Luchko, and finally, in May, “On the Road Again”. All concerts held at Etobicoke Collegiate, 88 Montgomery Rd. at 8pm. Our outdoor “Summer Concerts in the Park” are held at Applewood/Shaver House, 450 The West Mall. All concerts begin at 7pm – rain or shine.

Concert dates are as follows: Wednesday, June 19, 2019; Wednesday, July 3, 2019; and Wednesday, July 17, 2019.

Rob Hunter, president
416-410-1570

info@eccb.ca
www.eccb.ca

**The Etobicoke Philharmonic Orchestra**

The award-winning Etobicoke Philharmonic Orchestra begins yet another exciting season in its 58 years of presenting great classical music. The 2018/19 series of concerts, starting in October, features the new music director, Matthew Jones, whose energy and enthusiasm bring a fresh, new approach for EPO audiences.

The season offers five subscription concerts, plus a family matinee featuring star artists Jonathan Crow, concertmaster of the Toronto Symphony Orchestra, performing Sibelius’ Violin Concerto and Arthur Ozolins, the brilliant and popular pianist who returns to Etobicoke in March 2019 to present Schuman’s Piano Concerto.

The EPO also welcomes top artists Charlene Pauls, soprano, (“Christmas Concert”); Margaret Von Vaight and Jamie Grote (May 2019 concert: “Love, Death and Hope”); and the orchestra’s new principal horn player, Samir Abd-Elmessih (November 2018 concert). Concerts are at Martingrove Collegiate Institute (50 Winterton Drive, Etobicoke). The Christmas concert “Christmas in the City” and family matinee “Pictures in Sound” are at Humber Valley United Church, 76 Anglesey Blvd. Advanced orchestral musicians of all ages interested in joining the orchestra should contact the EPO President, Judy Gargarro. Student scholarships are by audition in Spring. Rehearsals are every Wednesday at Martingrove Collegiate 7:30pm to 10pm, and continue until mid-May.

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

[Image 225x550 to 571x751]

July 17, 2019.

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Greg Pimento, choir president
Lauren Mayer, media relations
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Rob Hunter, president
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Valerie Gibson
416-239-5665
info@eporchestra.ca
www.eporchestra.ca

July 17, 2019.
Exultate Chamber Singers

For more than 35 years, the Exultate Chamber Singers have garnered praise for their sensitive, precise, and seamless performances. The choir is a talented ensemble of excellent musicianship, enriched by the varied academic and professional backgrounds of its members. Well-known for its commitment to Canadian composers, the choir performs a wide variety of acappella and accompanied works in a four-concert subscription series in Toronto. This season, the choir is pleased to welcome its new artistic director, Mark Ramsay. Highlights of the 2018/19 season include an October 26 concert featuring Samuel Barber’s Reincarnations and a secular concert on December 7 showcasing the beauty and harshness of winter, including a performance of Sarah Quartet’s “A Winter Day.” Special guests, Chorus Niagara Children’s Choir, joins Exultate for a March 30 concert, with the final concert on May 24 featuring an intriguing mix of music and readings with special guest Toronto poet Emily Sanford. Audiences at this last concert will enjoy a world première composition based on Sanford’s award-winning poetry.

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

Flute Street

Flute Street is Toronto’s Professional Flute Choir; whose players employ the full range of instruments from piccolo through treble, concert, alto, contralto, bass, contrabass and even the double contrabass flutes. Recently returned from their invitation to perform at the first International Low Flutes Festival in Washington D.C., this season includes a three-concert series, performing music from the rapidly expanding repertoire of exciting original flute choir compositions, sprinkled with a few transcriptions and well-crafted settings of folk songs, jazz and popular tunes. Audiences have been delighted to hear world and Canadian premières and featured international guest soloists such as piccolists, Christine Beard and Kelly Via and low flutes specialist, Peter Sheridan. This year’s concerts include a variety of venues: “Masterpieces” on October 27 at St. Peter’s and St. Simon’s Church; January 19 at the Heliconian Hall with Mary Ann Archer; the former piccolo soloist with the Metropolitan Opera; and the highly anticipated return of French piccolo sensation, Jean-Louis Beaumadier on April 9 at Christ Church, Deer Park.

Nancy Nourse
416-462-9498
noursewind@sympatico.ca
www.facebook.com/flutestreettoronto

Gallery 345

Now in its 12th year, Gallery 345 is one of the finest piano and chamber music salons in Toronto. I have staged over 565 performances in the past 11 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 performance-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, The WholeNote magazine and other social media. Gallery 345 is also an excellent event space to rent for video and audio recordings, rehearsals, photocasts, fundraisers, CD launches, cinema, book and poetry readings, private parties, weddings, special occasions 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 130. The beautiful 9’ concert grand Baldwin is always ready.

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

Georgetown Bach Chorale

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. The Georgetown Bach Chorale performs in a variety of spectacular venues in Halton Hills, from the intimate setting of a private home to the stunning beauty of local churches. This season the Georgetown Bach Chorale will delight you with highly energized performances of Messiah and J.S. Bach’s St. John Passion, works that keep you sitting at the edge of your seat as we weave through sublime arias and heroic choruses.

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

Gravenhurst Opera House

Built in 1901, the stunning Gravenhurst Opera House is situated in the heart of downtown Gravenhurst, the Gateway to Muskoka. Featuring arts and cultural programming year-round, this historic gem is credited for having been home to the birth of Summer Theatre in Canada. Owned and operated by the Town of Gravenhurst, the Opera House provides a variety of high-quality programming year-round from live theatre performances, school programming and community events to award winning musical artists; it is also the home of the Sawdust City Music Festival, Muskoka Film Festival and continues to produce Muskoka Summer Theatre since 1934. The beautiful 320-seat theatre was built with exquisite acoustics and remains in the top 10 in Canada for its sound quality. It is a wonderful, intimate space to see a show and artists love to perform here. In addition to the theatre, we also have a lovely banquet room, bar and have hosted meetings, weddings and celebrations of all kinds. Our facilities are affordable to rent and for our patrons, we offer getaway packages, group rates, local incentives and more. As the cultural cornerstone of Historic Downtown Gravenhurst, it truly is a tradition worth coming back for.

Krista Storey
705-687-5550
krista.storey@gravenhurst.ca
www.gravenhurstoperahouse.com

Hannaford Street Silver Band

The Hannaford Street Silver Band is Canada’s award-winning professional brass band and resident company of Toronto’s St. Lawrence Centre for the Arts. Its mission is to honour the traditions of this art form and place it in a contemporary context with a unique, Canadian point of view. We actively facilitate innovative creative projects and collaborate with the best of Canada’s diverse artists. Our 2018/19 season features brass repertoire gems paired with new music played with the verve and virtuosity you expect from the Hannaford Band: “Cascades” on November 1 features tuba virtuoso Carol Jantsch with guest conductor Jean Michel Malouf; “Christmas Cheer” is on Tuesday December 11 at Metropolitan United Church with Ben Heppner and the Elmer Iseler Singers; “From Russia with Brass” on Sunday, February 10 features the incomparable Philip Smith, conductor and trumpet soloist; and our season concludes on Sunday April 14 with the North Atlantic Drift led by Dr. James Gourlay. The HSSB demonstrates its commitment to youth, outreach and education by running the Hannaford Youth Program. This vibrant program is a fantastic opportunity for brass and percussion players ages 7 to 24 participate in 3 youth bands. Get into brass, the Hannaford kind!

Raymond Tizzard
416-366-7723
brass@hssb.ca
www.hssb.ca
• Harbourfront Centre

For more than 40 years, Harbourfront Centre has been on the cutting edge of all that is current and creative, bringing together the best in both Canadian culture and the rich mosaic of cultures from within our country and around the world.

Harbourfront Centre is an innovative, non-profit cultural organization which provides internationally renowned programming in the arts, culture, education and recreation, all within a collection of distinctive venues in the heart of Toronto’s downtown waterfront.

Diversity has always been at the heart of Harbourfront Centre. In the lakeside places and spaces it encompasses; in the multitude of cultures and backgrounds it celebrates; in the eclectic programming, engagement and entertainment it provides; and in the broad range of people it attracts.

Carmel Garvez
416-973-4000
cgarvez@harbourfrontcentre.com
www.harbourfrontcentre.com

• I FURIOSI Baroque Ensemble

I FURIOSI Baroque Ensemble is one of the world’s most innovative Baroque ensembles, comprised of four of Canada’s leading early music specialists: soprano Gabrielle McLaughlin, violinists Aisslinn Nosky and Julia Wedman, and cellist/gambist Felix Deak. For 20 years, I FURIOSI’s Toronto concert series has been revitalising the face of early music in Canada, inspired by the practice of the Baroque era while invoking the “bizarre and unnatural” aesthetic both cherished and despised in its time. Thematic programming allows the performers to present Baroque music in a uniquely relevant way.

Our 20th Anniversary Season: Saturday, October 6, 2018; Saturday, January 5, 2019; Friday, May 17, 2019. The season will feature a new, commissioned piece by Canadian composer Stephanie Martin, with libretto by Craig Martin.

Gabrielle McLaughlin
(416)-536-2943
furiosi@ifuriosi.com
www.ifuriosi.com

• International Resource Centre for Performing Artists (IRCPA)

The IRCPA enables musicians to bridge the gap between training and professional employment. A growing number of musicians are empowered to succeed through IRCPA’s programs. We connect musicians of mixed genres with one another, with artistic coaches, other performers, and with leaders in the industry—a proven need with obvious impact!

Encounters with Adrianne Pieczonka for opera singers and with the Dorian Wind Quintet for wind and brass players or ensembles start the season in October and November.

New this year: Bright Productions is a service for members’ events allowing artists to concentrate on their performance and leave the logistics to IRCPA.

In the works: The Jazzmobile (set to launch summer 2019) will be a tractor-trailer based mobile stage for live performances, intended to build new audiences, employment for musicians, and great exposure for sponsors.

Also planned: Informal round-table meet ups (schedule to be confirmed)

January: What’s New York Up to? Reports from conferences!

March: Negotiations, contracts, touring, payment.

April: Business plans made easy.

May: Money for Musicians: Musicians rights matter!

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 Kingston, the new award-winning Isabel Bader Centre for the Performing Arts brings together exceptional spaces and programs for Queen’s students and the Kingston community. This 90,000 square foot venue was designed by Oslo/New York-based firm Snøhetta and Ottawa’s N45, with acoustics and theatre design by ARUP and Theatre Projects Consultants. It includes the 566-seat Concert Hall, 100-seat Studio Theatre, 92-seat Film Screening Room, Rehearsal Hall and Art & Media Lab. Anchored by a transformational gift to the Initiative Campaign from Drs. Alfred and Isabel Bader, the Isabel was inspired by the Baders’ love – of the arts, of Queen’s, and of each other – and is named in Isabel’s honour. The Isabel presents seven dynamic performance series. The 2018/19 season features wonderful artists such as Jan Lisiecki, Stephen Hough, James Ehnes, Danish String Quartet, Juilliard String Quartet, Shufle Demons, Tafelmusik, Owen Pallett, The Abrams, Julie Fowlis, and B. Rich. Of special note is the inaugural Ka’tarokhwí Festival of Indigenous Arts.

Tricia Baldwin, director
Box office: 613-533-2424; or toll free 1-885-533-2424
ibcbaboxoffice@queensu.ca
www.queensu.ca/theisabel

• Jazz Performance & Education Centre (JPEC)

JPEC celebrates its 10th anniversary in 2018 by renewing its dedication to jazz preservation, performance and education. JPEC has presented jazz from all over the world in order to introduce audiences to new and diverse music, but as president Ray Koskie says: “Canadian talent is closest to our hearts.”

JPEC was born when Ray and Rochelle assembled a committee of fellow enthusiasts; over the course of 10 years, JPEC has committed itself to jazz, presenting top talent to jazz lovers every year, as well as:

• Petitioning for a full-time, non-profit performing Music/Arts Hub in Toronto, including a detailed plan as to how this could benefit Toronto.

• Coordinating the support of a group of non-profit arts organizations towards this goal.

• Solidifying an education outreach program that arranges jazz workshops in schools with little or no music program.

• Presenting over 30 concerts in the past decade to a strong jazz fan base.

Nancy Miller
416-461-7744
millerneighbour@rogers.com
www.jazzcentre.ca
The Ken Page Memorial Trust is a non-profit charitable fund supporting jazz and the musicians who create the music. The aims of the Trust are to encourage emerging talent, foster an understanding of the music, promote jazz education through workshops, masterclasses and outreach programmes conducted by established professionals, and to 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; it also presents seasonal performances of Jim Galloway’s Wee Big Band. Most recently the Trust provided grants to the University of Toronto Faculty of Music, Springboard to Music, the TD Toronto Jazz Festival, Humber College Community Music School and the Ken Page Memorial Trust Scholarship in memory of Ron Collier. 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

Jubilate Singers
Jubilate Singers is a choir whose members enjoy singing music from many lands, in the original languages. We welcome singers to join our large chorus, or to audition for our chamber group. We rehearse Tuesday evenings near Lawrence and Yonge, and all are welcome to come and sit in on a rehearsal. We are masterfully supported by our conductor, Isabel Bernaau and our accompanist, Sherry Squires. We also have opportunities to work with clinicians who help our development as singers. Our repertoire includes songs that may not have been heard before, as well as classical and familiar folk tunes. The 2018/19 season will mark our 50th year, and we plan three concerts of celebration. Our first concert will be on the theme of Celebration, and feature settings of “Jubilate Deo,” and Eric Whiteacres “Light and Gold.” Our second concert is “Homes and Native Lands”: songs about home and longing for home. Our third concert will mark our 50th year, and we plan three concerts of celebration. Our first concert will be on the theme of Celebration, and feature settings of “Jubilate Deo,” and Eric Whiteacres “Light and Gold.”

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**Latvian Festival of Song and Dance in Canada**

Founded in 1953, the Latvian Festival of Song and Dance in Canada is presenting its 15th festival from July 4 to 7, 2019 in Toronto. Latvian choirs and folk dancers from across Canada and around the world will come to Toronto to celebrate Latvia’s centenary with concerts and dance events in downtown Toronto. The festival is also a celebration of the lasting contributions to the cultural tapestry of Canada by Latvian-Canadian émigrés. Highlights will include the launch of a new Centrediscs recording of instrumental works by Latvian-Canadian composers Talivaldis Kenins, Janis Kalnins and Imants Raminsh, featuring pianist Arthur Ozolins, violinist Laura Zarina and the Canadian Opera Company Orchestra. Choral concerts will include the Canadian debut performance of the State Choir LATV JĀ at Koerner Hall, a concert of sacred music at Trinity St. Paul’s, and an international mass choir concert at the Mattamy Centre featuring contemporary and traditional repertoire by Latvian composers. Please visit our website to learn more!

Laura Adlers  
416-948-0634  
laura@lauradlers.com  
www.latviansongfest.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 air-conditioned Sanctuary. Musical groups include the Adult Choir (volunteer and professional singers) and the Lawrence Park Handbell Ringers. There are also musical opportunities for kids and youth. On November 9 - Fridays @ 8 and RCO Toronto present the brilliant organist Ken Cowan in a concert celebrating the 20th anniversary of Lawrence Park’s Casavant Organ. On December 16 at 10:30am, the Choir leads in a Service of Lessons and Carols along with trumpeter Robert DiVito.

Mark Toews  
416-489-1551 x28  
416-515-8326  
mark@lawrenceparkchurch.ca  
www.lawrenceparkchurch.ca

**Li Delun Music Foundation**

The Li Delun Music Foundation was established in 2002 in Toronto as a non-profit organization dedicated to the promotion of cultural exchange between the East and the West through musical events. Named after the renowned Chinese conductor Li Delun, who founded the first symphony orchestra in the People’s Republic of China, the foundation is now well known in the community as a presenter of high-quality musical events such as the usual “East Meets West New Year’s 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 Kum-Sing.

Rosalind Zhang  
647-281-8768  
rosy@lidelun.org  
www.facebook.com/LiDelunMusic

**Living Arts Centre Mississauga**

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.

Robert Hart  
905-306-6193  
www.livingartcentre.ca

**MCS Chorus/Mississauga**

Led by artistic director, Mervin William Fick, MCS Chorus/Mississauga is a mixed voice chamber choir of 35 auditioned singers with a strong focus on classical choral repertoire. MCS Chorus offers a diversified season of ticketed concerts, extensive community engagement events and multi-generational musical education programming. The 2018/19 concert season includes Handel’s Messiah, F.J. Haydn’s Nelson Mass as well as a concert of Vivaldi, Pergolesi and two of Handel’s Chandos Anthems. MCS’ outreach performances include “Canada Is,” a concert with narrative celebrating the history, regions and people of Canada, as well as seasonal performances and concerts with partner choirs in Mississauga and Toronto. MCS Chorus also presents an interactive in-school performance of Canadian music, poetry, and visual art for grade three to six students within the Peel District School Board. Visit our website for more information.

Jennifer Crawford  
905-278-7059  
info@mcschorus.ca  
www.mcschorus.ca

**The Miles Nadal JCC**

The MJcc 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. Our vibrant choral program includes the Community Choir, Daytime Choir and Specialty Choirs (Broadway, Classical and Jazz). Adult
instrumentalists enjoy our Klezmer Ensemble, Daytime Ukulele classes, and Adult String Ensembles. Children can be registered for Preschool Suzuki Music Classes, Suzuki Tuesday group and enrichment classes, and Suzuki music/arts summer camp. We also offer Talks on Music, day-time concerts 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 screening capabilities, the MNjcc is perfect for arts and corporate events.

Deanna Di Lello
416-924-6211
deaanna@mnjcc.org
www.mnjcc.org

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The Mississauga Festival Choir was founded in 1984 to honour the City of Mississauga’s 10th anniversary. It has been an integral part of the city’s arts scene ever since, providing exemplary music education and performances to the people of Mississauga. Founded by Dr. Lori-Anne Dolloff and led by David Ambrose since 2006, MFC is a true community choir open to all singers – no audition is necessary. MFC is proud of its strong community ties, and each season raises funds for neighbourhood charities through its Festival of Friends event, raising more than $20,000 for many causes over the past 10 years and also represents the people of Mississauga internationally, having toured Scotland, Ireland, Budapest, Vienna, Salzburg and Prague.

Jennifer Johnston
416-986-5537
choiradmin@mfchoir.com
www.mfchoir.com

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The Mississauga Symphony Orchestra is passionate about, and committed to, maintaining and continuing the tradition of classical symphonic music in Mississauga. We take pride in our designation as the best hybrid orchestra in Canada, a term that describes an orchestra with a mix of professional musicians and highly skilled amateurs. The use of local soloists, including members of the Mississauga Symphony Youth Orchestra and the winner of our annual Youth Concerto Competition, supports the development of local talent, which ensures continued interest in the wonderful art form that we hold dear. With the inclusion of the Mississauga Symphony Youth Orchestra in 2014, the organization has become the centre of classical music in Mississauga, built around the pillars of music education, performance, and entertainment. The MSO has grown significantly since its inception in 1972, and is now designated as one of Mississauga’s six pillars of arts, culture and heritage. Under the direction of Maestro Denis Mastromonaco since 2013, the MSO continues to offer entertaining and increasingly sophisticated programs from the classical and popular repertoires of symphonic music with a quality of programming that meets the highest artistic standards.

Ryan Tobin
905-615-4405
info@mississuagasymsphony.ca
www.mississuagasymsphony.ca

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Mississauga Symphony Orchestra

The Music Gallery is Toronto’s Centre for Creative Music. We present and promote experimentation and innovation in all forms of music, and encourage cross-pollination between genres, disciplines and audiences. Since 1976, we have occupied a valued position within Toronto’s musical ecology presenting both internationally renowned contemporary music and a wide spectrum of local artists and projects.

We are now located in the beautiful 918 Bathurst St. Centre for Culture, Arts, Media and Education. We present the X Avant Festival during October, Emergents (emerging artists) and Departures (off-site) series as well as unique main stage concert experiences throughout our season. We also partner with artists and arts organizations to co-present their work in our space, assisted by our highly experienced technical crew. Our season runs September through June with off-season events.

Dr. Patricia Wright
416-363-0321 x26
patriciaw@metunited.org
www.metunited.org

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Music at St. Andrew’s

Music at St. Andrew’s is a community outreach program of historic St. Andrew’s Church in downtown Toronto. This vibrant program was inspired by the church’s 2011 purchase of a Bösendorfer Imperial grand piano. We’re pleased to share this fine instrument with the greater community. The piano is featured extensively in our free Friday Noontime Recitals each fall and spring. Our sixth season launches October 5 with performances by U. of T. postgraduate music students and professionals. On Saturday, December 1 historic, candle-lit church will provide an atmospheric setting for an evening of dramatic readings from A Christmas Carol. Charles Dickens’ beloved tale will be brought to life by Michael Enright, host of CBC Radio’s The Sunday Edition, classical music expert Rick Phillips and other talented readers. Musical interludes and a gingerbread reception will complement the readings. Our annual Mardi Gras concert returns Friday, March 1, 2019 with an exuberant evening of beads, parades and authentic New Orleans jazz performed by Patrick Tevlin’s Magnolia Brass Band & Friends. Music at St. Andrew’s presents great music at affordable prices!

Concerts take place at St. Andrew’s Church, 73 Simcoe St., Toronto.

Dan Bickle
416-593-5600 x231
info@standrewstoronto.org
www.standrewstoronto.org

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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 events celebrating Metropolitan’s 200th anniversary: an organ recital by Dr. Ryan Jackson on Friday, October 19 at 7:30pm; and an anniversary arts event on Saturday, November 3 at 7pm. Other concerts include: Pergolesi’s Stabat Mater and other works on March 9; the Bach Family and Improvisation on April 6; our annual Good Friday concert on April 19 featuring music (Baroque and Romantic) and poetry by Patricia Orr for Good Friday; “Barbara” French Cabaret on May 5; and Praise and Protest: Jazz, Blues and Gospel on May 25. Our special Christmas events include the Deck the Halls carol sing with the Metropolitan Silver Band and organ on December 9 at 1:30pm, and our Candlelight Carol Service on December 16 at 7 pm. 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
416-363-0321 x26
patriciaw@metunited.org
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Mooredale Concerts

Celebrating 30 Years! Great Music for All. For 29 years, a legion of music lovers of all ages has passed through our doors. In gratitude, we’re honoured to present a pre-eminent 30th season, which is fresh, bold, and deep. Our 2018-19 season showcases three string quartets, recognized as top-tier in their respective countries. We will present two Masters – Mozart and Beethoven – in their own concerts, and two more exotic music ensembles – a violin-violano-piano trio and a wind/piano quintet. The players: Calidore String Quartet, Dorian Wind Quintet, Artistic Directors Trio, The Heath Quartet, Christian Blackshaw, piano, and New Orford String Quartet. Six-concert subscriptions are $140/$130 adult/senior and $90 under age 30. Concerts are Sundays 3:15pm, Walter Hall (UofT) - general admission seating.

MUSIC & TRUFFLES KIDS – Give your child their first taste of classical music! Artists featured in five of our six mainstage events will also perform a one-hour mini-concert for young people ages 6 to 11 and their parents, grandparents, friends at 1:15pm (no concert March 17th). Subscriptions $75 and include a Lindt chocolate truffle for everyone at the end of each concert.

Womny Song (AD of Orford Music) is our artistic director.

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

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www.mooredaleconcerts.com
Music Toronto

"...The chamber music recital is not just alive, it’s kicking." (Musicaltoronto.org)
A legacy organization in classical music, Music Toronto presents the world’s best chamber ensembles and pianists. Twelve concerts we are proud to present. We are calling it Canada 151. And what a lineup! Superstar pianist Marc-André Hamelin; the St. Lawrence Quartet with baritone Tyler Duncan; Ensemble Made in Canada; Louise Bessette; Quebec’s remarkable new music pianist; the Gryphon Trio; the Lafayette and Saquenay (formerly Alcan) Quartets playing octets; Marc-André Hamelin (again!) playing Dvorak with the legendary Juilliard Quartet. Cuban jazz great Hilario Durán with Roberto Occhipinti, bass and Mark Kelso, drums - and Annlee Patipatanakoon, violin, and Roman Borys, cello, of the Gryphon Trio. But we also pride ourselves on our international artists. Renowned UK pianist Danny Driver, and three débuts: the young Finnish pianist Juho Pohjonen; the rising star French Van Kuijk Quartet; and the established Israeli-American Ariel Quartet. Great music of five centuries, artists new and familiar: only the best, only at Music Toronto. You can’t afford to miss music this good!

Box Office
416-366-7723
www.music-toronto.com

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. D. 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 Toronto concert season, 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 at York University. Membership is by audition. The 2018-19 season marks the 20th anniversary of The Nathaniel Dett Chorale. Celebrations will include a commemoration of the 75th anniversary of R. Nathaniel Dett’s death; a world premiere by composer-in-residence, Dr. Stephen Newby - Seattle Pacific University; and the launch of a composition competition.

D. Brainerd Blyden-Taylor
416-736-2100 x33068
info@nathanieldettchorale.org
www.nathanieldettchorale.org

New Music Concerts

New Music Concerts’ 48th season begins, on Saturday October 6, with Linda Bouchard’s intriguing multi-media work Murderous Little World featuring the Bellows and Brass ensemble and video by Yan Breuleux and Frédéric St-Hilaire. November 11 sees the tenth iteration of the Ensemble contemporain de Montréal’s Generation project with young composers James O’Callaghan, Thierry Tidrow, Patrick Giguère and Sophie Dupuis, followed on December 2 by a tribute to arts philanthropist Michael Koerner, featuring Ben Heppner. On January 25, “A Portrait of Toshio Hosokawa” provides the final event of the University of Toronto New Music Festival, and on February 24 German pianist Moritz Ernst presents a survey of 20th and 21st century keyboard music in a non-subscription fundraising event. On April 28, New Music Concerts remembers two cherished friends, Gilles Tremblay and Pierre Boulez, in a concert featuring pianist Louise Besette and contralto Patricia Green. The season concludes with “Inrescence” featuring virtuosic works by three Canadians, Ana Sokolović, Samuel Andreyev and Matthias McIntyre.

Robert Aitken, founding artistic director
David Olds, general manager
416-961-9594
nmc@interlog.com
www.newmusicconcerts.com

newchoir

newchoir is Toronto’s first adult rock choir performing with a rock band. Our 130-voice choir sings SATB arrangements of well-known rock and pop songs from the last 50 years. A special Canadian guest artist is featured at our spring concert (at Koerner Hall) each season, with the choir singing back-up harmonies.

Caroline Suri
647-203-3408
carolinesuri@rogers.com
www.newchoir.ca

Nine Sparrows Arts Foundation

Nine Sparrows Arts Foundation marks its 25th 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, begins its 2018/19 season.

Colleen Burns
416-241-1298
9sparrows.arts@gmail.com
www.9sparrowsarts.org
Nocturnes in the City

18 years ago Nocturnes in the City started as a five-concert series at Prague Restaurant at Masaryktown in Scarborough. It was a great success from the beginning and five years later, the classical concerts were moved to a downtown location. Many Czech and Slovak artists have performed in last 17 years to mainly Czech-Canadian audiences: Singers Eva Urbanová, Zdeněk Plech, Gustáv Beláček, Eva Blahová; pianists Antonín Kubálek, Karolina Kubálek, Jan Novotný, Boris Krajny, and Martin Karelček; violinists Ivan Ženatý and Bohuslav Matoušek; famous quartets (the Panocha, Zemlinsky, Pražák and Kocián); not to forget clarinetists Joaquín Valdepeñas and Peter Stoll, and jazz musicians, George Grosman, Drew Jurecka, Emil Vílkicky and others.

