NOW ON SALE!

GLENN GOULD PRIZE GALA CONCERT HONOURING JESSYE NORMAN

The greatness of music speaks for itself when Jessye Norman sings.”

– Washington Post

Wednesday, February 20, 2019, 7:30 p.m.
Four Seasons Centre for the Performing Arts
145 Queen St. W.

Purchase Tickets From the Canadian Opera Company Box Office 416-363-8231
or visit: www.glenngould.ca

The Glenn Gould Foundation in partnership with the Canadian Opera Company presents the Twelfth Glenn Gould Prize Gala Concert celebrating Jessye Norman for her unparalleled artistry and life of humanitarian achievement.

Be sure to join us for this once-in-a-lifetime event honouring one of the greatest singers of our time, Jessye Norman, as a stellar array of today’s top artists lift their voices in tribute, and Ms. Norman takes the stage to receive the Prize.

FEATURING UNFORGETTABLE PERFORMANCES BY:

NINA STEMME
Soprano

SONDRA RADVANOVSKY
Soprano

PUMEZA MATSHIKIZA
Soprano

WALLIS GIUNTA
Mezzo-soprano

SUSAN PLATTS
Mezzo-soprano

RODRICK DIXON
Tenor

RYAN SPEEDO GREEN
Bass Baritone

CONDUCTORS:
Donald Runnicles,
Jean-Philippe Tremblay,
Bernard Labadie and
Johannes Debus

SPECIAL GUEST APPEARANCE BY
the Nathaniel Dett Chorale, Brainerd Blyden-Taylor;
the Orchestra of The Canadian Opera Company

PROGRAMME: Wagner, Verdi, Mahler, Strauss, Bizet, Mozart and more.

EXCITING Glenn Gould Prize events in honour of Jessye Norman, the Glenn Gould Prize and Black History Month will take place February 11-20, 2019 at the TIFF Bell Lightbox, the Toronto Reference Library and the University of Toronto Faculty of Music – Explore Opera in Film, Black Opera and hear Jessye Norman speak!

Visit www.glenngould.ca for details.
2018/19 Season

TALES OF TWO CITIES:
THE LEIPZIG-DAMASCUS COFFEE HOUSE

Feb 21–24, 2019
Koerner Hall, TELUS Centre

Elisa Citterio, Music Director
Created by Alison Mackay
Alon Nashman, Narrator
with Trio Arabica

Our 2019/20 season will be announced this month. Sign up online for updates.

TALES OF TWO CITIES
THE LEIPZIG-DAMASCUS COFFEE HOUSE

Feb 7–10, 2019
Jeanne Lamon Hall,
Trinity-St. Paul’s Centre

Feb 12, 2019
George Weston Recital Hall,
Toronto Centre for the Arts

Enrico Onofri, guest director and violin

“Onofri is a magician on the violin.”
—The Guardian

THE TEMPESTOUS VIOLIN

Feb 7–10, 2019
Jeanne Lamon Hall,
Trinity-St. Paul’s Centre

Feb 12, 2019
George Weston Recital Hall,
Toronto Centre for the Arts

Tafelmusik.org

Our 2019/20 season will be announced this month. Sign up online for updates.
Sunday March 24, 2019
8:00pm Concert | 7:15pm Pre-Concert Chat | Koerner Hall

Grand Slam!

Music by Unsuk Chin | Maki Ishii | Christopher Thornborrow

Guest Artists Joseph Johnson, cello | Ryan Scott, percussion

ESPRIT ORCHESTRA
Alex Pauk, Founding Music Director & Conductor

Season Sponsor
BMO Bank of Montreal

Buy Tickets
espritorchestra.com
Koerner Hall Box Office
416 408 0208

Follow us
JESSYE NORMAN, Glenn Gould Prize Laureate

Sometimes, as the saying goes, a picture is worth a thousand words. Sometimes, though, it can take a couple of thousand words to do full justice to a picture. This month’s cover photograph of Jessye Norman, the 12th Glenn Gould Prize Laureate, was taken by Annie Leibovitz in 1988, and titled at the time “Jessye Norman (singing), New York City.” But, interestingly, that’s not what the cutline to the image we created the cover from says. The story starts on page 8.
BEAT BY BEAT

18 Classical & Beyond | PAUL ENNIS
22 In with the New | WENDALYN BARTLEY
25 World View | ANDREW TIMAR
27 Choral Scene | BRIAN CHANG
29 Early Music | MATTHEW WHITFIELD
31 On Opera | CHRISTOPHER HOILE
34 Music Theatre | JENNIFER PARR
36 Jazz Notes | STEVE WALLACE
38 Bandstand | JACK MACQUARRIE
57 Mainly Clubs, Mostly Jazz | COLIN STORY

DISCOVERIES:
RECORDINGS REVIEWED

66 Editor’s Corner | DAVID OLDS
67 Strings Attached | TERRY ROBBINS
69 Keyed In | ALEX BARAN
71 Vocal
72 Classical and Beyond
75 Modern and Contemporary
78 Jazz and Improvised Music
81 Pot Pourri
82 Something in the Air | KEN WAXMAN

LISTINGS

40 A | Concerts in the GTA
53 B | Concerts Beyond the GTA
56 C | Music Theatre
57 D | In the Clubs (Mostly Jazz)
59 E | The ETCeteras

MORE

6 Contact Information
7 Upcoming dates and deadlines
63 Classified Ads

SPECIAL SECTION

IN THIS ISSUE | pg 64 & 65
SUMMER MUSIC EDUCATION | Early Bird Edition
Summer programs with early application deadlines

UPCOMING SPECIAL SECTIONS

IN MARCH 2019 | SUMMER MUSIC EDUCATION
Summer music-making for all ages and abilities – the big picture.

IN APRIL 2019 | THE CANARY PAGES
All things choral in southern Ontario.
Let’s Talk About Some Other Weather, Shall We?

There’s a great little anecdote in Paul Ennis’ Classical and Beyond column this issue. The composer Robert Schumann is pleading with a conductor, by name of Wilhelm Taubert, to try to get his charges to buy into the spirit of Schumann’s Symphony No.1 “Spring” in their playing. “If only you could breathe into your orchestra, when it plays, that longing for spring!” Schumann laments, and then goes into a long and detailed programmatic explanation of all the vernal twists and turns and nuances of the piece (which was written in the dead of winter). There’s an additional twist to the story, but I won’t spoil it.

All this is by way of preamble to the following: if you do as I say, not as I do, you should consider starting to plan right now for what you are going to do in the way of musical self-improvement this coming summer. That way you at least stand a chance of not finding yourself, as I chronically do, every September, wondering where the hell the summer went in terms of any kind of musical growth.

Opportunities for summer music education are not an automatic hot topic, if you’ll excuse the expression, while you are shovelling snow. Reality is, though, that lots of places have application deadlines, or a finite number of spots for applicants. So chances are if you wait till the weather feels summery as your cue, you might miss out on something. We’ve traditionally waited till our March issue to supply readers with information about summer music educational opportunities, but even March is too late for some. So this year we’ve made a spot in the February issue for camps and programs with early deadlines—there are four such profiles in this issue of the magazine, all with imminent deadlines. Better still, we’ve started posting feature in our online listings enables you to select “solo voice” to filter listings.

And a happy new year to you too!

One of the great advantages of publishing a combined December/January issue, as we have always done, is not having to deal with the mandatory end of year stuff in the heat of the moment if you’ll pardon the expression. You know, looking grimly back at the (good riddance) old year out of one side of my face, and determinedly cheerfully forward, out of the other side, at a year that has to be better than last year was.

This way, I get an extra month to warm to the task. So belatedly, dear reader, I wish you a musically fruitful 2019. If February’s calendar is any indication, there’s plenty out there for the picking.

Lydia Perović and David Jaeger will return

Two absences, this month, from our usual writing corps. David Jaeger is fulfilling the commitment he made in the December issue – to head off to Winnipeg for a late January new music getaway, the 2019 Winnipeg Symphony Orchestra New Music Festival (WNMF). “The late Larry Lake, host of the CBC Radio 2 network new music series, Two New Hours, (1978–2007) called the WSO’s festival, ‘The greatest new music party in the Universe!’” Jaeger wrote. “What else is there to do when it’s -18°C with windchill making it feel like -30°C?”

WholeNote Media Inc.

Circulation Statement
December/January 2018/19
30,000 printed & distributed
Canadian Publication Product
Sales Agreement
ISSN 14888-8785 WHOLENOTE
Publications Mail Agreement
#40026682

February 2019

ISSN 14888-8785 WHOLENOTE
Publications Mail Agreement
#40026682

WholeNote Media Inc.
503–720 Bathurst Street
Toronto ON MSS 2R4

Wholenoother.com

Free Event Listings Deadline
Midnight, Friday February 8, 2019
Display Ad Reservations Deadline
6pm Friday February 15
Advertising Materials Due
6pm Monday February 18
Classifieds Deadline
6 pm Friday February 22
Publication Date
Tuesday February 26 (online)
Thursday February 28 (print edition)

Volume 24 No 6 “MARCH” will list events March 1 through April 7, 2019

WholeNote Media Inc. accepts no responsibility or liability for claims made for any product or service reported on or advertised in this issue.

Printed in Canada
Couto Printing & Publishing Services

Return undeliverable Canadian addresses to:
WholeNote Media Inc.
Centre for Social Innovation
503-720 Bathurst Street
Toronto ON MSS 2R4

COPYRIGHT © 2019 WHOLENOTE MEDIA INC
thewholenote.com
Jessye Norman (singing), New York City.

Hunt down the photograph of Jessye Norman that graces our cover in the Prints & Photographs Online Catalog of the US Library of Congress in Washington D.C. and you will discover that it was taken in 1988 by acclaimed photographer Annie Leibovitz and titled “Jessye Norman (singing), New York City.” (The cutline for the image in the version we received from Universal Music to make our cover from is titled “Jessye Norman is Carmen,” but we’ll get back to that factoid once we’ve browsed the Library’s holdings a little further.)

The photo on our cover seems to be the only Leibovitz photo in the library’s print and photo online catalogue. But it’s far from the only Jessye Norman image listed there: there are photos of her singing during Bill Clinton’s 1997 inauguration and, the previous year, at the 1996 Democratic National Convention; there are sketches of her, alone and with conductor Seiji Ozawa, by illustrator Tracy Sugarman; and there is a photograph listed of her singing, in the Capitol Rotunda in June 1999, during a ceremony to award the Congressional Medal of Honour to Rosa Parks, the Alabama seamstress whose 1955 refusal to give up her seat on a Montgomery bus to a white man could be said to have sparked the campaign of disobedience that launched the American civil rights movement. “This will be encouragement for all of us to continue until all people have equal rights,” the then-86-year-old Parks said in accepting the medal, just moments after Norman’s voice filled the Rotunda with the strains of John Rosamond Johnson and James Weldon Johnson’s anhematic Lift Every Voice and Sing.

Sing a song full of the hope that the present has brought us; facing the rising sun of our new day begun, let us march on till victory is won.

“Jessye Norman is Carmen”

If one searches a list of all the Library’s holdings beyond prints and photographs, a sense of the full scope and scale of Norman’s artistic contribution over the decades starts to emerge: films, interviews, her own 2014 memoir, Stand Up Straight and Sing! and almost 100 audio recordings, from spirituals to song cycles, from sacred works to the grandest of grand opera, reflective of an astounding technical range (she has sung soprano, mezzo-soprano and alto roles throughout her career), broad and adventurous musical tastes, and a lifetime of collaboration with artistic colleagues who, like her, are among the greatest of the great.

Tucked away among these recordings is one from 1988, the year in which our cover photo was taken, which sheds light on the “Jessie Norman Is Carmen” cutline under the file of the photograph sent to us by Universal Music for our cover use. It is a Philips recording of Bizet’s Carmen, with Norman in the title role, and Mirella Freni, Neil Shicoff, and Simon Estes, among others, in the cast. It was made between July 13 and 22 1988, in the Grand Auditorium de Radio France, with Seiji Ozawa conducting the Orchestre national de France. Sure enough, if you hunt out images of the cover of that record, you will find yourself face to face with this same photograph, only in colour. You would never think, though, looking at the photograph in that context, that it was ever intended for any other purpose. It seems to be a picture of Norman inhabiting a role as fully and easily as the blanket drawn around her.
GREAT CHAMBER MUSIC DOWNTOWN

CELEBRATING JESSYE NORMAN 12TH GLENN GOULD PRIZE LAUREATE
TORONTO, FEBRUARY 11 TO 20, 2019

DAVID PERLMAN
CAROL FRIEDMAN

GREAT CHAMBER MUSIC DOWNTOWN

TICKETS: 416.366.7723 | www.stlc.com

JUHO POHJONEN
Tuesday February 5
Engaging musicality from an outstanding Finnish pianist

JUILLIARD QUARTET
with MARC-ANDRÉ HAMELIN
Thursday February 14
Our 2019—2020 season will be announced at this concert!

DANNY DRIVER
Tuesday March 5
One of Britain’s most respected and versatile pianists

ALL CONCERTS AT 8 PM

Marc-André Hamelin

Juilliard Quartet

Danny Driver

Marc-André Hamelin

The legendary Juilliard Quartet and the great Marc-André Hamelin come together to play the Dvorak piano quintet.
It’s worth noting too, though, that by 1988, fully two decades after a major vocal competition win in Munich in 1969 launched her on an A-list European career, Norman was only five years into a Metropolitan Opera mainstage career, albeit one that would continue until 1996. But Carmen was not a role she ever played at the Met.

JESSYE NORMAN, GGF Laureate, Toronto 2019

On Wednesday February 20, 2019, at the Four Seasons Centre for the Performing Arts in Toronto, somewhere during the course of a gala concert titled The Glenn Gould Prize Celebrates Jessye Norman, she will accept, in person as all the Prize’s laureates do, the Glenn Gould Foundation’s Glenn Gould Prize awarded her in April 2018. In a line of 12 Laureates stretching back to R. Murray Schafer in 1987, Norman is the first woman to receive the award.

Glenn Gould Prize laureates seldom perform at their own concerts, but generally have a significant say in who will perform; even by GGF standards this year’s promises to be quite a lineup: the Canadian Opera Company Orchestra; soprano Nina Stemme and lyric soprano Pumeza Matshikiza; tenor Rodrick Dixon and bass-baritone Ryan Speedo Green; soprano Sondra Radovanovsky and mezzo-sopranos Wallis Giunta and Susan Platts; American jazz singer Cécile McLorin Salvant, and the Nathaniel Dett Chorale directed by Brainerd Blyden-Taylor. Conductors Bernard Labadie, Donald Runnicles, Jean-Philippe Tremblay and Johannes Debus will also participate. And Vígő Mortensen, chair of last April’s Glenn Gould Prize Jury that awarded the prize to Norman will also be there.

It’s a stellar array (with of course the attendant danger of turning into an all-aria-no-recitative operatic highlight reel – all climaxes with no foreplay or interplay). But what the heck, there’s a place for those things too. And there are two participants in particular, about whom I’m particularly curious.

One is jazz singer/songwriter, Cécile McLorin Salvant, whom Norman, as each GGF laureate gets to do, has chosen to receive the Protege Prize that goes with the award. It’s always an interesting insight into the mind of the laureate to see whom they choose as protégé: In 1996, pioneering Japanese composer Toru Takemitsu selected fellow composer Tan Dun; in 1999, Yo-Yo Ma chose pipa player Wu Man who became one of his closest Silk Road collaborators; in 2008, Sistema founder José Maria Abreu named Gustavo Dudamel, Sistema’s best-known alumnus; and in 2011 Leonard Cohen, not unusually, broke the pattern by naming the Children of Sistema Toronto, rather than an individual, as his protégés. In naming McLorin Salvant, Norman said this: “Singer, songwriter...a unique voice supported by an intelligence and full-fledged musicality which light up every note she sings. There is an intense, yet quiet confidence in her music-making that I find compelling and thoroughly enjoyable.”

The other participant I’m particularly looking forward to hearing in the context of the gala is the Nathaniel Dett Chorale, under conductor Brainerd Blyden-Taylor, for the simple reason that, when people’s chosen creative pathways intersect, there’s always a chance that, at one of these intersections, the individuals in question will actually cross paths to interesting effect.

For Blyden-Taylor and the Chorale, the Norman Celebration concert comes at an interesting juncture. The week before, on February 13, the day after Norman arrives in town, they will be celebrating their own 20th anniversary as a choir; the following month, March 23, they will head to Hampton, Virginia for the 70th anniversary of Nathaniel Dett’s founding of the school of music there.

Norman has long been part of Blyden-Taylor’s inspirational musical frame of reference. “My consciousness of her goes back to my youth in Barbados in the mid-60s” he says, “and even more so after I came to Toronto in 1973 to be musical director at my uncle’s church. She was an ongoing part of my listening in terms of a sound ideal in terms of performance of spirituals, in my work with the Orpheus Choir, and workshops I was asked to do across the country, helping other choirs with interpretation of spirituals. You’d have to say she was one of those voices that were pivotal in terms of reading of the spirituals.”

Norman was top of the list of people Blyden-Taylor approached to be honorary patron of the Chorale when they started in 1998. “But she very respectfully declined at the time, and as you know, Oscar Peterson, also a Glenn Gould Prize laureate, in fact, accepted, and remained so until his death. Maybe it’s time to ask her again!”

With the number of events Norman will be attending in the week leading up to the celebration concert on February 20, Blyden-Taylor is unsure whether the Dett Chorale’s concert at Koerner Hall will make it onto Norman’s dance card. “It would be nice. But the fact that this is all happening during Black History month means there’s no shortage of partners already predisposed to program events this month. So she will be busy!”

Regarding the fact that, for whatever reasons, this celebration has been timed to take place during Black History Month, Blyden-Taylor is philosophical. “I think back to a time in my life when I was rather
The Glenn Gould Foundation was in its infancy, having awarded its first prize just the previous year to composer and visionary R. Murray Schafer. In the words of jury member, Sir Yehudi Menuhin – who went on to be the laureate of the Second Glenn Gould Prize – Schafer was being honoured for his “strong, benevolent, and highly original imagination and intellect, a dynamic power whose manifold personal expression and aspirations are in total accord with the urgent needs and dreams of humanity today.”

It’s important to note the Janus-like nature of Menuhin’s citation for Schafer’s award: the words could as easily be about the individual in whose name, and spirit, the Prize is awarded, as about the laureate of the day. As such, this first citation was an aspirational benchmark that has remained fundamental to the GGF’s sense of mission to this day: Gould himself, as a timelessly creative original, sets a standard of engaged creativity for the GGF’s jurors that demands of them that they choose worthy recipients. It’s win-win. The Prize adds lustre to the achievements of its laureates; over time the consistent, cumulative calibre of its laureates adds lustre to the Prize.

Another throughline in the GGF’s 30-year history of presenting the award is the care taken in planning not just a celebration concert, but all the events leading up to, or surrounding it. For it is often in these other events that a more fully rounded portrait of the laureate can emerge.

Starting things off, a three-day festival of film, February 11 to 13 in partnership with TIFF, titled “Divine: A Jessye Norman Tribute” features screenings (including a 1989 film, Jessye Norman Sings Carmen, by Albert Maysles on the making of of the Seiji Ozawa-conducted recording mentioned earlier in this story), and a conversation between Norman and the Canadian Opera Company’s Alexander Neef.

There will also be a rare, public, three-hour Jessye Norman masterclass for voice and opera students, in Walter Hall at the U of T Faculty of Music, on Friday February 15. Free to the public, it should afford the opportunity to witness Norman directly engaged in arts education, a cause for which she is an untiring and passionate advocate.

And an all-day symposium titled “Black Opera - Uncovering Music History” at the Toronto Reference Library, on Saturday, February 16 from 11am to 5pm, in partnership with the Toronto Public Library, will “trace the heroic struggles of pioneering artists of African origin to enter the operatic world, their fight for acceptance and recognition, their triumphs and accomplishments.” It will include, in its final hour, a conversation with Norman herself. Interestingly, the indefatigable Norman’s own latest multimedia project, launched in 2018, titled “Call Her By Her Name!” revolves around “the name and legacy of the first African-American opera singer to perform, in 1893, on the main stage of Carnegie Hall – Madame Sissieretta Jones.” So this should be a fascinating conversation.

Of all the events programmed, so far, for the visit, there’s one that for me captures the essence of why the match between the GGF and Norman is a lustrous one; and, fittingly, it will happen out of the public eye. Titled “Freedom Through the Arts Workshops” it will bring together students from the Jessye Norman School of the Arts and the students of Sistema Toronto (laureate Leonard Cohen’s 2011 protégés).

Norman helped establish the Jessye Norman School of the Arts in her hometown of Augusta, Georgia, in 2003, to provide arts education to students from economically disadvantaged neighbourhoods. In 2011, following the presentation of the Eighth Glenn Gould Prize to Dr. José Antonio Abreu, Sistema Toronto was founded to bring the power of music education into the lives of children from this city’s priority neighbourhoods. In this potentially transformative exchange, 15 students from a Jessye Norman inspired initiative in Augusta will travel to Toronto for four days of workshops and collaboration with students engaged in a thriving Toronto initiative directly inspired by the existence of the Glenn Gould Prize.

Drawing each new role afforded her around her shoulders like a blanket, out of the spotlight, away from the footlights, Norman’s work continues, even when no-one is watching.

David Perlman can be reached at publisher@thewholenote.com

The world premiere of a newly commissioned oratorio by Barbara Croall

Pax Christi Chorale with Krisztina Szabó, Justin Welsh, Rod Nettagog, Barbara Croall and the Toronto Mozart Players

FOR TICKETS, VISIT PAXCHRISTICHORALE.ORG
When I tell people about Opera Atelier’s ongoing The Angel Speaks project, I always begin with when I saw the very first performance of its first installment, in May 2017.

I was sitting at the back of the Royal Chapel at the Palace of Versailles watching fellow members of Opera Atelier’s Medea company and of Tafelmusik perform an attractive selection of Purcell and other English Baroque music, titled Harmonia Sacra, when suddenly there appeared high up on the balcony above, the dramatic figure of what appeared to be a Viking angel playing an exquisite melody on solo violin. This beautiful mystical thread of music then seemed to bring forth, and become tangibly present in, the figure of a dancer (Tyler Gledhill) – another face of the angel – on the ground level with the singers and audience, a figure in search of something or someone. That someone, it became clear, was the Virgin Mary in the person of soprano Mireille Asselin. The violin-playing angel then joined the other two on the ground level, and we in the audience were transfixed as the three embodied the story of the Annunciation in music and choreography in a way that was profoundly moving.

This transformative concert experience was the result of a double commission by Opera Atelier, their first: an original piece of The Angel Speaks: A Magically New Theatrical Intervention In Conversation with Edwin Huizinga

JENNIFER PARR

contemporary Canadian music for solo violin, Inception, by acclaimed violinist (and balcony Viking) Edwin Huizinga, combined with new contemporary choreography by longtime OA artist, and in-demand contemporary dancer, Tyler Gledhill.

For me, what was truly extraordinary about this piece was the blending of the Baroque and the new, the music and the choreography, a seamless interweaving with Purcell’s dramatic cantata, The Blessed Virgin’s Expostulation, beautifully sung by Asselin. Fascinated by what OA co-artistic director Marshall Pynkoski calls this “theatrical intervention” that was so much greater than the sum of its parts, I contacted composer Edwin Huizinga to learn more about his creative journey on this project and how it fits in with his already incredibly multi-faceted career.

When I caught up with him, Huizinga was in California having just finished recording a new album with his Fire & Grace partner, guitarist William Coulter, and “phenomenal mandolin player” Ashley Broder. Like Fire & Grace’s previous albums the new one has a mix of Baroque and Irish music, but with the addition of Broder to the ensemble has also mixed in American folk music and bluegrass, while “still being very much focused on the cross pollination of the two different genres.”

This cross-pollination of Baroque and folk music can be seen throughout Huizinga’s career although he “grew up in the middle of nowhere (Puslinch, Ontario) listening almost exclusively to classical music on CBC radio,” and from an early age was “fascinated with the fact that there was so much Baroque dance music out there that I loved.” The folk side of things didn’t come in until later.

As a young professional violinist, as he became increasingly immersed in the “world of the Baroque violin, playing with groups like Tafelmusik and Apollo’s Fire,” he became even more eager to share this music with other colleagues. Also early in his professional career, he was beginning to develop his “other love – of the folk world” playing and writing songs with his Canadian indie band The Wooden
Sky. It was as the band toured to festivals across the country “playing folk music for audiences of thousands of amazingly excited young people” that he first thought “why can’t we mix these two genres together?” and started brainstorming about ways to do just that.

A chance meeting with kindred spirit William Coulter, a classical guitarist fascinated with Celtic guitar and Irish music, led to a collaboration on the first Fire & Grace album where they experimented with combining classical, Baroque and (primarily Celtic) folk. They were thrilled with the result, as Huizinga says: “It was so incredibly fun to accomplish the combination of music genres and to really feel that they are more similar than not.” Performing the album’s tracks around the world they found that “people got it, also feeling the real connection between the two genres, the shared joie de vivre and the way your body feels when you are playing this music.”

While Huizinga never went as far as step dancing while playing his violin as Natalie McMaster does (although he has met and greatly admires her) he often refers to this physicality of the music, both how it feels in the body when a musician plays it and how it seems meant to be danced.

All of these things make him an ideal composer for OA to have chosen for The Angel Speaks, and to actually take part in the choreography of his music as an integral part of the storytelling.

When I asked him if he had ever done anything like that before, he explained: “It was a completely different experience! I spent time really thinking of what it meant to be a composer and performer today with the knowledge that I have of all this Baroque repertoire that I love. Then when Tyler and I started working together and I sent him the music, we spent many weeks together discovering the relationship – playing with me being part of the voice of the Angel Gabriel and him being the Angel Gabriel, and with the fact that he and I were connected and exchanging energies onstage. That piece was an extraordinary inlet for me, into the world of visualizing what I was trying to write. By the time we were performing it, it felt very organic, as if we were moving and working together as a team throughout.”

That first Versailles concert performance of Inception was so successful that OA was invited to return to Versailles and to expand the new commission, adding additional instruments, voices and dancers. This opened the door to expanding on the story and layers of the new project, taking as a jumping off-point The Annunciation, a poem by Rainer Maria Rilke, in an evocative translation by acclaimed American playwright and poet Grace Andreacchi.

“One of the beautiful things as I started to write this piece” says Huizinga, “was the chance to collaborate with Tyler.” In the new piece, Annunciation, Jesse Blumberg, the baritone soloist, is another great friend and colleague, having made an album with Huizinga’s Baroque band ACRONYM and having just married one of Huizinga’s best friends. “It’s an unbelievably great feeling,” Huizinga says, “to be able to call someone at the drop of a hat and ask questions about the range of their voice and their interests; for example, if they would be willing to go into a falsetto voice and be singing higher notes than the soprano. Also, as a composer I’ve decided that I want the artists that I am writing for to be comfortable. My whole concept behind performance is that, if you’re able to really enjoy what you are doing,
that will translate beyond anything you could technically accomplish."

The whole process of creation on Annunciation, as it was with Inception, seems to have been very free and collaborative. As Huizinga started work on Annunciation with Blumberg’s voice in mind, and “falling in love with the poem and understanding it more and more,” he recalls approaching Opera Atelier director Marshall Pynkoski: “I felt there were moments in the poem where I thought there was a dialogue in the Angel Gabriel’s mind and I was wondering if I could turn that into a real physical thing and have two singers.” Pynkoski agreed immediately and suggested that Mireille Asselin could be part of Annunciation as well as Inception. “I was thrilled” says Huizinga. “Being able to weave her voice in adds so much, as for me there is very little that is more powerful than two artists trying to tell a story together.”

Rilke’s poem The Annunciation is a strange, mystical, almost surreal, evocation of the arrival of the Angel Gabriel on earth to find the Virgin Mary and tell her that she has been chosen to give birth to the son of God. It is far from a straightforward telling, as the angel seems to have forgotten his mission at first, and does not recognize Mary or possibly even know she is real. He (almost) seems to be in conflict with himself which gives rise to internal tension in the musical scene and the choreography created to go with it. Asselin, in this section, is no longer the Virgin Mary, as she was in Inception, but more, as Huizinga puts it, “an apparition, or avatar, of what is going on in the Angel Gabriel’s mind” conveying what he is yearning and searching for and trying to understand.

He continues: “I’ve had so many thoughts and discussions about the idea of an avatar and how that’s one of the (both modern and age-old) concepts that we use to describe the transfer of consciousness and energy into another being. We had to find a way to give Jesse that responsibility as he and Tyler are both aspects of the Angel Gabriel.” This concept leads to a beautiful choreographed interaction as Annunciation begins.

Huizinga himself is not as much part of the choreography in Annunciation, deciding instead to “lead the band” so as to be able to observe and be part of the development of all the moving parts of this much more complex piece that includes two singers, six instrumentalists and five dancers (and Baroque as well as contemporary choreography). As he says: “I’m treating it as a chance to see what it’s like to understand his mission, comes first, followed by Purcell’s The Blessed Virgin’s Expostulation, interwoven with Inception, with the sweet voice of Huizinga’s violin answering from above Mary’s cries to Gabriel.

The Angel Speaks will be performed in the Royal Ontario Museum’s Samuel Hall Currelly Gallery for one performance only on February 21. Interestingly it was at the ROM that Opera Atelier first began presenting Baroque performances in 1985, so it seems extra fitting that they should debut what feels like a new phase of creation in the same setting.

Already, though, the team are looking ahead to the next expansion of the project which will begin with another mystic Rilke poem, The Annunciation to Mary, in another wonderful translation by Grace Andreacchi. At this point, as Huizinga says, they are “just scratching the surface” exploring the meaning of the poem and looking at possibilities of setting it for a singer or possibly for an actor to speak over music. “The next question for me, for Marshall and OA, is eventually what is this going to turn into?” Huizinga sees it as “eventually having less [musical] support from the godfathers of Baroque music, and Marshall has indicated that he would like to see it become a one-hour piece that can stand on its own.”

Asked if he could imagine having undertaken The Angel Speaks without benefit of all the many different things that he has in his musical career, Huizinga replied: “The short answer is that it is impossible to separate anything that I do in my life from the music that I write. Initially when I was starting to write this piece I was listening to and performing a lot of Heinrich Biber. One of the things I love most about him is that he inspires the performer to improvise, and my life has been guided by my desire to also improvise and be able to feel freedom in music. True freedom where you are really being allowed to speak your own voice in what you do.”

In composing Annunciation, for example, he “wrote three very short moments of improvisation. I asked each performer individually ‘Would you be interested in doing this? Does it excite you? Because, if not, I am happy to write it out completely.’ And I would maybe not have had the courage to follow that path with my new piece without having had opportunities of shredding and improvising in studios as a studio musician, and then as a band member, or asking my kids at the summer camp that I run to forget everything they have learned and just improvise a piece for me using three notes A, C and E. So, everything in my life so far is, I feel, definitely being brought out in this world of writing.”

I suggest to him, as our conversation draws to a close, that, along with the exhilaration of composing and creating these new works, it must be a real blast for a musician with his physicality to actually be on stage, with permission to be part of the scripted visual action. “Absolutely a blast, and also hard to believe, to be honest,” he replies. Opera Atelier’s The Angel Speaks will be performed in the Royal Ontario Museum’s Samuel Hall Currelly Gallery for one performance only at 8pm on February 21.

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.
THE TORONTO CONSORT

2018-2019: The Colours of Early Music

LOVE, REMIXED

FEBRUARY 15 & 16 at 8pm
Artistic Direction by David Fallis & Katherine Hill
Join us as we reinterpret, remix, and rediscover our love of Early Music, featuring James Rolfe’s Juno-nominated Breathe.

MARCH 8 & 9 at 8pm
Guest Artistic Director Nina Stern, with Rose of the Compass
Celebrating the musical diversity of the City of Jerusalem.

416-964-6337 | TorontoConsort.org
Danny Driver may be the best pianist you’ve never heard. The British native, now in his early 40s, is one of the world-class artists who record for the prestigious UK record company Hyperion along with Marc-André Hamelin, Stephen Hough and Angela Hewitt among others.

Driver’s decade-long relationship with Hyperion Records has yielded a wide-ranging discography of works by Carl Philipp Emanuel Bach, Handel, York Bowen, Benjamin Dale, Mili Balakirev, Robert Schumann and Erik Chisholm. Of his first volume of CPE Bach Sonatas, Bryce Morrison wrote in Gramophone: “It would be impossible to overestimate Driver’s impeccable technique and musicianship … his is one of the finest of all recent keyboard issues.” His most recent release, cited by The New York Times as one of 2017’s Best Classical Recordings, featured piano concertos by Amy Beach, Dorothy Howell and Cécile Chaminade. On March 5, he makes a welcome return to the Jane Mallett Theatre in the St. Lawrence Centre under the auspices of Music Toronto. The following afternoon he gives a masterclass at U of T’s Edward Johnson Building, something he also did on his last visit here, two years ago. His empathetic interchanges with the students and musical insights were impressive then and promise to be equally memorable March 6.

In a revealing eight-minute video available on Facebook and posted on his website, Driver talked about why Sviatoslav Richter headed a list of pianists he loved – “because of his meticulous attention to detail and his refusal to compromise” – and spoke about being the product of many different influences including science (which he studied at Cambridge University). “In a sense everything is connected,” he said. “Part of the excitement and the danger of musical performance is [that] ultimately I don’t come to it with really strongly conceived notions. Principles yes, but there’s so much that can happen, that might happen. It’s very difficult to explain where that comes from.”

The WholeNote celebrates this singular pianist’s upcoming recital with the following mid-January 2019 conversation.

**WN:** What are your first memories of playing the piano?  
**DD:** At school, I watched my schoolmates playing simple pieces on the piano in front of the class and decided that I too wanted to have a go. The first time I played in front of my peers I used only my left and right thumbs (on middle C and middle B respectively)... fortunately for my audiences things have moved forward somewhat since.

**Please describe the musical atmosphere in your home growing up.**  
I was encouraged to develop my musical skills (I also played the clarinet and French horn, and composed) but not to the exclusion of other things. Growing up I had a range of interests, including languages, science and sport. This breadth helped me to understand...
I don’t come to it with really strongly conceived notions. Principles yes, but there’s so much that can happen, that might happen.

What drew you to Kaija Saariaho’s Ballade?
I was beguiled by its darkness and brooding. It seems to conjure up a dimly lit space of great emotional intensity, even over its relatively short duration.

What are some of the challenges of Ravel’s Le Tombeau de Couperin?
Everything here is much more difficult to produce than it sounds! The florid passagework, complex harmony and Ravel’s typical “over-lying” of the hands all have their technical challenges. The Toccatas finale is probably more difficult for me than Scarbo from Gaspard de la Nuit – whereas the latter has the possibility of rich, quasi-romantic sonority and copious resonance to facilitate the pianistic acrobatics, the Tocca needs a meticulous clarity, great lightness, and an almost crystalline quality. All the while there needs to be an elegance and decorative refinement characteristic of the French Baroque.

And of Medtner’s Sonata No. 9 in A Minor?
Medtner was a master of form and through-composition (taking Beethoven as his inspiration); Rachmaninoff thought of him as the greatest living composer of his day. This Sonata is perfectly crafted, as one might expect, but for all its tumult and angularity, it ends somewhat inconclusively. The music is tonal, formally concise, but nevertheless open-ended, tricky to bring off. I feel as though it leaves us with more questions than answers – it is a challenge to performer and listener alike.

What do you find most rewarding and challenging in your professional life?
I demand a lot of myself as a performer, and rarely feel as though I have achieved what I set out to achieve artistically. When I feel I have come close, it’s an intensely rewarding experience. Sometimes the challenge of particular repertoire proves addictive: I have been performing Ligeti’s Piano Études for a number of years and am due to record them later in 2019. They are without doubt the most difficult piano pieces I have ever worked on (more so than Beethoven’s Hammerklavier Sonata), and there’s a thrill to practising them even if the process is painstaking and requires great patience and perseverance.