This season marks 100 years from the birth of Czechoslovakia in 1918 and will be celebrated by a special concert on October 28 when the Zemlinsky Quartet with pianist Slávka Vernerová-Péchočová present two Antonín Dvořák string quartets and one piano quintet. One week before - October 21, the same pianist will present in solo recital works by three Czech composing giants - Dvořák, Smetana and Janáček. There will be two jazz concerts in the beautiful ambience of Prague Restaurant. Reasonably priced, excellent productions.

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

Oakville Chamber Orchestra

The OCO exists to enhance the quality of life for all Oakville residents by providing high quality, meaningful chamber music experiences. We do so by offering high value, accessible concerts and outreach programs to a diverse audience. We provide professional development for promising, high potential musicians, including our core musicians and participants in our annual Youth Concert Competition, to grow and train in a healthy, creative environment.

Bethany D. Reed
905-483-6787
mail@oakvillerchamber.org
www.oakvillechamber.org

Oakville Choir for Children & Youth (formerly known as The Oakville Children’s Choir)

The Oakville Choir for Children & Youth holds fast to its mission of providing world-class choral, musical and performance training to young people in Halton, where it has become a comprehensive music education program for over 250 auditioned choristers ranging in age from four through 25 years. The OC presents three to four self-produced concerts annually for the community, each featuring all levels of choir plus a guest artist. In addition, the choir performs at workshops, provides guest appearances at community functions, collaborates with other choirs and arts groups in Ontario, and tours internationally. Theory, musicianship, vocal coaching and workshops with professional artists are all components of the choral program. Competitions and touring also add to the choristers’ experience, as well as the choir’s wide range of repertoire, diverse concert programming and its high standard of performance. The OC gives back to its community by developing youth, partnering with other groups, bringing music to seniors and hospitals, offering bursaries to families in need, supporting other charities, participating in community events, providing educational outreach initiatives, and encouraging volunteering.

Katherine Hamilton
905-337-7104
info@oakvillechildrenschoir.org
www.oakvillechoir.org

Off Centre Music Salon

Now in its 24th season, Off Centre Music Salon began as an attempt to find the magical, inclusive atmosphere of the Venetian and Parisian salons of the 19th century. At a time when the concert hall experience had become almost clinical in its austerity, we felt the need, more than ever, to go back to a time when music was intimately shared, when concerts told a story and created personal connections for audience and performer alike. “The moment is supreme.” Schubert’s words. Not ours. And yet ones that have always – for better or for worse – governed the spontaneous and free spirit of Off Centre. This season, we turn those words on their head. A season of supreme moments. Groundbreaking Musical Moments. We journey from the tumult and exuberance of 1889, to the intricately woven song cycles of Schubert himself; from the intimacy of an overheard epistolary conversation between composers, to Russia, where the artist contemplates the astonishing and harrowing ages and stages of life. This fall, we welcome you back to our “home” at Toronto’s Trinity-St. Paul’s Centre – to do just that. To find those magical connections. To celebrate the supreme moments.

Boris Zarankin and Inna Perks
416-466-6323
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 presents a two-opera season in Toronto, and tours internationally. The company is dedicated to the education of youth and young artists, and offers a robust slate of education, enrichment and outreach opportunities.

Operas Atelier’s 2018-2019 season brings art to life with two rare and exceptional creations. We open with a French Baroque double-bill of Charpentier’s Actéon and Rameau’s Pygmalion (October 25 to November 3, 2018) at Toronto’s Elgin Theatre. This production will then tour to Chicago’s Harris Theater and the Royal Opera House at the Palace of Versailles. The season continues in spring 2019 with Opera Atelier’s award-winning production of Mozart’s Idomeneo, featuring Canadian soprano Measha Brueggergosman’s return to the opera stage in Toronto. Visit our website for more information.

Alexandra Skoczylas
416-703-3767
www.operaatelier.com

Opera For All

Opera For All is an inclusive and accessible community opera choir for Seasoned choristers and complete beginners. From its origin in 2016 at the Miles Nadal Jewish Community Centre, we have evolved into a not-for-profit organization. Everyone is welcome! Regardless of experience. Led by Spanish conductor, Maestro Álvaro Lozano Gutiérrez (also a renowned baritone), you will learn and sing popular opera choruses and perform on stage. No auditions. No experience or note-reading required. We provide the resources for home practice: vocal tracks, diction tapes, lyric sheet and translations. Why Opera For All?

Because opera is an art-form that most people don’t get to enjoy. Aside from opera appreciation courses and live-streamed performances from the Met, we don’t see choirs dedicated to opera repertoire in our communities. That’s why there is Opera For All. A safe space to sing and have fun. And meet really nice people too. About Álvaro: Álvaro began studying piano at 10, then violin and trumpet. He was working as an accompanist for opera singers when the vocal coach said he had a good voice and should study opera. He went on to a 12-year career, in lead roles, in 42 operas before earning a Masters in conducting.

Elizabeth Abraham
416-315-0049
contact@operaforall.ca
www.operaforall.ca

Opera York

In our 22nd 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 great Canadian singers in a traditional production of Puccini’s La Bohème, with...
music director Denis Mastromonaco and stage director Penny Cookson. Opera York’s second half of the season is led by music director Geoffrey Butler, in the full production of Mozart’s classic Don Giovanni. Opera York continues to provide affordable and accessible lectures, operatic concerts for seniors and educational programming. November 2 and 4, 2018: Puccini’s La Bohème, Richmond Hill Centre for the Arts. March 1 and 3, 2019: Mozart’s Don Giovanni, Richmond Hill Centre for the Arts. Tickets 905-787-8811. www.rhcentre.ca

Philip Trow
905-763-7853
info@operayork.com
www.operayork.com

**Oriana Women’s Choir**

Oriana Women’s Choir is an auditioned ensemble of 30 amateur female singers with a long history of performance at a high artistic standard. Led by artistic director Mitchell Pady since 2011, Oriana explores the possibilities in choral music for the female voice, collaborating with a diverse range of artists to push the boundaries of typical expectations for women’s choir performances. We foster the creation of Canadian choral music, regularly commissioning works from Canadian composers for women’s voices. Oriana presents a three-concert series in November, February and May, at Grace Church on-the-Hill. 2018/19 repertoire includes Britten’s A Ceremony of Carols paired with Susa’s Carols and Lullabies, the Canadian premiere of David Lang’s Love Fail, and an exploration of the compositional inspiration to create music for women’s voices. We look forward to welcoming you to the concerts in our 47th season!

**Choir manager**
info@orianachoir.com
www.orianachoir.com

**Orpheus Choir of Toronto**

Orpheus’ vision is to celebrate the transformational power of choral music as an agent of social change and a passionate medium of artistic expression. The 65-voice choir, under artistic director Robert Cooper, champions the new and unusual in choral performance, commissioning and introducing new works and performing overlooked masterpieces. Regularly working directly with living composers and singing a wide range of repertoire styles in concerts with high production value, Orpheus has introduced audiences to many fascinating and accessible works from the current generation of leading composers. Orpheus supports young emerging vocal talent through its highly respected Sidgwick Scholars Program and our newer Vocal Apprentice Program for high school singers. Winners of the 2018 Choral Canada Award for Outstanding Innovation, Orpheus continues to move audiences with an “expect something different” experience! In 18/19, the Choir presents an “Orpheus Cinema” production, providing a choral soundtrack to the 1924 silent film classic, Peter Pan; performs A Child’s Christmas in Wales with Stratford star Geraint Wyn Davies; celebrates women in the choral art in “Raising Her Voice,” and leaves programming to the audience in “Orpheus By Request.”

**Lisa Griffiths**
416-530-4428
lisa.griffiths@orpheuschoirstoronto.com
www.orpheuschoirstoronto.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. 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. 2018-19 Season Highlights: “Slavic Devotion” on Saturday, October 27, 2018, 7:30pm; and Sunday, October 28, 2018, 3:00pm at Grace Church on-the-Hill “England’s Golden Age” on Sunday, December 16, 2018, 3:00pm at Grace Church on-the-Hill “Mizive... (Everywhere...) on Sunday, March 31, 2019 at Koerner Hall

**Alice Malach**
416-579-7464
alice_malach@hotmail.com
www.penthelia.com

**The Peterborough Singers**

The Peterborough Singers is an auditioned 100-voice community choir of adults and youth which attracts both members and audience from Peterborough, the Kawarthas, Northumberland and locations along the lakeshore. Last season we celebrated our 25th anniversary under the energetic and creative leadership of founder and music director Sydney Birrell. Concerts this season are “Yuletide Cheer,” Handel’s Messiah, Walton’s Belshazzar’s Feast with Fauré’s Requiem, and the February concert “Soul II.” Our February concert is always devoted to popular music, something outside the box of regular classical
programming. Rehearsals take place Wednesday evenings in Peterborough, and prior to many rehearsals we provide ongoing educational initiatives which allow members to greatly improve their skill levels if they choose. Auditions take place in the spring and fall.

Peg McCracken
705-745-1820
singers@peterboroughsingers.com
www.peterboroughsingers.com

- RCCO Toronto

The Royal Canadian College of Organists offers opportunities for professional certification, publishing, the magazine Organ Canada/Orgue Canada, publishes new compositions for organ and/or choir, and organizes workshops and annual festivals. RCCO Toronto is a community in the GTA for professional and amateur organists, church and synagogue musicians, choral conductors and others who values the “King of Instruments.”

This year’s activities include recitals by Ryan Jackson at Metropolitan United on October 19, Ken Cowan at Lawrence Park Community Church on November 9 (with a master class on November 10), and Michael Bless at St. Paul’s Bloor St. on December 9. Our annual free Halloween concert, “Phantoms of the Organ,” will take place on Friday October 26 at 8pm at Holy Trinity Church, Eaton Centre. The ever-popular biennial “Pedals, Pipes and Pizza,” a March break event for children of all ages will take over Yorkminster Park Baptist on Wednesday, March 13, and the fifth annual “Bach Walk” moves to the Danforth on March 23. Full program details for our 2018/19 season can be viewed on our website.

Mark Rubnitz, president
416-929-0811
Karen Price, membership convener
416-783-2762
unsungbeliever@gmail.com
www.rcco.ca/toronto-on

- Ron Davis’ SymphRONica

“Superb!” – The Royal Philharmonic Society
“Endlessly inventive!” – Jazz FM 91
“One of the most tenacious and engaging musical artists in Canada.” – The WholeNote
“He has firmly established himself as an innovative force within the world of jazz.” – National Post

Ron Davis’ SymphRONica is the unexpected creative jazz/chamber combination led by pianist/composer Ron Davis. SymphRONica has topped the charts, for its genre-bending and defying blend of sounds. SymphRONica has performed to worldwide raves, from New York to Glasgow, from Trafalgar Square to the Pan Am Games. SymphRONica combines jazz, world, groove, pop, classical music and a stellar group of Canadian musicians into a mix that can be found nowhere else. Ron and his musical collaborators have spent years working together, and it shows on stage and in the studio. Just as Toronto is a city of many people from many places, SymphRONica is composed of musicians from diverse backgrounds (Kevin Barrett, Aline Homzy and Mike Downes to name but a few).

Every one of them plays with intense passion, improvisational brilliance, and pure pleasure. In the words of Jazz FM: “An opportunity to hear how Ron Davis interprets anything is an opportunity worth taking.”

Ron Davis
416-347-6765
info@rondavismusic.com
www.rondavismusic.com

- Scaramella Concerts

Scaramella presents intimate, one-of-a-kind, period instrument chamber music concerts, bringing together top-notch musicians from Canada and abroad for fresh and vital performances.

Children 14 and under are welcomed, free of charge. Scaramella’s overarching theme for 2018/19 is singing. The season opens with Scottish ballads from a 1787 collection, with Montreal tenor/guitarist Nils Brown backed by a team of versatile instrumentalists whose classical and folk music interests collide. January’s program centres on the cello (said to be the closest sounding instrument to the human voice) with Juno-nominated Elinor Frey; And April’s concert features counter-tenor Daniel Cabena in a sampling of Vivaldi’s chamber cantatas complemented by a bassoon as part of the continuo section. Do please join us!

More details are available on our website: www.scaramella.ca. Tickets are always available at the door, or for advance purchase using the order form on the website.

October 6, 2018: “Scots Musical Museum” (2 singers, flute, violin, bass, harpsichord, narrator)
January 12, 2019: “Singing Cello” (cello, G violone, archlute); April 6, 2019: “Red Priest” (counter-tenor, bassoon, gamba, organ)

Joëlle Morton
416-760-8610
www.scaramella.ca

- Scarborough Philharmonic Orchestra

The Scarborough Philharmonic Orchestra (SPO) is dedicated to enriching the musical life of the Greater Scarborough area by presenting high-quality musical performances that offer a friendly, affordable, enriching, and convenient live-entertainment experience.

The six concerts of the 2018/19 season will feature great romantic music by Beethoven, Brahms, Dvořák, Mendelssohn, and Tchaikovsky, as well as lively Canadian works and a thrilling film-music concert. Soloists include Kara Huber, piano; Aaron Schwebel, violin; and Annie Ramos, soprano. The SPO is dedicated to educational outreach, youth engagement, and mentoring of New Generation Artists. Please visit www.spo.ca and eSPOgreatMusic for more information.

Ronald Royer, music director
Devin Scott, executive director
spo@spo.ca
www.spo.ca

- SINE NOMINE Ensemble for Medieval Music

The 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, by working with original manuscript materials, researching language, literature,
and cultural background, analysing, improvising, and experimenting. Our performances have blended 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. 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, and has recorded A Golden Treasury of Medieval Music for the British label Saydisc-Amon Ra. For information about our upcoming concerts and collaborations, please visit our web-page or find us on Facebook. SINE NOMINE is ensemble-in-residence at the Pontifical Institute of Mediaeval Studies. For tickets: 416-978-8849 or www.uofttix.ca.

SOUNDCROWD

Sinfonia Toronto

Acclaimed as “A World-Class Orchestra” (headline, Russelheimer Echo, Germany), Sinfonia Toronto celebrates its 20th anniversary season in 2018/19, with Masterpiece Series concerts in Glenn Gould Studio and the Toronto Centre for the Arts. Sinfonia Toronto consists of virtuoso strings who perform standing, in the tradition of great European chamber orchestras, blending each musician’s soloistic energy into a brilliant ensemble style inspired by music director Nurhan Arman. The orchestra’s programming combines major compositions and delightful surprises from the Baroque through the Classical, Romantic and contemporary periods. The orchestra plays in Toronto schools, travels throughout Ontario to perform for concert associations from Brockville to Sarnia, and performs every season in Barrie and Sault Ste-Marie. Sinfonia Toronto has toured in Germany, Spain and Florida, and in April 2018 made a two-week tour in Peru, Argentina and Uruguay, with every concert drawing standing ovations, multiple encores, superb reviews and requests to return.

Margaret Chasins 416-499-0403 margaretchasins@sinfoniatoronto.com www.sinfoniatoronto.com

Small World Music Society

Small World Music Society is “The Beat of the Globe in the Heart of Toronto,” presenting concerts and workshops in venues ranging from prestigious concert halls, to outdoor festival stages, to its own intimate space, the Small World Music Centre at Artscape Youngplace. Its annual season has traditionally been anchored by the Asian Music Series in the spring, and the Small World Music Festival in the fall, though the 17th edition marked a move to Harbourfront Centre at the height of the summer season. This October; Small World features the long-awaited return of Persian classical duo Shahram Nazeri & Hafez Nazeri, in collaboration with Link Music Lab, for classics and new works from the Rumi Symphony Project. Meanwhile Polyphonic Ground, an initiative of Small World that aligned it with 10 culturally diverse music presenters, nears the end of its pilot phase. Attend upcoming “Polyphonic Ground Presents” concerts to access music for the culturally curious, join Polyphonic Ground Conversations to discuss the future of music in Toronto, and follow the project as it evolves.

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

SoundCrowd

All voice. No limits. SoundCrowd’s vision is to:

- Enrich the Toronto community with the proven health and social benefits of participating in and experiencing choral music;
- Make connections through voice and movement using repertoire that is exciting, fun and meaningful to all;
- Create dynamic and original performances of music from all genres using the musical language of a cappella.

SoundCrowd, the brainchild of artistic director Scott Pietrangelo, is Toronto’s first large-scale a cappella ensemble. The group made its concert debut in 2016 alongside former Barenaked Ladies front man Steven Page at Toronto’s Danforth Music Hall. Since then, they have been featured guests on a national TV show (The Social, www.thesocial.ca) created viral videos (over 78k Facebook views and counting), performed with other notable Toronto-based a cappella groups (Cadence, Countermeasure, Retrosity), sold our own high-energy concerts, and travelled to New York City to perform at Carnegie Hall with choirs from around the world under the direction of Deke Sharon (Pitch Perfect, The Sing Off).

SoundCrowd is an auditioned choir and accepts new submissions in Spring and Summer.

Scott Pietrangelo 647-870-1397 info@sou ndcrowd.ca www.soundcrowd.ca

Soundstreams

About Soundstreams: A world leader among contemporary music companies, Soundstreams is the foremost global presenter of new Canadian music. Lawrence Cherney, artistic director and Ben Dietschi, executive director are dedicated to showcasing the work of living Canadian and international composers. We accomplish this through our three Toronto-based performance series: Main Stage, Ear Candy and Encounters. Serving a broad community of music lovers, we also offer free outreach and educational programs, SoundMakers provides interactive learning experiences online and in the classroom; the Emerging Composer Workshop is an intensive mentorship program that helps young composers from Canada and abroad launch their careers. Soundstreams further extends their endeavours through touring, the commissioning of new works, and digital distribution. SoundWave provides accessible tickets to young adults.

Peter Donato 416-504-1282, x102 peterd@soundstreams.ca www.soundstreams.ca

Southern Ontario Chapter of the Hymn Society (SOCHS)

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-Waterloo, Pickering triangle. Anyone
interested in hymns and congregational song may join us or participate in our activities. Fred Graham, 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. 

Ila Vaculik
416-694-6436
www.sochs.org

● St. Anne’s Anglican Church

Continuing its long tradition of musical excellence, St. Anne’s presents a season of innovative performances enhanced by our stunning sacred space boasting religious artwork by the Group of Seven. Throughout the 2018/19 season, the Choir of St. Anne’s will perform a variety of concerts, including the two new series: Music at 4:00 and Come Sing!, as well as the popular “Community Cantate” in December. The Junction Trio, St. Anne’s Ensemble-in-Residence, will present four chamber concerts with programming expanding the boundaries of classical music and performance art. Since its founding in 1964, the St. Anne’s Music and Drama Society (MADS) has presented one of Gilbert & Sullivan’s beloved operettas. This season, MADS presents eight performances of The Pirates of Penzance, running from January 25 to February 3, 2019. For more information or to participate in our music programs, please contact us.

Mervin W. Fick, director of music
416-536-3160
David Graham
416-699-6634
dgarde20@gmail.com
music@saintanne.ca
www.saintanne.ca

● St. James Cathedral

The Cathedral Church of St. James houses one of Canada’s most precious hidden musical gems. Unique within the city of Toronto, the fully-professional 18-voice Cathedral Choir sings as part of the Anglican worship at Choral Eucharist (11am) and Choral 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. Nick Veltman, a post-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. Sung 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.ca
www.stjamescathedral.ca/music

● 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 – offering an enriched academic program for boys from grades three to 12 with extended French instruction, as well as a lively ministry of sacred music. Choirs from SMCS perform annually on tour and at many local concerts and events. From September to June, the choirs sing weekly Masses at St. Michael’s Cathedral. Auditions are held annually between January and March.

Wanda Thorne
416-397-6367
thorne@smcs.on.ca
www.smcs.on.ca

● St. Olave’s Anglican Church

St. Olave’s, Swansea, is an Anglican church in the Prayer Book tradition, with Communion or Morning Prayer services (sung Sundays at 10:30am), Evensong (for festivals) and extras at Christmas and Easter. It’s noted for a fine organ and excellent acoustics, making it home for performing groups three to 12 with extended French instruction, as well as a lively ministry of sacred music. Choirs from SMCS perform annually on tour and at many local concerts and events. From September to June, the choirs sing weekly Masses at St. Michael’s Cathedral. Auditions are held annually between January and March.

Evensong (for festivals) and extras at Christmas. Choirs from SMCS perform annually on tour and at many local concerts and events. From September to June, the choirs sing weekly Masses at St. Michael’s Cathedral. Auditions are held annually between January and March.

Wanda Thorne
416-397-6367
thorne@smcs.on.ca
www.smcs.on.ca

● St. Thomas’s Anglican Church

St. Thomas’s, Toronto, is one of the oldest Anglo-Catholic congregations in Canada. Established in 1874, the parish has been, from its earliest days, at the forefront of the liturgical and musical life of the Anglican Church of Canada. Excellent choral and organ music are vital components of all Sunday services, Feast Days, and the liturgies of Advent and Holy Week. There are three choral services each Sunday, sung by a dedicated group of volunteers supported by section leaders: “Sung Eucharist (Contemporary Rite)” at 9:30am; “Solemn Eucharist (Traditional Rite)” at 11am; and “Solemn Evensong and Devotions” at 7pm. The repertoire is diverse, from plainsong and Renaissance masterpieces to gems of the British cathedral tradition and contemporary Canadian compositions. Located in the historic Huron-Sussex neighbourhood, adjacent to the University of Toronto campus, the church was designed in the Arts and Crafts style by renowned architect Eden Smith (1858-1949), a parishioner. In 2018, the parish is celebrating the 125th anniversary of the building on its present site on Huron St., one block south of Bloor St.

Christine Cover
416-979-2322
www.stthomas.on.ca

● Symphony on the Bay

Symphony on the Bay is a full-size community orchestra serving Burlington, Hamilton and the surrounding areas. Our musicians – talented amateurs, students and professionals – make evident their skills in the magnificent Performing Arts Centre in downtown Burlington. Inspired by travels taken and journeys only dreamed of, our 2018/19 season is also a time of transition. You will get to meet the wonderful candidates hoping to become our music director and principal conductor. Come on out and help us decide who best serves you as a patron, us as an organization, and the community at large.

Plus you’ll also get to enjoy: “Postcards from Abroad” October 28, 2018 | “French Flair” featuring Talisa Blacmna, piano December 9, 2018 | “Christmas Delights” featuring Sara Traficante, flute February 24, 2018 | “The Silk Road” featuring Angel Wang, violin May 12, 2019 | “American Proms” featuring Bob DeAngeli and his tribute to Benny Goodman - and the winners of our Young Artists’ Competition!

Visit www.symphonyonthebay.ca for updates and details!

Liz Delaney
905-320-4687
info@symphonyonthebay.ca
www.symphonyonthebay.ca

B20 | theWholeNote 2018/19 PRESENTER PROFILES
Syrinx Concerts Toronto

Syrinx Concerts Toronto was re-established in 2005. It is a series of four to six concerts during a season that begins in December and usually continues to the end of May or early June. Our programs feature mostly Canadian musicians, both excellent, well-established performers, and up-and-coming talented young artists. As well we have been fortunate to present some international artists. This series is rather unique; our mandate requires each concert to feature a Canadian composition chosen by the performers or suggested by the artistic director, integrated into a program of familiar classical works. This gives the audience an opportunity to experience new, unfamiliar music and the performers to include these compositions into their repertoires. Our concerts are usually held at the more intimate chamber music venue - Heliconian Hall in Yongeville - on Sunday afternoons beginning at 3pm. A reception follows each concert giving the audience a chance to mingle and meet with the artists.

Dorothy Sandler-Glick
416-654-0877
www.syrinxconcerts.ca

Tafelmusik Baroque Orchestra and Chamber Choir

Led by music director Elisa Citterio, Tafelmusik is one of the world’s leading period-instrument ensembles, performing on instruments and in styles appropriate for the era of the music, and celebrating its 40th anniversary in the 2018/19 season. Tafelmusik is Canada’s most toured orchestra, having performed in over 350 cities in 32 countries, and are proud to call Toronto their home. In Toronto they perform some 80 concerts each year for a loyal and enthusiastic audience in diverse venues across the city. The orchestra is joined in performances by the critically acclaimed Tafelmusik Chamber Choir and its director Ivars Taurins. 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 under-ground at their Haus Musik series. Their musicians share their knowledge and experience through artist training initiatives such as the Tafelmusik Baroque Summer and Winter Institutes. Tafelmusik’s recordings on the Sony, CBC Records, Analekta, and Tafelmusik Media labels have garnered nine JUNOs and numerous other recording prizes.

Tim Crouch
416-984-6337
info@tafelmusik.org
www.tafelmusik.org

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 composers and covering provocative contemporary stories that are unforgottably told by world class singers. In addition, it is our mandate to support emerging artists, as well as help youth in at-risk communities give voice to their stories and learn communication and leadership skills. This season will provide forums for new works and emerging artists (Tapestry Briefs - September 2018 and Songbook - March 2019) explore socially relevant questions of consent (Hook-Up - January 2019), and tackle some difficult history (Shanawdithit - May 2019) in a spirit of truth and reconciliation.

Jaime Martino
416-536-6066
jmartino@tapestryopera.com
www.tapestryopera.com

Tallis Choir of Toronto

Tallis Choir, founded in 1977 and directed by Peter Mahon, specializes in Renaissance choral music but performs a wide variety of musical styles. Our upcoming 41st season includes four concerts, featuring the music of Byrd (October), Gabrieli (December), and Gesualdo (March), concluding with a program which reflects on ten centuries of music using the theme of Light (May). Concerts are performed at St. Patrick’s Catholic Church, 141 McCaul St.

David Martin, choir president
416-286-9789
info@tallischoir.com
www.tallischoir.com

Toronto Beach Chorale

Toronto Beach Chorale (with artistic director Mervin W. Fick) is an auditioned SATB concert choir of up to 65 voices with a passion for presenting excellent choral music. TBC invites professional musicians, soloists, actors and other arts organizations to join in classical choral repertoire in 3-4 concerts per season. TBC organizes and participates in the annual “Messiah for the City” and numerous local community events. TBC’s “Choral Scholars” program offers subsidy and training to singers aged 19 to 24. Rehearsals are Wednesdays, 7pm to 9:30pm, September to May, usually at Kingston Road United Church (975 Kingston Rd.). Auditions in September and January; the ability to read music and choral experience are assets.

2018/19 concert schedule: “Great Joy!” Sunday December 2, 2018 at 7:30pm, featuring J.S. Bach’s “Evangelium according to St. John” and motets by Hasler, Bruckner, Reger and Rachmaninoff; “Maple Sugar Music,” Sunday February 24, 2019 at 3pm, featuring the popular “Messe Quebecois” by Pierick Houdy, along with music celebrating the Spring thaw; “Duruflé Requiem,” Good Friday (Friday April 19, 2019) at 7:30pm.