I’m intrigued by the fact that through your mother you are a direct descendant of the Baal Shem Tov, the founder of Hasidic Judaism. Music and dance are so ingrained in the Hasidic spirit, what part, if any, does that lineage play in your musical life?
My Jewish heritage is very important to me, and certainly my love of nature and of music seem to chime very well with the Baal Shem Tov’s ethos. But I also have “musical genes” from my father’s side (his grandfather was apparently a very fine amateur pianist). It’s hard for me to dissect what comes from where.

Paul Ennis is the managing editor of The WholeNote.
Beat by Beat | Classical & Beyond

February Heats Up
(Musically Anyway)

PAUL ENNIS

Escape the February doldrums and get a taste of spring! The National Arts Centre Orchestra is planting musical seeds with its February 23 concert at Roy Thomson Hall by making Schumann’s Symphony No. 4 “Spring” the program’s centerpiece. Two years after he composed it, Schumann sent a letter to the conductor Wilhelm Taubert, in Berlin: “If only you could breathe into your orchestra, when it plays, that longing for spring! It was my main source of inspiration when I wrote the work in February 1841. I should like the very first trumpet call to sound as though proceeding from on high and like a summons to awaken. In the following section of the introduction, let me say, it might be possible to feel the world turning high and like a summons to awaken. In the following section of the introduction, let me say, it might be possible to feel the world turning green; perhaps … a butterfly fluttering; and in the Allegro the gradual assemblage of everything that belongs to spring. However, it was only after I had completed the composition that these ideas came to my mind.” Before intermission, Jocelyn Morlock’s Cobalt, a concerto for two violins and orchestra, sets the table for French pianist David Fray who joins conductor Alexander Shelley and the NACO for Chopin’s Piano Concerto No. 2 with its lyrical Larghetto. Chopin was 19 when he wrote this elegant work.

February is a busy month for the TSO. Brahms’ final work for orchestra (1887), his Double Concerto for Violin and Cello showcases the considerable talents of concertmaster Jonathan Crow and principal cellist Joseph Johnson on February 6, 7 and 9. Conductor Sir Andrew Davis has recorded all nine of Dvořák’s symphonies so we can look forward to an insightful performance of the Czech master’s Sixth Symphony (1880). It may not have the cachet of the Eighth or Ninth, but Dvořák’s inimitable tunefulness is delightful in its own right. And its Brahmsian nature makes a good pairing with the concerto.

The force of nature that is Barbara Hannigan brings her immersive soprano voice and burgeoning conducting chops to a program that places Haydn’s Symphony No. 86 squarely in the middle of a 20th-century mindset (Debussy’s sinewy Syrinx for solo flute and Sibelius’ ominous and icy tone poem for soprano and orchestra, Luonnotar, open the program). From Haydn to Berg brings Hannigan into her comfort zone with the Suite from Lulu. Bill Elliot and Hannigan’s arrangement of Gershwin tunes, Suite from Girl Crazy, brings the February 13 and 14 evening’s entertainment to a rousing finish. The orchestra even joins in to sing the chorus of Embraceable You.

When Casablanca was released in 1942 it marked the beginning of a beautiful friendship between moviegoers and this Hollywood classic. Currently No. 2 on the American Film Institute’s Greatest Films List, this romantic tale of a cynical American expat/nightclub owner whose idealism triumphs over his broken heart has never lost its luster – Humphrey Bogart and Ingrid Bergman head the indelible cast. Max Steiner’s score subtly supports the movie’s mood without intruding on the action or the dialogue; but when called upon, as in the Paris flashback, its lush nostalgia rises to the occasion. The Austrian-born composer (his godfather was Richard Strauss) scored more than 300 films, from King Kong and Gone with the Wind to The Treasure of the Sierra Madre. Strategically programmed post-Valentine’s Day on February 15 and 16, the TSO’s live accompaniment to the film will make for a memorable cinematic experience.

February 20 and 21, Seattle Symphony principal guest conductor and music director-designate, Thomas Dausgaard, leads the TSO in Bartók’s Concerto for Orchestra, one of the touchstones of the 20th century. Before intermission, American cellist Alissa Weilerstein brings her intensity and sensitivity to Shostakovich’s profound Cello Concerto No. 2.

Reminders

Now to several February concerts that I wrote about more extensively in our December/January issue. The renowned klezmer violinist/vocalist/composer, Alicia Svigals, performs her original score to the 1918 silent film, The Yellow Ticket, along with virtuoso pianist Marilyn Lerner, at FirstOntario Performing Arts Centre in St. Catharines on February 7, the Burlington Centre for the Performing Arts on February 8 and the Oakville Centre for the Arts on February 16.

The Heath Quartet returns to Mooredale Concerts on February 3 following their memorable Toronto debut two years ago. Their program includes Mozart’s Dissonance Quartet (one of his most famous string quartets), Britten’s First String Quartet and Beethoven’s iconic String Quartet No. 3, Op. 59 No. 3 “Razumovsky.”

Celebrated Finnish pianist, 37-year-old Juho Pohjonen – praised by The New York Times for “his effortless brilliance” – appears on the Jane Mallett stage February 5 playing Rameau, Mozart and Beethoven. Even more celebrated are the musicians in Music Toronto’s String Quartet No. 3, Op. 59 No. 3 “Razumovsky.”

The Royal Conservatory presents rising star, violinist Blake Pouliot, in a free (ticket required) concert in Mazoleni Hall, February 3. The appealing program includes music by Mozart, Janáček, Kreisler and Sarasate. Later in the afternoon of February 3, but in Koerner Hall, RCM presents Charles Richard-Hamelin in a recital of Schumann and
Taylor Academy Showcase Concert
SAT., FEB. 9, 4:30PM / SAT., MAR. 9, 4:30PM
MAZZOLENI CONCERT HALL
Free tickets for Feb 9 concert will be available starting Fri. Feb. 1, 2019
The Phil and Eli Taylor Performance Academy for Young Artists presents
concerts by leading young classical musicians in Canada. Hear the stars of tomorrow!

Seiler & Chung
SUN., FEB. 24, 2PM
MAZZOLENI CONCERT HALL
Tickets: $30
BBC Music Magazine states, violinist “Mayumi Seiler brings an exceptional blend of precision with tonal generosity, finesse with enthusiasm.”
She performs with pianist Jeanie Chung.

Noa and Mira Awad
SAT., MAR. 2, 8PM KOERNER HALL
Tickets start at only $45
Partners in creating the song “There Must be Another Way” for 2009’s historic Eurovision Song Contest, these two astonishing singers from the Middle East share the stage and “show a situation that we believe is possible if we just make the necessary effort.”
Generously supported by the Sir Jack Lyons Charitable Trust

Farruquito
THURS., MAR. 7 & FRI., MAR. 8, 8PM
KOERNER HALL
Tickets start at only $50
Flamenco dancer Farruquito, “heir to one of the most renowned flamenco dynasties in Spain” (The New York Times), is joined on stage by some of the finest flamenco singers and guitarists on the scene.

The Magic Flute
THE GLENN GOULD SCHOOL OPERA 2019
WED., MAR. 20 & FRI., MAR. 22, 7:30PM
KOERNER HALL
Tickets start at only $25
The gifted vocal students from The Glenn Gould School and The Royal Conservatory Orchestra present The Magic Flute, Mozart’s masterful comedy about love, truth, and the pursuit of enlightenment, conducted by Nathan Brock and directed by Joel Ivany.
Part of the Price Opera Program

Tickets & Subscriptions on sale now! 416.408.0208 RCMUSIC.COM/PERFORMANCE
Chopin (all four of the sumptuous Ballades). Jan Lisiecki, now almost 24, continues nurturing his international career. His March 3 Koerner Hall concert is sold out but a few rush seats will become available on the day of the performance. Works by Chopin, Schumann, Ravel and Rachmaninoff comprise the challenging program.

**CLASSICAL AND BEYOND QUICK PICKS**

- **FEB 3, 2PM:** Chamber Music Hamilton presents the Grammy Award-winning Parker Quartet playing Shostakovich’s Two Pieces for String Quartet and Janáček’s “Kreutzer Sonata” Quartet before being joined by Chamber Music Hamilton’s co-artistic director, violinist Michael Schulte and veteran cellist David Hetherington for Brahms’ beloved String Sextet No.2.

- **FEB 3, 7:30PM:** The LARK Ensemble takes its name from the first names of its members: National Ballet Orchestra principal flute Leslie Allt; COC Orchestra concertmaster and National Ballet Orchestra associate concertmaster Aaron Schwebel; TSO cellist Roberta Janzen; and COC Orchestra principal viola Keith Hamm. They write that their program features various combinations of keyboard, flute and strings. “We’ve put together an evening filled with unexpected gems, beautifully capped off by J.S. Bach’s joyous Musical Offering in its entirety, with illuminating commentary by [guest harpsichordist] Christopher Bagian. Also on offer (pardon the pun) are Bach’s D-Major viola da gamba sonata, along with Bohuslav Martinů’s cheery Promenades (flute, violin and harpsichord), and the quietly haunting Revenant, by Jocelyn Morlock (Baroque flute, harpsichord and strings).”

- **FEB 8, 8PM:** Kristian Alexander conducts the Kindred Spirits Orchestra in a rousing program of Respighi’s crowd-pleasing Fountains of Rome, Prokofiev’s virtuosic Sinfonia Concertante Op.125 (with cello soloist Andrew Ascenzo) and Rachmaninoff’s Sinfonie Concertante Op.125.

- **FEB 10, 3PM:** The always entertaining Eybler Quartet presents the aptly named “Sete duets to Vienna, A Road Well Traveled,” comprising string quartets by Asplmayr (Op.2), Haydn (Op.54, No.2) and Beethoven (the resplendent Op.59, No.2 “Razumovsky”).

- **FEB 27, 7:30PM:** Getting to know Toronto even more since their Mooredale Concerts recital last September, the Calidore String Quartet, currently in residence at U of T’s Faculty of Music, performs Haydn’s String Quartet in F major; Op.77, No.2; Two Pieces for String Quartet and Brahms’ beloved String Sextet No.2.

Caroline Shaw’s new commission, Entr’acte and First Essay: Nimrod; and Beethoven’s monumental String Quartet in C-sharp Minor Op.131. Anyone who heard Shaw’s delightful “ballad” Taxidermy, one of several highlights of St Percussion’s 21C Music Festival concert on January 19, needs no urging to hear her piece for string quartet.

- **FEB 28, 1:30PM:** The Women’s Musical Club of Toronto presents “Bass Masters through the Ages” with double bass virtuoso Joel Quarrington and friends Yehonatan Berick and Bythe Allers, violins; David Jaltbert, piano; Alisa Klebanov, viola; Carole Siros, cello; and Gabriel Sakamoto, double bass. Music by Schumann, Korngold, Schubert and Tovey.

- **MAR 3, 8PM:** Gallery 345 presents “Music from Marlboro”: Haydn’s Piano Trio in C; Kodály’s Serenade Op.12; K. Ueno’s Duo (Marlboro commission/premiere); and Ravel’s Piano Duo in A Minor. With Robin Scott and Tessa Lark, violins; the inspirational Kim Kashkashian, viola; Christoph Richter, cello; and Zoltán Fejérvári, piano.

Paul Ennis is the managing editor of The WholeNote.
Experience two great 18th century works performed by the Toronto Mendelssohn Choir and Orchestra: Handel's glorious Coronation Anthems and Haydn's deeply-felt Mass in Time of War.

Wednesday, February 27, 7:30 pm
St. Andrew’s Church
(RIGHT ACROSS FROM ROY THOMSON HALL)

Tickets: $35 to $78
Call 416-408-0208 or purchase online at www.tmchoir.org
Concert Music Meets Indigeneity

WENDALYN BARTLEY

In early December of 2018, the Canadian Opera Company announced that Ian Cusson had been newly appointed composer-in-residence. A composer of Métis heritage, his work has largely focused on writing vocal music – both art song and opera – as well as orchestral music. Currently he is in residence with the National Arts Centre Orchestra and will begin this new appointment at the COC in August 2019. I spoke with him about what this new position will mean for him, and also about the broader issues he explores in his creative work. Being composer-in-residence will not only offer the opportunity to compose an opera for the COC, but also the opportunity for an inside look at the inner workings of an opera company: observing and participating in rehearsals for main productions; as well as observing vocal coaching and diction sessions. The commissioned opera will be a 50-minute work with librettist Colleen Murphy whom he met this past summer during Tapestry Opera’s Composer-Librettist Laboratory. They connected so well that Cusson invited her to participate in this opera project that will be geared towards families and young audiences. It will be a lively adventure story, he says, based on an urban tale of two young people trying to rescue a mother who has been taken captive.

On March 5, three of Cusson’s vocal works will be presented at the COC’s noon-hour Vocal Series held in the large Richard Bradshaw Amphitheatre lobby space. The first work will be a song cycle for mezzo and piano quintet, Five Songs on poems of Marilyn Dumont, a Cree/Métis poet from Edmonton, and sung by mezzo Marion Newman, whose heritage combines Kwagulth and Stó:lo First Nations, English, Irish and Scottish. The other two works on the program will be sung by Marjorie Maltais, with Cusson at the piano: J’adore les orages, a concert aria with text by Michel Marc Bouchard; and the premiere of Le Récital des anges, a song cycle based on poems of Émile Nelligan, a Quebecois poet whose life straddled the end of the 19th and early 20th centuries.

For Cusson, finding the natural dramatic arc within the texts he is working with is key, and he makes it a priority to write for the specific singer who will be performing the piece. “I have a great respect for singers and their ability to use their bodies in front of people, and I keep the fact that they are human beings, not machines, in mind while writing,” he said. He chooses to work with texts that are in either English or French, the two languages he speaks. He feels it’s essential for him to know the specific cadences of the language he is working with in order to write well for the voice.

He is also drawn to working with Indigenous texts and stories from his own tradition, seeing this as both an opportunity and a challenge. One topic we explored more deeply was how he approached integrating his classical background with his Métis heritage. He spoke about his current orchestral project, Le Loup de Lafontaine, to be performed by the National Arts Centre Orchestra in late September, and based on a particular personal story from his own community. “As I’m writing it, I’m thinking of the fiddle tradition – how it’s used and how it could exist or be referenced within a larger orchestral piece. This is the most direct connection I’ve had to my own Métis tradition in my composing.” In the past, one key way he has approached Indigenous culture is through texts and story and he has incorporated this piece. It tells of “a wolf coming to town and terrorizing farmers and people from a community comprised of Métis, First Nations and French settlers, none of whom communicate with each other. Although the wolf is killed in the end, the animal succeeds in bringing the community together.”

This question of integrating Indigenous tradition and classical concert music requires Cusson to think deeply about how those stories are being told, and about what story his own participation tells. “It sounds wonderful to create an Indigenous opera,” he says, “but as you move into that work, many questions start to reveal themselves, such as the depiction and representation of people, and what it will sound like.”

Many of these pressures are internal and self-imposed. “I want to do this successfully and in a way that honours and doesn’t demean. It takes a process and appropriate consultation, patience, conversation, learning and growing. I’ve been doing that, and will probably continue for the rest of my life, as I think about how to create works within this classical tradition that touch on very difficult, sensitive, painful places, and often involving people who are still alive and have been traumatized by events in the past.”

So the question becomes, what stories should be put on stage, and how should they be told? “These are very complex questions with no quick answers. Also, it’s important to become more aware of the protocols and processes related to specific types of traditional music, like ceremonial songs for example, which are only to be sung at specific times, by specific people, for specific purposes, and not by anyone else. I’m also learning about this, especially within other Indigenous traditions that are not my own. There are many different nations and they all have different processes and protocols.”

Coming up in February, Cusson will be participating in a special ten-day gathering at the Banff Centre for the Arts that will bring together various Indigenous musicians involved in classical music. The goal is twofold: first to have some co-creation time together and second, to think through best practices and protocols for artistic companies, presenters and other artists, when working with Indigenous musicians. “It will be an opportunity to think through how things are, where things could go, and how we can be a part of leading that,” Cusson said. The goal is to come out of this meeting with a tangible document that will outline starting places for the entire classical musical community who want to have better information on how to integrate and support Indigenous culture in their concert productions and creative works. “What are the good steps we can take to ensure that we are making well-informed projects that are acts of reconciliation? This seems to be missing in a formal sense, so this document will be helpful in continuing that dialogue.” From my birds-eye perspective of writing this WholeNote column focused on the contemporary music world, I envision that this will be a very rich and valuable conversation that I hope will have lasting impact on how we think, create and engage in building musical culture.

Pauline Oliveros in February:
The Music Gallery will be co-producing three events in February centred around the music of Pauline Oliveros, the well-loved composer, performer and pioneer of the Deep Listening process.
For a special Valentine’s Day event on February 14, Oliveros’ long-time partner, IONE, will be presenting a reading titled Today With All Its Hopes And Sorrows where she will reflect on the topics of community, lineage, and the potency of text and sound as forms of remembrance. Two days later on February 16, IONE will join cellist and improviser Anne Bourne for an afternoon workshop experience exploring Oliveros’ text scores. And finally, on February 17 there will be a concert performance of Oliveros’ To Valerie Solanas and Marilyn Monroe in Recognition of Their Desperation, written in 1968 as a response to the turbulent political events of the time. Appropriately, it will be performed by a group of local musicians in the City Hall council chambers. In order to give the reader a more personalized account of the impact of these events exploring the ideas within Oliveros’ music, I am planning a follow-up concert report which should be available on The WholeNote’s website during the third week of February.

**IN WITH THE NEW QUICK PICKS**

- **FEB 2, 8PM:** Trinity-St. Paul’s Centre. Soundstreams offers up a special performance of Steve Reich’s Different Trains with the Rolston String Quartet performing in tandem with a video realized by Spanish filmmaker Beatriz Caravaggio. Reich wrote this Grammy Award-winning work in 1988 as a musical meditation on the Holocaust. Perhaps the most personal of his works, Reich calls Different Trains a “music documentary” bearing witness to his childhood train journeys across the US in the 1940s, and the realization that as a Jew, had he grown up in Europe, his train journeys would have been very different. The concert will also feature Quartet #2 (Waves) by R. Murray Schafer, Swans Kissing by Rolf Wallin, and Streams by Dorothy Chang.

- **FEB 13 AND 14, 8PM:** The Toronto Symphony Orchestra conducted by Barbara Hannigan. For lovers of the virtuosic contemporary music soprano, this will be an opportunity to experience her work as both conductor and vocal soloist. On the program is a series of mainly early 20th-century works by Debussy, Sibelius, Berg and Gershwin, as well as a classical period work by Haydn.

- **FEB 15 AND 16, 8PM:** Trinity-St. Paul’s Centre. The Toronto Consort concert, “Love, Remixed”, offers a program of contemporary music written for early instruments and voice. James Rolfe’s Breathe uses texts by the 12th-century abbess, composer, poet and healer Hildegard of Bingen. Her texts often speak of rapturous experiences with the divine as well as of the greening life energy of nature. The Consort’s artistic director David Fallis will be presenting his Eurydice Variations, the story Monteverdi’s Orfeo tells, but from the point of view of Eurydike.

- **FEB 17, 7PM:** Gallery 345. New Music Concerts offers this special fundraising event featuring the acclaimed German keyboard virtuoso Moritz Ernst performing the masterpiece Klavierstück X by Karlheinz Stockhausen, along with works by Mike Edgerton, Arthur Lourié, Miklos Maros and Sandeep Bhagwati.

- **FEB 22 AND 23, 8PM:** Factory Theatre. The Music Gallery and Fu Gen Theatre present Foxconn Frequency (no.3) – for three visibly Chinese performers. This interdisciplinary work of “algorithmic theatre” combines real-time game mechanics, piano pedagogy, 3D-printing and the poetry of former Foxconn worker Xu Lizhi. The creative team includes the members of Hong Kong Exile – Natalie Tin Yin Gan, Milton Lim, Remy Siu, and musical performers Vicky Chow, Paul Paroozai and Matt Poon. The goal is to expand awareness beyond the musical instrument itself and bring attention to the performer’s identity by engaging both the eyes and ears, and thereby shifting the audience’s perception to multiple modalities.

- **FEB 23, 8PM:** Gallery 345. Spectrum Music presents “The Rebel: Breaking Down Barriers” with the premiere of seven new works by Spectrum Music members Hansu, McBride, Victoria, Welchner, Wilde and others. This concert will be the second of five concerts this season that are exploring five prominent Jungian archetypes. Continuing in Spectrum’s tradition of pushing genre boundaries, the concert will combine classical and jazz elements.

Wendalyn Bartley is a Toronto-based composer and electro-vocal sound artist. sounddreaming@gmail.com.
Welcome to the first WholeNote World View column of 2019. Calendar years are human constructs, as is time itself. Yet as we all learned in Music 101, and as Leonard Bernstein repeated in his 1955 Art of Conducting TV lecture, “music exists in the medium of time.”

As we all know, the familiar Gregorian calendar, in use since 1582, and itself a correction of the earlier Julian calendar – both based on the Earth’s revolution around the Sun – pins January 1 as the very beginning of the year. The more ancient lunar calendar on the other hand is built on the monthly cycles of lunar phases.

Chinese culture has observed both a lunar and a solar calendar for millennia, complex computations resulting in a blended lunisolar calendar which reckons years, months and days according to astronomical phenomena, in 12-yearly cycles. The Chinese lunisolar New Year falls this year on February 5, initiating the Year of the Pig, which is the Chinese lunisolar New Year falls this year on February 5, initiating the Year of the Pig, which in some related Asian zodiacs is represented by its wild cousin the Boar. Widely called chunjie (Spring Festival), it technically lasts 15 days in mainland China.

Participants mark the ritual start of a new year by planting crops, feasting, gifting, praying to the gods and the ancestors, and seeking to attract good fortune. Bright red auspicious decorations and lanterns are hung, negative forces are purged, fireworks fill the sky, and much more.

Lunisolar New Years are celebrated not only in mainland China and Taiwan but also widely in East and Southeast Asia and by Chinese and other communities around the world. One estimate pegs the number of participants as one quarter of the world’s population.

In modern China, workers travel home to enjoy reunion dinners and family visits at this time of year. Called chunyun, this roughly 40-day period has been tagged as the world’s largest annual migration. The numbers are truly mindboggling, like many things in China. Over 2.9 billion individual passenger journeys are projected during chunyun this year, well over twice the actual population of the country.

Chinese New Year in the Greater Toronto Area

The Chinese Spring Festival is undoubtedly the most significant community-wide celebration in China and the diaspora. In the GTA it already began in January.

I discussed how the Spring Festival season impacts GTA Chinese musicians, their repertoire and community patronage, in a series of late January messages with Canadian Chinese Orchestra artistic director and conductor Amely Zhou. (She was too busy for a sit-down due to her intensive rehearsal schedule.)

What is the New Year season like for Chinese musicians? Does it result in performing opportunities? “Very much yes... it’s a busy time for all Chinese musicians,” replied Zhou. “Private individuals, businesses and mass entertainment providers like TV stations want live Chinese music to demonstrate their allegiance to their culture of origin at this auspicious time of year.” It’s a significant form of community support for Chinese musicians in the diaspora, as well as for their Chinese instruments and repertoire.

The patronage of Chinese music and affiliated performing arts such as dance and opera are closely tied to GTA and international commercial interests. “These are ultimately linked to the economic strength of today’s China,” added Zhou. It reflects a complex and ever-evolving economic, cultural – and even at times political – dynamic between Canada and China, one which has very recently become significantly more tense.

Canadian Chinese Orchestra

Fête Chinoise at the AGO

A good example of this patronage at work was the Canadian Chinese Orchestra’s first Chinese New Year gig at an event organized by Fête Chinoise, the Markham, Ontario magazine and lifestyle event programming company. Held at the Art Gallery of Ontario on January 26, the event, also called Fête Chinoise, seeks to “empower individuals to deepen the connection between their [Chinese] identity and culture,” through a “curated lens and critical thinking.”

CCO’s repertoire for this event included Festive Overture for Chinese orchestra by veteran Chinese composer Jiping Zhao and the pop instrumental Festive Overture for Chinese orchestra by veteran Chinese composer Jiping Zhao and the Canadian Chinese Orchestra’s first Chinese New Year gig at an event organized by Fête Chinoise, the Markham, Ontario magazine and lifestyle event programming company. Held at the Art Gallery of Ontario on January 26, the event, also called Fête Chinoise, seeks to “empower individuals to deepen the connection between their [Chinese] identity and culture,” through a “curated lens and critical thinking.”

CCO’s repertoire for this event included Festive Overture for Chinese orchestra by veteran Chinese composer Jiping Zhao and the pop instrumental Summer by Japanese film composer Joe Hisaishi, arranged by Malaysian composer Junyi Chow. CCO’s set was, however, only one among many experiences that night. They included fashion, art and design as well as food, drink and stationery that reflected motifs of abundance, opulence, wealth and philanthropy, all significant themes in Chinese New Year celebrations. The sold-out event presented aspirational products and experiences which put a curated,
contemporary and urbane spin on ancient Chinese cultural customs.

Chinese New Year Gala 2019 at the Sony Centre

February 4, on the eve of the Year of the Pig, The 6th Chinese New Year Gala 2019 takes over the substantial stage of the Sony Centre, Toronto, produced by Canada National TV, a Chinese-Canadian television station.

The Sony Centre event page describes the event as follows: “Chinese and Western artists will sing and dance, and we will drum the bell to welcome the arrival of 2019. It will be Canada’s largest Chinese Spring Festival Evening far! ... The largest overseas Chinese New Year celebration, [the show] connects millions of viewers at home and abroad... through live television.”

A portion of the ticket sales will benefit a local hospital and the Yee Hong Centre for Geriatric Care. It’s part of a long Chinese tradition of giving back to the community and taking careful care of elders.

The CCO performs a set at the New Year Gala 2019 including Dance of the Golden Snake (1934), a fast-paced orchestral composition by Nie Er, popular during New Year celebrations, drawing on Shanghai region folk melodies and featuring lively percussion. The CCO plays an arrangement of this work by Hong Kong composer and conductor Ng Chiu Shing.

“We’ll also be playing my Chinese orchestra arrangement of Billie Jean, Michael Jackson’s hit 1982 song...just for fun,” added Zhou (with smile emoticon attached).

Why choose to cover a 1982 American pop song on Chinese instruments?

“I wanted to challenge old misconceptions of traditional Chinese music being sad and quiet.” And also, “because everyone [in China] knows Billie Jean ... I made the arrangement for the CCO Youth Orchestra tour to China last summer and it was very well received, with audiences clapping and dancing. My drummer was particularly popular with the girls!”

Toronto Chinese Orchestra
City Hall, Pacific Mall

The Toronto Chinese Orchestra (TCO) is the region’s oldest such orchestra. Under music director Patty Chan on the morning of February 4 – the eve of the Year of the Pig – it plays festive music at Toronto City Hall, our region’s civic hub and usually its political epicentre. Then at 8pm the same day the TCO reconvenes at the Pacific Mall playing a late-night set just before New Year. Located on the City of Markham side of Steeles Ave., the three-level Pacific Mall has reigned as the largest Chinese shopping mall in North America since opening its doors in 1997, a popular hub of an explicitly commercial kind. Both free concerts are open to the public.

COC’s World Music Free Noon-Hour Series

February 5 at 12 noon the TCO’s Chamber Players celebrate Chinese New Year in the Canadian Opera Company’s free World Music Series at the Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts. Led by its erhu player Patty Chan, the Chamber Players form the professional core of the TCO, including Kenny Kwan, percussion; Dora Wang, dizi and Wendy Zhou, pipa. Boosting the lower end of the sound spectrum is cellist Jaimie Chan who was...
recently added to the TCOCP roster.

Their varied program celebrates the Year of the Pig with a mix of traditional and contemporary Chinese music. It continues with Colourful Clouds Chasing the Moon composed by Ren Guang, the traditional Purple Bamboo Tune, Jiang Xiaowei’s Journey to Gusu, Lu Wencheng’s Rising Higher Step by Step, and Romance on the Grasslands by Wang Luohin/Patty Chan. The program then concludes with Dance of Yi Tribe by Wang Huiren, Hand In Hand by Su Shi/Patty Chan, and the popular Racing Horses composed by Huang Haihuai.

ROM Gods in My Home: Chinese New Year

The TCO remains active during the New Year season playing public and private events. For example on February 16, 17 and 18, mornings and afternoons at the Royal Ontario Museum, its youth and small ensembles perform ensemble pieces and instrumental solos. They will also offer demonstrations and opportunities for the audiences to try playing selected instruments.

These interactive performances are part of the ROM’s current exhibition Gods in My Home: Chinese New Year. Drawn from the Museum’s permanent collection, the exhibition features a selection of ancestral portrait paintings and deity prints that were an integral part of Lunar New Year observances in Chinese households. Gods in My Home “explores the connections between the domestic, material and spiritual life of Chinese society...during the late Imperial period to the early 20th-century Republic era.”

Plenty of other events

I've focused attention on just two Chinese Orchestras in this account of Chinese New Year music in the GTA. Of course there are plenty of other events taking place in Chinese communities throughout the GTA. For example the Chinese Cultural Centre of Greater Toronto holds its signature Year of the Pig Banquet on February 8 at its sprawling Scarborough facility, featuring an evening of community entertainment, many including Chinese music.

Finally, for those seeking musical experiences with a spiritual aim, the Fo Guang Shan Temple of Toronto marks the Chinese New Year with several activities in its Mississauga Mahayana Buddhist temple. In a message from the Venerable Master Hsing Yun, the founder of Fo Guang Shan, the Year of the Pig both symbolizes endings and brand new beginnings. “One homophone for pig is ‘all’ or ‘everything,’ which also represents a good wish for everyone to have a well-rounded and auspicious year.”

From January 26 to February 10, the Temple hosts Chinese New Year Festival activities such as lighting lamps to the Buddhas, sounding the bell of peace, and participating in Dharma services to welcome the New Year.

The Chinese New Year’s Eve Chanting Service is on February 4 starting at 8pm, while the New Year Chanting Service is on February 5 and 10 at 10am. The Temple invites everyone to visit during Chinese New Year. Please see their website for more details.

Perhaps, as the temple suggests, you will be among those fortunate enough to “bring home auspicious blessings and wisdom.”

In this KonMarì-fuelled “tidying and purging” era, those are two possessions I wouldn’t mind more of.

WORLD VIEW QUICK PICKS

Jane Bunnett and Macqueque

> FEB 2, 8PM: Lemon Bucket Orkestra and Aline Morales at Koerner Hall, Royal Conservatory of Music. Toronto’s guerilla-punk-Balkan-folk-brass band shares the stage with Aline Morales, the Brazilian-Toronto singer, percussionist and member of KUNÉ – Canada’s Global Orchestra.

> FEB 7, 12:30pm: York University Department of Music presents music professor Rob Simms playing a rare concert of tanbur and setar solos in its Faculty Spotlight Series in Room 235, Accolade East Building, York University.

> FEB 9, 7:30PM: The “Queen of Klezmer” Alicia Svigals, a founder of the Grammy Award-winning Klezmatics and “the world’s foremost klezmer violinist” takes the stage of the Isabel Bader Centre for the Performing Arts in Kingston, with her band.

> FEB 9, 8PM: The Royal Conservatory of Music presents Cuban-Canadian piano giant Hilario Durán and his Latin Jazz Big Band with Horacio “El Negro” Hernández and Santa Leyva’s Rumberos, at Koerner Hall.

> FEB 21, 22, 23 AND 24: Tafelmusik restages its moving transcultural Tales of Two Cities: The Leipzig-Damascus Coffee House at Koerner Hall. Maryem Tollar serves as the gracious narrator and vocalist while Tafelmusik guests, Persian percussionist Naghmeh Farahmand and oud specialist Demetri Petsalakis, musically illustrate the Damascus end of the tale. Elisa Citterio conducts from the violin.

> FEB 23, 8PM: The powerful Cuban female bolero, canción and son vocalist Yaima Sáez and her group splits the night with Jane Bunnett and Macqueque, her band of deep-groove, early-career Cuban women musicians, at the RBC Theatre, Living Arts Centre, Mississauga.

> MAR 3, 8PM: The Royal Conservatory of Music presents Padideh Ahrarnejad, Iranian tar player and member of KUNÉ, performing a free concert (ticket required) with her sextet Partow at Mazzoleni Concert Hall, RCM.

Andrew Timar is a Toronto musician and music writer. He can be contacted at worldmusic@thewholenote.com.
Beat by Beat | Choral Scene

Choral Fire in Winter Snow

BRIAN CHANG

Two upcoming choral concerts promise to take some of the chill out of winter. The Nathaniel Dett Chorale, joined by alumni, premieres a new work, *Hosea*, to perform what artistic director Brainerd Blyden-Taylor calls a concert of “wonderful, inspirational, moving music.” This concert continues the Chorale’s 20th anniversary season. And two of the finest chamber choirs in Canada join forces to present a joint concert; the Vancouver Chamber Choir (VCC) is hosted by the Elmer Iseler Singers on their 92nd and last tour with Jon Washburn at the head of the VCC.

To Return, with Love: *Hosea*

The Nathaniel Dett Chorale takes the Koerner Hall stage to perform a new work, *Hosea*. “This year we have a composer-in-residence, Dr. Stephen Newby,” shares artistic director Blyden-Taylor. “He has written a mini-oratorio based on the Old Testament Book of *Hosea*. It is a fusion mashup of the classical, jazz and gospel genres.”

“When the Book of *Hosea* was written, it was a metaphor for God’s relationship with the children of Israel,” shares Blyden-Taylor. “Initially God tells Hosea he should marry a prostitute and take in her children.” Figuratively, *Hosea* invokes wayward Israelites, who have turned their backs on God, to turn back to God. “He calls them to repentance with an open heart of forgiveness should they return to him.” That path to repentance is one of inclusion, opening doors and hearts to the denigrated and lowly.

The *Book of Hosea* is controversial, more so now, for its disparaging depictions of “wanton women.” The metaphoric reading, though, is more nuanced than the literal text taken at face value. For Blyden-Taylor, “looking at it from our point of view today, it’s essentially the theme of unconditional love, reconciliation, and compassion.”

Composer-in-residence Newby is professor of music at Seattle Pacific University, a Christian college rooted in the Wesleyan Methodist tradition. He conducts the University’s Gospel Choir and teaches composition. Blyden-Taylor describes *Hosea* as “a combination of Newby’s two passions: music and theology.”

*Hosea* will be performed by the current Chorale. The other half of the concert will include alumni across the 20-year history of the ensemble. Blyden-Taylor says “there are about 18 to 20 alumni who are coming back to sing with the current ensemble. We’re doing a series of favourite spirituals in the other half of the concert. We’re doing pieces by Nathaniel Dett and Moses Hogan.” Added to this, Blyden-Taylor has programmed songs from young American composer, Brandon Waddles, making three generations of composers spanning 100 years.

It is a banner year for the Chorale, celebrating its 20th anniversary. It is also, Blyden-Taylor shares, “a big year for Nathaniel Dett too. This season marks the 75th anniversary of his death, and the 90th anniversary of the school of music he founded in Hampton University, Virginia. Dett was also one of the founding members of the National Association of Negro Musicians in the US, and they’ll be celebrating their 100th anniversary in Chicago in the summertime.”

The ongoing process of exploring Afrocentric music has become a life’s work for Blyden-Taylor. “This ensemble is not just to commemorate Nathaniel Dett, but also his belief in Afrocentric music in its entirety,” he says. “It’s been a rich 20 years, and we’ve done a lot of things over that time, always striving to provide wonderful, inspirational, moving music.”

February 13, 8pm. The Nathaniel Dett Chorale presents Voices
and there’s not a moment wasted. There’s nothing thrown away; things become more intense; every moment becomes very precious. Choir. “There’s something about coming to the end of something. The Gallant James MacMillan’s Trois Chansons de Charles d’Orléans years. For example, we’re doing keeps meticulous lists of performances and songs performed. “A lot of performed pieces from the choir’s history,” says Washburn, who with Jon Washburn as artistic director. “We’re singing the top-ten- of the Diaspora… Hosea & Friends. Koerner Hall, Telus Centre for Performance and Learning, Toronto.

Two of the Finest: One Beautiful Concert

The Vancouver Chamber Choir comes to Toronto on its final tour with Jon Washburn as artistic director. “We’re singing the top-ten-performed pieces from the choir’s history,” says Washburn, who keeps meticulous lists of performances and songs performed. “A lot of this repertoire is repertoire that has been toured quite a bit over the years. For example, we’re doing Trois Chansons de Charles d’Orléans by Debussy; we’ve done 113 performances of that piece. The Imant Raminsh Ave Verum Corpus we’ve given 64 times.”

The concert will also feature many of Washburn’s beloved, often-performed arrangements including music of Stephen Foster and Risel Shine!, his setting of four spirituals. “There are so many concerts at home and they kind of fade into each other over time,” shares Washburn. “But when you’re on tour, you associate a concert with a certain hall in a certain community in a certain season of the year. They are very vivid memories. For instance, the Schafer A Garden of Bells, was written for us many years ago. I remember when we did our tour of the Soviet Union in 1989, the incredible reception we got for this piece. We travelled the Baltics (Estonia, Latvia, Lithuanian), the Ukraine, and Moscow, Russia. We finished that tour with the Moscow Chamber Choir in the Great Hall of the Moscow Conservatory.” The Choir has performed A Garden of Bells 82 times over the years since it was first written in 1984.

Washburn has named the tour and the performances “Music Sea to Sea: The Farewell Tour.” The tour is taking them from their usual home on the Pacific across the country to the Atlantic. Starting in Edmonton, then to Calgary, Lethbridge, Regina, Toronto, St. John’s, Halifax, Antigonish, Wolfville, Truro, Lunenberg, and back to Vancouver over 18 days. This will be the 92nd tour in the last 48 years and Washburn has been on all but one of them. This is his last as the artistic director of the VCC as they continue their search for a new leader.

The Elmer Iseler Singers are hosting this particular visit. “[Artistic director] Lydia Adams and I go way back and we’ve just always had a wonderful friendship and so it’s very special to do my last official event as artistic director in Toronto,” says Washburn. “I think there will be a lot of feelings that night.”

Adams feels the same. “For me, I’m really looking forward to this time together. I’ve known Jon since the early 90s when I played for the Ontario Youth Choir and he was the conductor. We hit it off. I was so taken by his work with the Youth Choir and the results he was able to get; his focus and attention. He was able to make great music with them, and that’s the case every time we work with him.”

The Elmer Iseler Singers, for their portion of the concert, will perform a selection of choral works new and familiar. For the new, Adams has chosen The Spheres, which is the opening movement of Ola Gjeilo’s Sunrise Mass. For the old, William Byrd’s Sing Joyfully. Rounding out the program is Healey Willan’s anthem, Gloria Deo, and James MacMillan’s The Gallant Weaver.

“It takes a lot to hand over a choir that you’ve taken care of for so long,” shares Adams. She knows herself what it is like to give up the reins; this is her final season at the helm of the Amadeus Choir. “There’s something about coming to the end of something. Things become more intense; every moment becomes very precious and there’s not a moment wasted. There’s nothing thrown away; everything has meaning.”

Washburn notes the long history of the two choirs: “We have a great working relationship that has gone back decades. It’s really nice that we have been able to work together on a regular basis.” Adams appreciates this history as well. “The choirs are so meshed,” she says, “when they come together, it’s old friends, with immediate friendship and music making.”

March 1, 7:30pm. The Elmer Iseler Singers present the Vancouver Chamber Choir “Music from Sea to Sea: The Farewell Tour.” Eglinton St. George’s United Church, Toronto. See elmeriseleringers.com for more information. ♫
Discovering Ancient Music’s Hidden Gems

Matthew Whitfield

History’s pruning shears are aggressively pragmatic, trimming away that which is not tremendously noteworthy, revolutionary, famous or infamous. Music history is no kinder to its members, the pantheon of perpetual fame reserved for those select few on whom we bestow the title of “genius.” In the movie Amadeus, which, by the way, is screening with live orchestra at the Sony Centre on February 21 and 22, court composer Antonio Salieri “speaks” for all mediocrities in the world. I am their champion. I am their patron saint.” He fully expects to be expunged from the record books because of his lack of prodigious talent, surpassed in every way by the young and inexplicably, divinely gifted Wolfgang Amadeus Mozart.

Almost as well-known as Amadeus itself is the understanding that (spoiler alert!) the vast majority of the drama in the film is entirely fictitious. Salieri did, in fact, achieve great success during his career, not only dominating Italian-language Viennese opera, but also becoming one of the most important and sought-after teachers of his generation, with such pupils as Franz Liszt, Franz Schubert, and Ludwig van Beethoven... not too bad for the “patron saint of mediocrities.” But while this particular instance of historical pruning may be false, there are many other examples of how time can act as an eraser, gradually wiping away traces of people, places, and events.

Let us consider, for example, the idea of national “schools” of music, which ebb and flow depending on the time period and corresponding socio-political circumstances of each country. Throughout the history of music there are three countries which consistently contributed to the development of European music from the medieval era to the 20th century: Germany, France and Italy; these nations produced some of the great composers of the past, including Bach and Beethoven, Couperin and Debussy, and Vivaldi and Puccini, respectively, as well as virtuoso interpreters. England has made valid contributions throughout history as well, particularly in the Renaissance and Baroque, with the Tudors and later composers such as Purcell, and in the late 19th and early 20th centuries through Parry, Elgar, Howells, Britten and others.

Europe, however, is an expansive continent and currently contains 50 separate countries—what are the musical histories of these other nations, the ones that have not received the legacies of Mozarts and Saliers? Who are their “patron saints of mediocrities”? This month’s listings are full of explorations of these lesser-known composers and their works; here are some of the highlights:

Poland in the 16th Century

On February 21, Gallery 345 presents harpsichordist Corina Marti, playing keyboard music from 16th-century Poland. Poland’s influence on classical music cannot be underestimated, with world-famous composers such as Frédéric Chopin, Włodzimierz Krzysztof Penderecki, Karol Szymanowski and Henryk Górecki, and renowned pianists like Arthur Rubinstein, Ignacy Jan Paderewski and Krystian Zimerman counted amongst its artistic elite. While these composers and performers are largely from the 19th and 20th centuries, Poland has had a national musical identity since the 13th century, from which manuscripts have been found containing polyphonic compositions related to the Parisian Notre Dame School. During the 16th century, two musical ensembles led a rapid development in Polish music—both were based in Kraków and belonged to the King and Archbishop of Wawel. Music does not exist in a vacuum, however, and a number of Italian musicians were guests at the royal courts in the early 17th century, included Luca Marenzio, Giovanni Francesco Anerio, and Marco Scacchi. During the 17th century, Polish composers from this period focused on Baroque religious music and concertos for voices, instruments and basso continuo, a tradition that continued into the 18th century.

This concert is certainly worth exploring, in part because it provides more questions than answers: what will this Renaissance-era music from Eastern Europe sound like? Will it resemble the Tudor school and the pavanes and galliards of Byrd and Gibbons, or perhaps the more fantastical style of Frescobaldi? There is only one way to find out!

Convivencia

Another country that has not received significant recognition for its musical contributions is Spain where, particularly in the renaissance, creativity and experimentation abounded. The Toronto Chamber Choir delves into repertoire from mediaeval and renaissance Spain with their concert “Convivencia: Music Across Three Faiths” on March 2. This performance captures the cross-pollination that took place in a country with an unusually rich and complex musical and political history.

Over the course of its history, Spain has had more than 2,000 years of internal and external influences and developments that have combined to produce a large number of unique musical traditions, closely related to changing political climates. In the two centuries before the Christian era, Roman rule brought with it the music and ideas of Ancient Greece. Early Christians, who had their own differing versions of church music, arrived during the height of the Roman Empire, while the Visigoths, a Romanized Germanic people, took control of the peninsula following the fall of the Roman Empire. The rule of Moors and Jews in the Middle Ages added another influence to the musical climate, and the style of Spanish popular songs of the 18th century.

Over the course of its history, Spain has had more than 2,000 years of internal and external influences and developments that have combined to produce a large number of unique musical traditions, closely related to changing political climates. In the two centuries before the Christian era, Roman rule brought with it the music and ideas of Ancient Greece. Early Christians, who had their own differing versions of church music, arrived during the height of the Roman Empire, while the Visigoths, a Romanized Germanic people, took control of the peninsula following the fall of the Roman Empire. The rule of Moors and Jews in the Middle Ages added another influence to the musical climate, and the style of Spanish popular songs of the 18th century.
time is presumed to have been heavily influenced by the music of the Moors.

By the early 16th century, the polyphonic vocal style that developed in Spain was closely related to that of the Franco-Flemish composers. Composers from the North of Europe visited Spain, and native Spaniards travelled within the Holy Roman Empire, which extended to the Netherlands, Germany and Italy. Tomás Luis de Victoria, for example, spent a significant portion of his career in Rome, developing a technique that was said to have reached a level of polyphonic perfection and expressive intensity equal, or even superior, to Palestrina and Lassus.

By blending Sephardic, Arabic and Spanish musics, the Toronto Chamber Choir’s Convivencia will provide an artistic reflection of the real-world exchanges that took place between the world’s three great monotheistic religions in a country whose history is punctuated by fascinating and wide-reaching influences. Featuring Lucas Harris as conductor and lutenist, as well as guest singers, guitars, oud, ney and percussion, this concert is ideal for those who wish to broaden their knowledge of classical music and get a big-picture look at what influenced the music we hear and perform today.

Tales of Two Cities

While on the topic of big-picture performances, Tafelmusik will remount their successful multimedia production “Tales of Two Cities: The Leipzig-Damascus Coffee House” from February 21 to 24. Conceived, scripted and programmed by Alison Mackay, this musical exploration of the links between 18th-century Saxony and Syria became one of the most talked-about projects in Tafelmusik’s history when it was first seen in 2016. Celebrating the rich musical traditions of East and West, and the renewed dialogue between those traditions in contemporary, multicultural musical history.

In terms of artistry, this concert brings an all-star roster to the Koerner Hall stage, featuring the Tafelmusik orchestra led by Elisa Citterio and Opera Atelier’s Marshall Pynkoski as stage director. The Tafelmusik team will be joined on stage by Maryem Tollar, vocalist and co-narrator, Alon Nashman, co-narrator, Naghmeh Farahmand, percussion, and Demetri Petsalakis, oud. In case you missed it in 2016, the musical selections are stellar, and include canonic works by Bach, Handel, Telemann and more, as well as traditional Arabic song and klezmer fiddle music.

If last year’s Safe Haven was your first exposure to Mackay’s multimedia prowess, don’t miss this opportunity to see Tales which is sure to impress, both through the superb skill of the performers and the surprising, captivating connections drawn between the “then” of centuries ago and our very present “now.”

While this month’s concerts might be slightly more outside the box than usual with regards to programming and presentation, the opportunity for cross-cultural exploration is one that shouldn’t be missed. At a time of xenophobic mania, and as the drawing of lines between “us and them” becomes increasingly aggressive, these performances provide an essential and contextual reminder that “those who do not remember the past are condemned to repeat it.” Have questions about these or any other early music concerts in this month’s WholeNote? Get in touch at earlymusic@thewholenote.com.

EARLY MUSIC QUICKPICKS

➤ FEB 2, 2PM: Rezonance Baroque Ensemble. “Italian Celebration.” St. Barnabas Anglican Church, 361 Danforth Ave. Old and new come together as folk music and compositions by Neapolitan Baroque composers are performed alongside works by Toronto composer Romina di Gasbarro.

➤ FEB 15, 8PM: St. Basil’s Church, University of St. Michael’s College. “Litanies de la Vierge.” St. Basil’s Church, 50 St. Joseph St. Glorious music from the pinnacle of the French Baroque, with choir and organ music by Charpentier, de Grigny and Couperin.

➤ FEB 16, 7:30PM: St. George’s Cathedral. “Te Deum Laudamus.” St. George’s Cathedral, 270 King St. E, Kingston. A survey of music from England and anthems from the 17th to 20th centuries, including Handel’s Te Deum in D and Stanford’s stunning Te Deum in B-flat.

Matthew Whitfield is a Toronto-based harpsichordist and organist.
Michael Mori, artistic director of Tapestry Opera has said that his goal for the company is to present one new Canadian opera per year. This year Tapestry is presenting two. The first is Hook Up with music by Chris Thornborrow to a libretto by Julie Tepperman running January 29 to February 9. The second is Shanaudithit with music by Dean Burry to a libretto by Yvette Nolan running May 16 to 25. Since Hook Up will be playing through almost a third of February, I spoke with its creators about how the project came to be and what it concerns.

Tepperman points out that when Hook Up officially opens on January 30, it will mark five and a half years that she and Thornborrow have been working on it. Thornborrow and Tepperman met at Tapestry’s renowned LibLab (Composer-Librettist Laboratory) that brings eight composers and eight playwrights together to create ten-minute operas. These sometimes become the seeds of full-length works.

That is exactly what happened when Tepperman and Thornborrow met. As Thornborrow says, “The seed scene was about online bullying and slut-shaming at the time we were looking to tell a story that involves young people and women and a topic that was in the news quite a lot.”

Tepperman says that “At LibLab we bonded over our both having worked with youth in schools and communities. Young women on both sides of Canada had recently committed suicide due to online bullying because of a sexual assault becoming public. Initially we were thinking of maybe a grade 7, 8, 9 audience and Tapestry was looking for an opera to tour schools. The seed scene was mostly filled with humour with the potential to go darker, which is where we eventually went with it.”

The final result is very serious in intent. Tepperman explains: “This is an opera that explores sexual assault and consent in the context of rape culture in a university setting, and though we are focusing on a university setting we realize today that these issues are widespread throughout society far beyond the university campus.”

“The opera follows three young people who enter university and have the chance to explore their sexuality but for them these are uncharted waters, and they are not prepared for the pressures of partying, drinking and having sex, or for the consequences.”

I ask whether there is a paradox here: a hook-up culture on campus which students have sex with no strings attached; and a culture of consent and shaming where sex turns out to have all kinds of strings attached. Both replied. “Within the context of our story we explore this in different ways,” Thornborrow says. “Two of the young people are already in a monogamous relationship, but being in university away from the guardianship of their parents they are free to have sex whenever they want – except that the woman begins to question whether that is all there is. She wonders if they are just turning into their parents. The problem comes with the pressure to drink and how that affects a person’s moral compass and the ability to make informed decisions. So we are questioning hook-up culture and the pressures on teens at university campuses.”

Tepperman continues: “At the same time we’ve been very careful that this opera does not become simply a lesson or a brochure; we intentionally end in a place where there are more questions than answers. Hopefully that will spur further conversation. So from the very beginning Tapestry has been interested in engaging professionals who deal with these issues and will be present for talkbacks after performances. This is not about victims and perpetrators but whether any piece of art can contribute to a larger conversation.”

Why choose opera as the medium to tell this story? I ask. Thornborrow answers: “For me as a composer it is just the impulse to tell stories through music, and I feel opera is a really powerful medium to tell stories of high stakes. At the same time the aesthetic of this opera is not according to traditional opera. We’re doing this in a small theatre; we’re using microphones; the instrumentation is a drum set and piano; and it moves at a fast clip. People sing usually at the same speed that people would speak, although there are moments that call for full voice. You’re getting dialogue at real-time speed with the explosive power of music, with a fluidity between the sung dialogue and the moments of intense emotion. I think that the music amplifies the stories and the emotions from those stories.”

“Opera suits the new emotional environment that these 17-, 18- and 19-year-olds find themselves in” Tepperman adds. “And the
By the time rehearsals started, we had written four or five months just on the story, so when we started to write we were really clear about what the story was.”

Thornborrow sums up: “Music heightens the emotion of every moment. Whether it is a pedestrian comedic dispute or a devastating revelation, all these moments are heightened by music. These kinds of stories need to be told again and again – first perhaps by theatre companies and now by opera.”

Hook Up had a preview on January 29, opened on January 30 and runs until February 9 at the Theatre Passe Muraille Mainspace. Richard Greenblatt directs and Jennifer Tung conducts.

ON OPERA: QUICKPICKS

> CONTINUING TO FEB 8: Hook Up, Theatre Passe Muraillle, 16 Ryerson Ave. Tapestry Opera presents the world premiere of this opera/music-theatre hybrid about three teenagers’ different experiences of sex and alcohol in their first year at university. The opera explores the issues of consent amidst the pressures to join university hook-up culture.

> FEB 3, 2:30PM: VOICEBOX: Opera in Concert presents Fierabras, Jane Mallett Theatre, 27 Front St. E. This is an exceedingly rare chance not only to hear Franz Schubert’s opera written in 1823 (but not staged until 1897), but to hear it with an orchestra of period instruments played by the Aradia Ensemble under Kevin Mallon. The Moorish knight Fierabras, son of the King of Spain, fights against Charlemagne but is in love with his daughter who loves someone else, while in a subplot Fierabras’ sister falls in love with one of Charlemagne’s knights. Sung in German with English surtitles.

> FEB 16, 8PM: Against the Grain Theatre presents (La) voix humaine, Gallery 345, 345 Soraunen Ave. ATG usually presents its operas with a twist and in this case it’s Francis Poulenc’s monodrama for soprano, La voix humaine (1959), with a tenor, Jacques Arsenault as Lui instead of Poulenc’s Elle, confronting his ex-lover over the phone. Topher Mokrzewski is the pianist and Aria Umezawa directs.

Christopher Hoile is a Toronto-based writer on opera and theatre. He can be contacted at opera@thewholenote.com.
DAM CONCERT OPERA PRESENTS ROSSINI’S

LE COMTE ORY

Something Funny Is Happening at the Castle!

MARCH 2 2019 | 7:30pm
Trinity-St Paul’s Centre
427 Bloor St W, Toronto

STARRING
Asitha Tennekoon, Caitlin Wood & Marjorie Maltais
with Dion Mazerolle, Clarence Frazer & Maria Soulis
François Racine | Host & Narrator
Nicole Bellamy | Music Director

TICKETS $30 Adults | $25 Senior & Student
1-800-838-3006 | www.brownpapertickets.com | www.domoneyartists.com

---

Happy Valentine’s Day

Broadway Sensation
RAMIN KARIMLOO
From Now On
FEBRUARY 14 | 8 PM

BEN HEPPNER +
TORONTO MASS CHOIR
O HAPPY DAY
FEBRUARY 16 | 8 PM

---

Happy Valentine’s Day

Broadway Sensation
RAMIN KARIMLOO
From Now On
FEBRUARY 14 | 8 PM

BEN HEPPNER +
TORONTO MASS CHOIR
O HAPPY DAY
FEBRUARY 16 | 8 PM

BUY YOUR TICKETS NOW!
www.livingartscentre.ca
905.306.6000

Check out our Dinner/Show Packages online
Free underground parking after 6 pm and on weekends
In Scotland in the 1970s, the show tells the story of a young man who returns home after 17 years at sea to find that the local shipyard is closing and no one knows what will come next, although a half-built ship looms over the working class homes below. Sting will star in the role of Jackie White, the union leader who, with his wife, rallies the community in the face of seemingly impossible odds. Original music and lyrics by Sting along with some of his best loved songs (Island of Souls, All This Time, When We Dance) form the score, and the book is a reworking of the original by director Lorne Campbell. This new version recently completed a sold-out run at Newcastle’s Northern Stage and a successful 12-week UK tour. Perhaps this will be the beginning of a new North American life for the show. The Celtic-influenced music and theme irresistibly make me think of Come From Away, another wonderful story of a community coming together to do the impossible.

The Kiss of the Spider Woman

Jumping into the hotbed of musical theatre creation that Toronto has become, is a new company: Eclipse Theatre Company (ETC), founded by Canadian Broadway star Chilina Kennedy, artistic producer, Evan Tsitsias, artistic director, and choreographer/performer Sara-Jeanne Hosie, executive director.

ETC’s mandate is to create site responsive work: reworking traditional musicals in non-traditional settings; producing new Canadian works; and laying the groundwork for future site responsive work through their annual Lab where musical theatre creators are invited to experiment and create in a hothouse atmosphere. The Lab had its first outing in 2018, and their first full production will be Kander and Ebb’s The Kiss of The Spider Woman, at Toronto’s old Don Jail, starring Tracy Michalilidis, Kawa Ada, and Jonathan Winsky.

Kiss of the Spider Woman famously began its road to a Tony Award-winning run on Broadway here in Toronto in 1992 under the banner of Livent. Directed by Hal Prince, it starred Chita Rivera as the Spider Woman and Brent Carver, who leapt to a new level of stardom and international recognition as Molina, the gay window dresser imprisoned for a “sexual indiscretion,” who survives the awful reality of his cell by escaping into Hollywood-fuelled fantasies of another world ruled by Aurora, the Spider Woman of the title.

Intrigued by the emergence of this company, their mandate, and their choice of flagship production, I asked two of the founders – Kennedy and Tsitsias – a few questions about their goals and what we might expect when Kiss of the Spider Woman opens in March.

WN: Why a new musical theatre company now – and in Toronto?

Eclipse: We are all music theatre performers and creators and wanted to contribute our share to the Canadian musical theatre landscape. Creating opportunities for both artists and audience was something that compelled us. Canadian musicals are exploding right now and we couldn’t be happier to be part of that ecology. We are also strong advocates for creation and wanted a chance to incubate new work to add to the expanding canon.

How did you come together to share this goal and why is creating “site responsive theatre” at the heart of your mandate?

Chilina: When I originally had the idea to start the journey to what is now the Eclipse Theatre Company, I wanted to bring on board an artistic director who had a strong and passionate vision for the company and who would help add a new colour to the already rich theatre scene in Toronto. Evan was the perfect choice and I have been excited by his ideas from our very first phone conversation. The addition of Sara-Jeanne Hosie made the perfect triumvirate. Her business skills mixed with a smart and creative artistic mind made her an easy and clear partner for Evan and I.

Evan: I have spent the better of ten years travelling around the world creating site responsive theatre in countries like Germany and Taiwan, usually creating original pieces that spoke to the history of the space we were

The Last Ship

JT: In Newcastle, and based for Sting, who grew up in Britain. The world premiere of Mike Ross and Sara Wilson’s new musical, featuring songs by Sting including The World Is Round, Waiting For A Girl Like You, When We Dance and I Want To Know What Love Is, Jukebox Hero, I Need To Be Loved Today, and Won’t Let It End, this is very much a children’s or family show, except that Rose’s solo songs transcend that context through their philosophy and aching vulnerability, as she tries to understand who, what, where, and why, she is, so that she can finally say her name out loud.

Although I have never seen Soulpepper’s famous Alligator Pie shows, I imagine that the staging style of Ross draws from those years of experience – a talented ensemble of actors and musicians happily playing myriad parts, slipping in and out of characters and costumes with the strum of a guitar. Hailey Gillis is superb as Rose, awkward and gawky as only a nine-year-old little girl can be; but beautiful in stillness and intensity as she focuses passionately on the goals of her adventure. Peter Fernandes is an excellent foil as Willie, her best friend, who is not bothered by existential questions at all until the day Rose is missing from school. The music is accessible and fun, and the show has huge potential though it seems still to be teetering between two plausible personalities, and hasn’t yet decided exactly how serious or tongue-in-cheek the ensemble should be. (Two plausible personalities, and hasn’t yet decided exactly how serious or tongue-in-cheek the ensemble should be. )

Intrigued by the emergence of this company, their mandate, and their choice of flagship production, I asked two of the founders – Kennedy and Tsitsias – a few questions about their goals and what we might expect when Kiss of the Spider Woman opens in March.

WN: Why a new musical theatre company now – and in Toronto?

Eclipse: We are all music theatre performers and creators and wanted to contribute our share to the Canadian musical theatre landscape. Creating opportunities for both artists and audience was something that compelled us. Canadian musicals are exploding right now and we couldn’t be happier to be part of that ecology. We are also strong advocates for creation and wanted a chance to incubate new work to add to the expanding canon.

How did you come together to share this goal and why is creating “site responsive theatre” at the heart of your mandate?

Chilina: When I originally had the idea to start the journey to what is now the Eclipse Theatre Company, I wanted to bring on board an artistic director who had a strong and passionate vision for the company and who would help add a new colour to the already rich theatre scene in Toronto. Evan was the perfect choice and I have been excited by his ideas from our very first phone conversation. The addition of Sara-Jeanne Hosie made the perfect triumvirate. Her business skills mixed with a smart and creative artistic mind made her an easy and clear partner for Evan and I.

Evan: I have spent the better of ten years travelling around the world creating site responsive theatre in countries like Germany and Taiwan, usually creating original pieces that spoke to the history of the space we were
creating and performing in and making parallels to what is happening now in the world. I wanted to bring that to Toronto, which has a rich history and is full of stories itself. We wanted to animate spaces that highlight that history and bring awareness to those spaces. It’s also a matter of “Why spend all that time and effort to recreate a space for a piece inside a theatre when we can find an actual space that exists and bring theatre to it?” Of course, this poses its own challenges, but in the end it’s all worth it for this magical experience.

Why did you choose Kiss of the Spider Woman as your inaugural show, and Toronto’s old (former) Don Jail as the performance location? Which came first?

Evan: They kind of went hand in hand. I started by Googling “interesting spaces” in Toronto to see what would inspire or trigger an idea, while at the same time I created a list of shows that interested me. When I saw the Don Jail, those two ideas collided thrillingly into this production.

Immersive and site specific shows are on the rise again – what in your approach to using the space will be unique? Also, will the performers and/or the audience be stationary or moving around the site?

Without giving much away, there is definitely a walk-through element to the piece pre-show that will be immersive. We are also doing our best to animate the space fully during the show to make that space a character in itself. The space, though extremely high, is still intimate and has the perfect bones to make the audience feel like they are experiencing the show inside the actual environment.

Given that the show will be in a non-traditional space, how big a band/orchestra will you have, and will they be set in one place or able to move to follow the staging if necessary?

We are using a full orchestra and at the moment they are staying stationary since that space is an extremely tall echo-filled chamber so we need to control the sound as much as possible.

The run of Kiss of the Spider Woman is very short, just seven performances from March 6 to 10. Why such a short run?

This particular Eclipse “event” is something we want to produce annually. It is based on the New York City Centre’s Encores Series, where, although it’s “concert” style, it is still as fully realized as possible, but with scaled-back costumes and set, which is one of the reasons we are staging it in the Don Jail (where we are literally in the set). The short run is a way to produce these larger-scale shows on a more limited budget, otherwise it might not be possible. Musicals are extremely expensive!

How does this first production connect with the two other main elements of your season the Lab and the new Canadian show you will present next?

The Lab was an exhilarating project and the true definition of site responsive. We brought the creators to a loft we rented in Leslieville and, without ever seeing it until the first day of the week long project, they entered the space and responded to it, writing scenes and songs about the space itself and the objects they found in it. The results were tremendous and it was a magical event. We are now incubating a show from one of the scenes that was written that week based on a toy they found in the space. The other project is still in development, but again, we will respond to the piece appropriately once it’s completed. Even if it ends up being in a traditional theatre, we will do our best to create a space and environment that feels as immersive as possible.

Kiss of the Spider Woman runs March 6 to 10 at the Don Jail administrative building. For more information go to eclipsetheatre.ca.

MUSIC THEATRE QUICK PICKS

CONTINUING TO FEB 24:

- My Bonnie Lass. A first look at another new Canadian musical, this one with a Scottish theme, by Johnny Reid and Matt Murray.
- Canadian Stage. For more information go to canadianstage.ca.
- Canadian Stage. For more information go to canadianstage.ca.

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.

The Ward Cabaret

Mon Feb 4, 2019, 7 - 9 pm
Toronto Reference Library
Bram & Bluma Appel Salon

A musical adventure based on the songs and sounds of Toronto’s historic neighbourhood. Followed by a panel discussion.

See tpl.ca/wardcabaret

The Ward Cabaret
Departures and Arrivals

STEVE WALLACE

First of all, a somewhat belated Happy New Year to all the music fans out there; I hope 2019 holds a lot of happy listening and new (and/or old) musical discoveries for everyone.

Departures

Since The WholeNote last went to press, the jazz world suffered significant losses with the deaths of singer Nancy Wilson on December 13 and trombonist Urbie Green, on December 31. While the passing of these two giants received ample and timely coverage in the jazz press, I feel it only right to use some of this space to briefly look back on the long careers of these artists who brought so much listening pleasure to us all.

Nancy Wilson: Wilson died at 81 after a long battle with kidney cancer. She retired from performance in 2011 after a career which began in the mid-50s and spanned five decades. She was born in 1937 near Columbus, Ohio and her friendship with saxophonist Cannonball Adderley had a major impact on her early success. He urged her to move to New York, which she did in 1959, and helped secure her services of manager John Levy, which in turn led to her signing with Capitol records. Her first massive hit, Guess Who I Saw Today? was so successful it led Capitol to release five Wilson albums between 1960 and 1962 and she never looked back. Her smoky voice, overall style and versatility – she could sing jazz standards, pop, ballads, blues, soul, and R & B – suggested a smoother, toned-down version of one of her early idols, the great Dinah Washington. This versatility, coupled with her fashion-model good looks and engaging manner, allowed Wilson to achieve crossover popular success as an artist in the 1960s and beyond. But even so, her singing and records often had a high jazz quotient, as Adderley urged her to stress ballads and jazz repertoire along with pop. Their 1962 collaboration, Nancy Wilson/ Cannonball Adderley, cemented her place with jazz fans even as she was reaching a wider audience, and it yielded a rare jazz hit in Please Save Your Love For Me. She had so much success as an entertainer – later branching out into acting and hosting her own TV show – that many forgot or doubted her bona fides as a jazz singer. But the record with Adderley belongs in any serious jazz record collection and she returned to singing straight-up jazz in the 1980s until the end of her career. Few of us will soon forget the glamorous image of her in that mango-yellow dress on the cover of the album with Cannonball.

Urbie Green: Trombonist Urbie Green died at 92; he had been inactive for some time and suffering from advanced dementia. He was born in 1926 in Mobile, Alabama, and both his older brothers also played trombone. He was a natural – simply stated, Green was put on this earth to play the trombone perfectly, which he did effortlessly for six decades. I feel strongly that Jack Teagarden and J.J. Johnson are the two greatest jazz trombonists in history, but I would place Urbie very close to their level. While not as original or innovative as either man, Green combined elements of each into a fluent melodic style of his own, with an unmatched technical mastery of the horn often featuring the high tessitura register associated with Jack Jenny and Tommy Dorsey. Unlike many virtuosos he had musical taste to go along with all that gleaming technique; he never played a wasted or spurious note.

After serving an apprenticeship with a series of increasingly prominent big bands in the mid-to-late 1940s culminating with Woody Herman’s Third Herd in 1950, he moved to New York City in 1953, quickly establishing himself as a jazz player and first-call studio musician. He won the 1954 Down Beat New Star Award in the trombone category and began making a series of fine jazz albums throughout the 1950s. Because he never had a regular working group and did so much anonymous studio work buried in trombone sections, his jazz playing was often overlooked and underrated, though never by other trombonists – they knew.

Under the circumstances his death was hardly tragic, yet it hit me personally because I had the privilege of working with Urbie twice in the early 1980s at Toronto jazz clubs and came to know him a bit. He was such a nice man, incredibly modest for someone so accomplished and so shy and soft-spoken that at first he seemed almost backward. But once the ice was broken, Urbie loved talking about music and musicians and his conversation was laced with wisdom and insight. He took me under his wing and taught me some specific things about tunes and chord changes and he also liked to play duets with the bass. Trying to match his level and be heard over his massive sound was a challenge that forced me to up my game. I will always be grateful for having known him even so briefly.

Arrivals

These losses are inevitable but as always are assuaged by the knowledge that jazz keeps looking forward and new talent continues to arrive. What follows is a cross-section profile of young musicians in the U of T jazz program who have impressed me lately, either from playing/working with them as a teacher or hearing them perform, or both. It is by no means complete (there are at least three other post-secondary jazz programs in our catchment area)! These are simply some I’ve grown aware of in the last few months, and they’re just beginning to emerge. We’ll begin with three young women.

Jenna Marie Pinard, vocalist: Jenna hails from Montreal and at 25, is a little older than most U of students. She’s been performing since the age of seven and confesses to still having severe nerves before a performance, but one would never guess it. She has the gift of converting this anxiety into positive energy on stage. She has a big voice, a fearless delivery, an ebullient sense of rhythm and bubbles
with humour, yet there is also an attractive introversion in her, as in a recent performance of her own ballad, *Green Eyes*. She has a flair for song-writing, both on her own and in collaboration with her close friend, pianist-singer Hannah Barstow.

**Maddy (Madeleine) Ertel, trumpet:** Maddy, 20, hails from Kelowna, B.C and is in her third year. I’ve heard her several times now in a variety of ensembles and have been impressed by the following: first, her sound, which is clear and centre, a real brass sound; second, her concentration and composure: she’s always entirely focused on the music at hand, always plays with musicality. Most of all, she’s a thoughtful, lyrical player not given to technical display or running a bunch of notes, she means what she plays. She’s also very open to a number of styles without seeming to be beholden to any particular one.

**Charlotte McAfee-Brunner, trombone:** There have been very few female trombonists in jazz and this continues even as there are more and more women entering the fray. Charlotte, just 18 and in her first year at U of T, may change this on the local scene, if not beyond. I heard her recently for the first time and it was immediately apparent that she is intimately acquainted with early jazz styles. It showed in her big, extroverted sound and blustery, gutsy delivery using plunger and mutes with a vocalism echoing trombonists of the 30s, yet she acquitted herself very well in this ensemble playing contemporary jazz. She’s from the Toronto area and learned to improvise while busking in a Dixieland band called The Eighth Street Orchestra. Best of all she’s something of a live wire who shows a natural joy in playing jazz. This cannot be taught and will serve her well in the future.

Next, three young pianists brimming with potential:

**Anthony D’Alessandro:** Anthony, 21 and from Toronto, is a protégé of Mark Eisenman and he shares many of the older pianist’s virtues: a natural feeling for swing and groove, the blues vocabulary, and making a rhythm section happy with buoyant comping. He has a scintillating technique and a penchant for such feel-good pianists as Erroll Garner, Oscar Peterson, Wynton Kelly and Monty Alexander. He also has a knack for arranging tunes for a piano trio with attention to detail.

**Noah Franche-Nolan:** Noah is 21, from Vancouver and in his third year. I’ve heard the name for a while now, but heard him recently for the first time at The Rex and was very impressed by his originality and ambition. He’s sturdily built and plays the piano with a crunchy percussiveness and physicality which recalls Duke Ellington, Thelonious Monk and the recently departed Randy Weston. He has plenty of technique, but seems delighted to throw it all out the window in the pursuit of spontaneity. He’s also a gifted composer, as evidenced by his tune *Hey BooBoo*, which also is redolent of Monk, without being derivative.

**Ben Isenstein:** Ben, from Calgary, is 20 and also in third year. He’s in my small jazz ensemble and I’ve yet to hear him apart from playing with him, which provides a special window. He has radar ears, a very quick study and has a stylistic openness ranging from Phineas Newborn to Chick Corea and more contemporary players. He also loves the blues and has real jazz time, which can’t be taught.

**And two bassists to watch:**

**Evan Graham:** Evan, 20, is from Vancouver and (conflict declared) a private student of mine. He already has a thorough enough technical grounding on the bass that you feed him raw information and it comes out sounding like music almost immediately. I recently heard him play an arrangement that involved playing Scrapple From the Apple at a brisk tempo but up a fifth in the key of C. He negotiated it so easily I wanted to cut off his hands. Enough said.

**Leighton Harrell:** Leighton, 19, hails from North Carolina and is in second year. I heard him for the first time recently and he sounds like a bass player – rock-solid time and sound with a natural feel for groove and the blues. I was also impressed with his tune *Cook Out*, based on Sonny Rollins’ *Doxy*. He also delivered some effective bow work on a Dave Holland piece.

As a bassist, I pay particular attention to drummers; you sink or swim with them. One of the most heartening aspects of the local scene is the recent influx of talented young drummers, starting with, but by no means limited to, these three.

**Nick Donovan:** Nick is 22 and in fourth year. He’s slightly built but powerful, and extremely versatile in his approach. I’ve heard him play very musically with everything from straight-ahead piano trios to larger scale ensembles playing ambitious music.

**Jacob Slous:** Jacob is 19 and in second year; he comes from Toronto but his family also spent some time in New York. I played with him in my ensemble last year and was impressed, but he has only improved since then, very strong in a small group or a big band, and he’s a talented composer to boot.