David Garde
416-699-6634
torontobeachchorale@gmail.com
www.torontobeachchorale.com

Toronto Chamber Choir

For its Golden Anniversary season, the Toronto Chamber Choir celebrates 50 years of Music and Friendship. 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 “Kaffeemusiks,” with music, commentary or narration and slide-show. This season's presentations include: The gathering of the choir’s extended ‘family’ including former choir members, directors, section leads and other friends, including the world premier of “Gaudemus” by David Barber (September 29); a “Kaffeemusik” exploring the links between fairy tales and music (November 25); music from early Spain when three major faiths lived together in harmony (March 2); and women who persisted against the odds to create wonderful music (May 26). We have about 40 singers and are now in our fifth season with artistic director Lucas Harris. He auditions new singers throughout the season as necessary. Interested singers should bring a rich choir background and a deep love for early repertoire.

Sharon Adamson 416-763-1695 info@torontochildrenschorus.ca www.torontochildrenschorus.com

The Toronto Children’s Chorus

The award-winning Toronto Children’s Chorus marks its 41st season and its 12th under artistic director Elise Bradley this 2018/19 season. The Chorus comprises a family of choirs: KinderNotes for children aged three to six (no audition required), four Training Choirs, Main Choir (four ensembles) and Toronto Youth Choir. More than 300 choristers develop skills in vocal technique, sight-singing and music theory each year. Main Choir offers master classes and exceptional performance and recording opportunities, including with the Toronto Symphony Orchestra. Programming is available in Midtown (for ages 3 to 30) and in North York (for ages 3 to 9).

Bonnie O’Sullivan 416-932-8666 x225 bonnie@torontochildrenschorus.com www.torontochildrenschorus.com

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. The 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 the Toronto Choral Society presents Misa Criolla and Navidad Nuestra, by composer Ariel Ramirez, both widely regarded as stunning artistic achievements. The sound of traditional Argentinian instruments, combined with the 150-voice choir, make this concert both exhilarating and haunting. We will be performing at Koerner Hall, December 5, 2018, at 7:30pm. The artistic director and conductor of three of the TCS choirs is Geoffrey Butler, who joined the TCS in 1994. The accompanist of this Community Choir is William O’Meara.

Debby Neil Blith 416-465-9614 info@torontochoralsociety.org www.torontochoralsociety.org

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 with full orchestra. For its 27th performance year, founding conductor Jurgen Petrenko will lead the choir, the Talisker Players and soloists through three concerts featuring Bach, Mozart and Mendelssohn. Opening with “Jubilance and Joy” on December 9, 2018, the most intellectual composer tells the most joyful story in Bach’s Christmas Oratorio. On March 3, 2019, “The Path of Genius” – from Salzburg to Vienna, we present two brilliant Mozart pieces, his Solomon Vespers and the revered Requiem – an evening prayer and a profound goodbye. “A Whirlwind to Heaven” completes our season on May 5, 2019. Enduring drought, rain, fire, storm and earthquake, find out why it’s not easy being a prophet by joining us for Mendelssohn’s Elijah. All concerts are on Sundays at 4pm, Christ Church Deer Park, 1570 Yonge Street. Season tickets $80.00, single tickets $30.00. Please visit us at www.torontoclassicalsingers.ca for more information.

Kathleen Payne 416-444-7863 info@torontoclassicalsingers.ca www.torontoclassicalsingers.ca

The Toronto Consort is Canada’s leading ensemble specializing in the music of the Middle Ages, Renaissance and early Baroque. Founded in 1972, the Consort presents a five-show concert series at the revitalized Trinity-St. Paul’s Centre. The Consort has toured extensively and has recorded music for film and television, including the hit television series The Tudors and The Borgias, and released its 14th CD recording in November 2017: The Italian Queen of France. From glittering 17th-century Rome to the enchanting soundscapes of the 21st century, the 2018/19 season is bursting with the colours of early music, opening with the opulent “Frescobaldi and The Glories of Rome” (October 19 and 20, 2018). “Praetorius Christmas Vespers” – Toronto’s much-loved yuletide tradition – returns December 14, 15, and 16; then fall in love with early music again at “Love, Remixed” (February 15 and 16, 2019); explore an ancient city with “Four Quarters of Jerusalem” (March 8 and 9); and close the season with “Night Games” – a musical roast where nothing is too gauche (featuring commedia dell’arte master, Marie-Nathalie Lacoursiere). $15 tickets are available for ages 35 and under through Club Consort. Tickets on sale at TorontoConsort.org or by calling 416-984-6337.

Michelle Knight 416-866-1045 www.torontocconsort.org

The Toronto Mozart Players

Operated by the Mozart Project, the Toronto Mozart Players are comprised 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. Concerts are held at Church of the Redeemer and 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. The Toronto Mozart Players perform as guest orchestra in Pax Christi Choral concerts every season. During the 2018/19 concert season, performances include: Pergolesi’s Stabat Mater, the world premiere of Odawa First Nation composer Barbara Croall’s oratorio Miziwe (Everywhere) and
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, offering up a memorable season, Gold and Silver Age of Melody! The season opens with a concert dedicated to Latin America, “Out of Character.” Performance is on Saturday, November 3, 2018, featuring Lynn Isnar, Margie Bernal, Guillermo Dermentzis, with Peter Tiefenbach as music director and pianist. The holiday production is the golden age hit, Die Fledermaus by Johann Strauss, featuring Lara Ciekiewicz, Caitlyn Wood, Elizabeth Beeler, Adam Fisher, and Derek Bate as a conductor, December 28, 2018 to January 2, 2019. Following is Perchance to Dream by Ivor Novello on Sunday, March 3, 2019, featuring Lynn Isnar, Caitlin McCaughy, Cian Horrobin and Eugenia Silva-Marin; Larry Beckwith is the music director and pianist. The Spring production is from operetta’s Silver Age, The Merry Widow by Franz Lehár, from April 23 to 28, 2019, featuring Lucia Cesarioni, Michael Nyby, Daniela Agostino and Gregory Finney with Larry Beckwith as conductor. All performances are held at the St. Lawrence Centre for the Arts.

Yuki Azuma
416-922-2912
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www.torontooperetta.com

The Toronto Singing Studio

Welcome to a new adventures in singing! The Toronto Singing Studio offers many ways to improve and develop your voice and singing skills. Interested in private singing lessons? Discover the unique sound that is your singing voice. Or are you more comfortable in a group class? The very popular Singers’ Repertoire Class for experienced singers (adults) who want to work on solo song performance may be a good fit. Do you love Broadway shows? Do you dream of being on stage, singing, dancing and delivering funny, serious, or romantic lines in a play? Then you are a perfect candidate for the Musical Theatre Workshop for Adults program. The Toronto Singing Studio has two non-auditioned adult choirs: Celebration Choir (Thursday afternoons, for singers over age 55) and the Summer Singers (meets in June and July). The Toronto Singing Studio has locations downtown and East York. For more information, visit the TTSS website.

Linda Eyma
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www.thetorontosingingstudio.ca

Toronto Symphony Orchestra

Established in 1922, the Toronto Symphony Orchestra (TSO) is one of Canada’s most important cultural institutions. The TSO has distinguished itself as an active supporter of new Canadian and international works. Since 2008, the Orchestra has released eight recordings under its self-produced label tsoLive, and three recordings with Chandos Records. Over the past decade, the TSO has toured throughout Canada and internationally. Tour highlights include the Orchestra’s performance at Reykjavik’s Harpa Hall in 2014, and, more recently, the TSO’s first ever performances in Israel and residency at the Prague Spring International Music Festival in 2017. Toronto’s Roy Thomson Hall has been the TSO’s home since 1982. The TSO also serves the larger community with TSOUNDCHECK, the original under-35 ticket program; the Toronto Symphony Youth Orchestra (which is tuition free); and music-education programs that reach tens of thousands of students each year.

Derolyn P. Kinkead
416-593-7769 x218
dkinkead@tsos.ca
www.tso.ca

Toyich International Projects (TIP)

Toyich International Projects (TIP) is a non-profit charitable organization devoted to developing the skills, professional training and musical education of music students, performers, mature amateurs 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 RomeS-MARTS (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 8 to 19, 2019.

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

Trio Arkel Chamber Music Group

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

Winona Zelenka
416-409-6824
admin@trioarkel.com
www.trioarkel.com/index
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 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 community members 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 Boston Symphony and Berlin Philharmonic. The 2018/19 season marks the Faculty of Music’s 100th anniversary and we are thrilled to welcome distinguished visitors including Jessey Norman, Rob Kapilow and Toshio Hosokawa, and offer more than 150 public events, lectures and master classes. Collaboration is the watchword of our centenary as we join together with our external partners, student, faculty and visiting ensembles, and academic areas to present an extraordinary season.

Don McLean, dean and professor
Natasha Smith, marketing and publicity
416-978-0491
Box Office: 416-408-0208
www.music.utoronto.ca

Vesnivka Choir
This award-winning women’s ensemble, established by Halyna Vkitka Kondrachki in 1965, has delighted audiences around the world with its rich repertoire of Ukrainian classical, sacred, contemporary and folk music. Vesnivka begins its 53rd concert season on October 28, 2018 with a concert commemorating the 85th anniversary of Holodomor: Famine-Genocide in Ukraine. Joining Vesnivka in this concert will be Canada’s premier ensemble Elmer Iseler Singers, their musical director Lydia Adams, the world-renowned Gryphon Trio, soprano Antonina Ermolenko and the Toronto Ukrainian Male Chamber Choir (TUMCC). On January 13, 2019, Vesnivka and TUMCC will present a concert featuring the music of Ukrainian Canadian composers. Vesnivka also sings Christmas and Easter Liturgies on January 7, 2019 and April 28, 2019 at St. Nicholas Ukrainian Catholic Church (Toronto).

Nykola Parzey
416-763-2197
nykola@vesnivka.com

www.vesnivka.com

Victoria Scholars Men’s Choral Ensemble
The namesake of the Victoria Scholars, Tomás Luis de Victoria, was an outstanding Renaissance composer whose music is renowned for its spirituality and emotional expressiveness. The Victoria Scholars bring clarity and balance of sound so characteristic of Renaissance music to all their repertoire, encompassing Medieval plainchant, works from the Baroque, Classical, Romantic, 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 (including Toronto Symphony Orchestra and Kiev Chamber Choir) and vocal soloists (including Sondra Radvanovsky, Michael Schade, Russell Braun and Norine Burgess). They have toured nationally and internationally and are heard regularly on CBC Radio 2 and Classical 96.3FM. For the 2018/19 season we are pleased to offer the following concert series: “Welcome Christmas” (December 16); “Male Voices: Masterpieces of the 19th and 20th Centuries” (March 3); and “Canadian Scholars” (May 26). Volunteers are always welcome to help with operations such as website management and concert-related activities. Please contact us for more information.

Ulla Knowles
416-761-7776
info@victoriascholars.ca

www.victoriascholars.ca

Village Voices
Village Voices, a non-profit, adult mixed-voice community choir of over 50 voices, will celebrate its 30th anniversary with a special concert on Saturday, May 4, 2019. Under the direction of Oksana Vignan, the choir provides fellowship for its members and performs classical, sacred and secular choral music from many eras. Rehearsals are held on Wednes day nights at Unionville Presbyterian Church. Village Voices raises its artistic level and expands its repertoire through vocal workshops and by including professional guest soloists and instrumentalists. The choir performs at various venues in Markham and the surrounding area. It continues to honour its commitment to the community by entertaining at local retirement homes. On December 8, 2018, Village Voices Choir will perform its traditional Christmas concert at Markham Missionary Church in Markham, under the direction of our former conductor, Joan Andrews. We invite our faithful audience to join us for this concert and for our Spring concert. This May concert will be a truly special and joyful performance, celebrating 30 years of singing together in the Markham community with a program of old favourites songs as well as new and challenging pieces.

Brigitte Sopher
905-471-4464
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 bringing 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, Gryphon Trio, Quartetto Gelato, Mary Lou Fallis, Penderecki String Quartet, Grand Philharmonic Choir, TorQ Percussion Quartet, Adi Braun, Martin Beaver, Broadway, Cecilia String Quartet and the Vandikas Family. 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 22nd season by presenting Canadian Guitar Quartet on November 4, 2018, Canadian Children’s Opera Company on March 31, 2019 and Drew Jurecka Trio (jazz) on April 28, 2019. All “Three For The Show” concerts take place Sundays at 2pm at the Newmarket Theatre, 505 Pickering Cres. with free parking. “The Young Artists’ Showcase” takes place at the newly refurbished Old Town Hall, 460 Botsford St. Box office 905-953-5122, or online at www.newtix.ca

Heather MacKay
905-471-4464
VIVA! Youth Singers of Toronto

A vibrant choral organization for singers ages four through adult, VIVA! offers members the opportunity to achieve artistic excellence in a singer-centred, collaborative choral community. Unique program features include the Youth Mentoring and Leadership Program, and the TD Bank Group Inclusion Program which provides support for singers with special needs. VIVA!’s choirs include: Preparatory Chorus (ages 4-6); Junior Choir (ages 6-10); Main Chorus (ages 9-16); Everyone Can Sing (ECS), for those aged 13 and up with disabilities; a non-auditioned VIVA! Community Choir (SATB); and an SATB Chamber Choir (senior high school, university students and adults). Performance opportunities are available for all singers through Series Concerts in Jean Lamon Hall at Trinity-St. Paul’s Centre for Faith, Justice and the Arts, and through other professional engagements. Recent highlights include a performance tour to Spain in July 2017, and the VIVA-commissioned premiere of Dean Burry’s opera The Sword in the Schoolyard (June 2016). VIVA! is the official children’s choir of The National Ballet of Canada, performing annually in The Nutcracker. Monday rehearsals are available for all choirs except Chamber (Sundays). Auditions held regularly throughout the year.

416-988-8452
info@vivayouthsingers.com
www.vivayouthsingers.com

VOCA Chorus of Toronto

The VOCA Chorus of Toronto is a dynamic, auditioned ensemble under the leadership of artistic director, Jenny Crober. We perform a wide range of repertoire, including arrangements by Ms. Crober, 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 VOCA as guest clinicians, including composer Ola Gjeilo, conductor Ivars Taurins and jazz musician Dylan Bell, and as guest performers, including tenor Andrew Haji, ToQ Percussion Quartet and actor Deborah Drakeford.

Our May 2018 concert featured the Canadian premiere of Ola Gjeilo’s gorgeous Dream Weaver. At our December 8, 2018 concert, we will feature a wide variety of seasonal works, joined by Celtic multi-instrumentalists Saskia Tomkins and Stefan Hannigan, and cellist Sybil Shanahan. On April 27, 2019, VOCA will present the stunning Missa Gaia/Earth Mass and other works, featuring Alana Bridgewater, vocalist; Colleen Allen, sax; Brian Barlow, drums; Shawn Grenke, organ and others.

Rehearsals are Monday evenings at Eastminster United, just west of Chester subway.

Jenny Crober
416-947-8457
crober.best@gmail.com
www.vocachorus.ca

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 inflexion of text and poetry accompanied by orchestra or piano. The 2018/19 season opens on Sunday, October 21, 2018 with a tribute concert to our founder Stuart Hamilton, “Comedy Unbound!” featuring artists Holly Chaplin, Jocelyn Fralick and the winner of the Stuart Hamilton Memorial Award 2017, Evan Korbut with Guillermo Silva-Marín and chorus director Robert Cooper; Werther by Jules Massenet is next on November 25, 2018, with music director and pianist Narmina Afandiyeva, featuring Isabel Bayrakdarian, Brett Polegato and Matt Chittick. A Canadian premiere, Fierabras by Franz Schubert follows on February 3, 2019, featuring Lawrence Wiliford, Justin Welsh, and Amy Moodie with conductor Kevin Malloy and Aradia Ensemble. The finale of the season is Kurt Weill’s The Rise and Fall of the City of Mahagonny on March 30 and 31, 2019, featuring Elizabeth DeGrazia, Marion Newman and Theodore Baerg with Robert Cooper as a conductor. Performances are held at the St. Lawrence Centre for the Arts, a part of Civic Theatres Toronto.

Yuki Azuma
416-922-2147
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Westben Centre for Connection & Creativity Through Music

Recently Westben announced the reimagining of itself into a year-round Centre for Connection and Creativity Through Music. This new perspective will increase Westben’s impact by bringing people together through music. The Centre will focus on the year-round convergence of people, ideas and activities and will be a cultural hub where professionals, amateurs and enthusiasts can meet and be nurtured through the joy of music. Artist Residencies, Lunchtime Tick Talks, House Concerts are just some of the new year round programming. In 2019, Westben will celebrate its 20th “Season of Concerts at The Barn” offering the incredible opportunity to experience music in a natural setting. Westben is where the best of music and nature spring to life in your company! Ask about our one-of-a-kind experiences such as Find the Birds, Find the Pianist in Ferris Park or the new Dare to Pair Saturdays series. Nestled amongst the peaceful hills of Northumberland County two hours east of Toronto, near Campbellford, Westben’s primary performance venue is a custom-built, timber-frame barn. The Barn seats 400 and on sunny days from June to September, massive walls and doors roll away allowing music to waft over the surrounding meadow.

Donna Bennett
705-653-5508
westben@westben.ca
www.westben.ca

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...
“sparking, 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 11 new quartets, ten 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 Chrsitos tomo 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

Women’s Musical Club of Toronto

Through its “Music in the Afternoon” concert series, the 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 121st (2018/19) season include Poulienc Trio (Thursday, October 4, 2018); baritone Thomas Oliemans (Thursday, November 8, 2018); Joel Quarrington & Friends (Thursday, April 4, 2019); Mariam Batsashvili, piano (Thursday, April 28, 2019); and the Corelli Christmas Concerto, parts 80 Queen’s Park, Toronto. Concerts in the 121st (2018/19) season include Poulienc Trio (Thursday, October 4, 2018); baritone Thomas Oliemans (Thursday, November 8, 2018); Joel Quarrington & Friends (Thursday, April 4, 2019); Mariam Batsashvili, piano (Thursday, April 28, 2019); and the Corelli Christmas Concerto, parts 416-736-5888.

William Thomas, chair; Louise Wrazen, associate director; Judy Karacs, events and promotions coordinator. Box Office: 416-736-5888.

Judy Karacs
416-736-2100 x20054
jkaracs@yorku.ca
www.music.ampd.yorku.ca/events

Wychwood Clarinet Choir

Established in 2009, 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. This season is the 10th anniversary of the WCC. Several guest artists and special programming (including an Oscars-themed concert) will help celebrate this milestone year. Please visit the choir’s website for all the exciting details!

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

York University

York University’s Department of Music presents performances by the York U Symphony Orchestra, Gospel Choir and Wind Symphony, as well as a four day jazz festival. Performances take place in the Tribute Communities Recital Hall or the informal setting of the Martin Family Lounge in the Accolade East Building at York’s Keele campus. William Thomas, chair; Louise Wrazen, associate chair; Mark Chambers, graduate program director; Judy Karacs, events and promotions coordinator. Box Office: 416-736-5888.

William Maddox
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www.yorkminsterpark.com
BLUE PAGES 2018/19 SECTION II: ARTS SERVICES

BLUE PAGES SUPPLEMENT 2018/19: ARTS SERVICES

• Big Picture Communications

Luisa Trisi’s lifelong love of arts and culture led her to launch Big Picture Communications in 1999. She has worked with many of North America’s leading figures in classical music, dance, and theatre, and has designed publicity campaigns for major arts hubs, cultural initiatives, national festivals, and conferences. Luisa provides an array of strategic communications services to a broad range of clients, including many high-profile Canadian cultural organizations. Throughout her twenty-plus years of experience, she has established an extensive network of media and industry contacts. She works closely with clients to generate noteworthy coverage in a variety of traditional and digital outlets — from mainstream media to niche publications. Passionate about city-building, community, and creativity, Luisa thrives on connecting people and ideas. Prior to launching Big Picture Communications, Luisa held positions with the Toronto Symphony Orchestra, Dance Umbrella of Ontario, and Theatre Columbus. As Director of Communications and an instructor at Ryerson Theatre School for almost a decade, Luisa designed and taught courses on entrepreneurship to students pursing Bachelor of Fine Arts degrees.

Luisa Trisi
416-456-0499
luisa@luisatrisi.com
www.luisatrisi.com

• The Bobolink Agency

Robert Missen, the director of the Bobolink Agency, has been involved in the representation of some of Canada’s foremost performing artists, attractions and ensembles for over thirty years. These have included Maureen Forrester, Stuart McLean, Michael Burgess, Veronica Tennant, Sylvia Tyson and Quartette, and Joe Sealy. Current clients include tenor Ben Heppner, the Elmer Iseler Singers, the Men of the Deeps, Octagon and the Piano Six Gala.

Robert Missen
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Rmissen@sympatico.ca
www.bobolinkagency.com

• Concerts In Care

Concerts In Care brings live professional concerts to seniors living in a variety of facilities across Ontario - Long Term Care, Assisted Living, Residences, and also Chronic Care hospitals and Palliative care. Why choose Concerts In Care? We hire professional musicians who play at a very high level, PLUS they have an affinity for the elderly, and love to perform for and speak with the residents. We offer a mix of classical, jazz, and world music, so we can be culturally specific, as well as performing beautiful music of all kinds. We are your turnkey operation - we hire, schedule and prepare our musicians, so you don’t have to worry. If you have a virus outbreak, and elevator breakdown, or anything else that causes a disruption that prevents you from having the concert on the scheduled day, you make one phone call and we take care of postponing, and rescheduling. We have the best musicians on our roster, from National Arts Centre, Tafelmusik, top jazz ensembles, festivals, Opera Atelier, and more. Currently we provide professional musicians in concerts that are a mix of solos, duos, trios, and quartets. Concerts in Care is based on a fee-for-service model, with a sliding scale to accommodate most budgets.

Debra Chandler
416-268-3986
djchandler9497@gmail.com
www.haso.ca

• Dean Artists Management

Dean Artists Management brings over twenty years of excellence and expertise to the management of classically trained singers, conductors, opera directors and choreographers. Committed to integrity and personal attention, the size and structure of our agency enables us to remain responsive to our clients’ needs, while sustaining successful relationships with producers in North America and abroad. Working as a team to strategically broaden the careers of established artists, we are equally known for our ability to nurture and guide emerging careers. Our artists include specialists in both early and contemporary music, carefully chosen “crossover” artists, and those directors and conductors who have a particular knowledge of, and affinity for, opera, choral and vocal orchestral repertoire. After more than two decades in international arts management, we remain competitive and attuned to the trends of the symphonic, opera and choral music markets, and to the visions of our colleagues and clients.

Henry Ingram
416-969-7300
admin@deanartists.com
www.deanartists.com

• Domoney Artists Management

As director of Domoney Artists Management, Kathy Domoney brings her wealth of knowledge and experience to this position after more than 25 years as a lyric soprano with Canadian Opera Company, Opera Atelier, Metropolitan Opera Guild, and as a soloist with symphony orchestras throughout Canada in works ranging from Baroque to contemporary. Domoney Artists Management was created in 2008, and is now recognized as one of the most prestigious boutique agencies in North America. Artistic directors of opera companies, orchestras and choral societies seek Kathy’s expertise in selecting artists for their productions, in repertoire ranging from Baroque (Opera Atelier, Portland Baroque, Montreal Baroque Festival) to Classical and Romantic oratorio (Vancouver Bach Choir; Thirteen Strings, Chorus Niagara), cutting-edge New Music (Tapestry New Opera, Chants Libres, Continuum Contemporary Music, Against the Grain Theatre, Soundstreams Canada), as well as Summer Music Festivals (Elora Festival, Festival of the Sound, Westben Festival). Kathy Domoney excels at discovering and nurturing emerging artists and is frequently invited to share her realistic viewpoint in seminars to
tomorrow’s singers at YAP’s/summer programs across Canada.
Kathy Domoney
416-892-4382
kathy@domoneyartists.com
www.domoneyartists.com

● Early Childhood Music Association of Ontario

The Early Childhood Music Association of Ontario, ECMA, has performed over 27 years of advocacy and leadership in the field of music education for children. ECMA strives to feature a diverse sampling of various methods of sharing music with children ranging in age from birth through elementary. We support teachers, parents and care providers through workshops and newsletters. Members also have access to online resources and scholarships. ECMA values the importance of developmentally appropriate, high quality musical experiences in the lives of all children.

Chris Marti
905-608-9636
info@ecmaontario.ca
www.ecmaontario.ca

● Linda Litwack Publicity

Having begun her career as a summer reporter on the Winnipeg Tribune, arts publicist Linda Litwack is a long-practised matchmaker between artists and the media. Her services include various forms of writing and editing – from media releases and bios to radio spots, online postings and CD booklets – working with designers, photographers and other professionals, and, of course, liaising with the media. In addition to media, music and other contact lists, she maintains a list of friends, who receive notices of special events, often with a discount offer. Since leaving CBC Publicity (20 years in radio and 3 in TV), she has collaborated with a host of creative people on intriguing projects, mostly in classical music but also in other genres, theatre, books, TV documentaries and the visual arts. Among her longtime clients have been Show One Productions, pianist Christina Petrowska Quilico and soprano Denise Williams. Linda ran the Toronto Jewish Folk Choir for several years, and chaired the International Resource Centre for Performing Arts. Linda Litwack
416-782-7837
lalitwack@rogers.com

www.linkedin.com/in/linda-litwack-15371320/

● Really Records

Really Records, a division of Real World Artist Management Inc. shares incredible music through online music networks and live performances. The core team of J.D. Mowat, Janet Sonethsack and Faye Perkins, work closely with a broad cross-section of industry professionals to increase and enhance opportunities on behalf of its artists and clients. From its initial work building the evolving and ongoing business plan for Glenn Gould Limited, the Really Records’ mission is to support artist-entrepreneurs. The current roster of artists includes: Ron Davis, Janet Whiteway, Lily Frost, Nina Soyer, the Glenn Gould Variations project, Zeynep Ozbulen, and others to be announced. These artists embody the great music that comes from a variety of traditions and cultures. Really Records is a strong proponent of cross-collaboration between music and other artforms, which leads to stronger business cross collaborations. Really Records, in conjunction with Real World Artist Management Inc. aligns an artist’s recording and media libraries with their live performance and other artistic goals, in order to broaden their career opportunities. Using a branding approach that focuses directly on their music, Really Records provide.

Faye Perkins
416-843-9274
fayep@realworldartists.com
www.really-records.com

● Rebecca Davis Public Relations

Rebecca Davis Public Relations provides publicity, media and communications services to musicians, arts organizations and record labels, specializing in classical, jazz and other niche genres. From offices in New York and Florida, RDPR brings a respected and enthusiastic voice, in-depth musical knowledge and broad promotional expertise to help artists achieve meaningful and impactful visibility in mainstream and specialist press. We boast a network of relationships with members of the media in print, on air and online that we reach through targeted pitching and creative storytelling. Our holistic approach to a client’s communications strategy involves refining and amplifying messaging to effectively reach audiences across all channels from websites and press materials to social media. Rebecca Davis PR has implemented successful media campaigns for A-list instrumentalists, singers, composers, ensembles an institutions including Renée Fleming, Jonas Kaufmann, Danielle de Niese, Elina Garanča, Bryn Terfel, Benjamin Beilman, Anne Akiko Meyers, Yuja Wang, Cantus, the Calidore String Quartet, Eric Whitacre and Osvaldo Golijov as well as institutions including the Saratoga Performing Arts Center and Royal Scottish National Orchestra.