**Keith Barstow:** Keith, the younger brother of the aforementioned Hannah Barstow, is 19 and from Napanee. Already at a professional level, he’s a very serious, contained player with no flies on him, meaning he gets the time off the ground straight away.

I used to worry about where all this young talent will play and whether they’ll be able to make a living, but not so much anymore. For one thing, that’s out of my hands. Having made the commitment to pursue jazz, all I can do is support them and make people more aware of them, as here. But more importantly, I’ve come to recognize that these are smart, dedicated, resourceful young people. I have faith that they’ll figure it out just like I had to, so long ago.

**Jazz Notes Quick Picks**

- **FEB 9, 8PM:** Royal Conservatory of Music, Koerner Hall, 273 Bloor St. W. Hilario Durán’s Latin Jazz Big Band with Horacio “El Negro” Hernández and Sarita Leysa’s Rumberos. This promises to be an evening of spirited Cuban-inflected jazz with Durán’s powerhouse big band and special guests.

- **FEB 10 AND 24, 4:30PM:** Christ Church Deer Park 1570 Yonge St. Jazz Vespers. Free Admission, Feb 10: Allison Au Trio. A chance to hear one of the best young saxophonists in the city in an intimate acoustic setting. Au is a thoroughly modern player, but her alto sound has a pleasant sweetness which suggests Benny Carter. And on Feb. 24 at the same time and venue, the wonderful duo of Chase Sanborn (trumpet) and Mark Eisenman (piano) will be performing.

- **FEB 14, 9PM:** Jazz Bistro, 251 Victoria St. Valentine’s Day with John Alcorn and Alex Samaras. Two of Toronto’s best male singers with an established chemistry will be performing a selection of romantic standards with a crack band.

- **FEB 15, 8PM:** Gallery 345, 345 Sorauren Ave. Patrick Boyle Quartet: Boyle, trumpet; Bernie Senensky, piano; Jim Vivian, bass; Mike Billard, drums. A launch of the innovative Newfoundland-born trumpeter/composer’s latest release, *After Forgetting*.

Toronto bassist Steve Wallace writes a blog called “Steve Wallace Jazz, baseball, life and other ephemera” which can be accessed at wallacebass.com. Aside from the topics mentioned, he sometimes writes about movies and food.
I have often claimed that procrastination was one of my hobbies. As I sit down to write this February column, though, I can honestly say that Mother Nature offers me no pleasant alternatives to sitting down at the keyboard. Today, with snow, ice and nasty cold temperatures, getting down to writing is by far the most pleasant of tasks. Welcome to real winter.

**Looking back**
In contrast to the weather, January was a very mild musical start to 2019, with no significant musical events on my agenda other than some rehearsals. Looking a little further back, however, in December I had the privilege of attending several entertaining seasonal concerts which were too late to report on in the December issue of The WholeNote.

The first of these was the annual Christmas Soiree of the Silverthorn Symphonic Winds. It was a short but very entertaining program of their favourite Christmas delights. The Wilmar Heights Event Centre is a small but very warm and inviting venue, particularly for that event, where audience members mingled with band members during intermission to overindulge in the many taste treats offered.

As for the Wychwood Clarinet Choir, now in its tenth season, their repertoire spanned a few centuries from Rossini’s *L’Italiana in Algeri* and Tchaikovsky’s *Dance of the Sugar Plum Fairy* to Leroy Anderson’s *Sleigh Ride*. One of the highlights of the program was Schubert’s *Shepherd on the Rock* featuring soprano soloist Christina Haldane and clarinetist Michele Jacob. Roy Greaves and Richard Moore deserve special credit for their excellent arrangements of these works for clarinet choir.

**Covey of Partridges**
Highlights of several of the festive season concerts which I attended were performances of the *Twelve Days of Christmas* (the festive days starting on the evening of Christmas Day on December 25 through Epiphany on January 6). In each case audience members were asked to pick a number corresponding to their birth month. Those born in January were identified with one, February two and so forth. In one case, audience members were then asked to stand up while the verse for their day/month was performed. In another case, audience members were asked to take any keys from their purses or pockets, hold them up and jingle them when their number was called.

The Resa’s Pieces Gala, in which members of the combined band and string orchestra played on the floor with the choir onstage, had the most imaginative approach. Audience members stood for their month, but at each appropriate moment, 12 members in the front row of the choir, facing the audience, raised large red cards, with pictures representing the words for each of the days.

As to the origin of the song, it’s generally agreed that it arose in England, perhaps as a coded catechism song from the era when Catholicism was outlawed there (1558-1829), and that each line symbolizes a tenet of the Catholic faith. Setting aside the dozens of learned line–by–line interpretations, the truest meaning of this cheerful song for me is the opportunity it provides for audience involvement in music making.

---

**Back to Bugles**
My grumble in the December issue about bugle calls not being played on bugles, but on trumpets got quite a response, for and against my comments.

In my life I have heard many bugle calls, but never played on a bugle myself. My first association with the instrument was in high school where, one day a week, almost every boy in the school, dressed in the full kilted highland uniform of our cadet corps, was part of the bugle band (bagpipes being too expensive and too difficult to maintain).

Since I was already a trombone player in a boy’s band, not associated with the school, however, I missed out on this glorious opportunity. Some years later, I served aboard HMS Sheffield, the Admiral’s Flagship of the American and West Indies Squadron. We had a Royal Marine Band aboard as well as a few buglers. All orders over the ship’s sound system were preceded by the appropriate bugle call.

The most interesting of the comments I received came from reader Robert Frankling. In his opening salvo he states in part: “The question you raised of the too-seldom use of bugles in military units has nothing whatsoever to do with the expense, but everything to do with an unjustified anti-bugle snobbery and laziness of trumpet players to practise on the bugle, a tough instrument to master.” In his message he mentions that he has played the trumpet since age 13 and the bugle since late middle age. Now, at 67, he tells me that he has done “a fair bit of bugling in the last 30 years mostly for military events and funerals.”

“Ultimately, the reason more trumpet players do not play on the bugle,” he says, “is because they can’t, and they can’t because they won’t practise on the bugle enough to master this tricky instrument. They just pick up a bugle, try it once and say it sounds terrible, but that is because of the performer, not the fault of the instrument. Due to their ignorance of the bugle’s history and their unjustified snobbery, [they] consider the bugle to be beneath their dignity ... something that only an unsophisticated rube would use!”

(Taking Mr. Frankling’s comments about the bugle being harder to play than the trumpet, into account, the title of Leroy Anderson’s *Bugler’s Holiday* takes on a new meaning. Could it have been that...
The purpose of the bugle was laid out in Niccolò Machiavelli’s 1521 treatise *Libro dell’arte della guerra* (The Art of War), in which he wrote that the commanding officer should issue orders by means of trumpets because their piercing tone and great volume enabled them to be heard above the pandemonium of combat. The first verifiable formal use of a brass bugle as a military signal device was the *Halbmondbläser*, or half-moon bugle, used in Hanover in 1758. It first spread to England in 1764 where it was gradually accepted widely in foot regiments.

Buggles, and various types of trumpets or horns, without valves or keys, produce only limited notes (usually five) with the pitch of the lowest note being the resonant frequency of the horn, based on its length, and the other notes being harmonics of that.

Historically, the bugle was used in the army to relay instructions from officers to soldiers during battle. They were used to assemble the leaders and to give marching orders to the troops. During peace time the bugle call was used to indicate the daily routines of camp. When I served in HMS Sheffield, we had several Marine buglers, as well as a full Royal Marine Band, as befitting the Admiral’s Flagship. All routine orders throughout the day were by the specific bugle call for such times as “sunrise, hands to supper, lights out, sunset” etc.

One of the most significant early peace-time uses of the instrument was the post horn, to signal the arrival in town of the postman with the mail. The original post horn had no taper until right at the bell and the tubing was straight and narrow. Its sound is so significantly different and appealing that many composers have written works for the post horn either as a featured solo instrument or to add an unusual voice in their composition.

Mozart composed his “Posthorn Serenade” in 1779. Another example of post horn use in modern classical music is the off-stage solo in Mahler’s *Third Symphony*. In the world of band music the *Post Horn Gallop*, written in 1844 by the German cornet player Hermann Koenig as a solo for post horn with orchestral accompaniment, is a favourite. If a post horn and player are available. Due to the scarcity of post horns (and competent players), music written for it is frequently played on a trumpet, cornet or flugelhorn. Which of course, brings us back to my original bugler’s lament in December, which got this thread going.

Over the years, the British Army has retained the bugle for ceremonial and symbolic purposes. In the Canadian forces, there was still the rank of “Bugler” until 1945, when the regimental trade of bugler was discontinued in the Canadian Army. Hence, bugle calls are now performed in many community ensembles. He can be contacted at bandstand@thewholenote.com.
The WholeNote listings are arranged in five sections:

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

**B.** BEYOND THE GTA covers many areas of Southern Ontario outside Toronto and the GTA. Starts on page 53.

**C.** MUSIC THEATRE covers a wide range of music types: from opera, operetta and musicals, to non-traditional performance types where words and music are in some fashion equal partners in the drama. Starts on page 56.

**D.** IN THE CLUBS (MOSTLY JAZZ) is organized alphabetically by club. Starts on page 57.

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

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

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

**LISTINGS DEADLINE.** The next issue covers the period from March 1 to April 7, 2018. All listings must be received by 11:59pm, Friday February 8.

**LISTINGS** can be sent by email to listings@thewholenote.com or by using the online form on our website. We do not receive listings by phone, but you can call 416-323-2232 x27 for further information.

**LISTINGS ZONE MAP.** Visit our website to search for concerts by the zones on this map: thewholenote.com.

---

### Saturday February 2

**2:00:** Amadeus Choir of Greater Toronto. Songs from a Celtic Heart. Annual fundraising event featuring Celtic love songs. Octava Vocal Ensemble; Tom Leighton, guitar and vocals; Anne Lederman, founder; Shawn Grente, piano; Lydia Adams, conductor and others. Jubilee United Church, 40 Underhill Dr. 416-446-0188. $50; $40 (sr); $25 (st). $5 discount on tickets purchased before Jan 15. Also 7pm, Complimentary snacks, cash bar, games, and silent auction.

**2:00:** St. Anne’s Music & Drama Society. The Pirates of Penzance. Music by Arthur Sullivan, libretro by W. S. Gilbert. St. Anne’s Parish Hall, 651 Dufferin St. 416-922-4415. $30; $25 (sr). Opens Jan 25, 7:30pm. Runs to Feb 3. Thurs/Fri (7:30pm), Sat/Sun (2pm). Also Jan 26/27 (30pm).


**8:00:** Small World Music Society. Joebea & The Sunshine Band. Cameron War Victims Benefit Concert. Small World Music Centre, Artscape Youngplace, 180 Shaw St. 416-536-5439. $30/$25 (adv).

---

**Friday February 1**


**7:30:** St. Anne’s Music & Drama Society. The Pirates of Penzance. Music by Arthur Sullivan, libretro by W. S. Gilbert. St. Anne’s Parish Hall, 651 Dufferin St. 416-922-4415. $30; $25 (sr). Opens Jan 25, 7:30pm. Runs to Feb 3. Thurs/Fri (7:30pm), Sat/Sun (2pm). Also Jan 26/27 (30pm).


**8:00:** Small World Music Society. Joebea & The Sunshine Band. Cameron War Victims Benefit Concert. Small World Music Centre, Artscape Youngplace, 180 Shaw St. 416-536-5439. $30/$25 (adv).

---

**Saturday February 2**

**2:00:** Amadeus Choir of Greater Toronto. Songs from a Celtic Heart. Annual fundraising event featuring Celtic love songs. Octava Vocal Ensemble; Tom Leighton, guitar and vocals; Anne Lederman, founder; Shawn Grente, piano; Lydia Adams, conductor and others. Jubilee United Church, 40 Underhill Dr. 416-446-0188. $50; $40 (sr); $25 (st). $5 discount on tickets purchased before Jan 15. Also 7pm, Complimentary snacks, cash bar, games, and silent auction.

**2:00:** St. Anne’s Music & Drama Society. The Pirates of Penzance. Music by Arthur Sullivan, libretro by W. S. Gilbert. St. Anne’s Parish Hall, 651 Dufferin St. 416-922-4415. $30; $25 (sr). Opens Jan 25, 7:30pm. Runs to Feb 3. Thurs/Fri (7:30pm), Sat/Sun (2pm). Also Jan 26/27 (30pm).

**7:30:** Amadeus Choir of Greater Toronto. Songs from a Celtic Heart. Annual fundraising event featuring Celtic love songs. Octava Vocal Ensemble; Tom Leighton, guitar and vocals; Anne Lederman, founder; Shawn Grente, piano; Lydia Adams, conductor and others. Jubilee United Church, 40 Underhill Dr. 416-446-0188. $50; $40 (sr); $25 (st). $5 discount on tickets purchased before Jan 15. Also 7pm, Complimentary snacks, cash bar, games, and silent auction.

**7:30:** Classical Context. Canadian Bird Series, Martha Hill Duncan: Dear Shining Moment; Emily Doolittle: Ruby-Throated Moment; Gary Kulesha: Blue Heron Near the Old Mill; Serge Garant: Cage d’oiseaux, Clarisse Tonigussi, soprano; Narmina Efendiyeva, piano; Andrew James Clark, piano. Heron Park Baptist Church, 4260 Lawrence Ave. E., Scarborough. 416-784-6229. By donation.

**7:30:** Concerts at Scarborough Bluffs. Rising Stars Concert. Six students from RCM’s Phil and Eli Taylor Performance Academy in voice, violin, and piano. Scarborough Bluffs United Church, 3759 Kingston Rd., Scarborough. 416-687-6356. $20. All proceeds to support Springboard to Music.

**7:30:** Free Times Cafe. 60’s Folk Revival - Where Have All The Folk Songs Gone? If
****

**Sunday February 3**


11:00: **Mooredale Concerts. Music and Truffles Kids Concert Series: Heath Quartet. Works by Mozart, Beethoven and Shostakovich. Oliver Heath, violin; Sara Wolstenholme, violin; Gary Pomery, cello; Chris Murray, cello. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen’s Park. 416-922-3714 ext. 103. $30; $20 (members).


2:00: **Rezonance Baroque Ensemble. Italian Celebration. Folk music and compositions by Neapolitan Baroque composers and Romina di Gasbarro. Romina di Gasbarro; voice; Reza Oren-Lapointe, Baroque violin; David Podgerski, harpsichord; Ben-Jamin Stein, theorbo and guitars. St. Baranabas Anglican Church, 361 Danforth Ave. 416-779-5696 or rezonanceensemble.com. $25/$20 (adv online); $15 (at door).

2:00: **St. Anne’s Music & Drama Society. The Pirates of Penzance. Works by Arthur Sullivan, libretto by W. S. Gilbert. St. Anne’s Parish Hall, 651 Dufferin St. 416-922-4415. $25 ($30, std). Opens Jan 25, 7:30pm. Runs to Feb 3. Thurs/Fri (7:30pm), Sat/Sun (2pm). Also Jan 26-27 (pm).

2:00: **Tapestry Opera. Hook Up. See Feb 1. Also Feb 5, 6, 7, 8, 9 ($27pm & 7:30pm).

2:00: **University of Toronto Faculty of Music. Music for a Sunday Afternoon. Works by Schubert, Martin and Thompson. MacMillan Singers; Women’s Chamber Choir; Men’s Chamber Choir; Robert Cooper, chorus conductor; Kevin Mallon, conductor. St. Lawrence Centre for the Performing Arts, 24 Spadina Rd. 416-922-2014 x37. $25. Also Feb 5, 6, 7, 8, 9 ($25).

2:00: **University of Toronto Faculty of Music. Music on Sunday. Works by Bach: Cantatas; Rameau: Nouvelles suites de pièces de viole; Beethoven: String Quartet No. 9 in D Op. 59, No. 3. Oliver Heath, violin; Sara Wolstenholme, violin; Gary Pomery, violin; Chris Murray, cello. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen’s Park. 416-922-3714 ext. 103. $30; $20 (under 30).

4:00: **Georgetown Bach Chorale. The Beauty of Brahm’s. Brahms: Piano Quintet in f; and other works. Ron Greidanus, piano. The Piano Hall, 157 Main St., Georgetown. 905-873-9909. $50. Soups, cheese and breads will be offered.


**Monday February 4**


7:00: **Toronto Reference Library. The Ward Cabaret. Four sold-out performances at Luminato 2018. David Buchbinder, artistic director and producer; Associate artists: Michael Ochinchini, Derek Kwan, associate artists; Vocals: Laura Campisi, Ava Cher,ersick, Taudy Tabman, vocals. 789 Yonge St. 416-395-7175. Free. Performance to be followed by a panel discussion about Black history in The Ward, featuring Natasha Henry (President, Ontario Black History Society) and Dr. Cheryl Thompson (Associate Professor, School of Creative Industries, Ryerson University).


7:30: **Shaftesbury Salon Series. What is this thing called jazz? David Foote, saxophone; Anthony D’Alessandro, piano; Evan Grandham, bass; Jacob Slou, drums. Attrum, 21 Shaftesbury Ave. 416-519-7883 or 416-638-4243. $32/$30 (adv).

7:30: **University of Toronto Faculty of Music. Music of Our Time. Part: Beethoven; Prauslin: Missa Rigenissi; and other works. Choir of St. Paul’s Bloor Street; Thomas Bell, director; Gerald Loe, organ. 227 Bloor St. E. 416-961-8196. Free.

**Tuesday February 5**


**Wednesday February 6**


**February 5 at 8pm**

**JOHU POHJONEN**

**February 6 at 8pm**

**LARK Ensemble**

**February 7 at 8pm**

**TONI DEGIOVANNI**

**February 8 at 8pm**

**THEO HARRIS**

**February 9 at 8pm**

**PETER MANCUSO**

**February 10 at 8pm**

**WENDY MACNEILL**

**February 11 at 8pm**

**TODD KIMMAN**

**February 12 at 8pm**

**DAN ABBOTT**

**February 13 at 8pm**

**STEVE JOHNSON**

**February 14 at 8pm**

**PETER MACKAY**

**February 15 at 8pm**

**DANIEL LEPIERRE**

**February 16 at 8pm**

**MATTHEW HEADLEY**

**February 17 at 8pm**

**TERRENCE FOLEY**

**February 18 at 8pm**

**SAUL NEMROW**

**February 19 at 8pm**

**JAMES ROBINSON**

**February 20 at 8pm**

**PAULINE GAO**

**February 21 at 8pm**

**ANA BARRIE**

**February 22 at 8pm**

**CLAIRE PHILIPPS**

**February 23 at 8pm**

**CASSANDRA MEYER**

**February 24 at 8pm**

**MALCOLM JONES**

**February 25 at 8pm**

**JASON MAREK**

**February 26 at 8pm**

**SEAN JONES**

**February 27 at 8pm**

**AMY MUELLER**

**February 28 at 8pm**

**JASON BERNSTEIN**

**February 29 at 8pm**

**OLIVER MARTIN-KOSOWSKY**

**February 30 at 8pm**
A. Concerts in the GTA

<table>
<thead>
<tr>
<th>Event</th>
<th>Date</th>
<th>Venue</th>
<th>Location</th>
<th>Fee</th>
</tr>
</thead>
<tbody>
<tr>
<td>7:30: Gallery 345. Dennis Kwek Jazz Orchestra. Original works; selections from upcoming album. 345 Sorauren Ave. 416-822-9781. $20; $10(st). Cash only at the door.</td>
<td>February 1</td>
<td>York University Department of Music</td>
<td>12:00 noon: Mississauga Symphony Orchestra.</td>
<td>Free.</td>
</tr>
<tr>
<td>7:30: Tapetry Opera. Hook Up. See Feb 1. Also Feb 7, 9(2pm &amp; 7:30pm).</td>
<td>February 7</td>
<td>York University Department of Music</td>
<td>1:30: York University Department of Music.</td>
<td>$34.75-$8181.50.</td>
</tr>
<tr>
<td>8:00: Toronto Symphony Orchestra. Brahms and Dvořák. Morawetz: Carnival Overture (side-by-side with the Toronto Symphony Youth Orchestra); Brahms: Double Concerto; Dvořák: Symphony No.6. Jona-than Crow, violin; Joseph Johnson, cello; Sir Andrew Davis, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. $34.75-$181.50. Also Feb 7, 9.</td>
<td>February 10</td>
<td>York University Department of Music</td>
<td>7:30: York University Department of Music.</td>
<td>Free.</td>
</tr>
</tbody>
</table>

Thursday February 7

<table>
<thead>
<tr>
<th>Event</th>
<th>Date</th>
<th>Venue</th>
<th>Location</th>
<th>Fee</th>
</tr>
</thead>
<tbody>
<tr>
<td>7:30: Toronto Symphony Orchestra. Brahms and Dvořák. Morawetz: Carnival Overture (side-by-side with the Toronto Symphony Youth Orchestra); Brahms: Double Concerto; Dvořák: Symphony No.6. Jona-than Crow, violin; Joseph Johnson, cello; Sir Andrew Davis, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. $34.75-$181.50. Also Feb 7, 9.</td>
<td>February 8</td>
<td>York University Department of Music</td>
<td>8:00: Toronto Symphony Orchestra. Brahms and Dvořák. Morawetz: Carnival Overture (side-by-side with the Toronto Symphony Youth Orchestra); Brahms: Double Concerto; Dvořák: Symphony No.6. Jona-than Crow, violin; Joseph Johnson, cello; Sir Andrew Davis, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. $34.75-$181.50. Also Feb 7, 9.</td>
<td>Free.</td>
</tr>
<tr>
<td>8:00: Toronto Symphony Orchestra. Brahms and Dvořák. Morawetz: Carnival Overture (side-by-side with the Toronto Symphony Youth Orchestra); Brahms: Double Concerto; Dvořák: Symphony No.6. Jona-than Crow, violin; Joseph Johnson, cello; Sir Andrew Davis, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. $34.75-$181.50. Also Feb 7, 9.</td>
<td>February 9</td>
<td>York University Department of Music</td>
<td>8:00: Toronto Symphony Orchestra. Brahms and Dvořák. Morawetz: Carnival Overture (side-by-side with the Toronto Symphony Youth Orchestra); Brahms: Double Concerto; Dvořák: Symphony No.6. Jona-than Crow, violin; Joseph Johnson, cello; Sir Andrew Davis, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. $34.75-$181.50. Also Feb 7, 9.</td>
<td>Free.</td>
</tr>
</tbody>
</table>

Friday February 8

<table>
<thead>
<tr>
<th>Event</th>
<th>Date</th>
<th>Venue</th>
<th>Location</th>
<th>Fee</th>
</tr>
</thead>
</table>
Saturday February 9

2:00: Tapestry Opera. Hook Up. See Feb 1. Also Feb 9 (7:30pm).


7:30: Canadian Opera Company. Così fan tutte. See Feb 5. Also Feb 13, 15, 17(3pm), 21, 23(4-30pm).


9:00: Kindred Spirits Orchestra. The Fountains of Rome. Respighi: Fontana di Trevi. Respighi: Fontana di Roma; Prokofiev: Sinfonica Concertante for Cello and Orchestra in e Op.125; Rachmaninoff: Symphonic Dances Op.45. Andrew Ascenco, cello; Kristian Alexander, conductor. Flato Markham Theatre, 171 Town Centre Blvd., Markham, 905-955-7469. $50-$40; $25(sr); $15(under 30); 7:15pm pre-concert recital; 7:30pm pre-concert talk; intermission discussion with Andrew Ascenco & Michael Berec. Post-concert complimentary glass of champagne.

8:00: Mississauga Symphony Orchestra. La Bohème. Music by Puccini. Romulo Delgado, tenor (Rodolfo); Saman Shahi, piano, Stuart Mutch, cello and trumpet soloist. Jane Mallett Theatre, 273 Bloor St. W. 416-408-0208. $50; $45(sr); $40(st). Free. First come, first served. No late seating. Extended performance to 9:30pm.

8:00: Royal Conservatory of Music. Hilario Durán and His Latin Jazz Big Band with Horacio “El Negro” Hernández and Sarita Valdepeñas, clarinet; David Hetherington, cello; TSO musicians; Rebanks Fellows and senior students of the Glenn Gould School. Mazzoleni Concert Hall, Royal Conservatory, 273 Bloor St. W. 416-408-0208. $40-$100. Pre-concert talk at 7pm.

8:00: Tafelmusik. The Tempestuous Violin. See Feb 7. Also Feb 10(3:30pm), 12(7pm)

8:00: Toronto Symphony Orchestra. Brahms and Dvořák. Morawetz: Carnival Overture (side-by-side with the Toronto Symphony Youth Orchestra); Brahms: Double Concerto; Dvořák: Symphony No.6. Jonathan Crow, violin; Joseph Johnson, cello; Sir Andrew Davis, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. $34.75-$181.50. Also Feb 6, 7.

Sunday February 10


2:00: Canadian Opera Company. Elektra. See Feb 6. Also Feb 12. 1:30pm.


2:00: Gallery 345. Ivana Popovic: Bushes and Bombshelters CD Release. Popovic: original works. Ivana Popovic, violin; Pretty Michael, piano; Jesse Dietschi, double bass, Saman Shahi, piano, Stuart Mutch, cello and others. 345 Sorauren Ave. 416-822-9781 or 647-515-4727. $25; $15(st). Cash only at the door.

2:00: Visual and Performing Arts Newmarket. Young Artists’ Showcase. York Dance Academy; Maria Milenic, mezzo; Miles Twins, singers/songwriters; Ellie Siervogel, violin. Old Town Hall, 460 Botsford St. 7:30: Newmarket, 905-955-5122. $40(family); $20; $10(st).

8:00: Amici Chamber Ensemble. Mozart’s Party: Serenades of a Master. Mozart: Gran Partita; Piano Trio K548; and Young Composers Program Composition. Joaquín Valdepeñas, clarinet; David Hetherington, cello; TSO musicians; Rebanks Fellows and senior students of the Glenn Gould School. Mazzoleni Concert Hall, Royal Conservatory, 273 Bloor St. W. 416-408-0208. $50; $45(sr); $30(under 30); $15(st).

8:00: Greater Toronto Philharmonic Orchestra. Winter Classics. Beethoven: Piano Concerto No.5 (Mvt 1); Schumann: Piano Concerto (Mvt 1); Dvořák: Cello Concerto (Mvt 1); Grieg: Peer Gynt Suite No.1. Godwin Friesen, conductor. Calvin Presbyterian Church, 5211. Freewill offering. Religious service.

8:00: Hannaford Street Silver Band. From Russia with Brass. The Festive Overture, The Procession of the Nobles, Polovtsian Dances and others. Philip Smith, conductor and trumpet soloist. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723 or 1-800-708-6754. $46.50; $35(sr); $12(st).

8:00: Tafelmusik. The Tempestuous Violin. See Feb 7. Also Feb 10(2:00 pm)

8:00: Amici Chamber Ensemble. Mozart’s Party: Serenades of a Master. Mozart: Gran Partita; Piano Trio K548; and Young Composers Program Composition. Joaquín Valdepeñas, clarinet; David Hetherington, cello; TSO musicians; Rebanks Fellows and senior students of the Glenn Gould School. Mazzoleni Concert Hall, Royal Conservatory, 273 Bloor St. W. 416-408-0208. $50; $45(sr); $30(under 30); $15(st).

8:00: Greater Toronto Philharmonic Orchestra. Winter Classics. Beethoven: Piano Concerto No.5 (Mvt 1); Schumann: Piano Concerto (Mvt 1); Dvořák: Cello Concerto (Mvt 1); Grieg: Peer Gynt Suite No.1. Godwin Friesen, conductor. Calvin Presbyterian Church, 26 Delisle Ave. 647-238-0015. $15-$30.

8:00: Hannaford Street Silver Band. From Russia with Brass. The Festive Overture, The Procession of the Nobles, Polovtsian Dances and others. Philip Smith, conductor and trumpet soloist. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723 or 1-800-708-6754. $46.50; $35(sr); $12(st).

3:30: Tafelmusik. The Tempestuous Violin. See Feb 7. Also Feb 10(2:00 pm)

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


7:00: Rosedale United Church. Rosedale In Love. Works by Sondheim, Bernstein, Porter, Rodgers and Hammerstein and Lerner and Loewe. Laurie Hunt, soprano; Brett Polegato, baritone; Robert Kortgaard, piano. 159 Roxborough Dr. 416-924-0725. $40/$35(adv).
Concerts in the GTA


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

● 7:30: Canadian Opera Company. Elektra. See Feb 6. Also Feb 16 (4:30pm). 22.

● 7:30: Canadian Opera Company. Cosi fan tutte. See Feb 5. Also Feb 15, 17 (2pm), 21, 23 (4:30pm).


● 9:00: Miles Nadal Jewish Community Centre. Can’t Give You Anything But Love Valentine’s Day Jazz Concert. Featuring love songs, jazz standards and romantic ballads. Tanya Willis Quartet (Jordan Klapman, piano; Bill Bridges, guitar; Ron Johnston, bass; Tanya Willis, vocals). Spadina Theatre, Alliance Française de Toronto, 24 Spadina Rd. 416-924-6211 x.0 $10.


● 8:00: Living Arts Centre. Ramin Karimloo: From Now On. Hammerson Hall, Living Arts Centre, 4141 Living Arts Dr., Mississauga. 905-306-6000. $50-$80; $79.95 and up (dinner & show package).

Thursday February 14


Friday February 15


February 14 at 8 pm

JUILLIARD QUARTET
with MARC-ANDRÉ HAMELIN

Music T ailor • G a la • C oncert

Music T ailor presents the IN CONCERT series.

Tickets $35.$25:$15.50:
s. $15:

This IN CONCERT series will feature the World Premiere of ‘Hosea’ - a fusion of gospel, jazz and classical music by Dr. Stephen Newby 2018-19 Composer-in-Residence

416.408.0208 | remusic.com/concerts

THE NATHANIEL DETT CHORALE 20 YEARS CONNECTING THROUGH AFRICOCENTRIC MUSIC

GALA CONCERT

VOICES OF THE DIASPORA...

Hosea & Friends

Wed. Feb. 13, 2019 | 8:00pm

Koerner Hall | Telus Centre for Performance and Learning | 273 Bloor Street West, Toronto

Tickets 416.408.0208 | remusic.com/concerts
**NMC BENEFIT RECITAL**


- **7:30:** Academy Concert Series. Inspired by Italy: Corelli and Handel. Handel: Trio Sonata Op.5 No.4 in G; Corelli: Violin Sonata Op.5 No.4 in F; Vivaldi: Trio Sonata Op.1 No.6 in d; Handel: Apestre Montre Cantata HWV81; Vivaldi: Lungi di vago volto; and other works. Nathalie Paulin, soprano; Christopher Bagan, harpsichord; Emily Eng, violin; Michelle Odorico, violin; Kerri McGonigle, cello. Eastminster United Church, 310 Danforth Ave. 416-629-3716. $20; $14(s/r/st);$5(under 18).

- **7:30:** Toronto Symphony Orchestra. Casa-Bianca: Film with Live Orchestra. Steiner; Casablanca. Evan Mitchell, conductor, Roy Thomson Hall, 60 Simcoe St. 416-598-3375. $57-$126. Also Feb 15.


A. Concerts in the GTA

Non-subscription Event: An Evening With Moritz Ernst. Stockhausen: Klavierstück X; and works by Mike Egerton, Arthur Lourié, Miklos Maros, and Sandeep Bhagwat. Moritz Ernst, piano. Gallery 345, 345 Sorauren Ave. 416-961-9594. $100.02 for $150. Reservations required. Includes door prizes and refreshments. Proceeds to benefit New Music Concerts; charitable receipts for CRA allowable. Required. Includes door prizes and refreshments. Proceeds to benefit New Music Concerts; charitable receipts for CRA allowable portion.


Tuesday February 19

- 5:00: Miles Nadal Jewish Community Centre, Mignolet Suzuki Winter Ensemble Concert. Presentations from note-reading classes, ukulele classes, chamber music ensembles and adult string ensembles. Al Green Theatre, 750 Spadina Ave. 416-924-6211 x0. Free.

Wednesday February 20

GLENN GOULD PRIZE GALA CONCERT HONOURING JESSYE NORMAN

Wed Feb 20, 7:30PM

www.glennould.ca

- 12:30: Organix Concerts/All Saints Kingsway. Kingsway Organ Concert Series. Four Hands, Two Feet Duo (Simon Irving, organ; Janice Beninger, piano). All Saints Kingsway Anglican Church, 2850 Bloor St. W. 416-571-3680 or organixconcerts.ca. Freewill offering. 45-minute concert.
- 7:30: Glenn Gould Foundation/Canadian Opera Company. Glenn Gould Prize Gala Concert Honouring Jessye Norman. COC Orchestra conducted by COC Music Director Johannes Debus; Nina Stemme, soprano; Sandra Radvanovsky, soprano; Pumeza Matshikiza, soprano; Wallis Giunta, mezzo; Susan Platt; mezzo; and others. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. From $50. Gala reception following the concert. Proceeds in support of The Glenn Gould Foundation.
- 8:00: Toronto Symphony Orchestra. Alisa Weilerstein. Langgaard: Prelude to Antikrist; Shostakovich: Cello Concerto No.2. Bartok: Concerto for Orchestra. Alisa Weilerstein, cello; Thomas Dausgaard, conductor; Roy Thomson Hall, 60 Simcoe St. 416-598-3375. $34.75-$181.50. Also Feb 21.

Thursday February 21

- 7:30: Canadian Opera Company. Cool fan tutte. See Feb 5. Also Feb 20 (3:45pm).
- 7:30: TO Live/Attila Glatt Concert Productions. Amadeus Live. Amadus movie screening with live full orchestra and choir. Sony Centre for the Performing Arts, 1 Front St. E. 1-855-872-7669. $35-$111. Also Feb 22.
- 8:00: Art of Time Ensemble. Best of Music. Works by Tom Waits, Schubert, Queen, Beethoven, Bruce Cockburn, and others. Hawsley Workman, vocalist; Martin Tielli, vocalist; Benjamin Bowman, violin; Mark Fewer, violin; Shauna Rolston-Shaw, cello; and others. Harbourfront Centre Theatre, 235 Queens Quay W. 416-973-4000. $25-$84; $15(st)/under 30). Also Feb 22, 23.
- 8:00: Gallery 345. The Art of the Harpsichord: Corina Marti. Keyboard music from 18th-century Poland. 345 Sorauren Ave. 416-822-0781. $25; $15(st). Cash only at the door.
- 8:00: Opera Atelier. The Angel Speaks. Huzinga: Announcement; and works by Purcell. Mireille Asselin, soprano; Jesse Blumberg, baritone; Artists of Atelier Ballet in baroque costume, and members of Tafelmusik Baroque Orchestra. Royal Ontario Museum, 100 Queen’s Park. 416-703-3767 x222 or operaatelier.com. $69. Informal evening post concert. Light refreshments/cash bar available.

Friday February 22

- 8:00: Toronto Symphony Orchestra. Alisa Weilerstein. Langgaard: Prelude to Antikrist; Shostakovich: Cello Concerto No.2; Bartok: Concerto for Orchestra. Alisa Weilerstein, cello; Thomas Dausgaard, conductor; Roy Thomson Hall, 60 Simcoe St. 416-598-3375. $34.75-$148. Also Feb 20.
1/20: Miles Nadal Jewish Community Centre/Bernard Betel Centre/Healthy at Home. Celebrating Shabbat in Song. Jewish-themed concert featuring Rabbi Miriam Margles, as well as a participatory Shabbat ceremony, challah and traditional treats. Miles Nadal JCC, 750 Spadina Ave. 416-504-0201 x 0. Free.


1/20: Toronto Symphony Orchestra. The Art of Time Ensemble presents Operatic Love and the Beginnings of Jazz. Small World Music Centre, Artscape Youngplace, 180 Shaw St. 416-546-5439. $15; $25(sold out). Also 7pm.

1/21: Acoustic Harvest. The Sloan Rambers. Opening set: Ben Sures. St. Paul’s United Church (Scarborough), 200 McIntosh St., Scarborough. lillian.wautier@gmail.com or acousticharvest.ca. $25/$22(adv).

1/21: Aga Khan Museum. William Franklyn Leathers in Concert. Jazz and blues, gospel, reggae, classical and other music. William Franklyn Leathers, trumpet and piano; Howard Leathers, trumpet and vocals; and others. 77 Wynford Dr. 416-446-4677. $45; $40(sr/under 1); $40(friends of the museum).

1/21: Art of Time Ensemble. Best of Music. Works by Tom Waits, Schubert, Queen, Beethoven, Bruce Cockburn, and others. Hawksley Workman, vocalist; Martin Tiell, vocalist; Benjamin Bowman, violin; Mark Fewer, violin; Shauna Rolston-Shaw, cello; and others. Harbourfront Centre Theatre, 235 Queens Quay W. 416-473-4000. $25-$64; $20-$33.75. Also 2pm.


1/21: Windsor Folk XVII Blues and Roots Festival. In Concert. Bywater Blues Band (6pm); Chloé Watsonkin (6pm); Dan McKinnon Band (10pm). Black Swan, 154 Danforth Ave. 416-469-0537. $20/$15(adv). 2nd Floor.


1/22: Toronto Symphony Orchestra. Symphony Chorus: Play it by Ear! Young People’s Concert. Kevin Frank, host; Alumni from The Second City; Simon Rivard, TSO Resident Conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. $20-$33.75. Also 2pm.

1/22: Canadian Opera Company. Opera by Request. Handel’s Alcina. Celebration of Handel’s birthday. In concert with piano accompaniment. Antonia Armeleno, soprano (Alcina); Maegan Larios, mezzo (Ruggiero); Michaela Dickey, mezzo (Bradamante); Brett Horton, mezzo (Morgana); Josh Zajac, treble (Oberto); Fabian Arciniegas, tenor (Oronte); John Hol- land, baritone (Melissio); William Shookhoff, piano and music director. College St. United Church, 452 College St. 416-455-2885. $20. Also Mar 3 (2pm, Windsor).

1/23: Toronto Symphony Orchestra. The Art of Time Ensemble presents Camerata: A Day in Song. Works by UZ, Mendelsohn, Morley and others. Annex Chamber Choir; Raffi Altournian, guitar; Maria Case, conductor. St. Andrew’s United Church, 117 Bloor St. E. 416-458-4434. $25; $20(sr/under); free(12 and under). Also 3pm.

1/23: Opera by Request. Handel’s Alcina. Celebration of Handel’s birthday. In concert with piano accompaniment. Antonia Armeleno, soprano (Alcina); Maegan Larios, mezzo (Ruggiero); Michaela Dickey, mezzo (Bradamante); Brett Horton, mezzo (Morgana); Josh Zajac, treble (Oberto); Fabian Arciniegas, tenor (Oronte); John Holl- land, baritone (Melissio); William Shookhoff, piano and music director. College St. United Church, 452 College St. 416-455-2885. $20. Also Mar 3 (2pm, Windsor).

1/23: Acoustic Harvest. The Sloan Rambers. Opening set: Ben Sures. St. Paul’s United Church (Scarborough), 200 McIntosh St., Scarborough. lillian.wautier@gmail.com or acousticharvest.ca. $25/$22(adv).


1/23: Living Arts Centre. Yaima Zeno y Su Grupo and Jane Bunnett & Maqueque. RBC Theatre, Living Arts Centre, 441 Living Arts Dr., Mississauga. 905-306-6000. $45-$60; $45-$65.95-$100.95(8pm & show package).


1/23: The Annex Chamber Choir presents Camerata: A Day in Song Saturday, February 23, 2019 3:00 PM & 7:30 PM www.annexsingers.com

Tickets available through the Oriana Choir website at www.orianachoir.com or at Harthouse tickets at www.tickets.harthouse.ca or 416-978-8849 Adults: $25 Seniors/Under 35: $20 Students: $10

Choreography by Céline Goberg. David Luo: love fall (arr. for women’s choir) (Canadian premiere), Calvin Presbyterian Church, 26 Delaware Ave. 416-978-8849 or orianachoir.com, $25; $20(st/under 25); $15(st/adv).

416-964-8298. $35/$30(adv); $30/$25(sr/under 25); $20/$15(st).

Jouve from France. Church of St. Peter and St. Simon-the-Apostle, 525 Bloor St. E. 416-964-8298. $34.75-$181.50.

Alexander Shelley, conductor. Roy Thomson Hall Orchestra; Yosuke Kawasaki, violin; Jocelyn Morlock: Cobalt; Romantic Chopin.


Aline Homzy, violin; Chris Pruden, piano. Hamilton’s Voices; Andrew Downing, bass; Noah Zacharin, Danny Marks, D’Arcy Wickham, Tony Quarrington, Dan McKinnon, Brian Blain, Donné Roberts and others. Black Swan, 154 Danforth Ave. 416-469-0537.


Eisenman, piano. 1570 Yonge St. 416-920-5211.
Freevill offering. Religious service.

Tuesday February 26
● 12:10: Nine Sparrows Arts Foundation/ Yorkminster Park Baptist Church. Lunch-time Chamber Music: Rising Stars Recital. Performance students from the UofT Faculty of Music. Yorkminster Park Baptist Church, 1585 Yonge St. 416-241-2298. Free, donations welcome.
● 7:00: University of Toronto Faculty of Music. Celebrating Our Diversity. Vocal Stud-ies students. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen’s Park. 416-408-0208. Free.

Wednesday February 27

University of Toronto Faculty of Music presents

Calidore String Quartet
FEBRUARY 27
7:30 PM
Tickets: 416-408-0208
● 7:30: University of Toronto Faculty of Music. Calidore String Quartet. Works by Haydn, Shaw and Beethoven. Jeffrey Myers, violin; Ryan Meehan, violin; Jeremy Berry, viola; Estelle Choi, cello. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen’s Park. 416-408-0208. $40; $25(sr); $10(st).

Thursday February 28
● 10:00am: Canadian Children’s Opera Com-pany. The Snow Queen. Harbourfront Cen-tre, 235 Queens Quay W. 416-973-4000. $35; $25(sr); $20(st). School preview performance Feb 28(1pm); Mar 1(10am); Also Mar 10(3pm); Mar 2(12pm); Mar 3(2pm).
● 1:00: Canadian Children’s Opera Company. The Snow Queen. See Feb 28. Also Mar 1 (10am & 7:30pm); Mar 2(2pm & 7:30pm); 3(2pm).

Friday March 1
● 10:00am: Canadian Children’s Opera Com-pany. The Snow Queen. See Feb 28. Also Mar 1(7:30pm); Mar 2(2pm); Mar 3(2pm).
● 7:00: Music at St. Andrew’s. Goin’ Back to New Orleans: Mardi Gras 2019. The Tevlin-Klapman All Stars (Patrick Tevlin, trumpet; Jordan Klapman, piano/vocals; Tom Kub-lics, reeds, Paul Neufeld, sousaphone; Dan Douglas, trombone). St. Andrew’s Church (Toronto), 73 Simcoe St. 416-593-5600 x231 or standrewwestononto.ca. $20-$25.
● 7:00: Organix Concerts/Canadian Inter-national Organ Competition/St. Michael’s Cathedral Basilica. In Concert. Alfonso Dance Cuba. Hammerson Hall, 235 Queens Quay W. 416-973-4000. $35; $25(sr); $20(st). School preview performance Feb 28(1pm), Mar 1(10am); Also Mar 1(7:30pm), Mar 2(2pm, 7:30pm); Mar 3(2pm).

Organix Concerts presents

Alcée Chriss
February 28, 7:30 p.m.
St. Michael’s Cathedral Basilica – Toronto
Free admission. Suggested free-will donation of $25 welcomed.
In collaboration with Canadian International Organ Competition and St. Michael’s Concerts
www.stmichaelscathedral.com/concerts

Women’s Musical Club of Toronto presents

FEBRUARY 28, 2019 1:30 PM
JOEL Q UARRINGTON
& FRIENDS
416-923-7052
wmct.on.ca

Canadian Opera Company
FEBRUARY 19
7:00 p.m.
Koerner Hall, Telus Centre, 273 Bloor St. W. 416-408-0208. $45-$100.

Women’s Musical Club of Toronto
FEBRUARY 22
7:00 p.m.

Women’s Musical Club of Toronto presents

FEBRUARY 27
7:00 p.m.

Women’s Musical Club of Toronto presents

FEBRUARY 28
7:00 p.m.

Women’s Musical Club of Toronto presents

MAR 1
7:00 p.m.

Women’s Musical Club of Toronto presents

MAR 3
7:00 p.m.

Women’s Musical Club of Toronto presents

MAR 7
7:00 p.m.

Women’s Musical Club of Toronto presents

MAR 8
7:00 p.m.

Women’s Musical Club of Toronto presents

MAR 11
7:00 p.m.

Women’s Musical Club of Toronto presents

MAR 14
7:00 p.m.

Women’s Musical Club of Toronto presents

MAR 15
7:00 p.m.

Women’s Musical Club of Toronto presents

MAR 19
7:00 p.m.

Women’s Musical Club of Toronto presents

MAR 21
7:00 p.m.

Women’s Musical Club of Toronto presents

MAR 22
7:00 p.m.

Women’s Musical Club of Toronto presents

MAR 25
7:00 p.m.

7:30: Opera York. Don Giovanni. Music by Mozart. Geoffrey Butler, music director; Penny Cookson, stage director. Richmond Hill Centre for the Performing Arts, 10268 Yonge St., Richmond Hill. 905-787-8811. $25-$110. Also Mar 3(2pm).


Saturday March 2

2:00: Canadian Children's Opera Company. The Snow Queen. See Feb 28. Also Mar 3(2pm).

2:00: National Ballet of Canada. Apollo & Night & The Sea Above, The Sky Below & Paquita. See Mar 1. Also Mar 3(2pm).

7:30: Canadian Children's Opera Company. The Snow Queen. See Feb 28. Also Mar 3(2pm).

**SINFONIA TORONTO**

**VALERIE MILOT, Harpist**

*March 2 - 8 pm*

Mahler, Shostakovich, Mozzetich, Hovhannes

---

**8:00: Sinfonia Toronto. Heavenly Harp.**

Mahler: Adagietto; Hovhannes: Concerto for Harp and String Orchestra; Mozetich: El Dorado for Harp and Strings; Shostakovich: Chamber Symphony Op.138a; Valerie Milot, harp; Nurhan Arman, conductor. George Weston Recital Hall, 5040 Yonge St. 416-499-0403 or online at sinfoniantoronto.ca. $42; $35(sr); $105(st).

---

**9:00: Toronto Opera.**

Don Giovanni. Music by Mozart. Geoffrey Butler, music director; Penny Cookson, stage director. Richmond Hill Centre for the Performing Arts, 10298 Yonge St., Richmond Hill. 905-787-8811. $25-$110. Also Mar 17-30pm.

---

**10:00: Royal Conservatory of Music. Puddleh Atramage Ensemble and Friends.**

Mazzoleni Concert Hall, Royal Conservatory, 237 Bloor St. W. 416-408-0208. Free (ticket required).

---

**12:00: Canadian Children’s Opera Company.**

The Snow Queen. See Feb 28.

---

**12:30: Markham Concert Band.**

Let’s Dance!

---

**1:00: Toronto Opera.**

Don Giovanni. Music by Mozart. Geoffrey Butler, music director; Penny Cookson, stage director. Richmond Hill Centre for the Performing Arts, 10298 Yonge St., Richmond Hill. 905-787-8811. $25-$110. Also Mar 17-30pm.

---

**1:30: Durham Chamber Orchestra.**

Classics: Past and Present. Beethoven: Romance in F; Paul Alexander: Peggy’s Medicine; Grieg: Peer Gynt Suite No.1; Bizet: L’Arlésienne Suite No.2. The Young Singers; Rosco Rich, violin; Carlos Bastidas, conductor. Forest Brook Community Church, 60 Keney Rd. Ajax. 905-493-4277. $20; free (under 10).

---

**2:00: Mississauga Symphony Youth Orchestra.**

Symphonic Classics. Works by Mozart, Beethoven, Brahms and Dvořák. Living Arts Centre, RBC Theatre, 4141 Living Arts Dr., Mississauga. 905-306-6000. $30.

---

**3:00: Music From Marlboro.**


---

**3:00: Oakville Symphony.**


---

**3:00: Royal Conservatory of Music.**


---

**3:00: Wychwood Clarinet Choir.**


---

**3:00: Syrinx Concerts Toronto.**

Church of St. Mary Magdalen (Toronto), 477 Manning Ave. 416-531-7955. Free.

- 4:00: Toronto Classical Singers. The Path of Genius. Mozart: Requiem and Solemn Vespers. Talisker Players; Irina Medvedeva, sopranos; Sandra Boyes, mezzo; Chris Fischer, tenor; Bruce Kelly, baritone. Christ Church Deer Park, 1570 Yonge St. 416-444-7863 or torontoclassicalsingers.ca. $30.

- 7:30: Victoria Scholars. Male Voices: Masterpieces of the 19th and 20th Centuries. Rheinberger: Mass in F for male choir and organ Op.190; and works by Britten, Elgar, Thompson and R. Strauss. Our Lady of Sorrows Church, 3055 Bloor St. W. Etobicoke. 416-781-7776 or victoriascholars.ca. $30/$25(students); $25($) seniors; $20(adults).


**Monday March 4**

- 7:30: University of Toronto Faculty of Music. What Makes It Great? II with Rob Kapilow; Tchaikovsky’s Serenade for Strings. Rob Kapilow, host; U of T Strings. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queens Park. 416-408-0208. $40, $25($sr), $10($st).

**Tuesday March 5**


**Wednesday March 6**

- 12:30: Organix Concerts/All Saints King’sway. Kingsway Organ Concert Series. Imre Olah, organ. All Saints King’sway Anglican Church, 2850 Bloor St. W. 416-571-3880 or organixconcerts.ca. Freewill offering. 45-minute concert.
- 2:00: Toronto Symphony Orchestra. The Second City Guide to the Symphony. See Mar. 5. Also Mar 6(8pm); 7.
- 7:00: University of Toronto Faculty of Music. Jazz. U of T T'NET. Tony Malaby, saxophone; Terry Promone, director. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queens Park. 416-978-3750. $20; $15($sr); free($UofT st).

**March 5 at 8 pm**

**DANNY DRIVER**

**Music Toronto**

**Sunday March 3, 2 pm**

Hear Haydn, Kodály, Ravel, and a band new commission from chamber music’s most coveted retreat.

345 Sorauren Ave, Toronto $25 / 416-822-9781 gallery345.com

**52** | February 1 – March 7, 2019

The Second City Guide to the Symphony. Colin Mochrie, host; The Second City; Steven Reineke, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. $43.25-$107. Also Mar 6(mat), Mar 6(eve), Mar 7.

**Thursday March 7**

- 7:30: York University Department of Music. Faculty Concert Series: Avatara. Tribute Communities Recital Hall, Accolade East Building, YU, 4700 Keele St. 416-781-5888. $15; $10($sr).
- 8:00: Royal Conservatory of Music. Farquhar. Koerner Hall, Telus Centre, 272 Bloor St. W. 416-408-0208. $50-$110. Also Mar 5.
- 8:00: Toronto Symphony Orchestra. The Second City Guide to the Symphony. See Mar 5.

**Toronto Classical Singers**

**THE PATH OF GENIUS**

FROM SALZBURG TO VIENNA, AN EVENING PRAYER AND A PROFOUND GOODBYE.

**Mozart SOLEMN VESPERS REQUIEM**

**JURGEN PETRENKO, CONDUCTOR**

**THE TALISKER PLAYERS**

**SANDRA BOYES, MEZZO-SOPRANO**

**CHRIS FISCHER, TENOR**

**BRUCE KELLY, BARITONE**

**Sunday March 3, 2019 4PM**

**CHRIST CHURCH DEER PARK**

1570 YONGE STREET AT HEATH

**TICKETS $30.00**

BUY AT: torontoclassicalsingers.ca OR CALL: 416-444 7863

**Transcending Tradition**

**The WholeNote.com**
B. Concerts Beyond the GTA


Friday February 1

- 12:30: Don Wright Faculty of Music. Friday at 12:30 Concert Series. Jean Marchand, pianist; Paulette Levis, piano. Von Kuster Hall, Music Building, Western University, 1151 Richmond St N., London. 519-661-3767. Free.
- 5:00: Don Wright Faculty of Music. Opera at Western: Le nozze di Figaro. Tyrone Paterson, music director; Theodore Baerg, stage director. Paul Davenport Theatre, Talbot College, Western University, 1151 Richmond St. N., London. 519-661-3767 or 519-672-8800. $35/$30(adv); $25/$20(st/adv). Also Jan 25, 26(2pm), Feb 1, 2(2pm).

Monday February 4

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

Wednesday February 6

- 12:00 noon: Midday Music with Shipger. Odin String Quartet. Brahms: Piano Quintet. Alex Toksok & Tanya Charles, violins; Laurence Schaufele, viola; Samuel Bisson, cello; Talisa Black, piano. Hi-Way Pentecostal Church, 50 Anne St. N., Barrie. 705-726-1181. $10; free(st).
- 7:30: FirstOntario Performing Arts Centre. Rumble: The Concert. 250 St. Paul St., St. Catharines. 905-888-0722. $45/($38(Hot Ticket Members); $25(univ/college); $20(high school).

Thursday February 7

- 7:30: FirstOntario Performing Arts Centre. Alicia Swigals: The Yellow Ticket. Live score for a screening of the 1881 silent film The Yellow Ticket featuring Pola Negri. Alicia Swigals, composer/violin; Marilyn Lerner, piano. 250 St. Paul St., St. Catharines. 905-888-0722. $35; $30(member); $25(st).
- 10:00 pm: Kitchener-Waterloo Symphony. Footprints in the Snow. Open doors 30 minutes before the concert for children and parents to participate in music activities provided by Music for Young Children. Barbara Croall, storyteller, KWS Musicians. Waterloo Region Museum, 10 Huron Rd., Kitchener. 519-745-4711 or 1-888-745-4711. $13; $11(child). Also Feb 9(Elmira); 16(Conrad Centre).

Saturday February 9

- 5:00: Don Wright Faculty of Music. Friday at 12:30 Concert Series. Jean Marchand, pianist; Paulette Levis, piano. Von Kuster Hall, Music Building, Western University, 1151 Richmond St N., London. 519-661-3767. Free.
- 8:00: Waterloo Winter Jazz Festival. Glenn Buhr and Margaret Sweetman with Perei知道自己 String Quartet. Jazz Room, Huether Hotel, 59 King St N., Waterloo. 519-888-3550 or ticketscene.com. $20($10 under 30).

Masterpieces of the 19th & 20th Centuries

SUNDAY, 3 MARCH 2019 | 7:30PM
OUR LADY OF SORROWS CHURCH
3055 Bloor St W (1/2 block west of Royal York subway)


Admission | $30 Seniors & Students | $25

www.victoriascholars.ca

Friday February 8

- 12:30: Don Wright Faculty of Music. Friday at 12:30 Concert Series. Duo Concertante (Nancy Dahn, violin; Timothy Steves, piano). Von Kuster Hall, Music Building, Western University, 1151 Richmond St N., London. 519-661-3767. Free.
- 8:00: Waterloo Winter Jazz Festival. Larry Larson’s Jazz Guys. Registry Theatre, 122 Frederick St., Kitchener. 519-578-1570 or registreytheatre.com. $30.

The Victoria Scholars
MEN’S CHORAL ENSEMBLE

theschoolersnote.com
Sunday February 10


3:00 pm: Hamilton Philharmonic Orches- tera. From the Beatles, With Love. Darcy Hep- pen, conductor. FirstOntario Concert Hall, 128 King St. W. $25; $20(st); $10 (child). Also Mar 2.

3:00 pm: Vera Causa Opera. Dracula. By Dylan Langan. Knox Presbyterian Church (Water- loo), 50 Erb St. W. $15; free(st/child). Also Feb 17(Cambridge); Feb 17(Guelph).


9:00 pm: Toronto Symphony Orchestra. Brahms: Symphony No.1; Dvořák: From the New World. Leonard Slatkin, conductor. Koerner Hall, 30 St. George St. $35; $25(st).


10:00 pm: Hamilton Philharmonic Orches- tera. Barcarolle No.2. Darcy Heppen, conductor. FirstOntario Concert Hall, 128 King St. W. $25; $20(st); $10 (child). Also Mar 2.


Friday February 15

8:30 pm: Kitchener-Waterloo Symphony. Pop & Paints. Maxime Goulet: Choco- late Symphony; and works by David Bowie, George Gershwin, The Beatles, and others. Jessica Garlick, conductor; Lucas Waldin, conductor. Centre in the Square, 101 Queen St. W. $17-$26; free(arts worker); $80(family).


10:00 pm: Hamilton Philharmonic Orches- tera. Barber: Adagio for Strings. Robert Scott, conductor. Centre in the Square, 101 Queen St. W. $17-$26; free(arts worker); $80(family).

Saturday February 16

10:30 am: Kitchener-Waterloo Symphony. Popcorn in the Snow. Doors open 30 minutes before the concert for children and parents to participate in music activities provided by Music for Young Children. Bar- bara Croll, storyteller; KWS Musicians. Con- rad Centre for the Performing Arts. $30; $25(st). Kitchener. 519-745-4711 or 1-888-745-4717. $13; $11(child). Also Feb 2(Waterloo Region Museum); 9(Elima).

1:00 pm: Kitchener-Waterloo Symphony. Youth Orchestra Concert 3. Centre in the Square, 101 Queen St. W. $17-$26; free(arts worker); $80(family). Also Feb 15(Cambridge); Feb 16(Waterloo).

4:30 pm: Music at St. Thomas’. Canadian Gui- tar Quartet in Concert. St. Thomas’ Anglican Church (Belleville), 201 Church St., Belleville. 613-967-3363. By donation.


Monday February 11

1:00 pm: Hamilton Philharmonic Orches- tera. Concerto Grosso. By Leopold Mozart. Robert Brown, conductor. Centre in the Square, 101 Queen St. W. $17-$26; free(arts worker); $80(family).


3:00 pm: Vera Causa Opera. Madama Buttrera. By Michael Zalin, producer. Maestro’s Rest, 50 Erb St. W. $15; free(st/child). Also Feb 15(Cambridge); Feb 17(Guelph).

$25/$20(adv); $20(sr); $5(st/under 12).

Sunday, January 26, 2019

11:00: Music at First-St. Andrew’s United Church.

Church. Organ Recital. Celebrating the 50th anniversary of the First-St. Andrew’s Casavant organ. Isabelle Demers, organ.

First-St. Andrew’s United Church, 59 Richmond St. N., London. 519-661-3767. Free. Also 7:30pm.

Free. Also 1pm.

Wednesday, February 27

Saturday, March 2

11:00: Don Wright Faculty of Music: Lunch at 12:30 Concert Series. Dianna Senft, organ. St. George’s Cathedral (Kingston), 270 King St. E., Kingston. 613-766-4345. $25; $20(sr/st); $5(EyeGO).

Sunday, March 3

2:00: Chamber Music at Hamilton. Cuarteto Casals.


Cuarteto Casals. Hamilto. 50 Anne St. N., Hamilton. 905-688-0722 or 1-855-515-0722. $35. Also Feb 10.

Saturday, March 2


11:00: Don Wright Faculty of Music: Lunch at 12:30 Concert Series. Biagio DiSante, organ. Church of the Holy Family, 295 Muskoka Rd. S., Gravenhurst. 705-726-1181. $10; $5(EyeGO). Also Feb 23.


Sunday, February 24


Jessica Gorlicky (JESSGO), speed painter; Donovan Woods. Inside the Music - Second and Final Rounds at 12:30 Concert Series. Don Wright Faculty of Music. 256 Pinnacle St., Waterloo. 519-886-1673. $35; $20(st).


7:30: Sunday Concert Series. Dianna Senft, organ. St. George’s Cathedral (Kingston), 270 King St. E., Kingston. 613-766-4345. $25; $20(sr/st); $5(EyeGO); free(under 14).

7:00: Night Kitchen Too. In Concert. Invited musicians, poets and spoken word artists, Pinnacle Playhouse, 256 Pinnacle St., Waterloo. 519-835-0115 or 613-849-1979. $10.

Monday, March 4

7:00: Kitchener-Waterloo Chamber Music Society. Haydn: Piano Trio No.51 in C major; Mozart: String Quartet in G K159; Shostakovich: String Quartet No.10; Aizen: String Quartet; Ania Spirer, violin; Werther: Piano Quintet in F major Op.34; Schubert: Trout Quintet; Lori Gemmel, harp. KWCMS Music Room, 57 Young St. W., Waterloo. 519-886-1673. $35; $20(st).


Jessica Gorlicky (JESSGO), speed painter; Donovan Woods. Inside the Music - Second and Final Rounds at 12:30 Concert Series. Don Wright Faculty of Music. 256 Pinnacle St., Waterloo. 519-886-1673. $35; $20(st).

7:30: Sunday Concert Series. Dianna Senft, organ. St. George’s Cathedral (Kingston), 270 King St. E., Kingston. 613-766-4345. $25; $20(sr/st); $5(EyeGO); free(under 14).

4:00: First-Ontario Performing Arts Centre. Hear! Here! Niagara Music Series. The Mark Lmla Trico; Sarah Seen; Leroy Emmanuelle, organ; St. Catharines.

905-688-0722 or 1-855-515-0722. $15.

Tuesday, February 26

7:30: Island Bader Centre for the Performing Arts. The Soles: Narek Hakh- nazaryan, cello. Works by Debussy, Fauré, Saint-Saëns, Massenet, Tchaiokovsky and Shostakovich. With Noreen Cassidy-Por- era, piano. 390 King St. W., Kingston. 613-533-2424. $40-$55; $37-$55(faculty/staff); $19-$29(st).


3:00: La Jeunesse Youth Orchestra. In The Spotlight. Port Hope United Church, 34 South St., Port Hope. lypo.ca/contact. $25; free(under 12).

4:00: First-Ontario Performing Arts Centre. Hear! Here! Niagara Music Series. The Mark Lmla Trico; Sarah Seen; Leroy Emmanuelle, organ; St. Catharines.

905-688-0722 or 1-855-515-0722. $15.

7:30: Island Bader Centre for the Performing Arts. The Soles: Narek Hakh- nazaryan, cello. Works by Debussy, Fauré, Saint-Saëns, Massenet, Tchaiokovsky and Shostakovich. With Noreen Cassidy-Por- era, piano. 390 King St. W., Kingston. 613-533-2424. $40-$55; $37-$55(faculty/staff); $19-$29(st).


Tuesday, February 26

7:30: Island Bader Centre for the Performing Arts. The Soles: Narek Hakh- nazaryan, cello. Works by Debussy, Fauré, Saint-Saëns, Massenet, Tchaiokovsky and Shostakovich. With Noreen Cassidy-Por- era, piano. 390 King St. W., Kingston. 613-533-2424. $40-$55; $37-$55(faculty/staff); $19-$29(st).


3:00: La Jeunesse Youth Orchestra. In The Spotlight. Port Hope United Church, 34 South St., Port Hope. lypo.ca/contact. $25; free(under 12).

4:00: First-Ontario Performing Arts Centre. Hear! Here! Niagara Music Series. The Mark Lmla Trico; Sarah Seen; Leroy Emmanuelle, organ; St. Catharines.

905-688-0722 or 1-855-515-0722. $15.
These music theatre listings contain a wide range of music theatre types including operas, operettas, musicals and other performance genres where music and drama combine. Listings in this section are sorted alphabetically by presenter.

● Canadian Children’s Opera Company

● Canadian Opera Company

● Canadian Opera Company
  Cool fan tutte. Music by Wolfgang Amadeus Mozart, libretto by Lorenzo Da Ponte. Opera at the Four Seasons Centre for the Performing Arts, 145 Queen St W. 416-863-8231. Free Feb 9, 12pm. Also Uxbridge (Feb 14-23).

● Canadian Opera Company

● Eclipse Theatre Company

● Hart House Theatre
  Hair. Music by Galt MacDermot, lyrics by Gerome Ragni and James Rado. Hart House Theatre, 7 Hart House Circle. 416-978-8449. $28; $17(s). Opens Jan 18, 8pm. Runs to Feb 3. Wed-Sat(8pm), Feb 2(11pm/2pm).

● Kenton Community Players
  Shrek the Musical. Music by David Lindsay-Abaire, lyrics by David and Emily Schwartz, based on the film. Georgian Theatre, 1 Georgian Drive, Georgian College Campus, Building C. Barrie. 705-753-4232. $22; $19(st). Opens Feb 7, 6:30pm. Runs to Feb 16. Thu-Sat(7:30pm), Sat/Sun(2pm). Sun(12pm/4pm).

● Lower Ossington Theatre
  Once on This Island. Music by Stephen Flaherty, lyrics and book by Lynn Ahrens. Lower Ossington Theatre, 100A Ossington Ave. 1-866-324-6288. $34-$49.99. Opens Dec 6, 7:30pm. Runs to Mar 3. Thurs-Sat(7:30pm), Sat/Sun(2pm). Sun(12pm/4pm).

● Lower Ossington Theatre

● Mirvish

● National Ballet of Canada
  Alice’s Adventures in Wonderland. Music by Joby Talbot, choreography by Christopher Wheeldon. Four Seasons Centre for the Performing Arts, 145 Queen St W. 416-345-9555. $40 and up. Opens Mar 7, 7:30pm. Runs to Mar 17. Tues-Sat(7:30pm), Sat/Sun(2pm). Note: only 2pm on Mar 17.

● National Ballet of Canada

● Soulpepper

● St. Anne’s Music and Drama Society
  The Pirates of Penzance. Music by Arthur Sulli- van, libretto by W. S. Gilbert. St. Anne’s Parish Hall, 615 Dufferin St. 416-922-4415. $30; $25(sr); $20(st). Opens Jan 25, 7:30pm. Runs to Feb 3. Thurs/Fri(7:30pm), Sat/Sun(2pm), Also Jan 30(2pm).

● Theatre Aurora
  Valantine Love Notes...With a Double Twist. Old Firehall Arts Centre, 334 Wilson St E., Aurora. 905-304-7489. $30; $27(s); $22(st). Opens Feb 9, 8pm. Also Feb 10, 2pm.

● Theatre Roundhouse
  Seussical the Musical. Music and book by Tony Award-winning composers Brian Lane, Jack Feldman and Steve C. Young. Lower Ossington Theatre, 100A Ossington Ave., Toronto. 416-504-7529. $25; $23(st). Opens Feb 8, 2pm. Runs to Mar 9. Thurs-Sat(8pm), Sun(2pm).

● Theatre Orangeville
  Across the Pond - The British Invasion. Featuring Leina Way and The Lonely Hearts Club Band. Orangeville Town Hall Opera House, 87 Broadway, Orangeville. 519-942-3442. $44; $22(s). Opens Feb 14, 8pm. Runs to Mar 3. Wed/Thu(8pm), Fri/Sat(8pm), Sun(2pm).

● Theatre Orangeville
  The Addams Family. Based on the 1964-68 TV show and film of the same name. Daniel Crossley and Lori Time, director and choreographer. Theatre Orangeville, 3600 Kingston Rd. 416-267-9292. $28; $21(s). Also Feb 1(2pm), Feb 2(11pm/2pm).

● Theatre Sheridan

● Theatre Sheridan
  My Bonny Lass. Music and lyrics by Johnny Reid and Matt Murray, additional music by Bob Foster. Studio Theatre, 1430 Trafalgar Rd, Oakville. 905-855-4049. $25. Opens Feb 14, 7:30pm. Runs to Feb 24. Tues-Sat(7:30pm), Sat/Sun(2pm). Note: no mat Feb 17. This run is sold out.

TO Live. Columbus Circle screening with live full orchestra and choir. Sony Centre for the Performing Arts, 1 Front St. E. 1-855-877-7689. $55-$115. Opens Feb 21, 7:30pm. Also Feb 22.

● Toronto Opera Estate
  Doyle à la Carte. Music by Chris Thombsborou- gh, libretto by Julie Tepperman. Theatre Passe MURaille Mainspace, 16 Ryerson Ave. 416-922-4415. $30; $25(s); $20(st). Opens Feb 9, 2pm. Runs to Mar 29. Tues-Sat(7:30pm), Sun(2pm).

● Toronto Playhouse
  In Concert with the Canadian Opera Company. Music by Harry Somberg, book and lyrics by John Weinzweig. Based on the novel by Margaret Atwood. Music Theatre Canada, 154 Queen St W. 416-863-8231. $35-$250. Opens Feb 1, 7:30pm. Runs to Feb 23. Thurs-Sat(8pm), Sun(2pm). Note: Feb 23 show at 2pm.

● Toronto Metropolitan University
  My Bonny Lass. Music and lyrics by Johnnie Reid and Matt Murray, additional music by Bob Foster. Studio Theatre, 1430 Trafalgar Rd, Oakville. 905-855-4049. $25. Opens Feb 14, 7:30pm. Runs to Feb 24. Tues-Sat(7:30pm), Fri/Sat(8pm), Sat/ Sun(2pm).
D. In the Clubs (Mostly Jazz)

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

**Alleycatz**
2409 Yonge St. 416-481-6685
alleycatz.ca
All shows: Call for cover charge info.

**Artword Bar**
15 Colbourne St., Hamilton. 905-543-8512
artword.net (full schedule)

**The Black Swan**
154 Danforth Ave. 416-469-0537
Winterfolk XVII Blues and Roots Festival $25 wristband

**Ground Floor**
Feb 22 7pm Sebastian Agneto; 8pm Jerome Tucker Band; 9pm Glenn Buhr and Margaret Annan; 10pm Gary Kendall Band; 11pm Wayne Neun and the Amazing Tuboral Orchestra. Feb 23 1pm Ken Yoshioka; 2pm Doris Folkens; 3pm STAV; 4pm The Lifers; 5pm Peter Verity; 6pm Maggie & Mr. Rogers; 7pm The Barral Boys Trio; 8pm Sue & Dwight; 9pm HOTCHIA; 10pm Brian Gladstone; 11pm OSA – Tony Quarrington & Zoe Adams. Feb 24 2pm Brampton Folk Club. Glenn McFarlane, David MacLachlan, Karl Wildmeier, Mark Yan & Barry Mulcahy, Sally Campbell, Jamie Reilly; 3pm Seneca College Independent Music Program; 4pm Noah Zacharin; 7pm Lynn Harrison; 8pm Danny Marks; 9pm Alessia Cohle.

**2nd Floor**
Feb 22 7pm Dance with Kate Band. Feb 23 7pm Hayley Nesbitt; 8pm Deses & Friends; 9pm Lord & Friends; 10pm Lord & Friends CD Release with the Side Road Scholars. Feb 24 4pm Donné Roberts; 5pm Brian Blain & Friends; 6pm Jon Brooks; 7pm DaRcy Wickham CD Release; 9pm Cassie & Maggie

Feb 7 9:30pm, 11pm
- **University of Toronto Faculty of Music. Thursday at Noon: Opera Spotlight.** A preview of U of T Opera’s production of Mozart’s La finta giardiniera. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-828-0988. Free. Feb 14 12:10pm,

---

**Beat by Beat | Mainly Clubs, Mostly Jazz!**

A

I write this, the temperature is hovering just about zero degrees Celsius, there is a considerable amount of snow on the ground, and it is raining. It will continue to rain until tomorrow morning, apparently, as per the forecast, which is typical of Toronto between New Year’s Day and the Ides of March: slushy, unpleasant and thoroughly inconvenient. It isn’t all bad, of course, as such weather affords us the opportunity to indulge in unique seasonal activities, such as Snowbank Roulet, in which we try to guess which section of the ugly pile of once-pristine snow adjoining the crosswalk is solid enough to step on, and which will give way immediately, soaking our feet for the rest of the day. Being Uncomfortable All The Time, in which we attempt to wear the right outfit for the day’s weather (winter jacket, toque, no gloves, umbrella?) but invariably miss the mark, resulting in profoundly unpleasant transit experiences; and, my personal favourite, Never Going To The Grocery Store, as we justify our daily desire to just order something fun tonight, and, seriously this time, pick up some real food tomorrow.

Thankfully, February isn’t all wet socks, streetcar woes, and ballooning Pad Thai-related credit card debt. We are fortunate, in Southern Ontario, to have some compelling reasons to brave the outdoors, not least of which are a number of stellar shows taking place this month, including at Toronto clubs such as The Rex and Burdock.