Rebecca Davis
347-432-8832
rebecca@rebeccadavispr.com
www.rebeccadavispr.com

● SPEAK Music

SPEAK Music is a Canadian publicity and promotion company based in Toronto, Ontario. Our mission is to help discover new musical talent and reconnect established artists with the ever-changing Canadian media landscape. We specialize in genres from folk to indie, world music to jazz, country and blues to pop, and everything in between. With a focus on artist development, SPEAK Music has been providing encouragement and professional support to performing musicians, independent record labels, distributors, festivals, not-for-profit organizations, and music charities since March 2003. SPEAK Music has you covered in the media landscape, including press releases and album servicing, consulting, media training, reviews, features, interviews, premieres, non-commercial radio, and tour press. We want your music to be heard by as many media and music tastemakers as possible. Director and PR professional Beverly Kreller has extensive media and artist relations, publicity, special event, and production experience. Beverly has strong communications and writing skills, and is highly organized, motivated, enthusiastic, and results-oriented. She is also a musician; performing and touring regularly, in her widely-acclaimed duo “HOTCHAI”.

Beverly Kreller
416-822-3620
bev@speak-music.com
www.speak-music.com

Updated online at thewholenote.com/blue
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**Monday October 1**

- 7:30: **Chorisma. For the Beauty of the Earth, Choral music.** Robert Richardson, conductor; Linda Richardson, accompaniment, Thornhill United Church, 25 Elgin St., Thornhill. 905-731-8318. Free will offering.
- 7:30: **University of Toronto Faculty of Music.** Nimmons ’95: Phil Nimmons and David Braid. Interview and performance. Heather Bambrick, host, Walter Hall, Edward Johnson University Building, University of Toronto, 80 Queen’s Park. 416-408-0208. $40; $25(st); $10(sit).

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**Tuesday October 2**

- 12:00 noon: **Canadian Opera Company.** Vocal Series: Russian Songs and Romances. Sviridov: Songs to Verses by Robert Burns; and other works. Oleg Tsidulko, bass; Stéphane Mayer, piano. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-383-8231. Free. First-come, first-served. Late seating not available.
- 12:10: **Nine Sparrows Arts Foundation.** Lunchtime Chamber Music, Carolyn Farnand, violin, Yorkminster Park Baptist Church, 1585 Yonge St. 416-241-1298. Free. Donations welcome.
- 1:00: **Cathedral Church of St. James.** Music at Midday. Sara Yoon, cello, piano. 65 Church St. 416-364-7865. Free.
- 7:30: **National Ballet of Canada. Fall for Dance North Festival: Paz de la Jolla.** Music by Bohuslav Martinu. Justin Peck, choreographer. Sony Centre for the Performing Arts, 1 Front St. E. 1-855-972-9809. $15. Opens Oct 2, 7:30pm. Runs to Oct 6, Tues-Fri (7:30pm), Sat (2pm).

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**Wednesday October 3**

- 12:00 noon: **Tafelmusik. Close Encounters Chamber Series: Quintessential Boccherini.** Boccherini: String Quintet. Elisa Citterio, violin; Cristina Zacharias, violin; Brandon Chu, viola; Christina Mahler, cello; Allen Wheat, cello, Church of the Holy Trinity, 19 Trinity Sq. 416-964-6337. $42. Also Oct 6 (as Tameron Theatre).
- 12:30: **Yorkminster Park Baptist Church.** Organ Recital. Andrew Adair, organ. 1585 Yonge St. 416-922-1167. Free. All are welcome.
- 7:00: **Canadian Music Centre.** Elinor Frey. New music for baroque cello. Elinor Frey, cello, 20 St. Joseph St. 416-961-6601. $90; $80/st; $55/sit.
- 7:30: **National Ballet of Canada. Fall for Dance North Festival: Paz de la Jolla.** opens Oct 2. Also Oct 4, 5, 6 (2pm).
- 8:00: **Oakville Centre for the Performing Arts.** Joei Landreth and Vanessa Marie Carter, 120 Navy St., Oakville. 905-815-2021 or 1-888-489-7784. $33-$74.
- 8:00: **Toronto Symphony Orchestra.** Mahler: Symphony 5. Ravel: Piano Concerto in G; Mahler: Symphony No. 5. Javier Perianes, piano; Han-Na Chang, cello. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. $34.75-$148. Also Oct 4.

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**Thursday October 4**

- 12:00 noon: **Canadian Opera Company. Vocal Series: Glancing Back, Looking Ahead.** U of T Opera. Richard Bradshaw

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**October 2 at 8pm**

**MARC-ANDRÉ HAMELIN**

- 8:00: **Music Toronto.** Marc-André Hamelin. Bach-Busoni: Chaconne; Feinberg: Sonata No.3 Op.3; Castelnuovo-Tedesco: Cypresses; Chopin: Polonaise-Fantaisie in A-flat Op.61; Chopin: Scherzo No.4 in E Op.54. Marc-André Hamelin, piano. Jane Mallet Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723. $47.50-$82; $10(sit).
- 8:00: **Royal Conservatory of Music.** Koerner Hall 10th Anniversary Gala: Kathleen Battle, Soprano. Koerner Hall, Telus Centre, 273 Bloor St. W. For gala dinner and concert packages call 416-408-2824 x447. $100-$250.

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- 8:00: Leon Dadoun. In Concert; Floydian and Pretzel Logic; Opera House, 735 Queen St. W. 416-708-0984. $27.

- 8:00: Royal Conservatory of Music. Yannick Nézet-Séguin Conducts Orchestra Métropolitain and Nicholas Angelich. Nicolas Gilbert: April (Ontario premiere); Rachmaninov: Piano Concerto No.4 in g, Op.40; Sibelius: Symphony No.1 in e, Op.39; Nicholas Angelich, piano; Yannick Nézet-Séguin, conductor. Koerner Hall, Telus Centre, 237 Bloor St. W. 416-408-0208. $75-150. Pre-concert Talk at 7pm.

Saturday October 6

- 2:00: National Ballet of Canada. Fall for Dance North Festival: Paz de la Jolla. See Oct 2. Also Oct 5, 6(2pm).

- 7:30: National Ballet of Canada. Fall for Dance North Festival: Paz de la Jolla. See Oct 2.

- 2:00: Tafelmusik. Close Encounters Chamber Series: Quintessential Boccherini. Boccherini: String Quintet. Elisa Citterio, violin; Cristina Zacharias, violin; Brandon Chui, viola; Emily Williams, viola; Christina Mahler, cello; Allen Wheeler, cello. Tippet Theatre, Telus Centre, 237 Bloor St. W. 416-864-6337. $42. 345 Sorauren Ave. 416-822-9781. $30; $15(st). Cash only.

Sunday October 7

- 4:00: Canadian Opera Company. Little World. Multi-media performance with Bellatrix, Mazzoleni Concert Hall, 44 Lowland Ave. 416-531-7695.

- 4:00: Church of St. Mary Magdalene. Organ Fireworks. Andrew Adair, organ. Church of St. Mary Magdalene (Toronto), 471 Manning Ave. 416-531-7695.

- 4:00: Royal Conservatory of Music. Memorial Concert Celebrating the Life of Peter Longworth. Mazelzeri Concert Hall, Royal Conservatory, 237 Bloor St. W. Contact eventbrite.com/e/celebrating-the-life-of-peter-longworth-tickets-48450894958 to confirm attendance. Free.

- 7:00: Asian Heritage Teng. Piano recital. Trudy Chang, piano. Church of St. Mary Magdalene (Toronto), 471 Manning Ave. 416-531-7695.

- 8:00: Snaggle. Snaggle Featuring Brownman Ali. Funky, groovy electric jazz. Nick Maclean, synth; Brownman Ali, trumpet; Conrad Gluck, tenor sax; David Riddell, electric gui- tar; and others. Mace Cafe, 876 Dundas St. W. naggle251@gmail.com. $15/$10(ad).

Tuesday October 9


- 1:00: Canadian Opera School. Music at Midday. Nick Volzmeier, organ.

Linda Bouchard

Betty Oliphant Theatre Sat. 06 @ 404 Jarvis St. www.NewMusicConcerts.com

7:15pm: pre-concert talk.

8:00: Scaramella, A Scots Musical Society. Scottish tunes from the 1787 Scots Musical Museum, with read and sung texts by poet Robert Burns. Nils Olson, tenor and guitar; Donna Brown, soprano; Kate Bevan-Baker, violin; David Gossage, flute; Joëlle Morton, bass; Dorothy Venture, harpsichord; Ronnie O’Byrne, narrator; Victoria College Chapel, 91 Charles St. W. 416-760-5810. $30; $25(st); $20(ad); free (14 and under).

Brown Paper Packages Tied Up with Strings

Saturday, October 6, 8pm

Choir of the Redeemer


- 8:00: Ukraini. Coronavirus Live In Concert. Ukrainian church of the Redeemer; 162 Bloor St. W. i.furiosi.com. $25, $15(st)/$10/unemployed.


Sunday October 14

10:00: Tafelmusik. Vivaldi: 4 Seasons (Baroque Chamber Orchestra and Choir).
12:00 noon: Tafelmusik. Vivaldi: 4 Seasons (Baroque Chamber Orchestra and Choir).
13:00: Canadian Music Centre. Chamber Series: The Mathieus’ Piano.
17:00: Tafelmusik. Vivaldi: 4 Seasons (Baroque Chamber Orchestra and Choir).
19:30: Kingsway Organ Concert Series. Organ Recital. Imre Olah, organ.

Monday October 15

12:00 noon: Canadian Opera Company. Chamber Series: Haydn and Beethoven.

Tuesday October 16

10:00: Toronto Symphony Orchestra. Blue Suede Tunes. Music of Elvis Presley, The Beatles, Jerry Lee Lewis, Bobby Darin, Chuck Berry, and more. Frank Mercere, vocalist; Steven Reineke, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. $20/$10(st/arts workers/mental health clients and workers).
16:00: Toronto Symphony Orchestra. Blue Suede Tunes. Music of Elvis Presley, The Beatles, Jerry Lee Lewis, Bobby Darin, Chuck Berry, and more. Frank Mercere, vocalist; Steven Reineke, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. $20/$10(st/arts workers/mental health clients and workers).
19:30: Tafelmusik. Vivaldi: 4 Seasons (Baroque Chamber Orchestra and Choir).

Wednesday October 17

1:00: Tafelmusik. Vivaldi: 4 Seasons (Baroque Chamber Orchestra and Choir).
12:00 noon: Canadian Opera Company. Chamber Series: Haydn and Beethoven.
12:00 noon: Canadian Opera Company. Chamber Series: Haydn and Beethoven.
16:00: Tafelmusik. Vivaldi: 4 Seasons (Baroque Chamber Orchestra and Choir).
19:30: Tafelmusik. Vivaldi: 4 Seasons (Baroque Chamber Orchestra and Choir).

Thursday October 18


Friday October 19


Saturday October 20

19:30: Tafelmusik. Vivaldi: 4 Seasons (Baroque Chamber Orchestra and Choir).
19:30: Tafelmusik. Vivaldi: 4 Seasons (Baroque Chamber Orchestra and Choir).

Sunday October 21

19:30: Tafelmusik. Vivaldi: 4 Seasons (Baroque Chamber Orchestra and Choir).
Concerts in the GTA

October 13 | 7:30 pm
Church of the Redeemer


- **7:30: Toronto Symphony Orchestra**. Dvorák New World Symphony. Beethoven: Overture to Fidelio; Rachmaninoff: Rhapsody on a Theme of Paganini; José Evangelista:Symphonic minute; Dvorák: Symphony No. 9 “From the New World”. George Li, piano; Aziz Shokhakimov, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. $34.75-$107.

- **10:00: Music Gallery**. X Avant New Music Festival XIII. The Halluci Nation. Late night at the Mod Club after the main stage show. El Dusty; Drez Nozpi; Nina Brown; A Tribe Called Red DJ set. Mod Club, 22 College St. 416-204-1080. $30/$25(adv); $20/st/members).

- **2:00: Markham Concert Band**. Heroes and Villains. Disney Villains Medley; The Toy Trumpet; Superman Suite for Concert Band; Twelve Seconds to the Moon. Rato Markham Theatre, 171 Town Centre Blvd., Markham. 905-305-7469. $25; $20/st/members; $15/free under 10.

- **8:00: Agha Khan Museum**. Yazz Ahmed with Kamancello. 71 Wyndford Dr. 416-646-4677. $35; $31.50(Museum members); $29.25(adv; Round-trip shuttle from Union Station $5.

A. Concerts in the GTA

- **8:00: Acoustic Harvest**. 8th Annual Health Garden Musicfest and Benefit. Archie Fisher and Garnet Rogers. St. Paul’s United Church (Scarborough). 700 McIntosh St., Scarborough. illian.wautahir@gmail.com. $25/adv.


- **8:00: Healing Garden Fundraiser**. A Cabalet Evening with John Sheard and Mary Keily. Archie Fisher; vocalist; Garnet Rogers, vocalist. St. Paul’s United Church (Scarborough), 200 McIntosh St., Scarborough. illian.wautahir@gmail.com. $25/adv.


- **8:00: Music Gallery**. X Avant New Music Festival XIII. The Halluci Nation. Los Poetas: Above Top Secret; Zibiwan. 918 Bathurst Centre for Culture, Arts, Media and Education, 918 Bloor St. W. 416-204-1080. $15/$13(adv); $10/st/members). Earlybird Pass $40.

- **8:00: Tafelmusik**. Vivace! Vivace! amore. See Oct 10. Also Oct 14 (3:30pm), 16pm – George Weston Recital Hall.


**Tuesday October 16**


- **2:00: Agha Khan Museum**. Noon. Written by Erum Khan. Generous Friend, performers; LAL, electronic music duo; Anwar Khurshid, sitar; Erin Brubacher, stage director. 77 Wynford Dr. 416-646-4677. Free with Museum admission. Live rehearsals Oct 2-6 & 9-11 during Museum hours. Previews: Oct 13(6pm), 16(2pm & 8pm). Performances: Oct 17-21 (various times).

October 18 at 8pm
ST. LAWRENCE QUARTET
with baritone TYLER DUNCAN

- 8:00: Music Toronto. St. Lawrence Quartet with Tyler Duncan, baritone. Haydn: Quartet in F Op.55 No.2; Golijov: Drag Down The Sky; Barber: Dover Beach; Beethoven: Quartet in F Op.135. St. Lawrence String Quartet; Tyler Duncan, baritone. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-566-7723. $47.50-$52; $10(st). 7:15pm pre-concert talk.


- 8:00: Toronto Symphony Orchestra. Debussy La Mer. Thomas Adès: Dances from Powder Her Face; Britten: Violin Concerto; Poulenc: Les animaux modèles; Debussy: La mer. Baiba Skride, violin; Thomas Søndergård, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. $34.75-$8148. Also Oct. 20.

**Concerts in the GTA**


**Saturday October 20**

- **2:00: Aga Khan Museum. Noor. See Oct 16. Also Oct 20(8pm), 21(2pm).**
- **7:00: Brampton Chamber Music Concert Series. In Concert. Corey Gemmell, violin; Eileen Keown, piano; Jarry Lu, piano solo. St. Paul’s United Church (Brampton), 30 Main St. S. Brampton. 905-450-9220. PWYC.**
- **7:30: Canadian Opera Company. Eugene Onegin. See Oct 4. Also Oct 24, 26, 30; Nov 3(4-30pm).**
- **8:00: Aga Khan Museum. Noor. See Oct 16. Also Oct 20(2pm).**
- **8:00: Confluence. Sovereignty Voiced. Songs and stories in an intimate cabaret. Cole Alvis, actor; Marion Newman, mezzo; Iancus Piano/composer; and others. Ernest Balmer Studio (315), Distillery District, 5040 Yonge St. 416-499-0403 or online at mazzoleni.com.**

**October**

**Sunday October 21**

- **2:00: Aga Khan Museum. Noor. See Oct 16.**
- **2:00: Canadian Opera Company. Hadrian. See Oct 13. Also Oct 23, 25, 27(4:30pm).**

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writer/pianist. Hammerson Hall, Living Arts . Marwan Khoury, singer/song-
tival of Arabic Music and Arts: Marwan

St. Andrew's Church (T oronto), 73 Simcoe St. 
and others. Danielle Dudycha, soprano; John . Works by Rachmaninoff, Dvořák, Eben

Recital Hall). Weston Recital Hall).

violin; Andrey Boreyko, conductor . Roy Thom-

son Hall, 60 Simcoe St. 416-598-3375. $34.75-

T chaikovsky, and Thomas; and works by Alma

by Goethe's Mignon by Schumann, Schubert,

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by Goethe's Mignon by Schumann, Schubert,

**Dorian Wind Quintet**

3:15pm Oct 28

**Arts Centre, 440 Locust St., Burlington, 905-681-6000. $43, $35.50(sr); $24.50(16-24); $12(under 16).**


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**Tuesday October 30**

**12:00 noon: Canadian Opera Company. Chamber Music Series: Chamber Connections. Artists of the Glenn Gould School.**
Concerts in the GTA


7:30: Canadian Opera Company. Eugene Onegin. See Oct 4. Also Nov 3(4:30pm).

7:30: Toronto Children’s Chorus. Hands Across the Universe. Songs of peace and harmony in observance of Remembrance Day. Choristers in the Main Choir’s Cantare, Choirreals, Choir Chamber and the Choral Scholars. Church of the Redeemer, 162 Bloor St. W. 416-932-8666 x231. $35; $30(sr/st); $20(child).


7:30: Opera by Request. Mozart’s Die Zauberflöte (The Magic Flute). Austin Larusson, baritone (Papageno); Brittany Steward, soprano (Pamina); Cian Horrobin, tenor (Tamino); Holly Chaplin, soprano (Queen of the Night); William Shookhoff, piano. College St. United Church, 452 College St. 416-455-2365. $20. Also Nov 3 in concert with piano accompaniment.

7:30: Opera York. La Bohème. Puccini. Sara Papini (Mimì); Kijong Wi (Rudolfo); Anthony Cleverton (Schaunard); Diego Catala (Marcelle); Denisa Mastromonaco, music director; Penny Cookson, stage director. Richmond Hill Centre for the Performing Arts, 10268 Yonge St., Richmond Hill. 905-787-8811. $40-$50. Also Nov 4(mat).


7:30: Toronto Heliconian Club. Women Composers from the 17th Century to the Present. Works by Bon, Skarecky, Beach, Kapralová, C. Schumann and other works. Allison Arends, soprano; Maria Soulis, mezzo; Kye Marshall, cello; Ruth Kazdan, piano; Rita Greer, clarinet; and others. Heliconian Hall, 35 Hazelton Ave. 416-922-3618. $25; free(under 12 with adult).

8:00: Cathedral Church of St. James. David Briggs: Requiem. 65 Church St. 416-364-7685 or stjamescathedral.ca/requiem. $30.

Saturday November 3

2:00: Toronto Symphony Orchestra. Young People’s Concerts: The Mozart Experience. Magic Circle Mime Company; Duncan McDougall, violin (17/18 TSYO Concerto Competition Winner); Sameer Patel, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-5600 x236. $20-$33.75. Also Nov 3(mat).

4:00: Toronto Operaetta Theatre. Out of Character. Music from Latin America. Lynn Innar, soprano; Margie Bernal, soprano; Guillermo Silva-Marin, tenor; Larry Beckwith, music director and piano. St. Lawrence Centre for the Arts, 27 Front St. E. 416-922-9212. $29-$49.

4:00: Toronto Symphony Orchestra. Young People’s Concerts: The Mozart Experience. Magic Circle Mime Company; Duncan McDougall, violin (17/18 TSYO Concerto Competition Winner); Sameer Patel, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-5600 x236. $20-$33.75. Also Nov 3(mat).


7:00: Royal Conservatory. Glenn Gould School Opera. Hindemith: Hind und Züruck; Martin: Tears of the Knife. Peter Tiefenbach, music director; Anna Theodosakis, stage director. Mazzoleni Concert Hall, Royal Conservatory, 273 Bloor St. W. 416-408-0208. From $20. Also Nov 2.

7:00: Tea Mile. The Art of the Piano. Agony and Ecstasy; Journey; 1st Sun; Irreversible. Gallery 345, 345 Sorauren Ave. 647-877-2807. $35.

7:30: Canadian Arabic Orchestra. Festival of Arabic Music and Arts: Ya Siti, Dalal Abu Amneh, singer. Lyric Theatre, Toronto Centre for the Arts, 5040 Yonge St. 1-855-982-6736. $47.50-$64.75; $43.20-$57.30(sr/st). Also Nov 3(at 4).


7:30: Opera by Request. Mozart’s Die Zauberflöte (The Magic Flute). Austin Larusson, baritone (Papageno); Brittany Steward, soprano (Pamina); Cian Horrobin, tenor (Tamino); Holly Chaplin, soprano (Queen of the Night); William Shookhoff, piano. College St. United Church, 452 College St. 416-455-2365. $20. Also Nov 2. In concert with piano accompaniment.

8:00: North York Concert Orchestra. Lest We Forget. Holst: Mars From The Planets; Granados: Intermezzo from Goyescas; Vaughan Williams: The Lark Ascending; Shostakovich: Symphony No. 5. Rafael Luze, conductor. Yorkminster Citadel, 1 Lord Seaton Rd., North York. 416-628-9195. $30; $25(sr); $10(st).

www.rcmusic.com/performance

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**Sunday November 4**


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**FOR KING AND COUNTRY**

Vintage photos, films, videos and music with Richard Fiennes-Chettle

**Sunday November 4**

**5:00: St. Olave’s Church. For King and Country. Commemorating the centenary of the end of World War I exploring the role of the monarch. Choral Evensong for All Souls. St. Olave’s Anglican Church, 360 Windermere Ave. 416-769-5686. Contributions appreciated. Pumpkin Tea and at 5:30 pm at Glen Inn & The Sawmill.

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**Anglican Church**

**Sunday November 4**

**6:00: Church of St. Mary Magdalen. Organ Music by Bach; Andrew Adiat, organ; Church of St. Mary Magdalen (Toronto), 477 Manning Ave. 416-531-7055. Free.

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**Tuesday November 6**


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**Wednesday November 7**


**7:00: Civic Theatres Toronto. Lila Downs. Traditional Mexican music blended with blues, jazz, soul, and hip. Sony Centre for the Performing Arts, 1 Front St. E. 1-855-872-7669. $55-$90.

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**B. Concerts Beyond the GTA**


**Monday October 1**


**7:00: Civic Theatres Toronto. Lila Downs. Traditional Mexican music blended with blues, jazz, soul, and hip. Sony Centre for the Performing Arts, 1 Front St. E. 1-855-872-7669. $55-$90.

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**Post-CONCERT Celebration IRCPA 35TH ANNIVERSARY!**

Thanks to: Toronto and Ontario Arts Councils, the Jack Weinbaum Family Foundation, O.N. natural, private donors, partners and volunteers.

IRCRA, 43 Bright Street, Toronto, M5A 3H5 • Charitable Number EN. 100220417
October 1

- 7:00: *Chorus Niagara*. Braham: Ein deutschen Requiem (A German Requiem). Avanti Chamber Singers; Leslie Fagan, soprano; Alex Dobson, baritone; Niagara Symphony Orchestra, FirstOntario Performing Arts Centre, 250 St. Paul St., St. Catharines. 905-688-0772 or 1-855-515-0772. $15; $8(65+) (university/staff); $5(high school). Also Oct 3.


October 2

- 9:00: *Snaggle*. Snaggle Featuring Brownman Ali. Funky, groovy electric jazz. Nick Maclean, synth; Brownman Ali, trumpet; Conrad Gluch, tenor sax; David Riddell, electric guitar; and others. The Loft Cinema, 201 Division St., *Cobourg*. 1-855-372-2210. $25, $15(st).

October 3

- 7:30: *FirstOntario Performing Arts Centre*. The Jim Cuddy Band. 250 St. Paul St., St. Catharines. 905-688-0772 or 1-855-515-0772. $15. $8(65+(university); $5(high school). Also Oct 3.


October 4

- 7:30: *FirstOntario Performing Arts Centre*. The Jim Cuddy Band. 250 St. Paul St., St. Catharines. 905-688-0772 or 1-855-515-0772. $15; $8(65+(university); $5(high school). Also Oct 3.


October 5

- 10:30am: *Kitchener-Waterloo Symphony*. Bear Needs to Sleep. Doors open 30 min before each concert for music activities provided by Music for Young Children. Stay 15 min before each concert for music activities provided by Music for Young Children. St. John’s Anglican Church (Kitchener). 201 Division St., *Cobourg*. 905-372-2210.


October 6

- 7:30: *FirstOntario Performing Arts Centre*. Sonata for Violin and Piano. 250 St. Paul St., St. Catharines. 905-688-0772 or 1-855-515-0772. $15; $90(coin); $25(university/staff). $15(high school).


October 7

- 6:00: *Merrickville Jazz Festival*. In Concert. Fern Lindson, vocalist; Colleen Allen, flute, clarinet, sax; Peter Telford, bass. Baldachin Inn Restaurant, 111 Lawrence St., *Merrickville*. 613-252-0675. $25.

October 8


October 9

- 5:00: *Snaggle*. Snaggle Featuring Brownman Ali. Funky, groovy electric jazz. Nick Maclean, synth; Brownman Ali, trumpet; Conrad Gluch, tenor sax; David Riddell, electric guitar; and others. The Mansion, 505 Princess St., *Kingston*. snaggle25@gmail.com. $15/$10(st).
Sunday October 21


5:00: Don Wright Symphony. The Dark Side of Love. Handel: Overture to Alcina; Selections from Alcina and Orlando; Haydn: Symphony No.49 in “La passione”; Mozart: Overture to Cosi fan tutte; Ombra felice; and other works. Alene Cheymon, curator; Daniel Cabena, countertenor; Harcourt Memorial United Church, 87 Dean Ave., Guelph. 519-745-4711 or 1-888-745-4717. $36. Also Oct 24(Waterloo), 7(Toronto).

Tuesday October 22

7:30: Barrie Concerts. Choral Concert. Music from Boogie Woogie Bugle Boy to Alde With Me. That Choir; Craig Pike, conductor. Hi-Way Pentecostal Church, 50 Anne St. N., Barrie. 705-734-5317.


8:00: Folk Under The Clock. Oysterband Acoustic. John Jones, lead vocal, melodeon, Alan Ferris, acoustic guitar, mandolin, banjo, vocals; Ian Telfer, fiddle, vocals. Market Hall Performing Arts Centre, 140 Charlotte St., Peterborough. 705-749-1166. $45.

8:00: Kitchener-Waterloo Chamber Music Society. Dvorak String Quartet Series VI. String Quartet No.4 in e b919; String Quartet No.9 in d Op.34 B75; Piano Quintet in A Op.97 B180. Zemlinsky String Quartet; Ethan Finfer, viola; KWCMS Music Room, 57 Young St. W., Waterloo. 519-886-1673. $40; $25(st).

Monday October 15


Tuesday October 16


7:30: FirstOntario Performing Arts Centre. Fortunate Ones. 250 St Paul St., St. Catharines. 905-868-0722 or 1-855-515-0722. $35; $25(_hot ticket); $25(university/college); $15(high school).

6:00: Don Wright Faculty of Music. Guest Artist Recital. Jeremy Hwu Williams, baritone; Paula Fan, piano. Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., London. 519-661-3767. Free.

Saturday October 20

10:30am: Kitchener-Waterloo Symphony. Bear’s need to Sleep. Doors open 30 min before each concert for music activity concert by music faculty. Admission: donation. Stay after the concert to meet the performers and their instrumental! KWS Musicians; Barbara croall, storyteller. Wat erlo o Regional Museum, 10 Huron Rd., Kitch ener -West. 519-575-4711 or 1-888-745-4717. Free. Also Oct 11(Woolwich Memorial Centre); Nov 3(Cord Centre for the Performing Arts).