I’d like to take a moment, however, to highlight the performance at a different venue: The Jazz Room, located in the Huther Hotel, in Waterloo. (The Huther Hotel building has existed, in various iterations, since 1899; check out their website for more interesting historical information.)

The Jazz Room is a comfortable, oak-heavy listening space, with consistently great sound courtesy of their in-house engineer. With shows presented by the Grand River Jazz Society, the Jazz Room has a mandate “to support exceptional musicians from [their] own community and to invite talent from elsewhere for local audiences to hear.” Included in the category of exceptional local musicians is the Penderick String Quartet, a well-known group that has performed worldwide from their home base at Wilfrid Laurier University, where, since 1991, they have occupied the position of quartet-in-residence. The PSQ joins two different acts at the Jazz Room this month: the first, pianist/composer David Braid, has been working with string quartets for some time; his 2016 JUNO-nominated album Flow features the Epoque String Quartet. The second act to be joined by the PSQ at the Jazz Room this month is the duo of Glenn Buhr and Margaret Swatman, who will be presenting a “jazz cabaret featuring words and music with a jazz twist.”

Also at The Jazz Room in February: Pianist Florian Hoefner, who makes two appearances in our listings this month – at The Jazz Room, on February 22 and 23, and two earlier, at The Old Mill’s Home Smith Bar in Toronto, on February 20. Born in Germany, Hoefner attended the University of Arts in Berlin before being admitted to the MMus program at the Manhattan School for Music.
of Music, where he studied with Jason Moran and Dave Liebman, amongst other notable names; now, as an adjunct professor in the music program at Memorial University, he is based in Newfoundland.

Hoefner – part of the collective Subtone, whose album Moose Blues was reviewed in the November 2018 issue of The WholeNote – is an accomplished pianist, who performed in Toronto multiple times last year, as a leader, in trio settings, and as part of Subtone. His appearances at The Old Mill and The Jazz Room come as part of a three-city mini-tour and follow a performance at Ottawa’s National Arts Centre on February 19. Playing in trio format, he will be joined by drummer Nick Fraser and bassist Jim Vivian in Toronto, and by Fraser and bassist Andrew Downing in Waterloo. As his choice of collaborators suggests, Hoefner is a sensitive, communicative pianist, whose technical prowess is deployed in service to the music he makes; with a deft, modern touch, he is equally exciting playing ballads as he is playing up-tempo swing. He typically only makes a couple of trips to Ontario each year, so take advantage of this opportunity to hear one of Canada’s most exciting young resident pianists.

I would be remiss if I didn’t mention at least one of February’s Valentine’s Day-themed shows, with the acknowledgment that Valentine’s Day can inspire very different emotions, depending on a person’s relationship status, tolerance for public displays of affection and whether or not they want to see music with a specific Valentine’s Day theme:

February 14 and 15 at Burdock Music Hall, Khari Wendell McClelland brings his brand-new show We Now Recognize, a new group of songs that “explores the power of apologies, the nature of community and the redemptive potential of music.” Touring five Canadian cities in February in celebration of Black History Month, We Now Recognize is the follow-up to the Freedom Singer project, an album and documentary theatre musical created by McClelland, Andrew Kushnir, and Jodie Martinson. Freedom Singer is anchored by songs that recreate the music that “fugitive slaves carried [with them] on their journey north into Canada,” filtered through McClelland’s background in gospel, hip-hop and folk; We Now Recognize seems likely to occupy a similar space at the intersection of music, community, and social justice.

Colin Story is a jazz guitarist, writer and teacher based in Toronto. He can be reached at www.colinstory.com, on Instagram and on Twitter.

---

**MAINLY CLUBS, MOSTLY JAZZ QUICKPICKS**

- **FEB 7-AND 8, 9:45PM:** Claire Daly with Adrean Farrugia, The Rex. New York-based baritone saxophonist Claire Daly visits The Rex for two nights, joined by pianist Adrean Farrugia, vocalist Sophia Perlman, bassist Mike Downes, and drummer Ernesto Cervini.
- **FEB 14, 9PM:** John Alcorn and Alex Samaras, Jazz Bistro. Two top interpreters of the Great American Songbook, appearing together in celebration of Valentine’s Day.
- **FEB 14 AND 15, 6:30PM:** Khari Wendell McClelland, Burdock Music Hall. Part of a Canadian tour in celebration of Black History Month, singer Khari Wendell McClelland brings his new project, We Now Recognize, to Burdock for two consecutive evenings.
- **FEB 22, 8:30PM:** Florian Hoefner Trio, The Jazz Room, Waterloo. From Germany, by way of New York, modern jazz pianist Florian Hoefner is joined by bassist Andrew Downing and drummer Nick Fraser for a night of communicative, meaningful music.

---

**In the Clubs (Mostly Jazz)**

- **Feb 14 & 15, 8PM:** Hoot Comedy Club, The. Hoot Comedy Club.
  - **Feb 24, 8pm:** Spanish Harlem Orchestra, The Wintergarten.
  - **Feb 24, 8:30pm:** HOTCHA! & Shake the Bellows, The. The Outrider.
  - **Feb 24, 9:30pm (two shows):** The Black Swan.
  - **Feb 11, 8pm:** Hong Kong Jazz Club, The. The Gno Jazz Jam.
  - **Feb 15, 8pm:** Wintergarten Orchestra, The. The Gno Jazz Jam.
  - **Feb 20, 7pm:** Wintergarten Orchestra, The. The Gno Jazz Jam.
  - **Feb 25, 7pm:** Wintergarten Orchestra, The. The Gno Jazz Jam.
In the Clubs (Mostly Jazz)

indicated. Attendees must be 19+; cover charge varies (generally $12-$25)
Feb 1 Paul Mitchell and the Jitterbugs.
Feb 2 William Sperrandam Quartet.
Feb 3 David Braid + Penderecki Quartet.
Feb 7 Steve McCadie Sextet.
Feb 10 Glenn Branca and Margaret Switman + Penderecki Quartet.
Feb 9 Robi Botos Trio.
Feb 15 Derek Hines Quartet.
Feb 16 Richard Whitman Quartet.
Feb 22 Florian Hoefner Trio.
Feb 23 Steve D’Angelo Quartet.

Lula Lounge
1585 Dundas St. W. 416-518-3037
lula.ca (full schedule)
Every Fri 7:30pm: Afterwork Global Party Series free before 9pm.
Every Fri 10:30pm: Havana Club Fridays Tues $15. Every Sat 10:30pm Salsa Saturdays $15.
Feb 5 6:30pm BC: Launching: Managing With Our Strength: BC 7:30pm Lorraine Klaassen w/ Special Guests.
Feb 10 12pm Lula’s Drag Brunch Extravaganza.
Feb 16 10:30pm The Heart of a Man. Feb 11 6:30pm The Jazz Poetry Exchange.
Feb 12, 13 6:30pm Spectacle Cabaret.
Feb 14 8pm: Glenn Branca Day w/ Payadora Tango Ensemble + special guest Elbio Fernandez.
Feb 17 7pm: The Salida Project CD Release Party.
Feb 19 10:30pm Richard Herfeld and Sascha Kommer: An Evening of The American Songbook.
Feb 23, 7pm: 50th Anniversary Celebration of the Montreal International Jazz Festival.
Feb 26 7pm: Havana Club Fridays.
Feb 27 7pm: Havana Club Fridays.
Feb 28 7pm: Missa Solemnis in G minor.

Mambo Lounge
120 Danforth Ave. 416-778-7004.

Manhattans Pizza Bistro & Music Club
951 Gordon St., Guelph 519-767-2440.

Mây Cafe
249 Victoria St. 416-364-7517
thesenanet.com (full schedule)
All shows: $10 cover.
Every Mon 5pm: Open Mic.
Every Tue 7:30pm: Comedy Night.
Every Wed 9:30pm: Karaoke.
Every Fri 10:30pm: Blues Jam - house band with weekly featured guest.
Every Sat 3pm Salty Dog Saturday Matinée.

Sauce on Danforth
1376 Danforth Ave. 647-748-1376
sauceondanforth.com
All shows: No cover.
Every Mon 8pm: Live Music.
Every Tue 6:30pm: Open Mic.
Every Wed 8pm: Open Mic.
Every Thu 4pm: Open Mic.
Every Fri 9pm: Open Mic.
Every Sat 9pm: Open Mic.

The Senator WineBar
249 Victoria St 416-849-5064
thesaltdog.ca (full schedule)
Every Tue 7-10pm: Jazz Night.
Every Thu 8:30pm: Karaoke.
Every Fri 9:30pm: Blues Jam - house band with weekly featured guest.

Tranzac
292 Brunswick Ave. 416-823-1837
tranzac.org (full schedule)
3-4 shows daily, various styles, in four different performance spaces. Mostly PWYC.

The ETCeteras

Competitions


Lectures, Salons and Symposia

• Feb 01 3:30: Don Wright Faculty of Music. Graduate Colloquium. Eva Saether, Lund University, Sweden. “Habitus Crises, Politics of Diversity, and Sensuous Scholarship: When Music Asks the Questions.” Talbot College, Room 101. For FAQ, parking and other useful patron information visit music.uwo.ca/events/useful-information.html. Western University, London, Admission is free, and all are welcome to attend.

• Feb 01 5:00: Canadian Opera Company, Youth Opera Lab. Costumes and Wigs. For teens and young adults aged 16 to 24 offering an opportunity to dissect and explore an opera being presented on the COC’s mainstage. Led by opera educator Bryna Berezowska and special guests, participants will focus on the costumes and wigs that appear in the COC’s production of Puccini’s Turandot. No.

Kingston, (Snow date March 2nd, in case of storm.) Transport available from downtown Kingston. Tickets $60, available on Snap, at Novel Iidea, St George’s Cathedral Office, Long & McQuade, and through our website: melas-earlymusic.org. Information from the website or by email at melasinckingham@gmail.com or by phone at 613-767-7245.

2405_Listings_Master.indd 59
1/27/2019 8:28:04 PM
E. The ET Ceteras

Apr 14 at P.C. Ho Theatre, 5183 Sheppard Ave. E. For details, visit ccmmusicfestival.com or call 416-292-9239 x229.

- International Music Festival and Competition. Piano, voice, guitar, harp, strings, woodwinds, brass, conducting, and composition. Competition dates: May 23–June 2 at Condell Recital Hall 3201 Burt Oak Ave., Markham. Application deadline: April 12. For details, visit intermusic.ca or contact 905-946-8854 or office@intermusic.ca


Film Screenings

- Feb 07 7:30: FirstOntario Performing Arts Centre. Alicia Svigals: The Yellow Ticket. Live score for a screening of the 1918 silent film The Yellow Ticket featuring Pola Negri, Alicia Svigals, composer/violin, Marilyn Lerner, piano. 250 St. Paul St., St. Catharines. 905-888-0722. $35; $30(member); $25(st).


Galas and Fundraisers

- Feb 02 2:00: Amadeus Choir. Songs From a Celtic Heart Annual Fundraising Event. Jubilee United Church, 40 Underhill Dr. amadeuschoir.com. For tickets: 416-446-0188. $50, $40, $32, $25 off on tickets purchased before Jan 15. Also at 7pm.


- Feb 17 17:00: Gallery 345/New Music Concerts. New Music Concerts Special Non-subscription Event: An Evening with Moritz Ernst. Stockholm: Klavierstück X, and works by Mike Egerton, Albert Lourié, Miklos Maros, and Sandeep Bhagwati. Moritz Ernst, piano. Gallery 345, 345 Sorauren Ave. 416-961-9594. $100/2 for $150. Reservations required. Includes door prizes and refreshments. Proceeds to benefit New Music Concerts; charitable receipts for CRA allowable portion.

- Mar 01 17:30: Melos, Venetian Carnevale Fundraiser. Join Melos in Baroque Venice for a raucous evening of music, drama, food, drink and all-round revelry while helping to support Melos’ ongoing educational outreach and excellent period performances! Silent auction featuring art and music lessons, gift packages, weekend getaways in Prince Edward County; and more! Italian-Canadian Club, 1174 Italia Lane, previous experience with opera is necessary. Participants are selected based on the interest and relevance demonstrated in their online applications. Four Seasons Centre for the Performing Arts, 145 Queen St. W. (at University Ave.). Participate in the lab and you will receive two free tickets to the dress rehearsal of Così fan tutte on Sunday, Feb 3. To apply, complete the application available at cco.ca/YOL or e-mail education@cco.ca for more information.

- Feb 12 6:30: Toronto International Film Festival. In Conversation with... Jessye Norman. This in-depth conversation between Jessye Norman and Canadian Opera Company general director Alexander Neef will focus on Ms. Norman’s tremendous career in opera, her own experience in film, and the ability of gifted filmmakers to translate the operatic art form into the medium of cinema. TIFF Bell Lightbox, 350 King St. W. 1-888-599-8433. $23.75; $19.25(st).

- Feb 17 7:30: Toronto Duke Ellington Society. General Meeting. Jack Chambers will make a presentation titled “The Human Voice Is Not Disannulled”: An evening of vocals and special songs taken from Ellington’s vast works. Montgomery’s Inn, 4700 Dundas St. W., Etobicoke. For further information, visit torontodukeellingtonsociety.com or call 416-239-2683. Membership is $35 (single) or $50 (couple). First visit is free.

- Feb 14 1:00: Canadian Opera Company. Opera Insights: Fashion and Fantasy - Costumes and Wigs. Costume Supervisor Sandra Corazza and Wig and Make-up Supervisor Shanice Ryan share how they balance unbridled imagination with stage and historic requirements to bring the director’s vision to life. Education Centre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. (at University Ave.). Reserve free tickets in advance by visiting cco.ca/operainsights or calling the COC Box Office at 416-365-9231.

- Feb 16 11am-5pm: Toronto Reference Library. Black Opera: Uncovering Music History. Presented in partnership with the Glenn Gould Foundation, this symposium traces the heroic struggles of pioneering artists of African origin to enter the operatic world, their fight for acceptance and recognition, their triumphs and accomplishments. This event is part of a week of celebrations in Toronto for Jessye Norman, winner of the Twelfth Glenn Gould Prize. 11am-11:30am: Opening concert with soprano Nadine Anayi, soprano; Tristan Scott, tenor; Korin Thomas-Smith, baritone; and Angela Park, piano.

INTERNATIONAL MUSIC FESTIVAL AND COMPETITION

May 24 - June 2, 2019 | Markham, Ontario

All ages and levels. Registration deadline: April 12, 2019

Piano, Voice, Guitar, Harp Strings, Woodwinds, Brass Conducting, Composition Awards, Prizes and Scholarships Recitals, Concerts, Workshops Career advancement Marketing and promotions

JURORS

Christina Petrowska-Quilico (YorkU), Dr. Lynn Kuo, Gary Kulesha (UofT), Dr. Jeffrey McFadden (UofT), Leslie Newman (UofT), Dr. Michael Berovsky (RCM), Kristian Alexander, Andrew Ascenzo, Andrea Ludwig Dr. Teresa Suen-Campbell, Michael Fedyshyn

InterMusic.ca | 905.604.8854 | office@InterMusic.ca Don’t miss the opportunity!
First-time visitors. Donations accepted for refreshments.

- Mar 01: 7:00 Yorkminster Park Speakers Series, Rites of Passion: The St. Matthew Passion by J.S. Bach. A lecture by musicologist Rick Phillips, Yorkminster Park Church, 1585 Yonge St. Admission is $10 or PWYC. Visit ypspeakersseries.com.

- Mar 04: 7:30 Confluence, Walter Unger Memorial Salon. Words and music in a warm space, featuring a short lecture by Canadian composer and historian John Beckwith on his long association and friendship with the great Hungarian-Canadian composer Istvan Anhalt (1919–2012). The Shaftesbury Atrium, 21 Shaftesbury Ave. $25 at the door or pre-order at bemusednetwork.com/events/detail/611.

Masterclasses

- Feb 01 10:00am Royal Conservatory Violin Masterclass. Led by Jinjoo Cho. Mozoleini Hall, 273 Bloor St. W. Free admission. All are welcome to attend. For further information visit rcmusic.ca. Also at 2pm.

- Feb 15 3:00 University of Toronto, Jessie Norman Master Class. Jessie Norman, John R. Stratton Visitor in Music, is one of the world’s most celebrated performing artists and a passionate advocate of arts education.

Ms. Norman will lead a rare public 3-hour masterclass for Voice and Opera students from University of Toronto’s Faculty of Music. The masterclass is open to the public. University of Toronto, Faculty of Music, Walter Hall, 80 Queen’s Park. 416-408-0208. Free general admission.

Readings

- Feb 14 7:00 The Music Gallery, Public Recordings, A Different Booklist and Art Metropole, today with all its hopes and sorrows: a reading by IONE. Composer Pauline Oliveros’ long-time collaborator and spouse: author, director, and text-sound artist IONE. A Different Booklist, 70 Bathurst St. 416-538-0880. $7 or PWYC. No advance tickets, pay at the door only.

- Feb 14 7:00 Royal Conservatory, Sing-alongs, Jams, Circles. A lecture by conductor Ezra Burke presents a sing through of music drawn from Honey, Songs of Milk and Honey, and contemporary works. Bring your voice, and we provide the music. Cameron Hall, Yorkminster Park Baptist Church. 1585 Yonge St. 416-779-5750. tempotoronto.net. $20. For more information, visit yorktorontojazz.com.

- Feb 08 7:30 Toronto Recorder Players Organization, Workshop coached by violist player Elin Saderstrom. St. Leonard’s Church, Canon Dykes Memorial Room, 25 Wanles Ave. Bring your early instruments and a music stand. 416-779-5750. tempotoronto.net. $20. For more information, visit yorktorontojazz.com.

Workshops

- Feb 02 9:30am Don Wright Faculty of Music, Music Education Teacher Workshop: Eva Saetre. Join us for a series of music education workshops (open to teachers) presented by the Music Education Department at the Don Wright Faculty of Music. For the complete schedule and information about other music education workshops, visit the Music Education Workshops webpage. Western University, Talbot College, Room 507, London.

- Feb 02 10:30am Toronto Mendelssohn Choir, Singa saturation Choral Workshop. Toronto Mendelssohn Choir Associate Conductor Ezra Burke presents Songs of Milk and Honey, a sing through of music drawn from the Hebraic tradition, including excerpts from Mendelssohn’s Elijah, Handel’s Israel in Egypt and contemporary works. Bring your voice, we provide the music. Cameron Hall, Yorkminster Park Baptist Church, 1585 Yonge St. More info at tmchoir.org/singsation-saturdays/ $10 fee includes refreshments.

- Feb 03 10:30am Canadian Opera Company, 90-Minute Tour of the Four Seasons Centre. Led by a trained docent. Includes information and access to the Isadore and Rosalie Sharp City Room, the Richard Bradshaw Amphitheatre and R. Fraser Elliott Hall, as well as backstage areas such as the wig rooms and dressing rooms, the orchestra pit, and other spaces that only a stage door pass could unlock. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. coc.ca. $20($adults); $15($/artist). Also Feb 10 and Mar 5. A tour is available in French on Feb 17.

- Feb 01 10:00am Royal Conservatory, Sing-alongs, Jams, Circles. A lecture by conductor Ezra Burke presents a sing through of music drawn from Honey, Songs of Milk and Honey, and contemporary works. Bring your voice, and we provide the music. Cameron Hall, Yorkminster Park Baptist Church. 1585 Yonge St. 416-779-5750. tempotoronto.net. $20. For more information, visit yorktorontojazz.com.

- Feb 08 7:30 Toronto Recorder Players Organization, Workshop coached by violist player Elin Saderstrom. St. Leonard’s Church, Canon Dykes Memorial Room, 25 Wanles Ave. Bring your early instruments and a music stand. 416-779-5750. tempotoronto.net. $20. For more information, visit yorktorontojazz.com.
**BLACK OPERA**

Uncovering Music History

Sat, Feb 16, 2019, 11 am - 5 pm
Toronto Reference Library, Bram & Bluma Appel Salon
Presented in partnership with the Glenn Gould Foundation, Black Opera traces the journeys of artists of African origin in the international world of opera. Round-tables, performances and an interview with Jessye Norman.

Book your free tickets.
tpl.ca/blackopera

---

**The ETCeteras**

Instruments: Mount Pleasant Road Baptist Church, 527 Mount Pleasant Rd. (entrance off Belsize). 416-480-1853. rpsstoronto.ca.
Guests: $15. Refreshments included.

- Feb 09 2:00: Dr. Penny Johnson, Piano Listening for Kids. Comparative listening, guided discussion and other activities designed to develop a sense of independent investigation and personal curiosity at the piano. This program is for piano students and those interested in the piano. Recommended for ages 11-17. Log Cabin at the Bradley Museum, 1620 Orr Rd., Mississauga. For information call 647-457-2016. $25 registration fee per student.
- Feb 15 12:30: Canadian Opera Company. Exploring Opera. For families with children of all ages. Explore an opera in the COC’s 2018/19 season through accessible music and drama activities. This one-hour workshop focuses on Così fan tutte by Mozart. No previous experience with opera or the performing arts is required. Education Centre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. (at University Ave.). Reserve free tickets in advance by visiting coc.ca/EO.
- Feb 16 1:00: The Music Gallery and 918 Bathurst. Sounding Difference: Anne Bourne + special guest IONE. This event features IONE as special guest. The Music Gallery, 918 Bathurst St. The event is free, but requires registration at eventbrite.com/e/sounding-difference-listening-and-sounding-the-text-scores-of-pauline-oliveros-tickets-53877074781. The event is currently at capacity but we will reopen the registration process a week before the event.

---

**CCC Music Festival**

**CCC Toronto Piano & Violin Competition 2019**

February 21–28, 2019
(Enquiry 416-292-9293 ext. 229)

**Gala Concert & Award Ceremony**

April 14, 2019 at 2:00 pm
P. C. Ho Theatre
5183 Sheppard Avenue East, Toronto

ccc.musicfestival.com
Classified Advertising | classad@thewholenote.com

WholeNote CLASSIFIEDS can help you recruit new members for your choir, band or orchestra; find a new music director or accompanist; sell your banjo Starting at only $24/issue. INQUIRE BY FEBRUARY 22 for the MARCH issue, classad@thewholenote.com

AUDITIONS & EMPLOYMENT OPPORTUNITIES
Available pro bono positions with the KINDRED SPIRITS ORCHESTRA: Oboe, Bassoon, Horn, Trumpet, Viola, Violas, Violoncellos and Contrabasses. For information, visit ksoOrchestra.ca or email GM@KSOrchestra.ca

OPENINGS AVAILABLE FOR TENOR AND BASS CHORISTERS for April 27 performance of Mozart Requiem and excerpts from Magic Flute with Oakham House Choir and Toronto Sinfonietta. Rehearsals Mondays, afternoons.

BUY & SELL
CLASSICAL RECORD AND CD COLLECTIONS WANTED. Minimum 500 units. Call or e-mail Aaron 416-471-8169 or A@A31.CA.

FRENCH HORN: double horn in excellent condition. Suitable for a committed student or working musician. mjbuell@gmail.com

TRUMPET Bach Stradivarius model 37 (never used); SAXOPHONE Bundy Selmer alto; BASSOON Linton; TENOR saxophone, Yamaha; TRUMPET, Olds Ambassador. Phone 416-964-3642.

VIOLINS by EUROPEAN VIOLIN MAKER call after 6pm 905-866-7374. Weekends anytime.

WHAT’S IN YOUR CLOSET? Does your old guitar gently weep? Give that nice old accordion / clarinet / drum kit a new life with a WholeNote classified! Ads start at just $24.00. INQUIRE BY FEBRUARY 22 for the MARCH edition, classad@thewholenote.com

WONDERFUL STEINWAY MODEL O GRAND PIANO. 1907 NY fully restored 2005. Free delivery GTA. Contact Dr. G Manning musicdirector@saintgeorge.ca

INSTRUCTION
ANARCHIST PIANO LESSONS: Maximize your musical autonomy – follow new rules daily – every student creates their own sound – integrated lessons in piano, improvisation, theory, (and composition). fb.me/anarchistpiano

CELLO LESSONS DOWN TOWN TORONTO Individual approach to every student. Young professionals, adults and beginners. Dr. Dobrochna Zubek. dobrochna@hotmail.com http://dobrochnazubek.com http://celloteaching.ca

NOW THAT CANNABIS IS LEGAL, does my piano teacher still have to practice? (Piano student koan)

MosePianoForAll.com

DO YOU SING IN A CHOIR? Would you like to practice your sight-singing skills? Or need a little help learning your notes or rhythms? Or experience the joy of singing duets? Treat yourself! Private and group lessons available Monday-Saturday afternoon.

Recitals, old records, tapes, photos etc.? RESTORE PRECIOUS MEMORIES lost on 78’s, cassettes, reels, 35mm slides etc.?. ArtsMediaProjects will lovingly restore them.

NEED HELP WITH YOUR TAXES? Specializing in personal and business tax returns including prior years and adjustments HORIZON TAX SERVICES INC.

• free consultation • accurate work For CRA stress relief call: 1-866-268-1319 hts@horizontax.ca www.horizontax.ca

INQUIRE BY FEB 22 for the MARCH edition. classad@thewholenote.com

A Musical Spring Break
Come and enjoy CAMMAC’s music camp for the whole family... parents, grandparents and kids!

cammac.ca
While we’re still in the thick of winter, why not start planning your summer musical activities? We’ll publish our annual Summer Music Education directory in the March issue as usual, but some programs have early application deadlines, and a profile in March would be too late to be helpful for potential participants. So, as a prelude to the March directory, we present below a few summer programs with deadlines in February or early March.

The full up-to-date directory is available year-round at www.thewholenote.com/resources

Tuckamore Festival Young Artist Program

St. John’s, NL
August 5 to 18
Contact: Krista Vincent
709-330-4599
info@tuckamorefestival.ca
www.tuckamorefestival.ca
Deadline: February 15
Cost: $1,100 + accommodations
Residential program

Each August in historic St. John’s, the Tuckamore Festival brings together aspiring young string players and pianists, aged 16 and over, for an immersive two-week chamber music program. In addition to providing professional-level performance opportunities, workshops, masterclasses and private and small-group coaching by award-winning faculty and guest artists, the festival offers participants a chance to experience the cultural heritage of this unique region of Canada. Participants stay on the...
Memorial University campus, just a short walk from colourful downtown St. John’s and organized trips outside the city are offered. Scholarships are also available for successful applicants. Guest artists for 2019 include the Parker Quartet, Bergmann Piano Duo, Erika Raum and Duo Concertante.

● Vancouver Symphony Orchestral Institute

Vancouver, BC
June 24 to July 3
Contact: Ryan Kett
604-684-9100 x246
info@vsoinstitute.ca
www.vsoinstitute.ca
Deadline: March 3
Cost: $1,350
Residential program

The Vancouver Symphony Orchestral Institute, on the exquisite oceanfront campus of the University of British Columbia, offers young musicians an experience and education like no other. Students are immersed in a collaborative musical environment, mentored by musicians of the Grammy & Juno Award-winning VSO and music director Otto Tausk. At the VSOI, students participate in the Institute Orchestra, chamber music, masterclasses, and a variety of exceptional performance opportunities. Playing and learning in the breathtaking, arts-rich surroundings of the city of Vancouver, your time at the VSOI will be an unforgettable musical experience close to nature, a world-class orchestra, and outstanding young musicians from around the world. Ages 15-25. Concerto Competition. Conducting residencies.

SUMMER MUSIC EDUCATION DIRECTORY MARCH 2019

Deadline for submissions: February 8, 2019
Does your organisation have summer programs that you’d like us to include in the March directory?
Contact karen@thewholenote.com or 416-323-2232 x26

NEW CONTEST
Who is MARCH’s Child?
M J BUELL

Circa 1959 in Heelsum, Holland with bows in her hair, not her hand.
Today she has three of them named Dodd, Louis Emilio, and Bouman.
No more pigtails these days – she favours silk scarves, hand-painted by her sister, and shoes from Paris.
In the same chair at the same musical table since 1981, she’s looking forward to a feast of passionate Bach with Matthew in March, followed by some happy Haydn-go-seek with Jeanne in April (and beyond).

CIRCLE THESE DATES:

Know our Mystery Child’s name? WIN PRIZES!
Send your best guess by February 22 to musicchildren@thewholenote.com
Previous artist profiles and full-length interviews can be read at thewholenote.com/musicchildren
O
ne of the most memorable moments while courting my wife Sharon was one evening visiting my friend Sheryl’s mom’s farm in Bowmanville on a warm August summer night back in 1979 or 80. The occasion was a birthday party for one of Sheryl’s brothers – a tradition carried on to this day, now with the most incredible live music gatherings in Sheryl and Brian’s backyard overlooking Musselman Lake. It has become a multigenerational affair and a great time is always had by young and old and everyone in between. But it is that first occasion which has stuck with me over all these years, specifically the visceral experience of hearing Led Zeppelin’s Kashmir blasting out from an incredible sound system set up across farm fields more than a quarter of a mile away. From then on Kashmir became an anthem of sorts for Sharon and me. Since that time I have heard a vast array of interpretations of that iconic work in any number of instrumental combinations. Some of the most effective have been cello ensemble performances, a formation close to my heart, but I must say as impressive as they have been, none hold a candle to the original.

These thoughts came to me when I put on the latest release from Canadian cellist Margaret Maria – Heroines in Harmony (enchanten.com), which won a silver medal at the Global Music Awards in 2018 – not because it includes the Led Zeppelin classic – it doesn’t – but because of the sheer power of the opening track Stand Tall. As I listened in awe to Maria’s multi-layered cello – a virtual wall of sound – I had no idea of the context of the music. In fine print on the cardboard slip case it states “Each track is honouring a CANADIAN woman who inspires me.” I had to visit the website noted above to find out “Who they are and how the music embodies their legacy.” It turns out that the dedicatee of that most powerful first piece is Buffy Sainte-Marie whose authorized biography by Andrea Warren I had just finished reading (cf. the coincidences/connections I was talking about in December’s column!). Other tracks are inspired by such notables as astronaut Roberta Bondar, Snow Birds commander Maryse Carmichael, ballerina Evelyn Hart and civil-rights icon Viola Desmond, among many others. In an almost industrial setting, Chaos Reigns honours “the creative life force of novelist, poet, inventor and activist,” Margaret Atwood.

All but two of the 16 tracks are composed and performed by Maria in a brilliant display of virtuosity, both in her command of the cello in all its facets, from warm lyricism to growling grunge, and in her command of technology enabling almost orchestral realizations of her conceptions. The two exceptions are collaborations with flutist Ron Korb: the lush Dream Painting celebrating the unsung life of the painter and writer Emily Carr, and the moving To What End honouring the missing and murdered Indigenous women with its three sections subtitled Death, Darkness, and Spirits Awakening. All in all this is another exceptional outing from Margaret Maria. If she ever does decide to perform Kashmir, Sharon and I will be at the front of the line. Or perhaps across the field letting the waves of sound wash over us in the night.

The Icelandic chamber ensemble Nordic Affect presents a very different celebration of women, in this case Icelandic and Estonian women composers, on the disc He (a) r (Sono Luminus DSL-92244 sonoluminus.nativedsd.com). Six mostly sparse sonic landscapes are framed and separated by the seven sections of the disc’s name sake, brief poetic statements by artistic director Halla Steinunn Stefánsdóttir. In her introductory statement Stefánsdóttir says “He (r) is an ode to hear, here, hér (Icelandic for here) and her. It springs from treasured collaborations that allowed us to ‘send sound and receive sound’ (Pauline Oliveros). We now extend it to you, this meditation on embodiment, acoustics and ecology.”

The award-winning Nordic Affect was founded in 2005 by a group of female period instrument musicians “united in their passion for viewing familiar musical forms from a different perspective and for daring to venture into new musical terrain […] From the group’s inception, [it has] combined new compositions with the music of the 17th and 18th centuries [and] has brought its music making to contemporary and rock audiences alike to critical acclaim.” The booklet is quite extensive, including complete texts for He (a) r and program notes provided by the composers but contains no biographical information about them. I had to go to Google Mirjam Tally to find out she is Estonian.

Nordic Affect comprises violin, viola, cello and harpsichord and all four women also vocalize. I must say that in most of the atmospheric compositions included here, only the harpsichord is recognizable with any certainty, although Hildur Guonadóttir’s Point of Departure uses the instruments in a fairly traditional way. The other works, including two by Maria Huld Markan Sigfúsdóttir, are more mysterious and ethereal, ambient pastels depicting a mystical northern world. Having spent an enchanted ten days touring Iceland with my wife Sharon, Bob Aitken and his wife Marion about a decade ago, memories of that stark and magical landscape came flooding back as I listened to this enthralling disc. Highly recommended!

I heard a stunning live performance of Norwegian composer Kaja Saarihao’s Cloud Trio last March when New Music Concerts presented Trio Arkel – Marie Bérard, Teng Li and Winona Zelenka – at Gallery 345. I was happy to find the string trio included in a new recording by violinist Jennifer Koh, Saarihao X Koh ( Cedille CDR 90000 183 cedillererecords.org). Koh is joined by violinist Hsin-Yun Huang and cellist Wilhelmmina Smith in the four-movement work that begins in a meditative calm, then a Sempre dolce, ma energico movement followed by an energetic third before a tranquil and expressive finale. Next is a one-movement piano trio, Light and Matter, for which Koh is joined by cellist Assisi Karttunen and pianist Nicolas Hodges. This world-premiere recording starts quietly with both the piano and the cellist roiling darkly in their lower registers before the entry of the violin with harmonics and trills high above. Over its 13 minutes there is dramatic development, with furious arpeggiated passages interrupted by pounding piano chords, moments of angst juxtaposed with calm and lyrical intensity. A captivating performance.

The disc also includes a short violin and piano duo, Tocar, with Hodges, and the first recording of the violin and cello version of Awe, originally for violin and viola. The latter was written in honour of Henri Dutilleux’s 95th birthday and takes its material from a line of text from Anne Frank’s diary – “Why us, why the star?” – which Dutilleux set for a single child’s voice in his large orchestral work The Shadows of Time. The question is first asked by the cello alone and then passed back and forth with the violin, transforming according to instructions in the score to be “calm,” then “intense” and “fragile” until the end when there is just a memory of the motif, “just a breath
or breeze – **aure** – now lost in time.”

The most substantial work on this intriguing disc is a chamber orchestra version of Saariaho’s violin concerto, *Graal théâtre*, a 28-minute work inspired by a novel of Jacques Roubaud of the same name. Saariaho says “I was interested in the combination of the words Graal (Grail) and theatre, thinking of an abstract search for the holy grail – whatever it would mean for each of us – and the concrete art form of the theatre. I imagined the violinist as the main character in a play.” The work was originally written for Gidon Kremer in 1994. Koh first performed it in 2006 with the LA Philharmonic and has played it many times since. This recording features the Curtis 20/21 Ensemble under the direction of Conner Gray Covington. It was recorded at the Curtis School of Music in 2016. The concerto complements the smaller chamber works to present a rewarding portrait of one of the most successful composers of the generation born after the Second World War. The playing is outstanding throughout.

The final disc, by Guelph’s *Silence Collective*, is a bit out of my comfort zone, but I found the premise intriguing enough to want to have a go at it myself, rather than assigning it to one of our more specialized reviewers. The *Apprehension Engine* is a unique all-acoustic instrument originally envisioned by Canadian composer Mark Korven for use in creating “an eerie film soundtrack.” It was realized by master luthier Tony Duggan-Smith and is a strange-looking contraption pictured on the cover of *The Murmuring* (barcodefreemusic.com). It is comprised of various strings, fret boards, a hurdy-gurdy-like rotator for sustained drones, metal teeth for banging and bowing, thinner wire extensions that act as flexitones, springs and a host of resonators, to mention just some of its potential sound making sources. To get a fuller understanding of this wondrous instrument, check it out on YouTube: *Horror Musical Instrument - The Apprehension Engine*. It’s hard to tell the scale of it from the image on the CD package, and I imagined the members of the Silence Collective all gathered around the “Engine” and each playing a different aspect of it. Before doing any further research I put on the disc and marvelled at all the different sounds that were seemingly coming out of this one source. It turns out my initial impression was mistaken and that it is just the right size for one performer, Korven himself. The other players – Matt Brubeck (cello), Gary Diggins (trumpet and too many other things to enumerate), Daniel Fischlin (guitar, also constructed by Duggan-Smith, and flutes), Lewis Melville (pedal steel and banjo) and Joe Sorbara (percussion) – all brought their own instruments to interact with Korven in three sets which took place at Silence – an independent, not-for-profit venue in Guelph – one evening in September 2017. The results are beyond my capacity to describe but not to enjoy, and I urge you to do the same.