Thursday October 18

Do not offer.

2:30: Don Wright Faculty of Music. Friday at 2:30 Concert Series. Adrianna Piec zonka, soprano; Stephen Philcox, piano. Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., London. 519-661-3767. Free.


Friday October 26

12:30: Don Wright Faculty of Music. Friday at 12:30 Concert Series. Andreas Starnberg, tenor; Tanya Cresswell, mezzo-soprano. Admission: donation. Stay after the concert to meet the performers and their instrumentalists! KWS Musicians; Barbara Croall, storyteller. Waterloo Regional Museum, 10 Huron Rd. Kitchener-Waterloo strings Quartet; Alain Gravel, violinist. Free. Also Oct 10(Woolwich Memorial Centre); Nov 3(Cord Centre for the Performing Arts).

Monday October 18

12:30: Don Wright Faculty of Music. Friday at 12:30 Concert Series. Adrianna Pieczonka, soprano; Stephen Philcox, piano. Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., London. 519-661-3767. Free.

5:00: Don Wright Faculty of Music. Faculty Activity Series: wind and reeds. Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., London. 519-661-3767. Free.

4:00: FirstOntario Performing Arts Centre. Lúnasa. 250 St Paul St., St. Catharines. 905-888-0722 or 1-855-515-0722. $45; $35(Hot Ticket); $25(university/college); $5(high school).

Sunday October 14

12:30: Don Wright Faculty of Music. Friday at 12:30 Concert Series. Adrianna Pieczonka, soprano; Stephen Philcox, piano. Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., London. 519-661-3767. Free.

2:30: Kitchener-Waterloo Symphony. Spooktacular 2.0! Bradley Thachuck, conductor. Cairns Hall, FirstOntario Performing Arts Centre, 250 St Paul St., St Catharines. 905-888-0722. $33; $12(st/child), $20(arts worker); $5(EyeGO worker).

5:00: Don Wright Faculty of Music. Faculty Activity Series: wind and reeds. Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., London. 519-661-3767. Free.

4:00: FirstOntario Performing Arts Centre. Lúnasa. 250 St Paul St., St. Catharines. 905-888-0722 or 1-855-515-0722. $45; $35(Hot Ticket); $25(university/college); $5(high school).
B. Concerts Beyond the GTA


Wednesday October 31
- 12:15: St. Andrew’s Presbyterian Church (Kitchener). Wednesday Noon-Hour Concerts. Annual Halloween Special. Bruce Skelton, violin; Ann-Marie MacDiarmid, organ, 54 Queen St. N., Kitchener. 226-647-1290. Free. Low-cost lunches available in foyer from 11:30 am or bring your own.

Thursday November 1
- 7:30: FirstOntario Performing Arts Centre. Dean Brody with Andrew Hyatt. 250 St. Paul. St., St. Catharines. 905-688-0722 or 1-855-515-0722. $75 (Hot Ticket); $25 (university/college); $5 (high school).

Friday November 2
- 7:30: FirstOntario Performing Arts Centre. Anandi Bhatacharya: The Voice of Modern India. 250 St. Paul St., St. Catharines. 905-688-0722 or 1-855-515-0722. $39; $30 (Hot Ticket); $25 (university/college); $5 (high school).
- 8:00: Kitchener-Waterloo Symphony. The Great Romantics. Beethoven: String Quartet No.16 in F (Mvt 3 Lento assai); Brahms: Piano Concerto No.1 in d; Dvořák: Symphony No.7 in d. Charles-Richard Hamelin, piano; Andrei Feher; conductor. Centre in the Square, 101 Queen St. N., Kitchener. 519-745-4711 or 1-888-745-4717. 819-$85. Also Nov 2.

Saturday November 3
- 10:30: Kitchener-Waterloo Symphony. Bear Needs to Sleep. Doors open 30 min before each concert for music activities provided by Music for Young Children. Stay after the concert to meet the performers and their instrument! KWS Musicians; Barbara Croall, storyteller. Conrad Centre for the Performing Arts, 36 King St. W., Kitchener. 519-745-4711 or 1-888-745-4717. $13; $11 (child). Also Oct 6(Woolloomooloo Memorial Centre); Oct 20(Waterloo Region Museum).

Monday November 5
- 7:30: Bravo Niagara Festival of the Arts. Voices of Freedom Concert. Peterson: Hymn to Freedom; Johnson: Protest Song; Better Than This; Botos: Praise; Hope; Richardson: Railway Porter’s Song, Molly Johnson and Jackie Richardson, vocalist; Robi Rolfe, piano; Mike Downes, bass; Larnell Lewis, drums; Joseph Callender, saxophone. FirstOntario Performing Arts Centre, 250 St. Paul St., St. Catharines. 289-868-9177. $35-$85. Also Nov 4.

Tuesday November 6
- 12:30: Don Wright Faculty of Music. Guest Artist Recital. Jayme Stone’s Folklife. 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.

C. Music Theatre


Wednesday November 7
- 12:00 noon: Midday Music with Shipu. Chamber Music Recital. Works by Bach, Prokofiev, and others. Matthew Christakos, cello; Benjamin Smith, piano. Hi-Way Pentecostal Church, 50 Anne St. N., Barrie. 705-726-1181. $10; free(st).

- 12:15: Don Wright Faculty of Music. Guest Artist Recital. Jayme Stone’s Folklife. Music by Matthew Sklar, lyrics by Chad Beguelin, book by Tim Herlihy and Chad Beguelin, based on the film Fairview Library Theatre, 35 Fairview Mall Dr. 416-703-6181. $35. Opens Nov 2, 6pm. Runs to Nov 10(mat). Thurs-Sat(Satpm). Sat/Sun(2pm).
Sun(2pm), Wed-Sat(7:30pm).


**Georgetown Bach Chorale.** Opera Gala. Arias, duets and choruses from popular operas. St. John’s United Church, 11 Guelph St., Georgetown. 905-873-9909. $30(senior/child). Oct 20, 8pm.


**Opera by Request.** Mozart’s Die Zauberflöte (The Magic Flute). Music by W. A. Mozart, libretro by Emanuel Schikaneder. In concert with piano accompaniment. College St. United Church, 452 College St, 416-455-3955. $20, Opens Nov 2, 7:30pm. Also Nov 3.]

**Opera York.** La Bohème. Music by Giacomo Puccini, libretro by Luigi Illica and Giuseppe Giacosa. Richmond Hill Centre for the Performing Arts, 10289 Yonge St., Richmond Hill. 905-875-8811. $40-$50. Also Nov 4(mat). Opens Nov 2, 7:30pm. Also Nov 4(mat).


**ScARBsubor Music Theatre.** Oklahoma! Music by Richard Rodgers, lyrics and book by Oscar Hammerstein II. Scarborough Village Community Centre, 5610 Kingston Rd. 416-227-9922. $30; $27(senior/student). Opens Nov 1, 8pm. Runs to Nov 17(mat). Thurs-Sat(8pm), Sun(2pm).

**Shaw Festival.** Grand Hotel. Music and lyrics by Robert Wright and George Forrest, additional music and lyrics by Maury Yeston, book by Luther Davis. Festival Theatre, 10 Queen’s Parade, Niagara-on-the-lake. 905-511-7429. $30 and up. Previews from May 3 to Oct 14. Days and times vary.


**Toronto OperaTeller.** Out of Character. Music from Latin America. St. Lawrence Centre for the Arts, 27 Front St. E. 416-922-2910. $25-$49. Nov 3, 4pm.

**Unsung Heroes Productions.** The Jewish Mega Musical Revue. Vaughan City Playhouse, 1000 New Westminster Dr., Thornhill. unsungheroesproductions.com. $40. Opens Oct 20, 7pm. Also Oct 21(7pm), 7pm.

**VOCES8.** Opera in Concert. Comedy Unbound! A tribute to Stuart Hamilton. St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723. $20; $38; $50. Oct 21, 2:30pm.


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**D. In the Clubs (Mostly Jazz)**

As we work towards listing club events with our main listings in an integrated searchable format, some listings here are less complete than they were previously. Please visit the website addresses provided for specific venues or use the phone number provided for more detailed information. We apologize for this temporary inconvenience.

**120 Diner**

120 Diner. 416-792-7725
120diner.com (full schedule)
All shows: PWYC ($10-$20 suggested)

**Alleycatz**

2409 Yonge St. 416-481-6665
alleycatz.ca
All shows: Call for cover charge info.
Mondays: 8:30pm Salsa Night with DJ Romantico with free lessons No cover before 10:00pm.
Tuesdays: 8:30pm Bachata Night with Weekly Guest DJ with free lessons Ladies free before 10:30pm.
Wednesdays 7pm Midtown Blues Jam hosted by Andrew “Voodoo” Walters.
Thursdays 8pm Canadian Discovery Series.
Fri & Sat 9:00pm Funk, Soul, R&B Top 40 $10 cover after 9pm.
Sat 3pm-6pm Matinee Jazz.
For many, September marks a transitional period: we go back to school, back to work, back to a daily routine that can either feel welcome (structure! responsibility!) or unwelcome (structure! responsibility!). Depending on the quality of our summer experiences, Whatever the case may be, the calamities of our collective re-entry into the real world usually resolve themselves by October, giving us all a bit more time to go out and enjoy live music, at venues both familiar and not. In addition to discussing exciting upcoming performances by the legendary jazz singer Sheila Jordan and the Afro-Cuban group Lintuukanawa, the focus of my column this month is on Burdock, a relatively new venue that may be a familiar name to some, but which, I suspect, may be unfamiliar to many readers. (In this month’s listings, you’ll find the full monthly schedule for Burdock.)

In a short amount of time – it opened in April of 2015 – Burdock has emerged as one of Toronto’s most important live-music venues. Located on Bloor, just west of Dufferin, Burdock is divided into two parts connected by heavy, soundproof double doors. On one side is the Music Hall, an intimate space that can accommodate about a hundred people, complete with its own bar, seating (depending on the show), and an excellent sound system. (Burdock consistently sounds great, owing, in no small part, to the talents of their live audio engineers, Aleda Deroche, Matthew Bailey and Jesse Forrest.) On the other side is the brewpub, with a rotating tap list of beers, brewed in-house, and a full menu of seasonal food, including both small and larger plates, such as their summer tartine, crispy ribs and wild mushroom taco, all on the menu at the time of the writing of this column. As a brewery, Burdock has found a niche in the busy Toronto beer market by focusing on saisons, sours and wine/beer blends, such as their brewery, Burdock has found a niche in the busy Toronto beer market.

Through the double doors in the Music Hall, venue coordinator Charlotte Cornfield books acts from a variety of different genres. (Cornfield is an accomplished musician in her own right, touring and releasing music regularly under her own name.) While many of the musicians who play at Burdock come from Toronto’s creative indie scene, Burdock also regularly features jazz and blues, as well as the occasional classical performance, including, in October, an installment of Haus Musik, presented by the Toronto-based Baroque orchestra Tafelmusik. (The concert will feature members of the orchestra and special guest percussionist Graham Hargrove performing music written by Italian composer Luigi Boccherini.) Beyond its regularly scheduled programming – which has recently jumped from one to two shows per day, due to increasing demand – Burdock also hosts a number of special events throughout the year. Their annual Piano Fest, which celebrated its third birthday this past January, is built around the simple premise of temporarily installing a high-quality grand piano on stage and booking pianocentric acts in complementary double bills, this year’s festival featured artists such as Joanna Majoko, Chelsea Bennett, Tim Baker and Jeremy Dutcher, the latter of whom would go on to win the Polaris Prize in September of this year for his debut album Wolastoqiyikinuwonu

In addition to Tafelmusik’s show, there are a number of notable performances that will be taking place in October. These include a modern jazz double bill, with AKKU Quintet and Living Fossil, on October 2 (Living Fossil’s debut album NEVER DIE! was reviewed in our March 2018 issue!); a live recording of radio personality Laurie Brown’s Pondercast podcast, with music provided by Joshua Van Tassel, on October 9; jazz bassist Robert Lee’s Big Band, celebrating the release of the EP Blnk, on October 14; and francophone singer/songwriter Safia Nolin, fresh off the release of her third album, performing on October 25.
It also seems important to note, for those who have not yet visited, that the Burdock Music Hall is an uncommonly comfortable venue that shifts its seating structure around to accommodate the needs of specific acts and their audiences, even when those audiences comprise a variety of different demographic representatives. In a recent show I attended at Burdock, the open area in front of the stage was flanked by a few narrow rows of chairs. While enthusiastic attendees danced, those audience members who desired a bit more comfort—some of whom, let it be said, were quite possibly related to the musicians on stage—sat and enjoyed an unobstructed view of the performance. At no point did this mixed setup feel divisive or contrived; as is typically the case at Burdock, the vibe was relaxed, inclusive, and fun.

Sheila Jordan at the Jazz Bistro

There are a number of excellent shows happening in other venues this month, not the least of which will be Sheila Jordan’s three-night engagement at Jazz Bistro, on October 4, 5, and 6. Jordan, now 89, has a storied history within the jazz community, studying with Lennie Tristano and Charles Mingus in the early 1950s, performing and recording with Herbie Nichols, George Russell and Lee Konitz in the 60s and 70s, and teaching, as artist-in-residence, at City College of New York, from 1978 through to the mid-2000s. Jordan—who was referred to as “the singer with the million dollar ears” by Charlie Parker—will be joined by pianist Adrean Farrugia and bassist Neil Swainson in an intimate trio format, whose instrumentation should prove well-suited to Jazz Bistro’s ecclesiastical acoustics.

OKAN at Lula

At Lula Lounge, OKAN celebrate the release of their debut EP recording on October 21. Co-led by Cuban-born, Toronto-based multi-instrumentalists Elizabeth Rodriguez and Magdelys Savigne—all of whom are veterans of saxophonist/flutist Jane Bunnett’s Maqueque group—OKAN fuses traditional Afro-Cuban music with jazz, pop and soul. In their live show, Rodriguez and Savigne find success both in the complementary chemistry they share as performers (Rodriguez typically stands and plays violin, while Savigne sits behind her congas; both sing) and in their talent for deftly borrowing from various musical sources. At times OKAN’s music sounds distinctly Afro-Cuban; at other times, like pop-inflected R&B. Anchored by Rodriguez and Savigne, this month’s show should prove to be a worthwhile reason to visit Lula Lounge.

MAINLY CLUBS, MOSTLY JAZZ QUICK PICKS

**Sheila Jordan at the Jazz Bistro**

Sheila Jordan, Jazz Bistro. Accompanied by local mainstays Adrean Farrugia (piano) and Neil Swainson (bass), legendary jazz singer Sheila Jordan performs in this three-night run at Jazz Bistro.

**OKAN at Lula**

At Lula Lounge, OKAN celebrate the release of their debut EP recording on October 21. Co-led by Cuban-born, Toronto-based multi-instrumentalists Elizabeth Rodriguez and Magdelys Savigne—both of whom are veterans of saxophonist/flutist Jane Bunnett’s Maqueque group—OKAN fuses traditional Afro-Cuban music with jazz, pop and soul. In their live show, Rodriguez and Savigne find success both in the complementary chemistry they share as performers (Rodriguez typically stands and plays violin, while Savigne sits behind her congas; both sing) and in their talent for deftly borrowing from various musical sources. At times OKAN’s music sounds distinctly Afro-Cuban; at other times, like pop-inflected R&B. Anchored by Rodriguez and Savigne, this month’s show should prove to be a worthwhile reason to visit Lula Lounge.

**Colin Story**

Colin Story is a jazz guitarist, writer and teacher based in Toronto. He can be reached at www.colinistory.com, on Instagram and on Twitter.
D. In the Clubs (Mostly Jazz)

Jazz Bistro, The
251 Victoria St. 416-363-5299
jazzbistro.ca (full schedule)

Jazz Room, The
Located in the Hugether Hotel, 59 King St. N.,
Waterloo. 226-476-1565
kjazzroomfullschedule.com (full schedule)
All shows: 8:30-11:30pm unless otherwise indicated. Attendees must be 19+; Cover charge varies (generally $12-$25)

Lula Lounge
1585 Dundas St. W. 416-588-3017
lula.ca (full schedule)
Every Fri: 7:30pm. Afternoon Global Party Series free before 8pm; Every Fri: 10:30pm
Havana Club Fridays $15; Every Sat: 10:30pm
Saloon Saturdays $15

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 and Jamie.

Moka Lounge
676 Dundas St. W. 416-607-2532
mayauctions.com (full schedule)
Every Wed & Sat: 9 & 10:15pm Wednesday Concert Series.
Oct 3 Lorne Lofsky & Rob Piltch.

Mezzetta Restaurant
681 Clive Ave. W. 416-658-5687
mezzetarestaurant.ca (full schedule)
Every Wed & Sat: 9 & 10:15pm Wednesday Concert Series.
Oct 3 Lorne Lofsky & Rob Piltch.

Monarch Tavern
12 Clinton St. 416-531-5833
themonaldinner.com (full schedule)
Oct 5 Doldrum's w/David Kleier's “Crying High" + Tenderness, Miraj
Oct 24 Avi Buffalo & Haunted Summer.

N’awlins Jazz Bar & Dining
299 King St. W. 416-595-1958
nawlin.ca
All shows: No cover/PWYC.
Every Tue 6:30pm Stacie McGregor. Every Thu 7pm The Jim Heineman Trio. Every Thu 8pm Notin’ But the Blues with Joe Bowden. Every Fri & Sat: 8:30pm Nawlins All Star Band.
Every Sun 7pm Brooke Blackburn.

Nice Bistro, The
117 Brock St. N., Whitby. 905-668-8839
nicebistro.ca (full schedule)
Live jazz and dinner, $45.00 per person. Dinner from 6pm and music from 7 to 9pm.
Larry Bond and Bob Mills.

Old Mill, The
21 Old Mill Rd. 416-236-2641
oldmilltoronto.com (full schedule)
Oct 7 10pm Jazz Jam - house band with weekly featured guest. Every Sat 3pm Salty Dog Saturday Matinee.

Reservoir Lounge, The
52 Wellington St. E. 416-955-0887
reservoirlounge.com (full schedule).
Every Tue & Sat: 8:45pm Tyler Yaraena and his rhythm. Every Wed 9pm The Digs.
Every Thurs 9:45pm Stacey Kaniuk. Every Fri 9:45pm Dee Dee and the Dirty Martins. Oct 4 7pm Alex Pangman.

Rex Hotel Jazz & Blues Bar, The
194 Queen St. W. 416-598-2475
therec.ca (full schedule)
Listings not available at time of publication.

Sally Dog Bar & Grill, The
1980 Queen St. E. 416-849-5064
thesallydog.ca (full schedule)
Every Thu 7-10pm Jazz Night. Every Thu 8:30pm Karaoke. Every Fri 9:30pm Blues Jam - house band with weekly featured guest. Every Sat 3pm Salty Dog Saturday Matinee.

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Galas and Fundraisers

● Oct 12 7:00pm Classical Music Club
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● Oct 17 5:30pm The Toronto Chapter of the Duke Ellington Society. Montgomery’s Inn, corner of Dundas St. W. and Islington Ave.
Anyone interested in Ellington’s music and his contributions to the art of jazz is welcome. Information at torontodukeellingtonsociety.com or 416-239-2883. Membership fee is $35 per person or $50 per couple, with one free initial visit.

● Oct 17 11:30am Miles Nadal JCC. Fascinating Rhythms: The Gerstein Brothers. With pianist/musicologist Jordan Klappman. Composer George Gershwin and his brother Ira became one of the most influential songwriting teams in the history of the American musical theatre. Collaborating on more than two dozen of Broadway’s and Hollywood’s most innovative scores, they elevated musical theatre and popular songwriting to unprecedented levels of sophistication. 750 Spadina Ave. Admission: $5 online at mnjcc.org or at the door. For more information call 416-924-6211
ext 155.
• Oct 14 10:30am-5:30pm: Canadian Opera Company. Hearing Hadrian: An Opera for Our Time. In partnership with the Faculty of Music at U of T, the Mark S. Bonham Centre for Sexual Diversity Studies, and the Humanities Initiative of the Munk School of Global Affairs, this one-day, interdisciplinary conference focusing on the questions raised by the COC’s production of Hadrian, a new opera by Rufus Wainwright and Daniel MacIvor. The event explores Hadrian and its place within the larger context of 21st-century opera and queer storytelling. Includes a Q&A with members of Hadrian’s creative team, a panel on opera and technology with Against the Grain Theatre’s Joel Ivan and Tapersey Opera’s Michael Mori, and engaging lectures by eminent scholars in musicology, classics, and gender studies. The 519, 519 Church St. Ticket ext at coc.ca. Free.
• Oct 20 9:00: Canadian Opera Company. Harawi: Song of Love and Death. Simone McIntosh and Rachael Kerr of the COC Ensemble Studio will explore Messiaen’s song cycle. Education Centre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. Reserve free tickets (maximum of 2 per person) at 416-363-8231.
• Nov 09 9:30: The Toronto Chapter of the Duke Ellington Society. Montgomery’s Inn, corner of Dundas St. W. and Islington Ave. Anyone interested in Ellington’s music and his contributions to the art of jazz is welcome. Information at torontodukeellingtonsociety.com or 416-239-2683. Membership fee is $35 per person or $50 per couple, with one free initial visit.

Masterclasses
• Oct 6 11:00am: Don Wright Faculty of Music. Parsons and Poole Masterclass. Sara Davis Buechner, piano. Paul Davenport Theatre, Talbot College, Western University, 1151 Richmond St. N., London. 519-681-3767. Free.

Religious Service
• Oct 26 1:00: Miles Nadal Jewish Community Centre. Celebrating Shabbat in Song. We invite you to celebrate Shabbat with us at our monthly Friday afternoon program. Enjoy a Jewish-themed concert featuring popular musicians and renowned cantors, as well as a participatory Shabbat ceremony, challah and traditional treats. Presented in partnership with the Bernard Betel Centre and Healthy at Home. 750 Spadina Ave. Free. For more information call 416-924-6211 ext 155.

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MUSICAL LIFE

OPERA LOVE: A CASE FOR SURVIVAL

ELIZABETH ABRAHAM
(WITH MICHELE ANDERSON)

In 2014, after a very long year of treatment for Stage 3 breast cancer, a 2.4 cm tumour compressing my spinal cord threatened to stop me from breathing or my heart from beating. Urgent spinal cord surgery on C1 interrupted my chemotherapy. When I was able to walk assisted, I started the next three rounds.

After the spinal cord surgery, my family doctor said: “When this is all over, get out of town. At least two months!” It turned out to be a life-changing decision, and the best advice ever. On a quest to heal on this two-month adventure, little did I know that the universe had a plan that would change my life.

I chose Bologna, Italy. For the first ten days, I was with my daughter, Emily, during her break. Her desire for feather led us to an overnight in Florence. Emily and I booked a hotel for the night. For evening entertainment, we both were keen on a concert of Italian love arias. We arrived at the venue on time, but too late. Tickets were sold out, yet the woman checking the tickets smiled at us. “Just wait.” Miraculously, two empty seats in the front row became free because of a no-show.

St. Mark’s English Church in Florence has a resident opera company with an active list of professional vocalists. There are always three singers, two concerts mid-week, and a full opera (minus the choir) on weekends. It’s a freelance gig, and well-paying.

Once everyone was seated, the first piece was a soprano solo. The piano began and no sooner had the singer opened her mouth, my daughter and I had tears running down our faces. We had no idea these were professional opera artists! And they were just five or ten feet from us.

A baritone, Álvaro Lozano Gutiérrez, began his solo with a guitar. By the end of his song he had the entire audience singing “Figaro Figaro Figaro.” Later, Álvaro sang a duet with the soprano. When it was his turn to sing, Álvaro put his arms around her and danced her across the stage while singing, as she laughed. In fact, everyone was laughing.

The audience couldn’t get enough of him. Neither could we. This artist had a sizzling energy that flooded the room – and it was exactly what I needed. Following the visit to Florence, I sent a note to Álvaro, care of the opera company. In it, I complimented him on his performance and invited him to have a drink after the next concert.

The director of the opera company, not Álvaro, responded to me with an offer of a front row ticket. During the intermission, Álvaro came over across the stage and sat down in the empty seat next to me. I was unable to speak. He was chatting away, and then as he was getting up, he said, “So we’re going out after the concert, right?” During that second act of the concert, Álvaro ran across the stage, fell to his knees and slid right up to my feet. He opened his arms and sang a verse to me.

It was, truly, the most incredible moment of my entire life; and the rest is a much longer story.

I was in Italy twice that year, and we visited Bologna and Florence, basically whichever city Álvaro was performing in. That November, we decided he should come to Canada to study English. (He speaks four or five languages, but English was not one of them.) I told my choir director, Harriet Wichin (now executive director of the Miles Nadal Jewish Community Centre), that my friend the opera singer was also a conductor. She agreed to let him guest conduct a rehearsal. That evening, Harriet received a flood of emails from the choristers. She cut and pasted the feedback. Compiled, it was six pages, single-spaced.

Álvaro guest-conducted a second rehearsal, then guest-conducted Suzuki students at the MNJCC, then a community choir, then a big band called the New Horizons Band, and on and on.

These organizations all wanted him back. So, with the support of Harriet Wichin at the MNICC, Álvaro and I proposed a program to bring the high art of opera into a community setting. No auditions, no note-reading, no experience required. The first session, a pilot hosted by the MNICC, was a surprise to everyone. Over 150 singers registered.

Who knew so many people wanted to sing opera?

Following the second program, in collaboration with a church and a few language organizations, we formalized a not-for-profit organization, with Solomon Gómez as the general manager, called Opera For All (OFA). We performed at Koerner Hall in April 2018, followed by a summer concert at the Jane Mallett Theatre (St. Lawrence Centre for the Arts).

Now we have a steadily growing group of people who are falling in love with opera. Álvaro is a world-class singer and conductor, but the reason he continues to support OFA is his passion for life. It is so easily transmitted to all of our choristers and soloists. People who think they are coming to sing, or coming to hear an opera concert, are shocked to discover that they are instead coming to join us in living life to the fullest.

Whether you have forgotten what it feels like to shout your praises to the universe, or whether you never have before, OFA will make you want to! 🎶

Elizabeth Abraham is a co-founder, along with Álvaro Lozano Gutiérrez and Solomon Gómez, of OFA and is currently in remission. She is a mother, a Spanish-English translator, a language access strategist and OFA singer, leading other choristers into the rabbit hole of life, from which none return the same.
LaBarbera family band, circa 1955. Joseph at the keyboard, Josephine on bass, with Joe, Pat, and John in the frontline. "My mother learned bass because she felt left out of family events. She learned by putting a fingering chart above the kitchen sink and memorized the fingerings as she did the dishes. It was very unusual for a woman to be playing bass but my mother was ahead of her time and very independent before she met my father."

Working musicians in your family? My father told me a childhood memory of his mother taking him to a fortune teller in Sicily where a bird picked paper fortunes out of a box – his said he would be a musician. His father told me a childhood memory of his said he would be a musician. We had all these instruments in our house: tubas, three pianos, an upright bass, violins, all the saxophones, trumpets. He learned to play first the piccolo and then the baritone horn in a Catholic orphanage band. He wasn’t an orphan but when his father died he and his brother went to this orphanage where boys were taught a trade. My father learned to be a tailor but then he got into the band – and after the horn came the clarinet, piano, accordion.