**STRINGS ATTACHED**

**TERRY ROBBINS**

English cellist Natalie Clein and Norwegian pianist Christian Ihle Hadland are quite superb on a new CD of *Sonatas by Rebecca Clarke and Frank Bridge* (Hyperion CDA68253; hyperion-records.co.uk). Clarke’s *Viola Sonata* – here in the alternative cello version – is a sweeping, passionate work completed in 1919, and seems to benefit from the added depth the cello brings. And what inspired playing it draws from Clein! Bridge’s two-movement *Cello Sonata in D Minor* is also from the Great War period. Begun in 1913, it was finished in 1917, the second movement reflecting the darker times and the composer’s deep dismay at the course of world events. Three brief pre-war pieces precede the sonata: the *Serenade* (1903); *Spring Song* (1912); and the *Scherez* (1901–03) that was rediscovered in 1970.

Besides the obvious English connection there is another link with Ralph Vaughan Williams here, his *Six Studies in English Folk Song* having been written in 1926 for cellist May Mukle, Rebecca Clarke’s longtime chamber music partner. They provide a lovely end to an outstanding disc.

The German violinist Sabrina-Vivian Höpcker is the brilliant soloist in Brahms Hungarian Dances, a recital of all 21 pieces originally written for piano four hands and heard here in the arrangements by Joseph Joachim; Fabio Bidini is a perfect collaborator (Delos DE 3558; delosmusic.com).

Only a few of the dances were actually written by Brahms, the remainder being a mixture of contemporary Hungarian Roma compositions, some of which were probably settings of traditional tunes. Höpcker’s playing of these technically demanding pieces has everything you could possibly wish for: stunning technique; faultless intonation; great dynamics; passion; energy; style; and a tone that is brilliant in the upper register and deep and warm in the lower. Bidini knows the

**WE 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**

David Olds, DISCoveries Editor discoveries@thewholenote.com

**AND**

Visit thewholenote.com/listening where you can hear tracks from any of the recordings in these ads.

Johannes Brahms / Elliott Carter: Clarinet Quintets
Phoenix Ensemble
The mission of New York City-based Phoenix Ensemble is resolute and clear: to bring diverse chamber music to diverse audiences.

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

**Heroines in Harmony**
Margaret Maria
Each track honours a Canadian woman who has inspired Margaret Maria. Who they are and how the music embodies their legacy, visit www.enchanten.com

**Remember the Fallen: Ravel, Debussy, Bridge**
David McGory
Available on iTunes, Amazon and CDBaby
There are some familiar old favourites here, but all are gems. There’s never a dull moment in an outstanding disc.

The Indianapolis Commissions 1982-2014 is a fascinating CD issued for the tenth Quadrennial International Violin Competition of Indianapolis (IVCI) in 2018, and presents all nine specially commissioned works written through the 2014 competition (Azica Records ACD-71321; naxosdirect.com).

Violinist Jinjoo Cho, the Gold Prize Winner in the 2014 IVCI, is quite stunning in a wide range of pieces that include three – by Joan Tower, Leun Kirchner and Ellen Taaffe Zwilich – for solo violin. Pianist Hyun Soo Kim supplies first-rate collaboration in works by Richard Danielpour, George Rochberg, Bright Sheng (the particularly dazzling Night at the Chinese Opera), Joonas Kokkonen, Witold Lutoslawski and Ned Rorem. One gets the impression that Cho could probably have won every one of the other eight competitions as well.

There’s another two-CD volume available in the outstanding ongoing series of Haydn String Quartets by The London Haydn Quartet, this time the Six Quartets Op.64 from the London Forster edition (Hyperion CDA68221; hyperion-records.co.uk/dc.asp?dc=D_CDA68221).

The previous six volumes over the past 11 years have garnered rave reviews, and rightly so. These are period instrument performances simply bursting with life and energy, and with faultless intonation on gut strings – no easy feat. Hyperion’s two CDs for the price of one deal makes these terrific issues even more of a bargain.

Cellist Anja Lechner and guitarist Pablo Márquez team up on Die Nacht, a recital of works by Schubert and his contemporary Friedrich Burgmüller (BGM New Series 2555; emcrecords.com/catalogue).

A lovely performance of Schubert’s Arpeggionone Sonata is the centrepiece of the disc, surrounded by five Schubert songs interspersed with Burgmüller’s Trios Nocturnes for cello and guitar. Songs with guitar accompaniment were a strong tradition in 19th-century Vienna, many of Schubert’s being published in guitar versions. The songs here are Nacht und Träume D827, Fischersweise D881, Meeres Stille D216, Der Liebermann from Die Winterreise and the Romanze from Rosamunde, the last two in transcriptions by the artists. A rich cello sound and warm guitar tone add greatly to a simply lovely CD.

Schumann is the latest CD from cellist Sol Gabetta and features three works for cello and piano with her long-time collaborator Bertrand Chamayou and the Cello Concerto in A Minor Op.129 with the Kammerorchester Basel under Giovanni Antonini (Sony Classical 88985352272; sonyclassical.de).

The works with piano are five Pieces in Folk Style Op.102, the Adagio and Allegro Op.70 (originally for horn and piano), and the Fantasiestücke Op.73 (originally for clarinet and piano). Schumann allowing that the latter two could be played “also on melody instrument.”

Gabetta has a deep strong tone but never lacks warmth and subtlety. She has performed with and known the members of the Basel orchestra for many years, and the comfort level is apparent in a warm and engaging performance.

I don’t recall receiving any CDs of the music of German composer Walter Braunfels (1882-1954) before, which made his Works for String Orchestra performed by the Münchner Rundfunkorchester under Ulf Schirmer all the more interesting (cpo 777 579-2; naxosdirect.com).

Both works here are relatively late compositions from the mid-1940s. The Quietet for String Orchestra Op.63a is a setting of Braunfels’ Op.63 String Quintet by his student, the conductor and musicologist Frithjof Haas. It’s a fine work with a particularly lovely Adagio movement, although one gets the feeling that some of the intimacy of the original is lost in the bigger sound.

The Sinfonia Concertante Op.68 for Violin, Viola, 2 Horns and String Orchestra is a shorter but more substantial and impressive work. Described in the notes as “more modern and radical” it is decidedly in the German Romantic tradition with a strong post-Mahlerian and Straussian feel to it, the prominence of the solo violin in particular giving the work more the feel of a concerto.

The excellent recordings were made in 2007 and 2009, presumably for radio broadcast.

The Great Necks – original arrangements for three guitars is the excellent debut CD from the guitar trio of Scott Borg, Adam Levin and Matthew Rohde (thegreatnecks.com/shop).

Borg is the arranger for the first four offerings – Sibelius’ Finlandia, the three-fold heavy strumming making for a rather thick texture; four unrelated individual movements by J. S. Bach; Villa-Lobos’ Choros No.5, “alma brasileira”; and Albeniz’s Asturias. Rohde joins him in transcribing four brief preludes from Scriabin’s Op.11 keyboard set, but is solely responsible for, by far the most effective track on the disc, an engrossing arrangement of the hypnوتic Danzón No.2 by Arturo Márquez.

Recorded in Toronto and engineered by the always reliable guitarist Drew Henderson, the sound is clear and resonant.

The Orchestre d’Auvergne under Roberto Fores Veses performs string works by Dvořák, Janáček and Martinu on a new CD described as “a testimony to the Czech musical soul over a period of more than a century.” (Aparté AP 195D; apartemusic.com discography).

Dvořák’s Serenade in E Major Op.22 from 1875 is heard here in its complete version, the composer’s cuts and corrections from 1879 reinstated. Janáček’s Suite for String Orchestra was written in 1877, a year in which the composer spent the summer walking in Bohemia with Dvořák. The latter’s influence is apparent in a delightful work. Martinu’s String Sextet dates from 1932, and is heard here in the string orchestra arrangement made by the composer in 1951.

Performances full of warmth of works that all came from happy periods in the composers’ lives make for a highly satisfying disc.

Two rarely performed works by the Polish/Russian composer Mieczysław Weinberg are presented on Weinberg – Concertino, 24 Preludes, with the Russian cellist Marina Tarasova and the Music Viva Chamber Orchestra under Alexander Rudin in the Northern Flowers St. Petersburg Musical Archive series (NF/PMA 99131; altocd.com/northernflowers/nfpm99131).

The Concertino for Violoncello and String Orchestra Op.43 was written in 1948; never played, it became the basis for the Cello Concerto with the same opus number, and was not discovered until 2016. It’s a lovely if brief work – the four movements are each under five minutes long – with a strong Jewish klezmer influence and...
more than a hint of Weinberg’s close friend Shostakovich. This is its premiere studio recording.

Weinberg’s 24 Preludes for Cello Solo were written for Rostropovich in 1960 but never performed by him. In 1979 the composer presented the score, inscribed with his compliments, to the young Marina Tarasova, although they again remained unplayed for nearly four decades. Wide-ranging in style and quoting from Schumann, Mozart and Shostakovich as well as his own works and popular song, they draw outstanding playing from Tarasova.

The Danish composer Rued Langgaard never gained acceptance in his home country during his lifetime, his rejection of his contemporary Carl Nielsen’s modernist path assuring him of a life in the musical backwaters. The last 50 years, however, have seen a reassessment and major change of opinion. Complete Works for Violin and Piano Vol. 2 is the second of three planned CDs of Langgaard’s compositions in the genre, with outstanding performances by violinist Gunvor Sihm and pianist Berit Johansen Tange (Dacapo 8.226131; dacaporecords.dk/en). Sihm is a member of the Nightingale String Quartet, which released an outstanding 3CD set of Langgaard’s complete string quartets between 2012 and 2015.

The Sonata No.1 “Viole” is a large work from 1915, the first and third movements being thoroughly revised by the composer in 1945. It’s a sweeping, passionate work, its changing moods brilliantly captured by the performers. The Andante Religioso, Langgaard’s final work for violin and piano following a burst of activity in the genre in the late 1940s, is a short work from 1950.

The final work here, the Sondagssonate (Sunday Sonata) for violin, piano, organ and orchestra is accurately described in the notes as “bizarre and unpredictable.” It was originally three separate compositions: the Sunday Sonata for violin and piano (movements 1 and 2); the Marble Church Prelude for organ (movement 3); and the Small Grand Symphony for orchestra with organ (movement 4 – and small indeed, at 2’47”). Organist Per Salo and the Danish National Symphony Orchestra under Thilson Sondergaard are the additional performers in a world premiere recording of a unique work not heard until 2016.

Violinist Eric Grossman and pianist Susan Kagan are the performers in the third volume of Ferdinand Ries Sonatas for Violin and Piano (Naxos 8.573862; naxos.com). Ries was an exact contemporary and close friend of Beethoven, both composers having studied with Ries’ father Franz. The three sonatas here – in E-flat Major Op.18 from 1810, in G Minor Op.38 No.3 from 1813 and D Major Op.83 from 1818 – are clearly a continuation of the Viennese style developed by Mozart, but are closer to Beethoven in sound. They are delightful and charming works though, and the performances, balance and recorded sound here are all first class.

Works for Cello and Piano Book 1 is a CD of music by the American composer Maria Newman with the Murasaki Duo of cellist Eric Kutz and pianist Miko Kominami (Montgomery Arts House Press MAHMR 1205209; store.cdbaby.com).

The two excellent three-movement works, Pecciatt Duo and Tri Follis were commissioned for these performers, but the real gem here is Othmar, An Eccentric Tone Poem for Violoncello Alone based on characters by the 19th-century English author and suffragette Mary De Morgan, whose fairy-tale stories often featured women noted for their personal – as opposed to physical – qualities. Kutz is simply outstanding in a quite dazzling and virtuosic work.

Adam Johnson introduces a lesser known Finnish composer in his new recording Kuula – Complete Works for Solo Piano (Grand Piano GP 780; grandpianorecords.com). Toivo Kuula (1883-1918) was a conductor and composer who studied in a number of European centres and spent some time as a composition student of Sibelius. His piano works represent only a modest portion of his oeuvre which includes more than 50 works plus a few posthumous items.

Kuula was a self-taught pianist whose earliest compositions date from 1900. While he never achieved virtuoso stature with the instrument, his eloquent writing suggests that he understood it profoundly. Johnson’s playing immediately captures the stylistic brew of Kuula’s late Romantic and early modern influences. His technique is fluid and confident and suits this music perfectly.

The disc’s program includes Two Song Transcriptions Op.37 which are especially beautiful and whose distinctive character easily sets them apart from the piano pieces. Johnson has done a wonderful job of drawing attention to a worthwhile creative voice not often heard.

Luiz Carlos De Moura Castro’s new disc Musica Brasileira II (store.cdbaby.com) is a collection of three substantial works: one by José Antônio Almeida Prado and the others by Villa-Lobos. Prado’s Sonata No.5 “Omulu” is part of his cycle of Afro-Brazilian compositions. It’s a wild conception of ideas, dense, colourful and highly energized. The architecture is formal but the spirit of the piece is raw and untamed. De Moura Castro performs it with astonishing force and insight in an impressive combination of wild abandon and discipline. The composer dedicated the work to him and he premiered it in 1986 in Switzerland.

Villa-Lobos dedicated Rudepoema to Arthur Rubinstein. It’s a huge work of nearly half an hour and reflects, in an extended fantasy format, the composer’s deep affection for and artistic admiration of Rubinstein’s playing.

The other Villa-Lobos work is the fantasy for piano and orchestra Momo Precocce. This track was recorded live at a March 1985 performance and carries the acoustic colour of its period’s recording technology. It too is a lengthy piece, with some programmatic content depicting a Brazilian children’s carnival. Despite its vintage, the performance is first rate and completely engaging.

Mikolaj Warszynski is an accomplished performer and teacher. His latest recording Liszt-O-Mania (University of Alberta – Wirth Institute for Austrian and Central European Studies WIRo7/2018; mikolajwarszynski.net/lisztomania) is a well-chosen program of favourites by Liszt, and therefore, an easy program to sell but a tough one to perform. As an academic, Warszynski brings his love of history and research to his liner notes. They are concise, captivating and inspiring. Moreover, they create the right expectation for his performances.

Warszynski sees Liszt as a spiritual explorer rather than solely a wild keyboard demigod. He expresses this by creating greater distances between moments of ferocity and moments of repose. This contrast

THE WHOLENOTE
Sonetto del Petrarca 123
Ballade No.2 in B Minor
is powerful, spellbinding and reflects a mature understanding of the composer’s intentions. Ballade No.2 in B Minor is a fine example of this device but the bonus track, Sonetto del Petrarca 123 is the most memorable, because of its artful application.

Lisztomania is less manic than its title might suggest, and it offers far more than a recital of “favourites” can usually manage. There’s some arresting beautiful playing on this disc.

Ofer Ben-Amots’ Tango for the Road provides a memorable finish to this excellent production.

Peter Schaaf has released a third recording following his return to the keyboard after a lengthy hiatus pursuing other creative ventures. Chopin: 17 Waltzes (Schaaf Records SR 103: schaafrecords.com) is a collection of waltzes divided between those published during Chopin’s lifetime and those published posthumously.

Schaaf’s approach is relaxed and the tempos reflect this, often being a touch slower than is commonly heard. His playing is wonderfully clear and articulate. The all-important ornaments that give Chopin’s writing its identifying signature are unerringly executed with impressive consistency. Waltzes Op.34, No.3 and Op.69, No.2 are terrific examples of this splendid technique. Schaaf also brings a welcome degree of introspection to this music that is especially poignant in the minor keys. He creates a feeling of heightened mystery that, combined with a slower tempo, make pieces like the Waltz in C Sharp Minor Op.64 No.2 an entirely new experience.

Shoshana Telner’s latest release is a 2CD set titled Johann Sebastian Bach – The Six Partitas BWV825–830 (Centaur CRC 3642/3643; centaurecords.com). The joy of playing or hearing Bach lies in the search for melody. Regardless of how familiar a work may be, chances are that a hidden fragment of melody will reveal itself, making the already beautiful impossibly better. This is how Telner plays. From her first phrase she declares her intention to mine every treasured nugget in Bach’s motherlode of counterpoint. These French dance suites are replete with ideas great and small lying in every range of the keyboard voice. Telner’s technique unfolds each one carefully. The versatility of the nine-foot Fazioli she plays allows for rich dynamic contrasts and subtle touch variations to highlight each new idea she encounters, as if to coax them out of hiding. It’s a mindful, disciplined and loving way to handle this music and the result is a breadth of beauty difficult to describe.

Steven Beck and Susan Grace are the second incarnation of the piano duo Quattro Mani. Their new recording Re-Structures (Bridge 9496; bridgerecords.com/ products/9496) is a wonderfully programmed disc of contemporary works for two pianos plus a variety of other instruments.

Poul Ruders’ Cembal D’Amore for piano and harpsichord places the piano mostly on the left audio channel while the harpsichord occupies the centre and right of the audio spectrum. Not only is the stereo effect immediately engaging but the writing too grabs the attention with very clever keyboard combinations and colouristic effects.

György Kurtag’s Élétút Lebenslauf Op.32 uses a normally tuned piano in combination with another tuned a quarter tone lower and also calls for a pair of basset horns.

The title track Re-Structures by Tod Machover is written for two pianos and live electronics. It’s dedicated to Pierre Boulez for his 90th birthday and is inspired by Boulez’s own works for two pianos.

Structures

The opening and closing tracks are for the duo alone. The final one is particularly intriguing for its relentless adherence to a Latin beat.

David McGrory’s new release Remember the Fallen (store.cdbaby.com) marked the 100th anniversary of the end of the Great War, 1914–1918. He’s chosen three works to represent the responses of composers affected by the conflict.

Le Tombeau de Couperin is Maurice Ravel’s memorial to people he knew who had lost their lives in military service. Each of the work’s movements is dedicated to them. It’s not a directly programmatic piece and doesn’t set out to capture the mood of the period. It’s simply a contemporary expression inspired by Couperin’s 17th-century keyboard suites. McGrory has an impressive facility with the speed Ravel requires to execute the Prelude, Rigaudon and Toccata but he makes his greatest impact with the very tender and heartfelt Minuet. There’s a tremendous feeling of suspended melancholy that hangs over the entire movement. Gorgeous.

Frank Bridge’s Piano Sonata gives McGrory a similar opportunity. Its second movement is an extended calm between the work’s violent outer movements and his performance of it is profoundly moving.

Concert note: David McGrory performs at the Newton Free Library in Massachusetts on March 3.
VOCAL

Monteverdi – Il ritorno d’Ulisse in patria
Monteverdi Choir; English Baroque Soloists; John Eliot Gardiner
Solo De Gloria SDG730 (solaedogloria.co.uk)

Few musicians have devoted themselves to the Baroque repertoire with the sustained passion of John Eliot Gardiner; and his relationship with Claudio Monteverdi’s music is unique. Gardiner launched the Monteverdi Choir in 1966 and the Monteverdi Orchestra in 1968, renaming it the English Baroque Soloists in 1976 with the switch to period instruments. This recording of one of Monteverdi’s three surviving operas was recorded in Wroclaw during a 2017 tour celebrating the 450th anniversary of Monteverdi’s birth.

Il ritorno d’Ulisse in patria (1640), is based on the conclusion of Homer’s Odyssey, as Ulysses reaches home to find his wife Penelope and his lands besieged by suitors. It was composed more than 30 years after Orfeo, when the 73-year-old composer was convinced to write again for the stage at the end of a career devoted largely to composing for the church.

This is a masterful realization of the work, with Gardiner, his choir and orchestra attuned to its pageantry, drama and sheer beauty, as well as Monteverdi’s sudden shifts through a broad emotional range. In the first act, the orchestra caresses and supports the sorrowful Penelope; the second concludes with rising battle music; and in the third the choirs of Heaven and Sea are graced with the elemental clarity and grace of Monteverdi’s madrigals. Il ritorno is a key document in opera’s early history, with an increasing shift from intoned text to dramatic song; Gardiner and company’s performance is both vigorous and authentic.

Stuart Broomer

Wagner – Der Ring des Nibelungen
Soloists; Hong Kong Philharmonic Orchestra; Jaap van Zweden
Naxos 8.501403 (14 CDs + USB card; naxos.com)

The conductor of this new audio recording, Jaap van Zweden, has now taken over the New York Philharmonic after being the music director of the Dallas Symphony since 2009. TV audiences recently saw him conducting the New Year’s Eve concert with the Philharmonic featuring Renée Fleming. He is also active in Europe and Asia, including Hong Kong where he has been their Philharmonic’s conductor since 2012.

This new Ring Cycle was recorded in concert performances in the Hong Kong Cultural Centre each January from 2015 to 2018. In Das Rheingold from 2015 we are treated to a performance that is gargantuan and Shelest is simply brilliant in her navigation of this iconic 19th-century Russian’s work. She captures the rich beauty of all Rubinstein’s melodies, both broad orchestral statements and intimate piano utterances. Conductor Neeme Järvi brings his extraordinary skill to the podium to direct the energies released by the music.

The CD also includes Rubenstein’s Caprice Russe Op.102 whose strong national folk content stands in contrast to the more European flavour of the concerto. It’s a thrilling live recording.

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

AYE: LIVE
Miriam Khalil and Against the Grain Theatre Ensemble
A lush fusion of Arabic, Hebrew, Sardinian, and Sephardic folk melodies and texts; Osvaldo Golijov’s Ayé is a brilliant example of 21st-century cultural counterpoint.

1717. Memories of a Journey to Italy
Scaramuccia Ensemble
In 1717 Pisendel returns from his trip through Italy with a suitcase full of music and the memories of a personal and intimate journey.

No Time for Chamber Music
collectif9
“Brilliant arrangements, exuberantly performed ... collectif9’s next visit to Toronto cannot come too soon.” - The WholeNote

Isang Yun: Sunrise Falling
Matt Haimovitz
A centennial commemoration of the Korean composer’s life and music. “Energetic virtuosity and great expressiveness … an impressive and moving masterpiece.” - Süddeutsche Zeitung
New York’s Metropolitan Opera productions from 1936 to 1941 (8.501106, 11 CDs).

Hagen, who gets the very last words, is Eric Halfvarson. For these performances, Van Zweden maintains very steady tempi and does not bury the usually unheard pulse in the music. This strengthens the continuity of events and goes far in holding our attention to the unfolding epic involving the foibles of the driven principals. The recording engineers have achieved a superb job with a wide dynamic range, no spotlighting of any instruments and maintaining a firm bass line, seating us in the concert hall for these live concert performances. The casting couldn’t be better, with impeccable, secure soloists before the Hong Kong Philharmonic that, by Götterdämmerung, has become a first class Wagner orchestra. Not quite the Vienna Philharmonic but they have only been professional since 1974.

There are many spellbinding occasions on these performances that come readily to mind. Here are just a few: The last scene of Die Walküre from Wotan’s heartbreaking farewell to Brünnhilde and then his calling upon Lówe to surround his sleeping daughter in an impassable ring of fire, the ethereal Magic Fire Music; in Siegfried, the Forest Bird telling Siegfried about a beautiful sleeping woman surrounded by a circle of flames and then leading him to her; the conversation between the sleeping Hagen and his dead father, Alberich in the second act of Götterdämmerung; the Immolation scene and the redeeming, all-is-well, short epilogue that follows a momentary pause. Altogether a brilliant achievement.

The four operas are available separately but the boxed set contains the four plus a USB stick with the complete libretto in German alongside English translations, together with talks about the project with photos and interviews.

This is the second Ring Cycle from Naxos, the first consisting of live performances of New York’s Metropolitan Opera productions from 1936 to 1941 (8.501106, 11 CDs). Luminaries of the era include Schorr, Varnay, Traubel, Melchior, Flagstad and Marjorie Lawrence who rides off on Grane on January 11, 1936. A collector’s collection. 

Bruce Surtees

Britten – Death in Venice
Solos; Teatro Real Chorus and Orchestra; Alejo Pérez
Naxos 2.110577 (naxos.com)

After I heard Ayre: Live for the first time, I knew this recording was going to be one of my favourite albums of 2018. The immediacy of the live recording is always exciting and Osvaldo Golijov’s song cycle for soprano and a small chamber ensemble is beyond gorgeous – it is intimate yet powerful, piercing with emotion and mesmerizing in its tonal expression. Like the air we breathe (the album’s title means air in medieval Spanish), it transcends the boundaries between music, languages and cultures.

Based on the interweaving melodies, rhythms and poetry of Arab, Christian and Sephardic Jewish culture in Spain, Golijov also weaves in his own compositional language thus making Ayre an elaborate historical and emotional narrative. Eleven songs flow inherently from one to another while the energy rises and falls effortlessly with each one. Una madre comió asado and Nari are heavenly sounding, tranquil lullabies (though the texts are implying more complex emotions). Combinations of electronica and traditional melodies in Wa Habibi makes this song surprisingly fresh and captivating. Tancas serradas a muru, with its bewitching vocals and tribal rhythms, is a whirl of primal energies and, in contrast, Kun li guitari ivataran ayyuha al-maa, a poem spoken in Arabic, creates a wonderful aural sparseness.

The superb chamber ensemble of Toronto’s Against the Grain Theatre has a wonderful synergy with the company’s co-founder, soprano Miriam Khalil, a true star of this recording. Her immense range of colours and fascinating vocal transformations made her performance on this album both spectacular and touching.

Ivana Popovic

CLASSICAL AND BEYOND

1717 – Memories of a Journey to Italy
Scaramuccia
Snakewood Editions SC201801 (snakewoodeditions.com)

Imagine a journey to Florence, Rome and Venice. In 1717. Imagine, too, that you could take home with you your choice of manuscripts by composers based in
those cities. This was the opportunity granted to Johann Georg Pisendel. In his own journey to Italy that same year. As if being allowed to take home manuscripts of contemporary Italian composers was not enough, Pisendel joined with some of them in composing. These joint efforts make up two tracks on this highly imaginative CD—they are even two CD world premieres.

Scaramuccia itself comprises just violinist, cellist and harpsichordist. From the start, a vigorous performance of the first Allegro from Tomaso Albinoni’s Sonata for violin and continuo proves this is no handicap. Scaramuccia’s detailed notes are more than helpful in finding out how Pisendel fared. In the case of the Sonata for violin and continuo in D Major by Giuseppe Maria Fanfani, which here receives its world premiere, one wonders why this is so. Javier Lupiáñez’s enthusiastic violin playing in the Largo, Allegro and Tempo Giusto is first class. Giuseppe Valentini’s Sonata for violin and continuo in A Major starts impressively before a really fervent Allegro, Minuet and Giga—at last, someone has discovered that a giga does not have to last less than two minutes! And then two pieces by Antonio Maria Montanari, which makes Kreüsser’s disappearance even more surprising.

This imaginatively created CD ends with its best-known composer working with Pisendel: the result a Sonata for violin and continuo which reminds us of everything that Vivaldi could create.

Michael Schwartz

Forgotten chamber works with oboe from the Court of Prussia
Christopher Palameta; Notturna Deutsche Harmonia Mundi 19075821552 (naxosdirect.com)

- The Montreal-born, Paris-based musician Christopher Palameta is widely fêted for oboe performances that are suffused with equal amounts of aesthetic beauty and historical rigour. Working since 2007 to broaden world understanding and appreciation for the music of German Baroque composer Johann Gottlieb Janitsch, Palameta has mined Janitsch’s repertoire, finding rarely heard chamber pieces that are now welcome additions to the canon of Baroque works. Collaborating on record here with the chamber music collective Notturna—which Palameta directs—Janitsch’s music, along with selections by Johann Gottlieb Graun and the little-known Christian Gottfried Krause, are captured beautifully on this 2018 release. The recording is certain to expand Palameta’s reputation as a singular musician dedicated to 18th- and 19th-century period piece work that showcases the oboe, and should be greeted enthusiastically by fans of early music. Although music from this era could certainly be opulent and regal—the decorative ornamentations of the melodic line mirroring the exaggerated royal lifestyle, dress and mannerisms—Janitsch plumbs a galant style that fetishes authenticity and aims for a return to more simple music-making practices. In fact, blurring the lines between the professional and amateur, Janitsch led community-wide sessions for musicians at a variety of levels to perform together called “Freitagsakademien” (Friday academies). Like many composers of the Baroque era, Janitsch was indentured to royalty (in this case Frederick the Great, King of Prussia) and while his compositional style reflected the changing aesthetics of this time period, his considerable output was well supported by Frederick’s strong patronage of the arts and music. Thanks to Palameta, Jan Van den Borre, Catherine Martin, Emily Robinson and Brice Sally, this important and underrepresented music lives on for future audiences.

Andrew Scott

Kreüsser – 6 Quintettos Op 10
Infusion Baroque
Leaf Music LM223 (leaf-music.ca)

- Thanks to the Montreal-based ensemble Infusion Baroque, Georg Anton Kreüsser (1746-1810) joins the list of composers whose works were lost to us until diligent research brought them to light. Kreüsser himself did not deserve to be lost—his music flourished in Mainz while he was konzertmeister of its Kapelle. His musical education took in Bologna and Amsterdam and it was there that he met Wolfgang, Leopold and Marianne Mozart—and the admiration was mutual as Leopold noted, which makes Kreüsser’s disappearance even more surprising.

The Quintettos feature flute and the four instruments of a traditional string quartet, a rare combination as most similar works follow the flute, violin, viola, cello model of Mozart’s flute quartets. It is Alexa Raine-Wright’s flute-playing that dominates this CD: listen in particular to the Allegro moderato of the Quintetto in C Major and the lively Allegro moderato of the G Major. Strings do, for all that, enjoy considerable prominence. For example, the violin and viola playing of the Allegro moderato and Allegretto in D...
major are highly enjoyable.

Overall, the Quintetto in G Major is the most spirited of the six on the CD, whichever instrument is being played. For intensity and gravitas, however, the Adagietto of the E-Flat Major is highly worthy of the music of this period. All in all, a spirited and successful attempt to restore Kreüsser to the ranks of 18th-century composers of note.

Michael Schwartz

Péchés – Rossini Salons & Horn Virtuosi

Alessandro Denabian; Lucia Cirillo;
Francesca Bacchetta
Passacaille 1039 (naxosdirect.com)

Luigi Legnani – Rossini Variations

Marcello Fantoni (guitar)
Naxos 8.573721 (naxosdirect.com)

► If you were an educated music-loving dilettante living in Italy during the early 19th century, musical evenings might well have been a primary source of entertainment. And if you happened to know a horn player, a soprano and someone adept at the keyboard, the pieces on the delightful new disc titled Péchés d’Opéra on the Passacaille label might well have been the type you would have chosen for an evening’s program. It features natural horn player Alessandro Denabian, pianist Francesca Bacchetta (performing on an 1823 fortepiano) and mezzo-soprano Lucia Cirillo in an engaging program of duets and trios.

Sins of Old Age was the name Rossini gave to numerous compositions for small ensembles he created long after he ceased writing operas. The charming and lyrical Prelude, Theme and Variations for horn and piano is one of them, which not surprisingly, has a very vocal quality about it. Denabian handles the virtuosic melodies with apparent ease, no mean feat on a natural (i.e. valveless) instrument. Less well-known composers include Antoine Clapisson and Frederic Duvernoy whose duets are performed with a particular bravado by Bacchetta providing a stylish and solid accompaniment. The group expands to include a soprano soloist in pieces such as Fusis, laisse-moi by Donizetti and the most familiar piece on the disc, Una furtiva lagrima from his opera L’elisir d’amore. Cirillo delivers a solid performance with well-balanced phrasing, subtly nuanced. My only quibble is that at times her voice tends to overshadow the other musicians, but in no way does this mar an otherwise fine performance.

Remaining in the land of olive trees, a Naxos recording titled Rossini Variations presents music by Luigi Legnani, whose name is undoubtedly forgotten today. Nevertheless, during his lifetime, Legnani – an almost exact contemporary of Rossini – was famous as a virtuoso guitarist, composer and instrument maker. The disc features guitar transcriptions and variations on music from Rossini operas performed by guitarist Marcello Fantoni. To reduce full-scale orchestral works for a solo guitar would take considerable skill. Nevertheless, the enjoyment of this disc is twofold – not only are the compositions finely crafted, but they are also well performed. In Fantoni’s competent hands, the guitar becomes a complex and expressive instrument, whether in the familiar overture to William Tell or the more obscure Variations on O quarto lagrime from La Donna del lago. While he possesses a formidable technique, his performance is never mere virtuosity; rather, he lets the music speak for itself.

Two fine discs with music from sunny Italy to cast away the winter darkness – both recommended.

Richard Haskell

Dvořák – Piano Trios 3 & 4

Christian Tetzlaff; Tanja Tetzlaff; Lars Vogt
Ondine ODE 1316-2 (naxosdirect.com)

► Featuring conductor Gerd Schaller’s new arrangement – the first for large orchestra – of Anton Bruckner’s String Quintet in F Major (1878), this disc counts as a major success. Already Schaller has recorded the Bruckner symphony cycle; here he adds the composer’s major chamber work, in orchestral garb. The Prague Radio Symphony Orchestra’s immaculate performance is well-paced, the musicians rising to the technical and interpretive challenges of this premiere; they produce excellent tone quality at all dynamic levels. The string quintet was composed following Bruckner’s Fourth Symphony revision. Schaller’s well-informed arrangement really sounds like a Bruckner orchestral work of that era.

The pastoral first movement sets out the orchestral palette, with comforting strings followed by more varied winds, leading to brass climaxes at pivotal points. Then the Scherzo-Trio adds witty contrasts – pauses and harmonic surprises. The acclaimed Adagio makes a profound centrepiece, the organ-like orchestration reminding me that Bruckner’s genius in improvisation was legendary. Next comes Schaller’s interpolation of a shortened version of the Intermezzo that Bruckner originally composed as a simple alternative to the Scherzo-Trio. Although I don’t see the interpolation as necessary, it does serve as a transition in emotional terms from the Adagio to the Finale, whose charming opening alternates with knotty wide-ranging passages. In closing, the

Concert note: While the Tetzlaff-Tetzlaff-Vogt Trio does not have any scheduled Toronto performances in 2019 – as far as I can tell, the closest they get is Carnegie Hall’s Zankel Hall on May 3 – violinist Christian Tetzlaff will be guest soloist with the TSO on April 10, 12 and 13; on April 12 only, he’ll join the TSO Chamber Soloists in a pre-concert performance of Beethoven’s Sextet for Horns and String Quartet.

Bruckner – Quintet in F Major; Ouverture in G Minor (Large Orchestra versions)

Prague RSO; Gerd Schaller
Profil Edition Hanssler PH16036 (haensslserprofi.de)

►“One Dumky” with so many recordings of this beloved trio available, one might think that nothing new could possibly be brought into the recording studio. But one would be seriously mistaken. In the impeccable hands of the T-T-V Trio the “Dumky” is revelatory: fresh and exhilarating, reflective, tender and radiant. This CD is a must!

Sharna Searle

The whole note
Quintet’s material is wonderful in both the chamber work and this orchestral arrangement; Bruckner’s early Ouverture in G Minor (1863) merely adds to the disc’s attractions.

Roger Knox

Gustav Mahler – Symphony No.9
Essener Philharmoniker; Tomáš Netopil
Oehms Classics ODC 1890 (naxosdirect.com)

The city of Essen is located at the heart of the industrial Ruhr area of Germany. Its rise to prominence is intimately tied to the fortunes of the Krupp family dynasty, who settled in this coal-rich region some 400 years ago and began building steel foundries mainly dedicated to the manufacture of heavy artillery. Gustav Mahler conducted the premiere of his sixth symphony there in 1906, prompting the Viennese critic Hans Liebstöckl to acerbically observe, “Krupp makes only cannons, Mahler only symphonies.”

Throughout the 20th century the orchestra maintained a low profile labouring under a series of provincial kappelmeisters. Judging by the present performance under their current director, the Czech conductor Tomáš Netopil, this highly capable orchestra makes a compelling case for greater international renown. Recorded in Essen’s Alfried Krupp building steel foundries mainly dedicated to the manufacture of heavy artillery.