What’s your earliest memory of hearing music? That would be students coming to the house to take lessons with my father who also taught music in the house. Young people would come to the house with instruments and they’d go down to the furnace room where the lessons happened, and I’d sit at the top of the basement stairs to watch. I’d have been about five maybe. I guess he charged about 50 cents...

What was your first instrument? The clarinet, and then the alto sax.

Your early experiences of making music with other people? We had a family band – in the 50s and into the 60s. We played at weddings and parties and talent shows. The focus wasn’t jazz – that came later. We played pop music from the time and a lot of ethnic music: Mt. Morris was pretty much ethnic music: Mt. Morris was pretty much half Sicilian and half Irish. There are pictures of me playing shows as young as eight and a half or nine, around 1953. The family band finished when I started high school where we started forming our own jazz groups and bands. My mother and father went on to work together in a country band, and my mother eventually stopped playing. My father continued playing drums with a German band into his 80s until he didn’t want to drive late at night.

What about music at school? It was my high school music teacher who really got me interested in jazz. He was a bass player – playing dance bands. The school band played for Christmas and spring concerts but then got some of us to perform in a small jazz group, my brothers included. He had this record collection which he brought to school and he’d allow us to take records home, or go to a listening room instead of a study hall. He had Miles Davis’ Someday My Prince Will Come. We’d save lunch money and take a trip to Rochester to buy a record – so one of those was On Green Dolphin Street. I will always remember sitting in that listening room and Coltrane soloing – really affected by that...

For Pat LaBarbera’s full interview, visit thewholenote.com/musicchildren

A NEW CONTEST WILL APPEAR IN NOVEMBER
I begin this month with a hot-off-the-press solo violin release on the ATMA label. **Solo Seven** (ACD 27478 atma-classique.com) features works by seven Canadian composers including several written for the soloist, young scion of one of Atlantic Canada’s most respected musical families. After initial studies with his father, renowned violinist Philippe, Marc Djokic continued his studies in the United States at the Cleveland Institute of Music’s Young Artist Program, the New England Conservatory, and with Jaime Laredo at Indiana University. Winner of the 2017–2018 Prix Goyer, a Prix Opus and a former Instrument Bank recipient from the Canada Council, Djokic is currently artist-in-residence at CAMMAC (the Canadian Amateur Musicians association) and was recently named principal violin of the McGill Chamber Orchestra. Solo Seven marks his recording debut.

The disc begins with two virtuosic, moto perpetuo movements from Richard Mascall’s **Sonata for solo violin & Digital FX**. The first movement, **Labyrinth** for amplified violin and digital reverb, which Mascall wrote in 1992 at the age of 19 while a first year undergraduate student, went on to success at the CBC Young Composers’ Competition. In 1993 it was chosen to represent Canada at the International Rostrum of Composers and that same year Mascall completed the five-movement sonata. At The Corner House, a reference to a chic Toronto restaurant where the composer worked for a time, is the final movement and it culminates with a blazing cadenza-like “guitar solo,” actually an transcription of an infamous passage from Eddie Van Halen’s iconic, “whose dramatic three-part arc influenced the world of Schnittke’s ‘ghost waltz’ and the structural movement...”

One of the first works I ever heard that integrated electronics with live performance was American composer Leon Kirchner’s 1966 **String Quartet No.3** with electronic tape. It was an epiphany for me and an introduction to a brave new world. On **Into the Light** (Centaur CRC 3691 centaurrecords.com), the Telegraph Quartet performs an earlier work by Kirchner, the **String Quartet No.1** from 1949, a gnarly modernistic composition, that while lacking any electronic extensions of the sound world manages to push the envelope in its own ways. The third movement **Divertimento** seems to foreshadow the world of Schmittke’s “ghost waltz” and the Adagio final movement anticipates late Shostakovich. Another revelation to me, or more accurately a reminder, as I know I have this piece in my vinyl collection and first heard it nearly half a century ago, of how forward-looking Kirchner was in those early postwar years.

This new disc pairs the Kirchner with Anton Webern’s **Funf Satze (Five Movements)** for String Quartet, Op.5 from 1909 and Benjamin Britten’s **Three Divertimenti** (1936). I will borrow from Kai Christiansen’s note about the Webern because “I couldn’t have said it better myself!” He tells us in part that the music is “atonal, exquisitely colourful, shockingly brief and so mysteriously evocative. Like five epigrammatic character pieces from outer space, they conjure eerie landscapes, fantastic atmospheres as well as ineffable inner spaces.”

The Telegraph Quartet’s realization of these “jewels” (Stravinsky) is crystalline and thoroughly engrossing. The Britten miniatures, although relatively epic when compared to Webern’s hokus – provide a dramatic contrast: an angular and majestic March, lilting Waltz and playful presto Burlesque. All in all, a welcome addition to my string quartet collection (with apologies to Terry Robbins).

Some Consequences of Four Incapacities (new focus recordings FCR205 newfocus-recordings.com/catalogue/douglas-boyce—some—consequences—of—four—in-capacities) features extremely esoteric – I would say old school new music – chamber compositions by American composer Douglas Boyce. The disc opens with 102nd & Amsterdam, performed by members of the Aelous Quartet. The work honours the composer’s father and his love of variations, gradually rising in pitch and giving the impression of moving from darkness to light. Incidentally, it was Andrew Dawes who performed Mascall’s **Labyrinth** during the CBC Young Composers’ Competition.

This in effect brings the disc full circle, but wait, there’s more, in the form of an “encore” piece **Dystopia** by Christos Hatzis. Hatzis tells us that, “Hidden behind the hyper-virtuosity and relative brevity, this piece is a meditation on the causes of religious intransigence, disenchainment and, ultimately, jihad. The literal meaning of the title (a ‘terrible place’) refers to the current conflict between narrowly defined religious creeds, particularly the conflict between the Moslem world, and the so-called Western civilization, or modernity.” It provides a timely and fitting coda to this fine recording.

I look forward to further releases from Marc Djokic, and to hearing the other movements of Mascall’s, Maute’s and Sokolovic’s suites on some future occasion.
New York City. It begins in near silence with nervous scratching and harmonics in the high strings. Ever so gradually, melodies emerge and a cello solo comes to the fore. Later the violin and viola join in a furious round of glissandi and dense choppy rhythms. Eventually the eerie atmosphere of the opening returns as “this portrait of an urban crossing beautifully captures how one spot in a city can contain an entire universe.” Members of [repository] perform the brief but intense Piano Quartet No.1 which is a splendidly raucous homage to Boyce’s youthful love of Bartók and King Crimson.

The final work, filling more than half of the disc, is the intriguing Fortuitous Variations, in four movements performed by Trio Cavatina. There are literally pages of program notes about this piece in the covering letter I received from Boyce, on the one-sheet press release and in the extended notes on the new focus website (the disc itself has none). Boyce writes “The CD’s title is borrowed from an essay of C.S. Peirce, the inaugurator of philosophical Pragmatism and its particularly ferocious rethinking of the potential of thought in comparison to practice. [...] There is a darkness here, as there is in so much of Peirce – a seeming submission to human finitude, to limits both cognitive and biological. And, I think, that gothic and mournful mood carries across all the works on the disc.” The movement titles – every deduction involves the observation of a diagram; the vastness hitherto spoken of is as great in one direction as in another; so it is rather the whole river that is place, because as a whole it is motionless and the dawn and the gloaming most invite one to musement – presumably refer further to Peirce and his development of “America’s great contribution to philosophy.” The web notes tell us (in part): “Charles Sanders Peirce (1839–1914) is a fascinating figure philosophically, historically, and biographically. [...] founder of an intellectual enterprise committed to disrupting all foundations. His most inventive work addressed language, communication, and symbology: the pure volume of his output on pretty much everything is quite befitting to one’s own sense of capacity – mathematics, mathematical logic, physics, geodesy, spectroscopy, astronomy, psychology, anthropology, history, and economics.” How this actually relates to the music and its composition is beyond me, but Boyce, who is associate professor of physics, geodesy, spectroscopy, astronomy, psychology, anthropology, and direct links to performers, composers and record labels. Listening Room with audio samples, upcoming performance details and direct links to performers, composers and record labels.

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

What we're listening to this month: thewholenote.com/listening

Solo Seven
Marc Djokic
For his debut album, Solo Seven, violinist Marc Djokic is proud to present a collection of pieces for solo violin by great Canadian composers.

Gaité parisienne
Orchestre symphonique de Québec; Fabien Gabel
From the waltz to the French cancan to the ballet, this program illustrates the perfect symbiosis between dance and French music.

Un Sospiro - Italian Art Songs
Julie Nesrallah, mezzo soprano; Caroline Léonardelli, harp
Recording of the week - Saturday Afternoon at the Opera

Apogee: Music of Farshid Samandari
Farshid Samandari fuses the sound worlds of the contemporary avant-garde and traditional Persia in Apogee, the latest release from Redshift Records.
The chamber music of the Hungarian composer Ernő Dohnányi is featured in outstanding performances by the Nash Ensemble on a new Hyperion CD (CDA68215 hyperion-records.co.uk). Dohnányi was a central figure in Hungarian musical life in the 1930s, but unfounded Nazi sympathiser accusations by the post-war Communist government essentially destroyed his reputation. It was not until the 1990s that it began to recover.

The works here are from three periods of Dohnányi’s career. The Serenade in C major for string trio Op.10 is an early work, inventive, masterful and humorous. The String Quartet No.3 in A Minor Op.33 is a nationalistic and modernist work from 1926, the composer having returned to Hungary from Berlin at the start of the First World War.

The absolute gem here, though, is the Sextet in C major for piano, clarinet, horn and string trio Op.37 from 1933, the last chamber work Dohnányi completed. It’s absolutely stunning, with writing that’s smoothness and a controlled emotionality that mines the depths of this remarkable creations.

Three viola concertos usually attributed to the 18th-century German composer Georg Benda but now believed by the soloist here to be by Benda’s nephew are presented on Friedrich Wilhelm Heinrich Benda Viola Concertos 1–3 (cpo 555 167-2 naxos-direct.com/items/benda-viola-concertos-nos.-1-3-455473). The Quebec-born violinist Jean-Eric Soucy is the soloist with the SWR Sinfonieorchester Baden-Baden und Freiberg under Bernard Labadie, with whom Soucy was a co-founder of Les Violins du Roy.

Soucy’s excellent notes trace the intricate but fascinating research journey that led to his opinion regarding the true source of these concertos. They’re simply lovely works which Soucy rightly calls magnificent additions to the viola repertoire.

Concerto No.1 is in F Major; Concerto Nos. 2 and 3 are in E-flat Major. Soucy plays with a lovely warm tone, agility and clear articulation. Labadie creates a perfect setting for him, with the delicate harpsichord sound in particular adding to a transparent orchestral texture to create a perfect period feel.

The always outstanding Steven Isserlis plays works by Chopin, Schubert and Franchomme on Chopin & Schubert Sonatas with pianist Denes Varjon (Hyperion CDA68227 hyperion-records.co.uk). Isserlis is one of the most insightful and intelligent cellists around, and his warm, expansive playing is evident from the opening work, Chopin’s Introduction and Polonaise brillante in C Minor Op.3.

Chopin met the French cellist Auguste Franchomme in Paris and the two became close associates, the latter joining Chopin in the premiere performance of the Cello Sonata in G Minor Op.65, the last work published in Chopin’s lifetime. Isserlis, in his customary insightful booklet notes, describes Franchomme’s Nocturne in C Minor Op.15 No.1 as a nice bridge from the youthful Chopin to the inward-looking composer of the late, dark sonata. There’s impassioned playing by Isserlis and Varjon in the Chopin Cello Sonata, especially in the lengthy opening movement.

The Schubert work is the Arpeggione Sonata in A Minor D821. The arpeggione, sometimes called the cello-guitar, was a fretted instrument held between the knees and played with a bow. It was an awkward invention that would probably be forgotten by now were it not for this sonata; certainly its awkwardness isn’t reflected in Schubert’s music.

Two songs in transcriptions by Isserlis complete the CD: Chopin’s Nie ma czego trzeba Op.74 No.13; and Schubert’s Nacht und Träume D827.

I don’t recall ever hearing any music by the German late–Romantic composer Friedrich Gernsheim (1839–1910), so the new CD of his Complete Cello Sonatas with cellist Alexander Hülshoff and pianist Oliver Triendl came as a welcome – and pleasant – surprise (ecm 555 054-2 naxosdirect.com/items/gernsheim-complete-cello-sonatas-455471). This is the first recording of all three of Gernsheim’s cello sonatas, presented here along with two short pieces for cello and piano. The Sonata No.3 in E Minor Op.87 was a direct result of Gernsheim’s dissatisfaction with the Sonata No.2 in E Minor Op.79 from 1906, the composer reworking the finale in 1914 and replacing the original first two movements with completely new ones. The Sonata No.1 in D Minor Op.12 is an early work from 1868 that still inhabits the world of Mendelssohn.

That Gernsheim could clearly write beautiful slow movements

The viola is tuned an octave above the cello, so this arrangement, while not altering the music’s physical relation with the instrument, creates a different range of tonal colour.

Kashkashian plays a modern viola by Stefan–Peter Greiner and – for Suite V – a 1989 five-string viola by Francesco Bissolotti. Both instruments have a glowing, lustrous tone.

Kashkashian plays these dance suites with an unerring sense of movement, with faultless technique, and with warmth, flexibility, smoothness and a controlled emotionality that mines the depths of
Chopin
ating but rarely-heard works are quite outstanding.
composers as well as Hans Gál. His performances of these two fascin-
German musician parents also settled in England and knew both
Emanuel Feuermann. Goldschmidt conducted the 1954 premiere with
using material from a lost pre-war cello sonata he had written for
Reizenstein’s teacher in England.
studied in Berlin, but there are also touches of V aughan Williams,
tration – it absolutely screams Hindemith, with whom Reizenstein
keen to continue studying, which allowed him to find a place in
England in the mid-1930s, but while the 32-year-old Goldschmidt
release of cello concertos by Hans Gál and Mario Castelnuovo-Tedesco.
Both Franz Reizenstein and Berthold Goldschmidt fled Berlin for
Both Franz Reizenstein and Berthold Goldschmidt fled Berlin for
While all three works are by Romantic-era composers whose
and Finnish pianist
Royal String Quartet
moves. The two string trios, from 1951 and 1964 respectively , act as book-
String Quartet No.3 from 2007 marked a return to absolute music
Cradle Will Rock
an Avie Records CD with Israeli-
American cellist
Inbal Segev and Finnish pianist
Juho Pohjonen
(AV2389 avie-records.com).
While all three works are by Romantic-era composers whose
musical thinking was shaped instinctively by the piano, Segev notes
that they “focus on the cello’s lyrical properties and I feel that here a
beautiful tone is of paramount importance.” That’s certainly what we
get from her 1673 Francesco Ruggeri instru-
ment in a rich and passionate performance.
The Schumann 3 Fantasiestücke Op.73
were originally written for clarinet and
piano and were transcribed for cello by
the composer.
Grieg’s Cello Sonata in A Minor Op.36
is full of the folk-inspired melodies so
typical of the composer. The cello writing
is comparatively straightforward, but the sonata has a simply huge
and challenging piano part that at times sounds like Grieg’s Piano
Concerto. The Scandinavian Pohjonen is in his element here, and quite
superb. Segev’s playing in the really beautiful slow movement is abso-
lutely gorgeous.
A really nice ambience and instrumental balance complement an
excellent CD.
String quartets may not be what immedi-
ately spring to mind when you hear the
name Charles Gounod, but he wrote five,
two of which remained unpublished. All five are recorded together for the first time
on the 2CD set Gounod: Complete String
Quartets (Aparté AP177 apartemusic.com).
The quartets are: No.1 in C Major CG561,
No.2 in A Major CG562, No.3 in F Major CG563, No.4 in A Minor CG564, and No.5 in G Minor
CG65.
They are very much in the Viennese tradition, and while
perhaps not sounding particularly French, are clearly well-crafted and
highly entertaining. Performances are top-notch, with a resonant
recorded ambience.
The Polish ensemble the Royal String
Quartet plays String Quartets Nos.1-3 by
the 59-year-old Sir James MacMillan on a new Hyperion CD (CDAA68196 hyperion-
records.co.uk).
String Quartet No.1 Visions of a
November Spring, written in 1988 and
revised in 1991, is described as displaying
a sense of lyricism in the face of aggressive
turbulence; MacMillan calls it “sheer frenzy, craziness.”
String Quartet No.2 Why is this night different? from 1998 takes its inspiration from the question Jewish children ask on Seder Night.
Running a fine line between elation and anguish, it creates a feeling of
celebration against a perilous backdrop.
String Quartet No.3 from 2007 marked a return to absolute music
—but “just the notes and nothing but the notes,” said the composer — but
if anything is more approachable and effective than the previous two.
The quite beautiful final movement marked Patiently and painfully
slow ends with a high, quiet, ethereal and striking soundscape.
Performances and recording quality are all first class.

Stephen Dodgson String Trios, which
includes Works for Solo Violin, Solo Viola
and Solo Cello, features music by the
English composer, who died in 2013 at the
age of 89 (Naxos 8.572856 naxos.com).
Three members of the UK chamber ensemble
Karолос – violinist Harriet Mackenzie, violin
Sarah-Jane Bradley and cellist Graham
Walker – are the excellent performers.
The two string trios, from 1951 and 1964 respectively, act as book-
ends on the CD around the brief Sonatina in B Minor for Solo Violin
from 1963, the 1978 solo viola set of variations Caprice aper Puck and the lengthy Furitta for Solo Cello from 1985. These are all predomin-
antly tonal works with fine writing, the slow movements of the two
trios being particularly attractive.
All but the String Trio No.2 are world premiere recordings.

Voices in the Wilderness – Cello Concertos
by Exiled Jewish Composers is the subtitle of another
cello CD. Reizenstein &
Goldschmidt Cello Concertos, with Rafael
Wallfisch and the Konzerthausorchester
Berlin led by Nicholas Milton (cpo 555
109-2 naxosdirect.com/items/goldschmidt-
reizenstein-cello-concertos-455472).
The same performers were featured on an earlier
release of cello concertos by Hans Gál and Mario Castelnuovo-Tedesco.

The Polish ensemble the Royal String
Quartet plays String Quartets Nos.1-3 by
the 59-year-old Sir James MacMillan on a new Hyperion CD (CDAA68196 hyperion-
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is amply illustrated by the two short works here. The Andante in D
Major Op.6.bis from 1808 is a transcription of the Brahmsian slow
movement from the Violin Sonata Op.64, and Elohenu – Hebraic
biblical song from1881 was inspired by Max Bruch’s Kol Nidrei for
cello from the previous year.
Hälsing is noted for his “great expressive force and a powerful,
warm and nuanced tone,” says the booklet bio, and these works
certainly afford him every opportunity to display those qualities. For
his part, Friendl handles the ferociously difficult piano writing with
a commanding assurance.
Christina Petrowska Quilico’s new recording Soundspinning – Music of Ann Southam (Centrediscs CMCCD 26018 musiccentre.ca) brings her discography to nearly 50 CDs and adds another item to the Canadian Music Centre’s already enormous collection of recorded Canadian works. Petrowska Quilico and Southam were close friends and frequent collaborators. Their relationship has given Petrowska Quilico a unique point of access to Southam’s world and established her as a respected interpreter of Southam’s piano compositions.

The repertoire on the disc includes five cycles of miniatures, many of which are based on a 12-tone row that Southam used extensively. But the recording also includes two “Bluesy” sets, Three in Blue and Five Shades of Blue, that are particularly intriguing for their obvious reflection of jazz influences. All of them are delightfully playful creations that Petrowska Quilico plays with superb technique and unbridled joy.

The most substantial item is Altitude Lake, written in 1963. It provides a considerable contrast to the shorter pieces on the rest of the disc. As a larger conception it comes across as episodic and complex. Petrowska Quilico spends generous amounts of time exploiting Southam’s technique of sustained resonances and dramatic contrast. Rememering Schubert is of nearly equal length but more meditative. Southam uses a Schubert-like figure strongly reminiscent of an art song accompaniment to cycle through numerous tone row wanderings.

Soundspinning is an important recorded document in the compilation of Southam’s piano works and is masterfully performed by Petrowska Quilico.

Lucille Chung has released her 11th recording, Liszt (Signum Classics SIGCD533 signumrecords.com), that includes a variety of short works before launching into the Sonata in B Minor S178. Chung writes a portion of the liner notes to explain her personal understanding of Liszt’s music as it has evolved over her career. The B Minor Sonata reveals, for Chung, the composer’s mature voice and dispenses with the extrava-gant scale of virtuosic pianism often found in his earlier writing. Her argument acknowledges that the sonata in Liszt’s hands is an evolu-tionary new form but also stresses that he is stripping away the “razzle-dazzle” in favour of his introspective quest.

Consequently, Chung takes every opportunity to explore the moments of repose with softer touch, intimacy and plenty of hesita-tion. She brings a different kind of intensity to the sonata than is usually heard, one with less bombast – but not less impact. She sets out to play the sonata with a different intent, to explore the depths rather than conquer the heights. Her playing is brilliant and entirely up to the technical demands of the piece. Her new appreciation of the composer’s personal presence in the music makes the sonata, despite her lifelong acquaintance with it, entirely fresh and alive.

Luísa Guembes-Buchanan’s new 2CD set Robert Schumann – Perspectives (Del Agua Records DA 55312 luisagbuchanan.com) is going to attract a lot of attention for several reasons. Guembes-Buchanan plays with a remarkably wide expressive range. She embraces every opportunity that Kinderszenen Op.15 gives for imitate expression and pulls the music deeply into a very private place. It’s an amazing effect that’s supported by very close and clean recording. She performs on a Fazioli 228, which is a little smaller than a full concert grand. It has a harmonically rich bass and mid-range, and suits this repertoire and the performer’s playing style extremely well.

Guembes-Buchanan explodes into the opening segment of Kreisleriana Op.16 with breathtaking technique. She brings this level of energy to all the fast movements in this cycle, creating a stark contrast to the atmosphere of Kinderszenen.

The second disc includes the Sonata Op.22 in G Minor and the Faschingsschwank aus Wien Op. 26. In the latter, Guembes-Buchanan plays the Scherzino with an arresting lightness and the Finale with another demonstration of her raw keyboard power. She also includes some rarely heard fragments from Schumann’s papers to conclude the disc.

The whole package is set in a beautifully bound book with photographs of letters, manuscripts and other historical images along with quotes by prominent pianists, and pertinent liner notes for the program.

Meiczyslaw Weinberg – Piano Sonatas Opp 8, 49bis, 56 (Deutschlandfunk Kultur CPO 555 104-2 naxosdirect.com/ items/weinberg-piano-sonatas-opp-8-49bis-56-48637) is the fourth recording in Elsaveta Blumina’s project to record the piano works of this Russian composer. Although Polish-born, Weinberg’s writing strongly reflects his upbringing and education under the Soviet regime. Centralized authorities are threatened by creative expressions that challenge broadly imposed norms on a society, and for Weinberg this meant finding ways to work within established constraints without drawing too much official criticism that might derail his career and livelihood. Consequently, Weinberg and other composers struggled to find ways of expressing their modernism that would sustain their efforts in the long term rather than jeopardize them. Weinberg’s music is a fascinating example of how this compromise was struck. His writing uses traditional forms with a strong tonal centre that includes some careful exploration of unconventional melodic lines. There’s a hint of atonality but nothing jarring. His rhythmic structures are largely traditional but open to extended experimentation.

Blumina chooses three sonatas that offer a clear picture of Weinberg’s development. The earliest is Sonata No.2 Op.8 In A Minor written in 1942. Its beautiful melodic ideas are plentiful and their development easy to follow. The latest in the set is from 1978. The Sonata Op.49bis shows a general disregard for the caution and compromise in the earlier work. Here, angular clusters of dissonant notes freely interrupt melodic ideas that themselves are only distantly related. Blumina plays this sonata with all the boldness and discon-tent that Weinberg wrote into it. Her performance is powerfully intriguing.

Shi-An Costello has a new recording that is more a concept than a performance. Rounded Binary – Preludes and Fugues of J.S. Bach and Dmitri Shostakovich (Blue Griffin Records BGR463 bluegriffin.com) finds relationships in works from very different historical periods and links them to explore that kinship. J.S. Bach is the launch point for the experiment and Dmitri Shostakovich is the destination. Costello first plays Bach’s Prelude and Fugue in C Major BWV 846 at a conventional speed, then repeats the Prelude at four times the speed and just a fragment of the Fugue at half speed. Here he makes the transition to the Shostakovich Prelude in A Minor Op.87 which uses the same rhythmic pattern as the Bach prelude and is now familiar because of the high-speed version of the Bach on a previous track.

Costello explores other linkages that include the shared emotional
world of Schumann’s Träumerei and the Bach C-major fugue already heard. He also ties together another pair of works by Bach and Shostakovich. Mostly interestingly, he steps more fully into his role as composer/performer in a combination of the now-familiar Bach Prelude in C Major BWV846 and the Shostakovich Prelude in C Major Op.87, blending the harmonic progression of the latter with the rhythmic patterns of the former.

It’s a creatively curious exercise and should spark some discussion among cognoscenti.

Matei Varga’s latest recording Early Departures (sonoluminous.nativedsd.com/albums/DS192223-early-departures) pays homage to pianists who died young and whose potential remained unfulfilled. Not all the names in the program are well known. Varga’s performance of their work is a welcome document on great talents we might have watched grow into towering maturity. Tudor Dumitrescu, for example, killed at the age of 19 in the 1997 earthquake that struck Bucharest, was, by a few recorded accounts, another Van Cliburn. His 7 Preludes, Preludes in C Sharp Minor and B Minor are heartfelt works revealing a fluid writing style, and profound understanding of his instrument. His emotional maturity is striking. Regardless of whether his future would have evolved as a composer or a performer, the world is poorer for having lost him.

Dinu Lipatti lived to age 33. While he made his reputation principally as a brilliant performer, his deeper desire was to compose. His 15 works represent a variety of forms. Among his piano compositions are two works included on this disc as world premiere recordings: The Little Suite: Prelude, WoO B.35 and the Sonata Romantica, WoO B.13.

Another dimension of early loss is the grief of surviving parents. Hence Varga’s inclusion of Janáček’s Little Suite: Prelude, WoO B.35. The composer wrote this brief four-movement suite in the wake of his 21-year-old daughter’s death from typhoid fever.

Varga appropriately includes J.S. Bach’s serenely simple Adagio from the Concerto in D Minor, BWV 974 as the closing track in this homage.

Organist Tom Winpenny plays the organ of Église Saint-Martin, Luxembourg in his latest recording, Messiaen – Livre d’orgue (Naxos 8.573845 naxos.com). The instrument dates from 1912 and is a synthesis of the German symphonic and French Romantic organ-building styles. It’s a big instrument with 85 ranks over 5 divisions. Winpenny’s choice for the opening track is the Verset pour la fête de la Dédicace. Messiaen composed it in 1960 as a test piece for the Paris Conservatory. While it opens with a plainsong Alleluia, the piece is intended as an essay in birdsong. Winpenny has a field day pulling the organ’s most colourful stops for the effects the composer wanted. This recording of it is a world premiere, as is the CD’s final track, the Love Theme from Tristan and Isolde which Messiaen wrote as incidental music for a play.

The Livre d’orgue is as challenging for the listener as it is for the performer. Its seven movements require more than just impressive keyboard technique. The registration demands (orchestral colours) are complex and nearly overwhelming. Computerized, programmable registration is a welcome feature and this instrument has it. Winpenny masters the technical issues as well as the intellectual ones. Multiple thematic lines of varying tempi, texture and structure challenge the ear, especially with music that is starkly out of its ecclesiastical context. Nothing here for the faint of heart.

Mykola Lysenko, an avid collector of Ukrainian folk music, wrote the Suite on Ukrainian Themes Op.2 on the model of the Baroque dance suite. Its Toccata and Scherzo are particularly impressive for their relentless energy and sparkle Anna Shelest brings to them. While more contemporary, Levko Revutsky’s voice is still post-Romantic with the exception of his highly attractive Waltz in B-flat Minor. Anna recognizes the modern twists in the piece and lets it lean a little in the direction of music theatre.

The really impressive tracks on the disc are the Three Extravagant Dances for piano four hands by Myroslav Skoryk. With fancifully cumbrous titles like Blues: Almost American, Can-Can: as from an Old Gramophone Plate, and Entrance and Dance: Almost Spanish-Moorish, these three pieces are huge. The writing is big, dense and loud – very loud. This is raw pianism and as thrilling as four hands performance can get. Be warned – it will knock you right off your seat! ☘️

Anna and Dmitry Shelest make a welcome return to this column with their latest recording, Ukrainian Rhapsody (Sorel Classics SC CD 011 sorelmusic.org/Sorel/Recordings). As a piano duo they occupy less than half the disc, giving the majority of the program to Anna alone for some rarely heard works by Ukrainian composers.

Un Sospiro – Italian Art Songs
Julie Nesrallah: Caroline Leonardelli
Cen Classics CEN1469
(carolineleonardelli.com)

It is wonderful to hear distinguished Canadian mezzo-soprano Caroline Leonardelli together with celebrated harpist Caroline Leonardelli perform the Italian art song repertoire. In this disc’s opening Bellini group, Nesrallah’s rich, secure voice brings ardent expression to these three love lyrics of which Lovely moon, you who shed silver light shines with melodic appeal. As with the disc’s other songs, the original piano accompaniments are replaced by fine harp arrangements, many by Leonardelli, that lend a dignified antique ambience. In Verdi’s setting of Gretchen’s prayer to the Virgin Mary (Oh, with mercy) from Goethe’s Faust, Nesrallah contributes dramatic power and vocal colour to the heartfelt plea. I particularly appreciate hearing both artists bring to life song groups by Puccini and Leoncavallo, each of which includes a mattinata (morning song). Puccini’s (Sun and love) is through-composed and has a gorgeous melody, while Leoncavallo’s cheerful romance, Mattinata, is in a more popular style with verse-and-refrain structure and conventional harmony. Song composer Paolo Tosti is also known for his lighter style, and yet the two examples here make me wonder, especially his setting of d’Annunzio’s Lasciate! It attains the peak of impassioned vocalism in Nesrallah’s interpretation, echoed by Leonardelli’s concluding harp solo. Following this work is Monteverdi’s well-known Lasciatei morire (Arianna’s Lament), perhaps suggesting the high level of Tosti. Early songs by Respighi, including the uncanny Nebbie (Mist), are yet another revelation on this CD – highly recommended!

Roger Knox

Concert note: Julie Nesrallah and Caroline Leonardelli celebrate the release of Un Sospiro in concert at Gallery 345 on October 21.
Chansons d'amour d'Acadie et de France
Choeur Louisbourg; Skye Consort;
Monique Richard
ATMA ACD2 7776 (atmaclassique.com)

- New Brunswick’s Louisbourg Choir celebrated its tenth anniversary in this collaboration with the Skye Consort, a gifted early music ensemble whose mandate is to craft their own contemporary arrangements of seldom-heard vocal and instrumental pieces. For the first section of this recording, citizen-player Séan Dagher has arranged a number of charming selections from the Chansons folkloriques d’Acadie-La fleur du rosier and Chansons d’Acadie collections. Songs of love, travel, adventure and everyday life are delightfully and unreservedly performed by this accomplished choir, interspersed with spirited instrumentals by the ensemble.

The second half of the recording features chansons by little-known composer Jacotin Le Bel (1495-1556), who served in the royal court of France during the reigns of François I and Henri II. Here, the choir shines as director Monique Richard deftly leads them through the complexities of vocal polyphony and luxuriant voicings reminiscent of Josquin des Prés. In these renderings, one appreciates the small size of the chorus. With four or five to each vocal part, the singers are better able to navigate the fluidity of long melismas and realize greater clarity of text. Again, the Skye Consort intersperses with enchanting interludes.

Dianne Wells

Bethany Beardslee sings Schubert;
Schumann; Brahms
Bethany Beardslee; Richard Goode; Lois Shapiro
Bridge Records 9504 (bridgerecords.com)

- The American soprano Beardslee, perhaps best known for her work with many of the major figures of 20th-century composition – most notably her interpretations of the work of the Second Viennese school and the American composer Milton Babbitt – tackles a decidedly Romantic compositional set on this 2018 Bridge release of a set of mid-1980s recordings. Although Beardslee is on record eschewing music that is simply entertaining and for the masses (articulating a similar proclamation to the 19th-century French slogan “Art for Art’s Sake” with her 1961 declaration, “Music is for the musicians”), Beardslee reveals herself to be a sensitive and appropriate interpreter of these Romantic-era masters.

Well accompanied by the fine pianists Richard Goode and Lois Shapiro, modernism be damned, as Beardslee teases out the subtle nuances and effervescent rhythmic feeling of these composers, particularly so on Franz Schubert’s bridging work between the Classical and Romantic eras. Of note here is the beautiful minor lied Gretchen am Spinnrade, which reminds listeners of the fact that the Faust legend remains relevant fodder for interpretation and exploration. With able accompaniment and clarity of recording, these compositions are not presented as ossified period-piece repertoire, but rather joyful texts capable of lifting the spirit.

Andrew Scott

Fantasia Incantata
Ensemble Libro Primo; Sabine Stoffer; Alex McCartney
Voteremusica VM018 (votere mmusica.com)

- In the 17th century shortly before the unfettered Baroque genius of J.S. Bach began to unfold, the violin conspired to express the most wide-ranging of non-keyboard instruments. In the age of the great violin makers – Amati and Stradivari – and performers such as Corelli, Italy was the centre of instrumental prowess and the art of improvising, referred to in the treatise Musurgia universalis by the highly respected pedagogue of the day, Athanasius Kircher. And among the finest composers and virtuosos of the day was Heinrich Biber, with whose lesser-known Sonatas IV the eloquent duo of violinist Sabine Stoffer and theorboist Alex McCartney close their remarkable Fantasia Incantata. Released both on CD and vinyl – an infinitely more rewarding experience for the audiophile – this album of Renaissance sinfonies, sonatas, arias, and other period songs and dances is a riveting account of music of the day, where improvisation was key to the prevailing sense of musical adventure and joie de vivre tempered by the amazing sonorities of violin and theorbo.

Biber’s Sonatas IV is preceded by performances of music by violinists Giovanni Buonaventura Viviani, Nicola Matteis, Biaio Marini, Giovanni Antonio Pandolfi Mealli and theorboist Giovanni Girolamo Kapsperger. All the works were written as vehicles for those instrumentalists’ own prodigious virtuosity. As treated here by Stoffer and McCartney, they are stunning, highly inventive and the finest examples today of technically demanding works played with ease. Both play as though they have this music in their veins, so assured and full of flair are these performances.

Raul da Gama

François Devienne – Flute Concerto No.13;
Symphonies concertante for two flutes;
Giovanni Battista Viotti – Violin Concerto
No.23 (transcribed for flute)
Patrick Gallois; Per Flemstrøm; Swedish
Chamber Orchestra
Naxos 8.573697 (naxos.com)

- Here are two composers who deserve a wide audience. Devienne’s training comprised service with a French army regiment, the orchestra of the Opéra in Paris and the chamber orchestra of a French cardinal. In 1782, aged 23, Devienne made his first solo appearance, probably performing his own Flute Concerto No.1.

It is this and Devienne’s 12 subsequent flute concertos that Patrick Gallois has undertaken and now completed with the current release. After a vigorous Allegro, Gallois interprets the Romance: Andante with a sensitivity enhanced by the accompanying string section. Another Allegro movement concludes this lively interpretation of Devienne’s final flute concerto.

At this point, Per Flemstrøm joins Gallois in Devienne’s Symphonies concertante Nos.3 and 6. This is bittersweet, as Flemstrøm died in 2017: the CD is dedicated to his memory and his spirited flute playing becomes apparent in the Allegro of No.6. More studied is his interpretation of the Moderato in No.3, played with thoughtfulness and feeling.

And then there is Giovanni Battista Viotti, back to Gallois as soloist aided by his own cadenzas. This is perhaps the most demanding composition on this CD, with its complex scoring in both the opening Allegro and the concluding Rondo: Allegro. It is, in fact, the string section that creates the more intense quality of this concerto as a whole.

All in all, a display of the overlooked talents of Devienne and Viotti – and a worthy tribute to Per Flemstrøm.

Michael Schwartz
of the most often recorded. Initially written for piano solo, it is the orchestral version of 1923 by Maurice Ravel that made the big hit in the symphonic repertoire. Ravel by this time was a name to conjure with particularly in the field of orchestration, with his scintillating palette of French Impressionism. There were other orchestral versions, but the phenomenal success of the Ravel score overshadowed them all, including this particular one by Sergei Gorchakov. During the height of the Soviet era in 1955, Gorchakov aimed at a more Russian character by concentrating on the lower strings, deeper textures and sonorities, and heavy percussion, thus emphasizing the struggles of the working man. For example, The Oxcart (Bydlo) is far weightier in steady fortissimo than Ravel’s more subtle crescendo/calando line. This trend is consistent, culminating in The Hut on Hen’s Legs (Baba Yaga), a real blockbuster and more ghoulish then I’ve ever heard it. We get the idea fairly quickly but are we sure this would be an improvement on Ravel’s brilliance?

The Fort Worth Symphony’s enthusiastic and charismatic conductor Miguel Harth-Bedoya, however, was on the right track in showing the instrumental skills of his band by choosing a showpiece and being a bit different at the same time, proven by the enthusiastic ovation of the Texas audience.

A happier choice is Prokofiev’s radiantly beautiful Selections from Cinderella – partly because the selections are by the conductor and arranged in chronological sequence, following the story faithfully and illuminating the unique character of one of the world’s beloved fairy-tale love stories. The excellent acoustics of the concert hall make this CD an audiophile’s delight.

Janos Gardonyi

Transfigured Night
Alisa Weilerstein; Trondheim Soloists
Pentatone PTC 5186 717
(pentatonemusic.com)

The Trondheim Soloists is a Norwegian chamber orchestra formed in 1988, now recognized as one of the most innovative and exciting groups in the country and fervent performers of Scandinavian music. Alisa Weilerstein was appointed artistic partner in 2017 and this is the first recording in their new exclusive agreement for Pentatone Music. The performances and recording are exemplary in every respect. A brilliant debut.

The contrasting choice of repertoire, Haydn and Schoenberg, each an apt foil for the other, works well. Weilerstein was taken with the Haydn concertos when performing them the previous September in their first collaboration. The buoyant and inspired performances and translucent recordings are more than satisfying.

Schoenberg’s Verklärte Nacht, Transfigured Night, is a programmatic string sextet in one movement, composed in 1899, inspired by the Romantic poem of the same name by Richard Dehmel. As in the poem, the work is in five sections. Dehmel tells the tale of a man and a woman, lovers, walking through the woods. She confesses to him that the child she is carrying was conceived in an embrace with a stranger. After much turmoil the man tells her that the depth and warmth of their love will transfigure the child’s being to his... theirs. Resolved, they walk, his arm about her, through the high, bright night.

In 1943 Schoenberg scored the work for a string orchestra, which is the version heard here. Although I have listened to and absorbed this favourite work many, many times over the years, I am newly thrilled and quite taken with this brilliantly recorded, poignant performance. The fourth section, Adagio, where the transfiguration begins, blending into the fifth section’s molto tranquillo, quite literally took my breath away. The musicians are consistently responsive and dedicated, sounding like true believers.

I had not read the accompanying booklet before listening but later leafing through it found Weilerstein’s notes. Her account of the recording sessions concluded, “While recording Verklärte Nacht, at the end of a day spent working through details, we concluded with one final concert play-through – a tradition where the fatigue of a long session often outrips artistic goals. This time, however, it was the most vibrant and focused rendition of the whole afternoon. As the final note decayed in the rounded echo of that old church, everything was completely still and everyone completely silent.”

Bruce Surtees

Richard Strauss – Eine Alpensinfonie
Frankfurt Radio Symphony; Andrés Orozco-Estrada
Pentatone PTC 5186 628
(pentatonemusic.com)

The Frankfurt Radio Symphony; Andrés Orozco-Estrada and the Frankfurt Radio Symphony already showed themselves to be impressive Straussians. And now, with Eine Alpensinfonie, Orozco-Estrada and the orchestra have continued to uncover the feverishly ardent harmonics and melodic, tuneful artistry of the last great German Romantic composer with electrifying brilliance. Unravelling this work with subtle note-spinning, both conductor and orchestra have infused it with febrile energy and hip-swinging seductiveness through to a finale that is properly shattering.

Completed in 1915, Eine Alpensinfonie turned out to be the last of Strauss’ large-scale non-operatic works, crafted with masterful use of horns. Orozco-Estrada’s approach here is unshrouded and often expansive. But there is no shortage of dynamism: though leisurely by the clock the performance is spectacularly punctuated by enormous Straussian shock and shudder. At its peak this performance takes the composer’s atmospheres of Eine Alpensinfonie completely seriously, and achieves a quality of sound so rich and incisive as to overcome Strauss’ proverbial bombast and prolixity.

What the conductor cannot disguise – indeed he revels in it – is the impetuosity of Strauss’ orchestral writing. Moments of awe swell in Eintritt in den Wald and the thrill of adventure soars in the prophetic colour and expression, especially in Auf dem Gipfel and the thunderous Gewitter und Strum, Abstieg. This work is well-suited to Orozco-Estrada’s flamboyant style, and the orchestra’s rich refulgent tone as both conductor and orchestra hit the mark in thrilling fashion.

Raul da Gama

Bartók & Kodály – Concertos for Orchestra
Rundfunk-Sinfonieorchester Berlin; Jakub Hrůša
Pentatone PTC 5186 626
(pentatonemusic.com)

Two works of the same title and genre by the two most important composers of 20th-century Hungary, yet as different as can be. Bartók is a genius and now is being fully appreciated. He successfully achieved a synthesis of modern trends between tonal and atonal music, consonance and dissonance, infusing both with inspiration from mid-century turmoil and anguish. Kodály is in no way close to this level though highly skilled, very competent and dedicated to Hungarian folk music, suffusing it with his own considerable melodic richness and compositional skill and also achieving international fame.

Kodály’s Concerto (1940) has only recently come to widespread worldwide attention with some worthy new recordings. It combines contrapuntal firework displays of Baroque architecture with a high-stepping Hungarian folk dance, alternating fast and slow movements, all with a jaunty good forward momentum and an increasing complexity. It is also highly entertaining, and young, dynamic Polish conductor Jakub Hrůša makes the most of it with his energetic, brisk tempi and natural affinity for Eastern European music. This performance will make many converts to the piece.
New Focus Recordings FCR166

American Romantics
GoDanus Arts Ensemble; Reuben Blundell

Lansdowne Symphony Orchestra; Reuben Blundell
American Romantics III

Wakefield Cadman (1881-1946), one of the few recognizable names in the American Romantics series. His five-movement Thunderbird Suite, said to incorporate Blackfoot melodies, is, at 21 minutes, by far the longest work on these two discs. The highly cinematic Suite dates from 1918, well before sound arrived in Hollywood, but it’s not surprising that, in later years, Cadman moved to Los Angeles where he would indeed go on to compose music for films.

Gena Branscombe (1881-1977), the only woman and only Canadian on these discs, was born in Picton, Ontario (not PEI, as the notes state) but left for the U.S. as a teenager to pursue her musical studies. There, she composed prolifically in all genres, founded and conducted the Branscombe Chorale, and commissioned and performed works by many other women composers. Her brief, bitter-sweet waltz, A Memory, a miniature Valse Triste, was originally for violin and piano; it’s heard in an arrangement for harp and strings.

Like A Memory, all of the predominantly short pieces on these two CDs are well worth hearing, though they tend to fall into the Easy Listening category. This series is obviously a labour of love for conductor Blundell and I hope he continues his pattern of one release per year. I look forward, however, to hearing more extended, substantial yet unfairly forgotten works by these unfairly mostly forgotten composers.

Michael Schulman

MODERN AND CONTEMPORARY

Srul Irving Glick – Suites Hébraïques
James Campbell; Angela Park; Elissa Lee; Sharon Wei; Cameron Crozman; Barry Shiffman; Wallace Halladay; Susan Hoepner

Centrediscs CMCCD 24817 (musiccentre.ca)

Vancouver-based composer Farshid Samandari (b. Tehran 1971) arrived in Vancouver in 2001. He quickly embedded himself in the regional contemporary concert music scene, serving in 2013 as composer-in-residence of the Vancouver Inter-Cultural Orchestra. That position has helped him build bridges with global musicians resident in the culturally diverse hub of the greater Vancouver area.

Apogee features Samandari’s works for conventional Western instrumentation stylishly played by Onyx Trio’s Mark Takeshi McGregor (flute), Marcus Takizawa (viola), and Joy Yeh (harp), plus Brian Nesselroad (percussion). His compositions primarily reflect his interest in contemporary Western musical vocabulary, spectral analysis, as well as extended instrumental techniques. But Apogee also provides a window into subjects that inform his work, including modal Persian classical music and literature.

Another key ingredient is referred to in

But the ultimate appeal for this new Pentatone issue (famous for recording excellence today) is this atmospheric, beautifully detailed, thoroughly convincing and passionate performance of the Bartók Concerto (1943). Hrůša sure has what it takes and reminds me of the great Georg Solti in his prime, but with an even more virtuosic orchestra and superior recording technology. Bartók was a very sick man in America when he wrote this amazing work, but just listen to the vitality of superhuman energy pouring in the last movement. An unshaken faith for a better world and unconquerable humanity.

The last movement. An unshaken faith for a better world and unconquerable humanity.

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Another key ingredient is referred to in
the liner notes: the autobiographical nature of the compositions played here. Exile and the search for a home are recurring narratives. And it’s the orchestral flute which takes centre stage in many of the five works here, serving as the composer’s voice. The flute is also the listener’s guide through Samandari’s life journey, connecting his old and new worlds. My favourite moments on the album are in the lonely, expressive and virtuoso flute solos of Apogée (2005) and the very substantial 16-minute Nuclîde (2014), both sparkling played by Takeshi McGregor. These works belong in the Canadian flute solo playbook.

Samandari’s motto is “Unity in Diversity.” We get a sense of his personal peregrinations from Iran to Canada’s west coast in Apogée.

Andrew Timar

Curio Box – Berio; Hindemith; Underhill
Ariel Barnes; Fides Krucker; Turning Point Ensemble; Owen Underhill
Orlando Records OR 0037 (orlando-records.com)

This disc is a standout, with terrific performances and a compelling program of works, all confronting the relationship between the past and the present.

In Kammermusik No.3 from 1925, German composer Paul Hindemith looks back to the Baroque, especially to Bach’s Brandenburg Concertos. The Vancouver-based Turning Point Ensemble, under Owen Underhill’s direction, handles the inventive contrapuntal textures with stylish buoyancy, while Canadian cellist Ariel Barnes brings out Hindemith’s lyrical side. Barnes’ restraint with vibrato and Romantic phrasing is especially appropriate to Hindemith, an accomplished violinist who was deeply involved in historical performance practices.

At the same time that avant-garde Italian composer Luciano Berio was creating his pioneering experimental works like Sinfonia, he was working on arrangements – and rearrangements – of music of the past, from Monteverdi to Puccini. In Folk Songs, from 1964, he creates altogether new accompaniments for traditional folk tunes (plus a few composed songs) from around the world. The result is an extraordinary melange of styles and harmonic languages. Canadian vocalist Fides Krucker’s blazing theatricality and playful brilliance put her in the same league as the fabulous American singer Cathy Berberian, who premiered this work.

Canadian composer and conductor Underhill’s own Cello Concerto from 2016 takes us through the fragmentation and reassembling of memories of the past, triggered by a Chinese curio box full of precious objects. The virtuosic, responsive Turning Point Ensemble under Underhill’s precise direction creates evocative, colourful interplay with Barnes’ adventurous and dramatic cello playing.

I enjoyed the anecdotal liner notes and bios, but I do wish there were texts for the songs with translations.

Pamela Margles

Shostakovich – Symphonies Nos. 4 & 11
“The Year 1905”
Boston Symphony Orchestra; Andris Nelsons
Deutsche Grammophon 80028595-02 (deutschegrammophon.com)

It says here there was no greater symphonist of the 20th century than Shostakovich. Don’t @ me, as they say on Twitter. This DG recording of the Boston Symphony, led by Andris Nelsons, is part of their ongoing project to record the complete cycle by the beleaguered Russian artist.

The story behind his Symphony No.4 is relevant to any reading of the piece, although much too involved to fully recount here. Suffice it to say he fell into sudden disfavour with Stalin while working on it, and finally chose to withdraw the work before its premiere. The move, while an illustration of how little freedom an artist had during the era, likely saved the composer from exile to the Gulag. (An excellent fuller version of the story is available here: michaellevanski.com/blog/2014/10/8/shostakovich-symphony-no-4-in-c-minor-op-43.)

Too many adjectives can attach to the puzzling work: at turns horrifying, melodramatic, sarcastic, madcap, maudlin, macabre, morose. Shostakovich might have been passing a note to his compatriot colleagues like Alfred Schnittke and Edison Denison: “Here is as far as you can go, and not in any safety.”

Nelsons wrings a full accounting of the hair-raising piece, all 65 minutes of it, from the redoubtable BSO musicians. I defy anyone to listen to James Somerville’s horn playing here without feeling simultaneously uplifted and devastated.

The second half of the two-disc release makes a curious pairing. Symphony No.11 was composed more than two decades later in 1957, followed an overt “program” in depicting the events of the brutally quashed 1905 Russian workers’ uprising, and was written to satisfy a government-mandated (“suggested”) recognition of the 40th anniversary of the 1917 revolution. Perhaps the idea is to contrast the work of a brash young idealist, an artist who believed he was free, to the more mature output of one who knew he never would be. Clearly in his music he felt the humanity of those starring workers, murdered a half-century earlier by a despot.

There are subtexts to all of his music, and the question remains about whether this symphony reflected the composer’s views about more recent crimes.

Programmatically structured to the point of pedantry, it is nonetheless brilliantly played. Hearing these excellent players gives the heart ease.

Max Christie

Trio Clavio
Trio Clavio
ArcoDiva UP 0204 (arcordiva.cz)

Established with the help of Polish clarinetist/conductor Jakub Bokun in 2013, this Czech trio has been performing as Trio Clavio since its successful debut at Wroclaw, Poland’s Clarimania Festival. The three talented members – pianist Lucie Soutorová Valčová, violinist Lucia Fuška Kopsová and clarinetist Jana Černouhová – are each superstar soloists and chamber musicians. In their debut self-titled two-CD release, they demonstrate solid technique, musicality, ensemble playing, personal musical risk-taking, integrity, and the joy of performing music.

CD One has these younger-generation musicians playing music by three 20th-century composers. Highlights from Stravinsky’s trio suite from L’Histoire du soldat include colourful low and high pitches, clear articulation of individual notes, and mood-making intense playing, especially at the almost spooky Danse du Diable closing. Bartók’s three-movement Contrasts features a tighter fuller orchestra sound, with classic Bartók dramatic musical conversations between the instruments. Paul Schoenfield’s Trio for Clarinet, Violin & Piano is a four-movement, Jewish-based work. The opening Freylakh has a nice klezmer feel, especially in the held violin and clarinet notes. March opens with exciting low-pitched mysterious piano notes and ascending and descending glissandos, leading to subsequent virtuosic trio performance. Nigun is a fugal klezmer piece and the final Kozatske is an exciting fast klezmer-flavoured movement.

CD Two showcases diverse works by living composers. Love Czech Lukáš Hurník’s witty work, Alphabet. After a short introduction, each capital letter of the alphabet is given a musical score resulting in a piece packed with diverse ideas and sounds. E is a fugue with three instruments emulating its three horizontal lines; D is all played on the violin D string; G is brought to sound life with a florid piano line. Czech Martin Brunner composed his self-described childishly playful Like Children while thinking of trio-member Valčová’s son. The three movements delight with tattles of lullaby, reflection and running-around sounds. Trio Clavio
commission “Chiaroscuro” Trio by Slovak Juraj Filas is a single-movement, tonal, expressive, Romantic-flavoured sonata reminiscent of film music, including subtle and sudden dramatic musical shifts from loud rhythms to slower reflective sections, high pitches and lengthy held notes. Closing is Czech Sylvie Bodorová’s Válka e malit “Dancing Mountain,” a folk-music rooted work with a tight Balladta opening, and a faster, closing, toe-tapping, intense, rapid line-filled Danza movement.

Trio Clavio is musically wonderful, unique and breathtaking in all they play!

Tiina Kiik

JAZZ AND IMPROVISED

Clips

Brodie West Quintet
Independent LORNA/011 (brodiewest.com)

► In the world of scientific laboratories, an experiment is defined as “a procedure carried out to support, refute, or validate a hypothesis.” Experiments provide insight into cause and effect by demonstrating what outcome occurs when a particular factor is manipulated. Experiments vary greatly in goal and scale, but always rely on repeatable procedure and logical analysis of the results. However, in music the word experimentation ought not to exist, as no scientifically repeatable procedure can be used to support, refute, or validate its hypotheses.

The music of the Brodie West Quintet validates its constructs with magic and mystery, both becoming the quintessence of their improvisational musical world. Truth be told, when it comes to West and his music – particularly on Clips – mystery and magic all collide in one unscientifically glorious big bang, producing art that always defies and blurs any categories. The alto saxophonist continues to destroy the proverbial artificial walls erected in music.

Goal and scale are tossed into the unknown with the wickedly intense scope of the music on Clips. The fractured rhythms of the radiantly reverent Prel and Fug are an exemplary experience of the sparkling wit and ingenuity of West’s yammering melodic and harmonic conceptions. The saxophonist also draws into this musical web pianist Tania Gill, bassist Josh Cole and the drummers Nick Fraser and Evan Cartwright. Together they penetrate West’s riddle-filled music at a deeper level, creating art that’s radically fresh and intuitive, and plucked as if from ether.

Raul da Gama

Seldom in the Well

Chris Monson
Independent (chrismonson.bandcamp.com)

► Chris Monson’s debut album, Seldom in the Well, showcases his original jazz compositions while maintaining the stylish 60s feel. At times it is reminiscent of Blue Note records from that period, with a subtle rhythmic drive and touch of sultriness. It also features a stellar sextet – Monson on guitar, Kelly Jefferson on tenor saxophone, Kevin Turcotte on trumpet/flugelhorn, Anthony Panacci on piano, Artie Roth on acoustic bass and Tom Rasky on drums.

Monson’s early roots in progressive rock are not necessarily obvious here; rather, his arrangements are an intricate map of sounds and stories. The album opens with the rich-sounding Where the Leaf Has Been, a sonic hint of what is to come. That hint is revealed perfectly in my favourite tune on the album, Distant. Solid. Figures. As I was listening to it with my headphones, I was immersed in the sounds constantly moving from the left to the right in some sections – it was incredibly intimate and engaging. The Passing Through finally showcases Monson’s funky guitar grooves and his taste for understated melodies. Although he often takes a backseat, allowing each of his fellow musicians to shine, Monson maintains constant rhythmic conversations with the piano. As a matter of fact, many of the subtle rhythm hooks are this album’s gems. If We Dreamed of Soaring features another jewel – the bowed bass solo, so unexpected and so beautiful that it makes this music come full circle.

Seldom in the Well has a combination of aural density and airiness that appeals to both seasoned jazz listeners and novices in the genre. Recommended.

Ivana Popovic

Kinship

John Pittman; Shirantha Beddage; Jeff McLeod; Mike Downes; Curtis Novosad Slammin Media SM0001 (pittmanmusic.com)

► Released on August 24 through the Toronto-based company Slammin’ Media, Kinship is the debut solo release from trumpeter/composer John Pittman. Pittman is a veteran member of the Heavyweights Brass Band – probably Toronto’s best-known New Orleans-style horn ensemble – and he has been a mainstay on the local scene for some time, performing with a wide range of musical artists. Pittman is joined on this outing by baritone saxophonist Shirantha Beddage, pianist Jeff McLeod, bassist Mike Downes and drummer Curtis Novosad, all of whom share some degree of personal history with Pittman; the concept of kinship, as Pittman writes in his liner notes, is “at the heart of this album.”

Kinship starts with the up-tempo Ties That Bind, an exciting piece that sets the tone for the rest of the album, both musically and thematically. For Siobhan – written by Pittman for his wife – is a bounce, backbeat-driven affair, with solid rhythm section playing, and Homo-stasis, a satisfying, swinging song, is as close to a standard as Kinship gets, featuring a blistering muted solo from Pittman and an articulate, lyrical contribution from Downes. Of the album’s eight songs, only two are covers: As, the Stevie Wonder classic, and Where Is The Love?, from the catalogue of the Black Eyed Peas. Throughout Kinship, Pittman’s trumpet is strong, athletic and mature, and – much like his arrangements – displays a winning combination of hard bop, New Orleans and modern jazz influences.

Colin Story

When Day Slips Into Night
University of Toronto 12TET
UofT Jazz (uoftjazz.ca)

Explosion

Cory Weeds Little Big Band
Cellar Live CL111317 (cellarlive.com)

► Jazz comes in many sizes including solo, trio, quartet and big band; Cory Weed’s Little Big Band’s Explosion, and the University of Toronto 12tet’s When Day Slips Into Night are newly released examples of the “small big band” format. This size allows a large sonic palette while having a more flexible group to work with (a famous example is the Miles Davis Nonet that played on Birth of the Cool). Explosion is the work of professional musicians from Vancouver, Edmonton and New York. When Day Slips Into Night is the product of the University of Toronto’s Jazz performance program and contains a mix of undergraduate and graduate performers and arrangers.

Explosion is full of great music and performances, and the comprehensive liner notes by Chris Wong provide context to the album’s development and its individual tracks. Longtime Vancouver saxophonist (and former jazz club owner) Cory Weeds organized the group and commissioned Jill Townsend and Bill Coon to write the arrangements of the songs he chose. All
the performances are precise, energetic and just plain swinging. Weed's tenor sax solos are inventive and assured; he can play solid bop lines and then pause and interject some assured lyricism. East of the Village shows the band easily changing from an opening contrapuntal bossa beat that moves to straight swing and back again.

Canadian Sunset starts out with its signature loping cowboy rhythm employing Gary Smulyan's baritone sax to good effect and then moves into a swinging section. The final piece, Ready and Able, is reminiscent of Four Brothers as it highlights the saxophone section (Weeds and Smulyan with PJ Perry on alto and Steve Kaldestad on tenor), beginning with tight ensemble playing and then opening up to multiple solos, which transition from full choruses to exchanging two-bar phrases, before building to an energetic conclusion.

When Day Slips Into Night features the work of student arrangers, though it begins with Extra Time written by Mike Murley and arranged by Terry Promane, who also leads the band. Bolivias is a solid swinging song which begins with some great piano work by Noah Franche-Nolan, then uses the brass and saxes to good effect, where Brandon Tse plays some great scampering alto sax solo lines. One of the more interesting arrangements, and an example of the album's intriguing choice of material, is (Ocean) Bloom, originally a collaboration between Radiohead and film composer Hans Zimmer for the BBC's Blue Planet II. I find this arrangement by Michael Henley, with vocals by Brooklyn Bohach, to be more stirring than the original: the band is highly effective when it builds to the crescendos and then recedes into the performers producing semi-muted whale and ocean sounds.

Explosion is the work of veteran performers and When Day Slips Into Night features students, but the latter album has solid production and performances. Some of Explosion's arrangements are more complex and the solos are more individualized, showcasing each musician's personal creativity and musical development. Both albums are worth repeated listening.

Ted Parkinson

Spellbound
Joel Sheridan
Independent JHS201801 (joelsheridan.com)

The distinctive vocal qualities of jazz vocalist Joel Sheridan keep the listener attentive to his unique sound in his appropriately titled debut release, Spellbound.

His decade-long, varied artistic career (with stints in Stratford and other musical theatres billed as Joel Hartl), a 12-year, career-counsellor gig, and his 2006 return to music have undoubtedly influenced his honest take on jazz singing. His goal was a storytelling concept album about the many sides of love, yet his controlled emotional performances of 12 covers and three of his own compositions are never over the top. All are performed with class and style by Sheridan, and his band - Mark Kieswetter (piano), Maxwell Roach (drums), and Jordan O'Connor (bass) with Reg Schwager (guitar) on five tracks.

Fanny Brice's vaudevilleian Cooking Breakfast for the One I Love is given a novelty upbeat rendition. The Kay Ballard tune, Lazy Afternoon, features a slow atmospheric mood-setting bass opening, piano chords, cymbal splashes and high vocal pitches. More clear vocal storytelling and piano backdrop are evident in Nat King Cole's breakup tune, I Keep Going Back to Joe, with strong, creative solos from Kennedy, Shrofel, Jeremiah McDade and Irwin, with exceptionally supportive rhythm section playing throughout. Another highlight: the album's final track, A Shorter Thing, a groovy, Polnica-esque song on which Solon McDade takes a succinct, lyrical solo.

The distinctive arrangements are more complex and the solos are more individualized, showcasing each musician's personal creativity and musical development. Both albums are worth repeated listening.

Tiina Kilk

Murals
Solon McDade
Independent 19192476591 (solomcmdade.com)

Released in April of this year, Murals is the debut solo album from the Edmonton-born bassist Solon McDade, a veteran of the Canadian music scene, active in both the jazz and folk worlds. (McDade constitutes one third of the JUNO Award-winning band the McDades, along with his sister, Shannon Johnson, and brother, Jeremiah McDade.) Murals also features Jeremiah on tenor saxophone, as well as Donny Kennedy on alto sax, Paul Shrofel on piano, and Rich Irwin on drums, with Solon McDade handling the bass duties. (He is also the solo composer of the album's nine songs.)

Murals starts with He's a Problem In The Locker Room, a medium, hard-swinging song, with elements of Monk and mid-60s Miles, and is followed by Buy The Tractor, a driving, minor-key tune that begins with a beautiful trio introduction from both the McDades and Kennedy. (It should also be noted that most of the song titles on Murals are evocative and wryly funny; a welcome surprise in the world of modern instrumental jazz, in which naming conventions tend towards the painfully self-serious.) Off The Bed, Rose, a medium-up minor blues, is a definite highlight, with strong, creative solos from Kennedy, Shrofel, Jeremiah McDade and Irwin, with exceptionally supportive rhythm section playing throughout. Another highlight: the album's final track, A Shorter Thing, a groovy, Polnica-esque song on which Solon McDade takes a succinct, lyrical solo.

Murals is an accomplished, confident album from a first-class band; highly recommended.

Colin Story

Ejdeha
Gordon Grdina's The Marrow
Songsline SGL2409-2 (songsline.com)

Gordon Grdina has a compound musical identity, as both free-jazz guitarist and devoted advocate of the middle-Eastern oud, the forebearer of many western spectrum instruments (“hute” is a corruption of “el oud”). In Grdinia's practice, however, the two overlap, the improvisatory traditions and subtle pitch distinctions of Arabic and Persian music clearly feeding into the kind of jazz he favours. The Marrow's balance is perfect: he and fellow Vancouver-based percussionist Hamin Honari are matched with New York jazz mainstays, cellist Hank Roberts and bassist Mark Helias.

There’s no sense of conflict. It’s territory that’s been an element of jazz since Ahmed Abdul Malik (Jonathan Tim, Jr.) and Yusef Lateef (William Huddleston) first began crossing into this terrain some 60 years ago. Today Roberts and Helias navigate microtonal modes and compound rhythms as fluently as Grdina and Honari, and the result is a very special kind of music.

Grdina’s subtle pitch inflections are apparent in the rapid, detailed lines of his rubato introduction to the title track, while Roberts exhibits comparable rhythm detail in his bowed solo on Idiolect. The two pass from the largely middle-Eastern orbit to something equal-parts European in their opening reflection to Bordeaux Bender. Wegvard is emblematic of the sheer rhythmic elan that Honari brings to the project, while Helias throughout moves fluidly from ostinatos to

Ted Parkinson

Ted Parkinson

Ted Parkinson

Ted Parkinson

Ted Parkinson
counterpoint to a lead voice.

In all, it’s a celebration of improvisation’s ability to cross frontiers and create new identities.

Stuart Broomer

The Koven Collective
Steve Koven
Bungalow Records SK O10 5

(*stevekoven.com*)

- There is really no shortage of piano-driven ensembles, including those embellished by strings, vocals and inputs from other musicians, but the effervescence of each of the ten pieces performed by the Koven Collective must be applauded. The core group comprises pianist and songwriter Steve Koven, bassist Peter Eratostene and drummer Sarah Thaver, who is one of the most prodigiously gifted drummers in Canada today (the other being Larnell Lewis).

On a first encounter, the nonchalant, playful charm of Koven’s music can mask the challenges and the undercurrent of often complex profundity. Koven frames this musical excursion with two relatively well-known pieces from his repertoire. The first is Eleutheria, a piece that unravels like a cheeky vignette with an effervescent, tumbling percussive groove. The other is the more reflective (if simply titled) ballad Thinking of You. Preceding the first work and between the others named here is spirited and insouciantly seductive repertoire that is illuminated not only by the core trio but also by saxophone, guitar, cello, banjo, vocals and very effectively employed electronic instruments.

All of this strategically employed instrumentation makes for a refreshing experience of music, informed by a variety of tone colours and rhythmic excellence together with a harmonic boldness and astringency that throws all of the pieces more vividly into relief. Koven, who shepherds the trio and others involved in this music, is a songwriter who has proved once again that his music is licensed to thrill.

Raul da Gama

keyboards Craig Taborn, 48, and percussionist Ches Smith, 44, for an incandescent, two-CD set that nimbly cruises past any differences in age, nationality and orientation. Although playing together for the first time, the four easily negotiated improvised duos, trios and quartets which commingle Parker’s exploratory leanings with Holland’s solid time sense.

What that means is that when, for example, on tracks such as QW2 or Tenor-Piano-Bass T2, Parker splatters split tones or unleashes chesty timbral variations, the continuum is maintained by double bass rumbles including perfectly rounded and arrowed notes, usually seconded by brief keyboard inserts and relaxed drum patterns.

Together or separately, Taborn and Smith’s bravura skill is displayed, especially on Piano-Bass-Percussion T2 where a series of dynamic keyboard arpeggios expressively meld with double bass rhythms, or on Q&A where ambulatory vibraphone clips redefine the tempo alongside reed flutter-tonguing. But the CD’s apogee is in tracks from the Holland-Parker duo. Enough multi-string variables sound from Holland’s strings to personify a string quartet on Tenor-Bass-W2 for instance, making space for Parker’s instantly-identifiable multiphonic honks – with the ambulatory audacity of the track intensified by bent-string injections among brief bursts of characteristic saxophone circular breathing.

Comfortable in Uncharted Territories, this quartet deserves an encore. Instead of 23 tracks such as those here, however, the four should consider developing an un-segmented suite of major proportions.

Ken Waxman

POT POURRI

Sisters in Song
Ault Sisters
Independent AAA18001 (aultsisters.com)

- Amanda, Alicia, and Alanna Ault bring clear diction, excellent ensemble, musical mastery, and inspiration from other sister groups to their vocal jazz trio, The Ault Sisters. The CD Sisters in Song adds to a career that includes Toronto club and Ontario jazz festival performances, plus appearances on Vision TV’s Your All-Time Classic Hit Parade. Of the disc’s old-style numbers, I like both the well-enunciated lyrics and Adrean Farrugia’s hot piano solo in Is You or Is You Ain’t My Baby/Wikked Lil Girls. Songs from the Pointer Sisters’ era are particularly notable: Fire, Slow Hand, and Neutron Dance/Axel F. The Ault Sisters’ versatility shows, with smooth close harmony in the first two and up-tempo precision in the last; each member can lead vocally and voices intertwine seamlessly in Dylan Bell’s sophisticated arrangements. Solos adding further distinction to these tracks come from Ted Quinlan, guitar; Kevin Turcotte, flugelhorn; George Koller, upright bass; and Farrugia – only four of the disc’s 12 all-star jazz instrumentalists.

The Ault Sisters express restrained feelings in anything from whispery insights to earnest pleas in Dog and Butterfly and Sincerely. The vocalists show to advantage in both songs as arranged by Debbie Fleming; so does the group’s own creation Let’s Get Away. Thanks also to Greg Kavanagh’s fine producing, this lovers’ title seems to evoke for me a symbolic getaway to the music of the past, with the sound of the present!

Roger Knox

World Café
Ron Korb
Humbledragon HD2018 (ronkorb.com)

- Flutist and musical polymath, Ron Korb’s modus operandi is to study a musical genre, assimilate it and then compose a program of music reflecting that genre, take it on the road, and, finally, put it on CD, performed on the flutes most appropriate to the music, from his enormous collection of instruments from all over the world. For his 33rd CD, World Café, the musical genre he has chosen is “the Latin world ... Spain, Cuba and South America.” The outcome is both convincingly authentic and additively alluring!

Take the very first track, Bailar Conmigo, which begins with a burst of infectious rhythmic energy from his collaborators, the perfect foil for the long but always forward-moving phrases of the melody, played in the sultry low register of a regular concert flute. To his credit, Korb moves out of the way partway through for a terrific solo by lead guitarist, Bill Bridges. Similarly, track two, Sans Regret, was intended to be a flute solo but, as Korb explains in his notes, Joe “... Macerollo didn’t do such an incredible job that this song became an accordion solo.”

Macerollo isn’t the only top-flight musician on this CD. In track four, Hilario, he enlists the great pianist Hilario Durán and two other Cuban musicians, Papisco on congas and Roberto Riveron on bass. Korb’s stunning solo line rides the energy of his fellow musicians like a surfer on giant waves!

The remaining nine tracks are just as good as the three I have mentioned. A stellar effort!

Allan Pulker
Sub-genres, including snippets of surf, retro jazz, pop and South Pacific Island influences of the 50s Tiki Culture. The tune menu contains a couple of standards such as Chelsea Bridge, rock anthems (the electronic-sitar drenched Don’t Fear the Reaper) as well as pop hits, including a version of Nigerian/British chanteuse Sade’s mega-hit Sweetest Taboo.

Featurered vocalist include Genevieve Marentette, Joanna Majoko, Heather luckhart, the Willows, Lily frost, Tyra Jutai, Melissa Lauren, Jocelyn Barth, Paget Biscayne, Jessica Lalonde, Irene Torres, Mingxia Chen, Avery Raquel and Danielle Bassels. A few of the fine musicians include St-Laurent on guitar, magnificent and versatile bassist George Koller, Attila Fias on piano, Great Bob Scott on drums, the brilliant Drew Jurecka on violin and Michael Davidson on vibes.

Highlights of this musical pu pu platter include the sexy, dusky, Julie London-esque Harlem Nocturne, expertly rendered by Majoko; the funky-cool Mountain High, Valley Low featuring the liaison, silvery vocals of Frost, and Lalonde’s touching take on the sentimental WWII hit, I’ll Be Seeing You (featuring a stunning solo by Jurecka). Also of note is a queso-dripping rendition of Quizas, Quizas, Quizas (better known as Perhaps, Perhaps, Perhaps) sung in espanol perfecto by Torres.

Does the musical excess here exceed or succeed? Either way, Muse is an entertaining ride – so have a Mai Tai, and enjoy!

Lesley Mitchell-Clarke

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**Muse**

The Tiki Collective

Vesuvius Music (thetikicollective.com)

For the Tiki Collective’s opening salvo, producer Jaymz Bee has assembled a conflation of noted musicians and chops that could rival Joe Cocker’s Mad Dogs and Englishmen tour. Tentuously classified as “Exotica Lounge Music,” the 13-track project is essentially an ensemble of friends (led by musical director Eric St-Laurent) exploring various musical

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**Something in the Air**

Angling the trumpet for singular improvisations

KEN WAXMAN

More than just about any other horn, the trumpet’s engineering makes it difficult to imagine as an unaccompanied solo instrument. Unlike woodwinds’ many keys, brass players have to make do with three valves, a mouthpiece and curved tubing. Yet increasingly in recent years, adventurous trumpeters have overcome these constraints to create notable sounds.

Divergent players utilize various strategies to do so. Take Susana Santos Silva for instance. During the 42-minute piece that is All The Rivers (Clean Feed CF 458 CD cleanfeed-records.com), the Portuguese trumpeter not only adds textures from bells and a tin whistle to augment her brass tones, but uses the arched spaces and marble detailing of Lisbon’s Panteão Nacional to add spatial properties to her improvisations.

Tentatively testing the space with a column of pure air, she soon expands her exposition with rubato growls, which echo back in the form of heraldic and echoing tones that resembles guitar flanges, the preceding tracks have introduced unique palindromes ranging from stentorian blasts to echoing wisps. A similar assembly line of undulating mechanized drones moves almost without pause through the remainder of the suite until half-valve effects and triplet trills on Planets Lower Crust finally assert a rugged rhythm from the horn. Like two parts of an equation drawing together for a solution, on the penultimate three tracks the rumbles and drones from granular synthesis move closer to intermittent trumpet variations, so that by the final Swarm Hands, an interlude of through-the-horn humming plus intermittent bell ringing sets up a shamanistic and sophisticated conclusion.

Cheating slightly, Alberta-born, Brooklyn-based Stephanie Richards’ nine trumpet tracks inspired by moon phases on Fullmoon (Relative Pitch RPR 1066 relativepitchrecords.com) are given added verisimilitude by her own percussion playing and live sampling from a second musician: Dino J.A. Deane. Still, by treating the trumpet as both a brass instrument and a sound source, Richards’ improvisations are the dominant force here. Stripping her tone to its core, she determines the rhythmic and thematic essence of the suite by contrasting brass peeps and puffs plus percussion rebounds, as Deane’s machine simultaneously reconstitutes her original sounds. As the sequences move from the introductory New Moon to the final Full Moon (Part II), the most sympathetic and unique timbres are heard in the middle phases. That’s because the first track depends on low, then higher pitches that emphasize the
A trumpet soloist who artfully illuminates the ballad, as well as the bolero undertones of unaccompanied brass creation, is Connecticut’s Wadada Leo Smith, who has released solo records since 1971. Distinctive, Reflections and Meditations on Monk (Tum CD 053 tumrecords.com) is notable because he asssays four Thelonious Monk tunes with an equal number of his own compositions. Playing the more familiar material here doesn’t make the set conventional, though. While lines such as Ruby My Dear and the inevitable ‘Round Midnight are given respectful readings, with hesitant pacing and dissonant smears, Smith’s refined delicacy on Crepuscule with Nellie – which Monk wrote when his wife was undergoing surgery – implies tenderness, as the trumpet chromatically builds up the narrative to reach the instrument’s highest pitches without distress, then smears the performance back to relaxed pacing for the finale. More crucially, Smith’s own Reflections manages to honour the pianist/composer without sounding anything like Monk’s work. The slyly titled Monk and Bud Powell at Shea Stadium – A Mystery is the apex. Eschewing baseball and bop clichés despite the two obvious references, the trumpeter slyly starts breaking up the horizontal exposition into short bursts of vibrating and extended grace notes without strain, including note-flurry details to maintain motion. Eventually, the stretched-to-its-limits sequence turns whispery, but not wimpy, as Smith’s capillary slur gradually runs out of air.

Deep thoughts and even more profound playing ability went into each of these sessions. On its own, each proves that following an unaccompanied trumpet recital for a protracted period can be as fascinating as listening to any quality sounds.
Julián Olevsky was one of the finest violinists of the 20th century. He was born in Berlin in 1926. His family fled the Nazis and moved to Argentina, where at age 12 he debuted with orchestra as guest soloist under the direction of Fritz Busch. Following a series of recitals and orchestral appearances throughout South America, in 1947 he immigrated to the United States, making his debut in Town Hall in New York to great success. In the 1950s and 60s he toured in many of the world music centres and appeared with many of the world’s finest orchestras. Doremi has issued Volume 5 of their continuing series of Olevsky recordings (DHR-8054/5 doremi.com, 2 CDs) containing all the violin concertos that Olevsky recorded: Mendelssohn, Bruch, Wieniawski, Brahms and Lalo. The original issue of the Lalo Symphonie Espagnole had only four of the five movements. The third movement, Intermezzo, was omitted as was the practice in those days, even with Huberman, Heifetz, Elman, Francescatti and Milstein. However, in the Olevsky, Westminster recorded it and didn’t use it but gave Olevsky a copy. Doremi has a copy and is able to release the complete five-movement work. Evident throughout these recordings is his silky, warm sound, a strong personality and a refined style. The sound of these Westminster stereo recordings is lifelike but dated.

If you are one who appreciates absolutely impeccable playing and artistry from a violinist, you simply must hear the late French violinist Devy Erlih playing Bach Six Sonatas and Partitas for solo violin in a very rare Adès recording from 1969. Erlih was born in Paris to Bessarabian-Jewish immigrants. By his tenth birthday he was already a member of the folk orchestra in a French brasserie run by his parents. His father was a folk musician who played the cimbalom and pan pipes. Devy’s playing would reflect, of course, his strong Slavic roots but tempered by a French refined elegance. Initially he played by ear but he went on to win the Long-Thibaud competition in 1955 in addition to the coveted Paris Conservatoire Premier Prix. He toured throughout Europe, America and Japan. He was killed in a road accident in Paris on February 7, 2012. Volume One of a proposed Devy Erlih series contains those unparalleled Bach performances on Adès in immaculate transfers that immediately captivate the listener through to the very last note (Doremi DHR 8061 doremi.com).

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TO TORONTO MENDELSSOHN CHOIR
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O h, it can be a failure, for reasons I’ll explain below. But failure doesn’t mean failure. The very fact that Hadrian is opening as scheduled is a small triumph. When plans for the opera were announced five years ago, the Canadian compositional aviary exploded in a cacophony of aggrieved screeches, wails, squeaks and caws. How dare the COC give its first commission in decades to a pop star, with one “opera,” Prima Donna, to his name, one which he didn’t even orchestrate himself? How dare they pass over the many worthy Canadian serious composers waiting in the wings for just such an opportunity. That postmodern nonsense was this desperate ploy to attract new audiences with warmed-over Top 40 dreck?

And then, to compound the anxiety, lurking in the recesses of the Canadian music community’s fearful id, was this never-expressed worry – that Alexander Neef, clearly a man who knows and understands international operatic excellence at every level, had passed judgment on the Canadian compositional community with this commission. That he had revealed to us a truth we didn’t want to hear, that we were the Pawtucket Red Sox in the world of international classical composition, not the New York Yankees. That for Neef, apparently, Rufus Wainwright, despite his lack of “serious” music credentials, had one thing that all of the Canadian compositional community did not – he had written music whose originality and charm had won him an internationally appreciative audience.

The anger over Hadrian seems to have been replaced by a stilt-legged sharpened skepticism. A repressed hope for its demise. And Hadrian can fail – but only if Wainwright and Daniel MacIvor, the opera’s composer and librettist, have let it. It can only fail if they haven’t pushed their vision far enough, haven’t solved the knotty and intractable artistic problems that bedevil every creative work, or, faced with the horrors of rewrite after rewrite, have taken the easy way out. It can fail if it is just another pop pastiche, floating along on the grandeur of operatic conventions, ear and eye candy for a new generation of operagoers.

But even then, it would hardly be the first new opera to flounder. This is Neef’s greatest triumph with Hadrian, that he has been unafraid to push the opera towards its reality in sound and sight. In an international world where new opera is so difficult and expensive, bedevilled by delays and false starts and outright stillbirths, he has persevered to the end, probably spending upwards of two million of his cherished and hard-won funding dollars on a production that has so far failed to attract any co-commissioning partners. Hadrian will succeed first and foremost because it showed up – it will be presented as planned on the Four Seasons mainstage, undoubtedly attracting international attention, announcing the COC’s ability to walk the walk of new commissions. With a dozen screaming demons undoubtedly bellowing in Neef’s ear that the opera is a mistake, he will nonetheless march it into the world on October 13, unbowed and unafraid. (Well, at least unbowed.)

And let’s put away the increasingly irrelevant and odious pop music/serious music dichotomy that swirls around Rufus Wainwright and Hadrian. Where would you put the American Nico Muhly, who has worked both sides of the street, whose Marnie, based on the Hitchcock classic, is opening this season at the Met. Where, indeed, would you put Philip Glass? Opera has always been fluid and porous at its boundaries (the Habanera was based on a current cabaret song when Bizet re-wrote it for Carmen). That is one of its strengths. And let’s also not forget the other, often overlooked originality of Hadrian: not only its recovery of opera’s always present, but often repressed, eroticism (there’s already a nudity warning on the COC website) but that it is an explicitly and unashamedly queer work occupying centre stage at the Four Seasons Centre. Here’s a prediction – that if, as I suspect, everyone is talking about the production details after it opens, no one will care anymore about the score and whether it’s any good or worthy to be presented. The reaction to opera is unpredictable. However, anything that engages an audience, pro or con, can’t be all bad. That’s what opera has always been about. After all, it wasn’t until several revivals of Carmen later that critics could get past the “immorality” presented on stage to actually discuss Bizet’s score.

Hadrian will succeed, even if it fails, because many great operas have succeeded when they have first failed. And Hadrian may not be great – few operas, of today, or yesterday, have been. Hadrian is a success because it has announced to opera audiences the world over that the COC is a place that dares, a place that is willing and able to break down all the barriers that separate the conventional operatic stage from the currents and passions and jouissance of the rest of the world. For once, even though they are seeing a piece set in ancient Rome, COC audiences will not have to trade the omnicultural Carnival of the Osgoode Subway Station for the hermetic confines of the Four Seasons Centre when they go to the opera. For once, the two worlds will travel in synchronicity, both alive to the terrors and dangers, joys and exuberance, of actual lived life.

Robert Harris is a writer and broadcaster on music in all its forms. He is the former classical music critic of the Globe and Mail and the author of the Stratford Lectures and Song of a Nation: The Untold Story of O Canada.
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