The sardonic cue from the title is given by the present performance under their current director, the Czech conductor Tomáš Netopil, this highly capable orchestra makes a compelling case for greater international renown. Recorded in Essen’s Alfried Krupp building steel foundries mainly dedicated to the manufacture of heavy artillery.

Although what we have here are vignettes of symphonies from Mahler, collectif9 has masterfully recreated the composer’s sound-world infusing much into the music. These suggest – even conjure – every Mahler-like spectacle from Marche funèbre from Symphony No.5 to the vast images of nature especially in Comme un bruit de la nature from Symphony No.1. There is also the extra-ordinary lyricism of Lieder eines fahrenden Gesellen that unfolds in J’ai un couteau à la lame brûlante and the eloquently wistful performance of L’adieu from Das Lied von der Erde. All of this repertoire by collectif9 is highly charged and intensely dynamic, making for a uniquely impactful disc.

Raul da Gama

Franz Schreker – The Birthday of the Infanta Suite
Berlin RSO; JoAnn Falletta
Naxos 8.573821 (naxosdirect.com)

Almost forgotten after the Nazis banned them in the 1930s, Franz Schreker’s feverish, hyper-romantic-_expressionist operas have, in recent years, received welcome new stage productions and recordings. For anyone unfamiliar with Schreker’s gripping sound-world, there’s no better introduction than the first work on this CD, Prelude to a Drama, Schreker’s 18-minute elaboration of the Prelude to Die Gezeichneten (1914), incorporating themes from his operatic masterpiece. JoAnn Falletta, known locally as music director of the Buffalo Philharmonic, leads the Berlin Radio Symphony Orchestra in a radiant performance of this gorgeous, numinous music.

The other works on this disc, from Schreker’s earlier years, present him in
more genial moods. His 1908 score for *The Birthday of the Infanta*, a ballet-pantomime after Oscar Wilde’s fairy tale, was his first major success as a composer for the theatre. It obviously remained close to his heart, as he conducted the Berlin State Opera Orchestra in two recordings – an acoustic (1929) and a better-sounding electrical (1927) – of *the Suite* he arranged from his first hit. Falletta clearly delights in the scintillating sonorities and touches of sentiment in the ten-movement, 20-minute Suite.

Similarly, the 25-minute *Romantic Suite* (1903) by the then 25-year-old Schreker bathes in warm lyricism throughout its four movements, a symphony in all but its name. Adding considerably to this CD’s appeal is the brilliant recorded sound and equally brilliant playing of the orchestra under maestra Falletta. Brava!

*Falletta. Brava!*  

**Michael Schuman**

**Serenades & Sonatas for Flute and Harp**  

Suzanne Shulman; Erica Goodman  

*MODERN AND CONTEMPORARY*

**Pulling the Light**  

Land’s End Ensemble; James Campbell  

**Concert note:** Suzanne Shulman and Erica Goodman perform at Toronto-Concerts.ca on October 5.

Mists and the lush nymphs, to trills and high-pitched garden-runs, like running water and dancing passes arpeggios, staccato jumps and florid harp solo features an arpeggiated harp part reminiscent of rushing stream water played with subtle tone choices. William Alwyn’s virtuosic *Naiades – Fantasy Sonata for Flute and Harp* encompasses arpeggios, staccato jumps and florid runs, like running water and dancing nymphs, to trills and high-pitched garden-like sounds. Works by Couperin, Woodall, Marson, Chausson, Rota and Elgar complete the collection.

Listening to this luscious musical garden tended by two breathtaking musicians should help make waiting for springtime easier!

*Tiina Kilk*

**Pulling the Light**

Trio No.2, two heavily accented rhythmic movements precede two slow, misterioso-style movements, all highly effective thanks to Daniel’s knack for combining dramatic contrasts, piquant sonorities and constant forward motion.

Alexandre David’s *Auprès et au loin* takes its title from a description of Pierre Boulez’s music as “coherent, closely and from afar.” Composed while David was studying Boulez’s music, it begins with alternating agitato and ruminative passages, eventually gaining momentum and its own coherence. The next three works offer subtle evocations of nature and landscape. Allan Gordon Bell’s *Markings* depicts three states of water – clouds (wisp strings, piano tinkles), streams (string pizzicati, running piano arpeggios) and glaciers (rapid string figures, thumping piano bass notes).

James Campbell, Canada’s preeminent clarinetist, joins with the trio in Emilie Cecilia Lebel’s *Navigational View of South Foreland Point and the Kent Coast, 1840*, inspired by drawings from that year. The slow, moody music suggests a mist-shrouded vista lacking any sharply defined landmarks. Campbell also participates in Kelly-Marie Murphy’s *Postcards from Home*, pictures of a winter storm, sunrise and a rousing hoedown. Finally, Laurie Radford’s *Event Horizon* plays with acoustic space, squiggles of energy and textures enhanced by electronics and science-fiction colours, with section titles including *Pulling the Light, Red Shifted and Escape Velocity*. You’re sure to find something to enjoy on this disc; I did.

*Michael Schuman*

**Wired**

*Transcript Canvas*

**New Focus Recordings FCR218**

*Wired*

“Whether it’s eight saxophones, six harps, or 24 vibraphones, the monochromatic ensemble presents a creative restriction” capable of surprisingly complex and attractive musical results.

Using multitrack studio recording techniques Nobles opted to have each work on the album performed by a single musician, such as *móbitus* (for ten grand pianos), or *air* (for 16 bass flutes). The musical results are remarkably varied, ranging from the dramatically breathy, dense, natural harmonics-based stereophonic swirl of *air* to the plucked string overtone-rich sound clouds of *ephemera* (for four seven-string electric guitars).

Perhaps, like me, you’ll find the ever-modulating, plush but never saccharine, postcentric chords of *still life* (for eight five-octave marimbas) the peaceful six-minute sound-bath you crave on a hectic day.

*Andrew Timar*

**Jordan Nobles – Rosetta Stone**  

*Various Artists*  

*Redshift Records TK461*  

(Predshiftrecords.org)

*Wired*
Isang Yun – *Sunrise Falling*

Dennis Russell Davies; Matt Haimovitz; Yumi Hwang-Williams; Maki Namekawa; Bruckner Orchester Linz

**Pentatone PTC 5186 693 (naxosdirect.com)**

> Isang Yun: *Sunrise Falling* is a centennial commemoration of the uncompromising life and music of Korean-German composer Isang Yun (1917–1995). Maestro Dennis Russell Davies, long a Yun collaborator and advocate, curated the program, ably conducting the Bruckner Orchester Linz.

Born in present-day South Korea and later re-establishing himself in West Germany, Yun certainly has one of the most unusual biographies of any composer of Western concert music. His is an epic story of a lifelong fight for Korean national independence and unity, thwarted by exile, all framed by the creation of some of the most emotionally gripping and transculturally cogent music of the 20th century. After establishing an award-winning composing and teaching career in Korea after WWII, in 1956 Yun relocated to Europe to further study composition, settling in Germany. His idiosyncratic style fully emerged in *Gasa* (1963) for violin and piano, evocatively performed on this album by violinist Yumi Hwang-Williams and pianist Dennis Russell Davies. Its score overlays Schoenberg-derived 12-tone gestures with complex sustained tones imbued with high emotion, the latter, an essential quality of traditional Korean music.

On June 17, 1967 Yun’s life took an extraordinarily dramatic and life-threatening turn. He was kidnapped by the South Korean secret service from his West Berlin home. Taken to Seoul to face trumped-up charges, he was accused of being a North Korean spy even though he had only visited there as a tourist. Tortured in prison, he attempted suicide. He was forced to confess to espionage resulting in a death sentence, subsequently committed to a lengthy prison term. Yun was eventually released in 1969, in great measure as a result of international outrage at his mistreatment and the injustice of the charge. He returned to a divided Germany never again to go back to his Korean birthplace.

Yun’s dramatic biography informs his mature music – a convincing blend of Korean and European musical instruments, idioms and sensibilities – accurately reflecting the human and political drama and intercultural fabric of his life story. The album’s key works are the full-length *Concerto for Violoncello and Orchestra* (1976), and *Concerto for Violin and Orchestra No.1* (1981), both imbued with autobiographical allusion. Virtuoso cellist Matt Haimovitz assesses Yun’s intense score jam-packed with despair, as well as exultation over personal tragedy, with deep musicality and passion. Innovative timbral textures, such as the use of a plectrum on the cello to emulate the kŏmun’go (Korean zither), delight the ear. That technique also adroitly bridges the composer’s mid-20th-century Korean and Central European classical music worlds.

The double album’s booklet concludes on a hopeful note. “100 years after Isang Yun’s birth, the two Koreas still teeter on a razor’s edge, with ever more global ramifications. His music opens the gate to a lost, united land, with Yun’s own heart bleeding but ever hopeful.”

> **Andrew Timar**

Celebrating Piazzolla

**Neave Trio**

Azica Records ACD-71324 (naxosdirect.com)

> The Neave Trio, comprised of violinist Anna Williams, cellist Mikhail Veselov and pianist Eri Nakamura, perform arrangements of Astor Piazzolla compositions in this new release without, in a refreshing change of musical pace, the composer’s ever present bandoneon. The resulting soundscape brings a new life to Piazzolla’s music. José Bragato is a cellist/composer who played in several of Piazzolla’s ensembles and here arranged the four-movement *Las cuatro estaciones porteñas* for the trio. Each movement is true to the Piazzolla sound, with the musicians playing abrupt tempo changes, rhythms, high pitches and mournful sounds with passion.

Great extended solos showcase the composer’s work in the final *Inviero Porteña* movement.

The trio is then joined by mezzo-soprano Carla Jablonski in five Piazzolla songs arranged by Leonardo Suárez Paz, son of Piazzolla’s band member violinist Fernando. Jablonski’s voice captures all the emotive sentiments especially in the familiar *Obli/ón*, where the vocals are surprisingly able to emulate the bandoneon sound, especially in the lengthy held notes, while the trio continues to create a larger band sound. Lyrics and translations would be appreciated.

The recording ends with a performance of Suárez Paz’s work *Milonga de los Monstors*. Though more atonal, touches of Piazzolla sounds surface in this technically amazing fun-filled performance. The Neave Trio is to be congratulated for their passionate fresh ideas of ensemble and instrumental performance. Their expertise in sound creation, playing and improvising create a new way to hear Piazzolla’s work.

> **Tiina Kilk**

Tobias Klein – *Chambery* (*Fie Schouten*)

**Attaca ATT 2018156 (attacaproductions.com)**

> Tobias Klein looks out from the cover photo on this disc with an ingenuous expression of innocent gratitude that you might want to listen to his music.

Don’t be fooled. He knows you want to dislike it and him and yet he still expects to win you over. His ally in the effort is bass clarinetist Fie Schouten, with accomplices too numerous to list.

As if to sucker the listener, he starts with *Leichte Überlappungen* (2018), a bass clarinet duet composed, according to his own words in the notes, using a rigorous mathematical method contrary to his normal practice of unrigorous, intuitive construction. Not a great opening gambit, it says here. I disagree with the composer that the result of his decision “sounds like it was composed with a lot of passion.” Still, the quality of performance and the interesting structure leave one maybe slightly more inclined to like the guy and his music. Then he whacks you with all the winning arguments to follow.

Far more successful, and interesting, is *Kengboginn* (2014), a lyrical conversation between bass clarinet and harpsichord,
the latter somewhat overmatched in the mix. Back in time we go to 2009, a far more primitive time where drums, breaking glass, and bass clarinet dance about naked, without inhibition, in (deep breath) SteinHoleGummiWasser. Bogus Bogey, a trio with piano and flute (2005), is neither scary, golf-related, nor as far as one can hear, bogus; it’s just pretty cool, as in Mission Impossible (the television series) cool. Vermutung (2008) is a very hip pairing of accordion with bass clarinet (what could be hipper?).

Well played, Mr. Klein, well played. Extremely well played, Ms. Schouten et al. – Max Christie

Electroclarinet
Jean-Francois Charles
Independent (electroclarinet.com)

I must say it’s refreshing to consider a CD that includes a poem instead of traditional liner notes. The untitled poem written in French, by Alice Gervais-Ragu, seems to refer specifically to the beast that is the clarinet (most especially the contra-bass and the basset). Jean-François Charles has tamed these hounds, the whole pack in fact, who wag their tails with delight on this disc. Clarinetist and composer Charles, whose series of six pieces titled ElectroClarinet make up the bulk of the disc, gives no other accounting for his work than the audible evidence: Ten tracks, recorded in Iowa City over a two-day period roughly one year ago. His métier is acoustic instrument with live electronics. He grapples with every member of the broad range of horns, from contra-bass (an octave below the bass clarinet), through bass, basset horn, A, B-flat, and E-flat. Electroclarinet 1 dates from 2009; the latest and longest, Electroclarinet6, from 2014. The four in between are subtitled as Homage to... (in order) Debussy, Weber, Messiaen and Stravinsky.

Delays, reverberation, and a variety of granulating effects create soundscapes distinctly unclarinet-like. Anyone so inclined is welcome to delve into how the homages relate to the various composers and the works they notably added to the repertoire. (There’s something reminiscent of L’Abyème des Oiseaux in number four and flat-out quotes from Stravinsky’s Three Pieces in number five.) I recommend putting these on and enjoying the path to wherever the pook wants to go. – Max Christie

JAZZ AND IMPROVISED

The Romance of Improvisation in Canada: The Genius of Eldon Rathburn
Petr Cancura; Kevin Turcotte; Marianne Trudel; Adrian Vedady; Jim Doxas
Justin Time JTR 8613-2 (justintime.com/en)

The Romance of Improvisation in Canada – The Genius of Eldon Rathburn celebrates the music of the late, titular composer, who wrote more than 250 film scores, the majority of them during his long career as a staff composer for the National Film Board. This album – released through Justin Time, and helmed by Adrian Matte and Allyson Rogers, who co-produce and arrange all the album’s music – is a labour of love to the memory of Rathburn, whose music will be familiar to multiple generations of Canadians, even if his name is not. Playing Matte and Rogers’ arrangements is the top-notch ensemble of Petr Cancura, saxophone, Kevin Turcotte, trumpet, Marianne Trudel, piano, Adrian Vedady, bass, and Jim Doxas, drums.

Working for the NFB, many of Rathburn’s assignments involved composing music for educational shorts, including the endearingly educational shorts. There is a poetry to the title song that leaps out of the opening chords of the A/B Trio’s opening chart Lenny’s Beat. It’s an immensely exciting start to a recording that has you on the edge of your seat. Primary colours abound in the textures that often rustle in the raw silk of Dan Davis’ saxophones that receive a mighty fillip from the brassy ones that special guest, trumpeter Kevin Turcotte, brings to the trio. All while bassist Josh McHan and percussion colourist Thom Bennett keep the music on a tight rein, with rhythms and phrasing that are tight and alert.

It’s quite a shock to also see how fast the music can move from the tempestuous opening chart to the stately canter of the romantically inclined How Suite It Is, where the musicians take an elegiac view of the written material and work around it to produce something quite magical even in a

Lesley Mitchell-Clarke

Trioliquy
A/B Trio
Chronojazz CR065 (chronographrecords.com)

While the slyly clever play on words in the title may suggest drama and a certain angular structure to the music, nothing can really prepare you for the fierce energy that leaps out of the opening chords of the A/B Trio’s opening chart Lenny’s Beat. It’s an immensely exciting start to a recording that has you on the edge of your seat. Primary colours abound in the textures that often rustle in the raw silk of Dan Davis’ saxophones that receive a mighty fillip from the brassy ones that special guest, trumpeter Kevin Turcotte, brings to the trio. All while bassist Josh McHan and percussion colourist Thom Bennett keep the music on a tight rein, with rhythms and phrasing that are tight and alert.

It’s quite a shock to also see how fast the music can move from the tempestuous opening chart to the stately canter of the romantically inclined How Suite It Is, where the musicians take an elegiac view of the written material and work around it to produce something quite magical even in a

This Is Autumn to Me
Ben D’Cunha
Independent (bendcunha.com)

On his debut recording, compelling pianist, vocalist and composer, Ben D’Cunha culled the selection of tunes here from 27 original songs captured in a single four-hour recording session this past summer. D’Cunha’s voice is rich and lustrous, and his jazzy sensibility and phrasing are superb. As a pianist, he is in the pocket, connecting on a psychic level with the superb musicians also featured on this fine recording – Bob Brough on tenor saxophone, Jordan O’Connor on acoustic bass and Mike McClelland on drums.

The CD gets going with Earwurm – an up-tempo, beboppish salute to the great vocalese progenitors, such as Lambert, Hendricks and Ross. D’Cunha bops and scats joyously throughout this delightful tune, punctuated by the trading of fours with Brough, O’Connor and McClelland. Of special note is the title track, a lilting bossa with a charming lyric and thoroughly gorgeous vocal. D’Cunha seems to channel the late, great, Kenny Rankin here with his pitch-pure and vibrato-controlled vocal sound. Also of note is Where Are You Now – a touching ballad of a past love, loss and reflection. The pristine canvas of piano, bass and drums is the perfect setting for this deeply moving piece. The ten tasty tracks continue with Sweet Honey Bee (Won’t You Walk With Me) – a bluesy, funky tune featuring the soulful tones of Brough on tenor, and also the brilliantly lyricized, You Expletive You – a contemplative ballad about toxic love. O’Connor sets the sultry tone with the wonderful voice/ bass duet that kicks off this boppish ballad, and Brough’s languid solo is masterful, as is O’Connor’s.

Colin Story

This Is Autumn to Me
Ben D’Cunha
Independent (bendcunha.com)

On his debut recording, compelling pianist, vocalist and composer, Ben D’Cunha culled the selection of tunes here from 27 original songs captured in a single four-hour recording session this past summer. D’Cunha’s voice is rich and lustrous, and his jazzy sensibility and phrasing are superb. As a pianist, he is in the pocket, connecting on a psychic level with the superb musicians also featured on this fine recording – Bob Brough on tenor saxophone, Jordan O’Connor on acoustic bass and Mike McClelland on drums.

The CD gets going with Earwurm – an up-tempo, beboppish salute to the great vocalese progenitors, such as Lambert, Hendricks and Ross. D’Cunha bops and scats joyously throughout this delightful tune, punctuated by the trading of fours with Brough, O’Connor and McClelland. Of special note is the title track, a lilting bossa with a charming lyric and thoroughly gorgeous vocal. D’Cunha seems to channel the late, great, Kenny Rankin here with his pitch-pure and vibrato-controlled vocal sound. Also of note is Where Are You Now – a touching ballad of a past love, loss and reflection. The pristine canvas of piano, bass and drums is the perfect setting for this deeply moving piece. The ten tasty tracks continue with Sweet Honey Bee (Won’t You Walk With Me) – a bluesy, funky tune featuring the soulful tones of Brough on tenor, and also the brilliantly lyricized, You Expletive You – a contemplative ballad about toxic love. O’Connor sets the sultry tone with the wonderful voice/ bass duet that kicks off this boppish ballad, and Brough’s languid solo is masterful, as is O’Connor’s.

Colin Story
walking rhythm.

The poetic waltz Leda’s Song later in in the repertoire keeps things deliriously romantic and baleteic at the same time; this before the heat is turned up once again with the raw and gussly Bluesaholic and the tantalizing interplay of Secondary Opinion that closes this edifying music. Capture that in a recording that gives space to sound and you have a winner.

Raul da Gama

Live at the Rex
The Uncertainty Principle
Independent (andrewboniwell.com)

> With the release of pianist and composer Andrew Boniwell’s second CD with his stellar ensemble, The Uncertainty Principle, he has once again established himself as one of the most creative, non-Euclidian, improvisational jazz musicians on the scene today. For this live recording (expertly engineered by Neil MacIntosh at Toronto’s Rex Hotel and Jazz and Blues Bar), he has once again coalesced the considerable talents of Richard Underhill on alto saxophone, Kevin Turcotte on trumpet, Artie Roth on bass and Mike McClelland on drums. Boniwell serves as producer here, and has written all but one of the compositions. He is also fluent in what is possibly the only universal language – mathematics – and although the sophisticated quantum concepts that are integral to his music may not be readily understood, the exciting and unpredictable aspects of it certainly communicate the plasticity of space/time, as well as the thrilling idea of participating in a perfect, unexpected and unplanned moment of creation.

Boniwell’s opening salvo, Getting Higgy With It, Part #1 is a dream-like piano and percussion exploration which sequesters into the evocative Sleeping Giant, which features superb work from Underhill and McClelland. Another standout is Probability Wave #1 / HUP Poem, in which a superb bass solo and profound trumpet work lead the ensemble into a free flight of beauty and majesty punctuated by a stirring, hip, thought-provoking spoken word sequence by Boniwell. Winding up the CD are two exceptional tracks, Suite 60, where Underhill’s alto and Turcotte’s muted trumpet cling together like particles attracting, and Monk’s Well. You Needn’t, re-imagined with Latin underpinnings. Both are triumphs, as is the entire recording.

Lesley Mitchell-Clarke

Concert note: The Uncertainty Principle will celebrate the release of Live at The Rex on April 7 at Dakota, 249 Ossington Ave.

True Stories
Mike Field
Independent MFJCD 1801 (mikefieldjazz.com)

> Following three previous award-winning CDs, trumpeter/composer/vocalist Mike Field presents a heady blend of his current diverse, peripatetic road experiences expertly merged with compelling bits of pure fantasy. Field serves as composer here, as well as co-producer/co-arranger with noted guitarist Dominic Mancuso. In order to bring his eclectic concept into reality, Field has assembled a cast of fine musicians, including Mark Camilleri on piano/organ, Russ Boswell and George Koller on bass, Davide Direnzo on drums, Rosendo “Chendy” Leon on percussion, Mancuso and Tony Zorzi on guitar and Jerry Caringi on accordion.

The project kicks off with Mechanic, a hard-rocking anthem, complete with burning horns, face-melting guitar and impassioned vocals by Field that tell the story of a lonely, travelling space mechanic. Following immediately is another standout, The Hotel by the Mansion, which features a klezmer-like arrangement about a very peculiar circus act, starring a woman with fire in her hair (the kind of act that you can only do once!) Field soars on Tu vuol fai ‘Tamerlano’ – a lusty reworking of Carosone and Salerno’s Neapolitan classic, most recently heard in the film, The Talented Mr. Ripley, replete with a bombastic accordion solo from Caringi.

Also of note are Magnolia, a swinging, jazz-like tune that features not only a fine vocal by Field, but also a dynamic trumpet solo, and the lyrical closer, Autumn Lovesong, which is a tender reflection on love, life, family, the turning of the seasons and the inevitable passage of time. Field sings deeply and emotionally, in symbiosis with gorgeous piano work by Camilleri.

Lesley Mitchell-Clarke

Concert notes: Mike Field will be far afield in the coming months with a number of dates in Germany in April and May and British Columbia next November. Check mikefieldjazz.com/dates for full details.

No Codes
Benjamin Deschamps
Independent (benjamineschamps.com)

> Put these four gentlemen together in the warmth of an acoustically perfect room and you instantly have a heavyweight quartet bursting forth from bar one, then continuing to carve out a niche for itself. No Codes suggests allegiance to no single style within the realm of jazz but there is certainly a reference to the rippling boppish groove that soon unfolds into music with tantalizing angular melodies couched in complex tempi and abruptly changing rhythms.

Alto saxophonist Benjamin Deschamps, playing his heart out, shows that he can hold his own with his veteran colleague tenor saxophonist Frank Lozano. Bassist Sebastien Pellerin and drummer Louis-Vincent Hamel frame the broodingly percussive rhythm section but every now and then they come forth from playing in the pocket to ring in the changes in mood, structure and tempo. All of this makes for a highly interesting program, from the blistering bop runs of Rules of Compression that lift the lid on this pressure-cooker atmosphere around the band to the loose and funky swagger of Cool Cats and the tart, party-time thrills and spills of Double Meaning and My Steps.

There is a considerable degree of balance and integration of melody, harmony and rhythm from this piano-less quartet. This is touching and toe-tapping music in equal measure. Again, composition and improvisation, exploration, individuality and tradition are all impressively maintained throughout, which makes No Codes a disc to absolutely die for.

Raul da Gama

Concert notes: Benjamin Deschamps performs at Stewart Hall in Pointe-Claire QC on April 14 and can be heard at jazz festivals in Toronto, Medicine Hat, Tofino, Cumber-land and Calgary in June.

Wander Wonder
Allison Au Quartet
Independent AA-18 (allisonau.com)

> The Allison Au Quartet has been together since 2009 and their first album, The Sky Was Pale Blue, Then Grey (2013) was nominated for a JUNO. The second album, Forest Grove, won a JUNO in 2016 for Best Jazz Album of the Year Group. Wander Wonder is their third release and is a thoughtful and subtle work with each musician contributing their technique and inspiration to Au’s complex and layered compositions. For example, the group’s casual precision is demonstrated during the drum solo which ends Force Majeure: Fabio Ragnelli plays with abandon while Todd Pentney (piano) and Jon Mahan (bass) lay down an understated and contrasting, repeating chordal vamp. Throughout the album, Au’s alto saxophone is light but intense and reminds me a little of Paul Desmond but leaner; it fits well with her writing where
solos are interspersed with ensemble sections and melodic fragments. Highlights include Looking Up which begins with Ragnell’s subtle drum intro. Then Au plays a beautiful looping melody over clever rhythmic punctuation, an ostinato bass pattern interrupts before the melody returns and leads into an elegant piano solo. Red Herring begins with a syncopated minor melody over funky and jagged beats. As the piece progresses, Pentney’s Prophet Rev2 adds an ominous texture for some additional tension. The piece winds its way down a number of genre alleles (as its title suggests) and is ultimately satisfying and not at all misleading. Wander Wonder is an exquisite album that balances introspection with some terrific solos.

Ted Parkinson

Autoschediasm

Karoline Leblanc; Ernesto Rodrigues; Nicolas Caloia

Atrito-Afeito 010 (atrito-afeito.com)

► Autoschediasm (the term indicates something improvised, offhand or casual) presents a three-segment collective improvisation created by Montreal-based pianist Karoline Leblanc and bassist Nicolas Caloia and Portuguese violinist Ernesto Rodrigues. All are accomplished improvisers, but each brings different threads: Leblanc’s background stresses the classical avant-garde; Caloia’s career emphasizes free jazz; Rodrigues, who leads several distinct improvising orchestras in Lisbon, has championed free improvisation for over 30 years, appearing on scores of CDs.

While the title suggests something casual, the music sounds appropriate to its Conservatoire de Musique de Montréal setting, the trio bringing a high modernist discipline and precision to the work. The opening movement flows with an energy that is dense and light. Sparked initially by LeBlanc’s imaginative keyboard flights, in its later stages it settles into a churning rhythmic pattern that ignites Rodrigues’ radical virtuosity, resulting in a flurry of microtonal lines that sometimes create their own counterpart. Offhand? Casual? The only thing that distinguishes it from composed music is the challenge of writing it down. The second movement takes a contrasting approach, developing little sounds, arising discreetly, sometimes pointillist, at times muffled, at others percussive, a gently humming underbrush alive with detail. The final segment moves from delicate sonic events to a turbulent, vibrant world that recalls the opening, a formal motion that exaggerates a pattern evident since the early classical era. It’s an act of “autoschediasism” rich in taut attention to nuance and form.

Stuart Broomer

Pressing Clouds Passing Crowds

Kim Myhr; Quatuor Bozzini; Caroline Bergvall; Ingar Zach

Hubro HUBRO CD 2612 (hubromusic.com)

► Initially commissioned and performed at FIMAV in Victoriaville, Quebec, Pressing Clouds Passing Crowds is a musical ruminaton on immutable nature and human disruption, composed by Kim Myhr, the Norwegian guitarist whose strums underscore the narrative that unfolds throughout this six-track suite. Accompanied by Norwegian percussionist Ingar Zach and framed by the harmonies of Montreal string ensemble Quatuor Bozzini (QB), the music shares space with the idiosyncratic recitation by French-Norwegian poet Caroline Bergvall. Her distinctive phrasing helps set up a rhythmically charged program where her vocal narrative adds as much to individual sequences as the QB’s intermittently buzzing glissandi, the percussionist’s hand pops and vibrations, plus the guitarist’s string strokes and spans on 12-string acoustic, which constantly move the theme forward. Moving efficiently through word images that range among simple instances of nature appreciation, chimerial retelling of dreamlike surprises, and astute allusions to political events involving refugees and dangerous water crossings, Bergvall sets up hypnotic sequences whose resolution depends as much on the feints and fancies of instrumental virtuosity as the players’ strategies depend on her verbal concoctions.

With its echoes of folksonomy, impressionism, stark improvisation and poetics, Pressing Clouds Passing Crowds is a distinctive creation which can be experienced more than once – which is precisely what can be done by listening to this CD.

Ken Waxman

Eric Dolphy – Musical Prophet

Eric Dolphy

Resonance Records HCD-2035 (resonancerecords.org)

► When Eric Dolphy died in a diabetic coma in 1964 at 36, he represented a special loss to jazz: a master of three distinct woodwinds (alto saxophone, bass clarinet and flute) whose exalted technical acumen and creative intensity contributed immeasurably to great recordings by John Coltrane, Ornette Coleman, Charles Mingus, George Russell and Oliver Nelson, among many others.

Musical Prophet is a 3CD set that expands the 1963 sessions that produced the LP’s Conversations and Iron Man. Ranging from unaccompanied saxophone solos (Love Me is an expressionist masterpiece heard here in three versions) to a tenet, from jazz standards like Fats Waller’s Jitterbug Waltz (on flute) to Dolphy’s own dense, swirling Burning Spear, it’s the finest portrait of the breadth of Dolphy’s genius available. There are no finer examples of the “third stream” impulse than Dolphy’s duets with bassist Richard Davis, abstract weavings that press Ellington’s Come Sunday and the standard Alone Together into Hollenbeck.

With instrumental additions that can process tones as they’re created, the Europeans’ secondary voices multiply interactions past standard trio voicings to suggest enhanced melodic lyricism and rhythmic vigour, often simultaneously. On Stir for instance, reed smears and outer-space-like oral currents vie for supremacy challenged by wave-form squibs and measured keyboard chording. Unfazed by timbre multiplicity, the drummer not only keeps a backbeat going, most powerfully on Push, but also bluntly asserts his agenda with individualistic rolls and ruffs plus cymbal splashes there and throughout the CD.

Dijkstra and Delbecq don’t just depend on texture supplements as they aptly demonstrate on Duell, where irregular saxophone trills and split tones confront a flowing keyboard narrative plus inner piano string stops; or on Stalk, where modulated piano clusters create an impressionistic theme that complements inchoate Lyricone echoes as well as cursive beats plus drum-rim rubbing from Hollenbeck.

Contrapuntal yet communicative, the textual sound-melding throughout the disc suggests that Dijkstra and Delbecq, who first met at the Banff Jazz Workshop in 1990, should collaborate more often. As it is, the two, plus Hollenback’s fluid and inventive patterning, have created a session over which one can beneficially linger.

Ken Waxman

Linger

Benoit Delbecq; Jorrit Dijkstra; John Hollenbeck

Driff Records CD 1801 (driffrecords.com)

► Reshaping improvisational parameters, Dutch alto saxophonist Jorrit Dijkstra and French pianist Benoit Delbecq add flexible oscillations to the ten performances here by also improvising on, respectively, Lyricone and preparations for synthesizer, aided by the flexible percussion patterning of Montreal-based John Hollenbeck.

Dolphy’s breadth is as apparent in his range of collaborators, from bassonist Garvin Bushell, who recorded with Mamie Smith in 1922, to 18-year-old trumpeter Woody Shaw, here making his recording debut. Along with the expansive and illuminating alternate takes, the set includes a remarkable bonus, A Personal Statement, with an extended musical dialogue that includes pianist Bob James (yes, that Bob James) and countertenor David Schwartz.

Stuart Broomer

La Fenice

Keith Jarrett

ECM ECM2601-02 (ecmrecords.com/catalogue)

A new release from the Keith Jarrett concert archive is always a welcome occasion. Such is the case with La Fenice, the ECM label’s latest offering from the virtuoso pianist, which comes to us as a two-disc set featuring an improvised solo concert recorded at Gran Teatro La Fenice, Venice, in 2006. By this time, Jarrett had adopted a concert format during which he would improvise a series of relatively short pieces, as opposed to the long uninterrupted sets that he favoured on earlier iconic recordings such as La Scala and Bremen/Lausanne.

Interestingly though, Jarrett begins La Fenice by breaking these self-imposed format limits, as he launches into a mostly atonal musical exploration which clocks in at over 17 minutes, until its final unexpected resolution in F-sharp Major. In Part 3, the pianist visits one of his more familiar trademark styles wherein his left hand lays down an ostinato pattern while the right hand improvises fluid gospel/blues lines. Rhythmic clarity, direction and superb melodic development are present throughout, as Jarrett pulls off one amazing pianistic feat after another with apparent ease. The music then segues into an achingly beautiful ballad, possibly one of the most breathtaking improvised pieces he has ever recorded.

On disc two, the pianist breaks up more complex harmonic territory with a bitter-sweet Gilbert and Sullivan tune (The Sun Whose Rays), before proceeding on to a straight-out blues romp. We are also treated to several encores, including My Wild Irish Rose, Stella by Starlight and a stunning Jarrett original, Blossom. On Stella, the pianist is clearly enjoying himself as he weaves complex bop lines over a left hand walking bass, while also tapping his foot on beats two and four: a one-man band!

All told, La Fenice is a deserving addition to Jarrett’s long and distinguished recording legacy.

Barry Livingston

POT POURRI

(I) Les vents orfèvres; (II) Les entrailles de la montagne

Jean-François Bélanger

Les Productions de l’homme Renard (jfbelanger.com)

Jean-François Bélanger is a specialist in period and contemporary string instruments. Between 2015 and 2018 he completed an enduring diptych dedicated principally to the Swedish folk instrument the nyckelharpa. However, unlike Olov Johansson of the Swedish group Väsen and renowned exponent of the three-rowed nyckelharpa, the music created by the Montréalais Bélanger seems to fuse a myriad of musical idioms, drawing from Swedish and Celtic ones, on his single-rowed instrument.

The first of Bélanger’s diptychs of recordings is Les vents orfèvres, a piercing journey into the interior landscape of the artist’s mind, “dedicated to matters of the spirit,” as Bélanger explains. There is an astonishing variety of music here, from the spine-tingling and airy Ouverture tirée à quatre épingles and Le pensoir with their eloquent silences punctuated only by the sound of the keys as they are depressed, to serve as frets to cross the string, to the know-about Suite norvégienne with its highly theatrical and dance-like gestures that closes out this disc.

Throughout we hear music-making of great vividness and immediacy; the songs seem to traverse not just time, but also a musical topography infinitely more vast than the relative insularity of the instrument. It bears mention too that Bélanger also plays numerous other stringed and percussion instruments and is accompanied by 12 other virtuoso musicians who play a staggering range of instruments from the Jew’s harp and the Brazilian caixi to the Indian bansuri and the viola da gamba.

The second part of his celebrated diptych Les entrailles de la montagne is infinitely more adventurous. The music unfolds and with it the metaphor of the mountain takes shape. As the disc progresses the music seems to pour out of the instruments in a proverbial volcanic mix that melds opulent orchestral arrangements with a percussive folksy theatre that seems to cross the earth’s music. But to describe it as such gives the impression of overcooking when in fact the whole project is a masterpiece of subtlety.

Somehow Bélanger’s nyckelharpa appears to give way more frequently to other instruments from his pandora’s box that even includes the sitar and tampurí-swar-mandar. Here too, Bélanger is accompanied by 15 musicians plus a string quartet, each deeply attuned to his vision. The surprises, when they come, are effective but discreet: a gamelan-like riff played as pizzicato harmonics and a delicate curlicue of a bass line that sounds like a Gaelic lament and, as in La brouselae – Chemin de traverse, a close-knit passage that develops from a single phrase. Small wonder that Bélanger received the Instrumental Solo Artist of the Year prize at the 2018 Canadian Folk Music Awards for Les entrailles de la montagne.

Raul da Gama

Concert notes: Jean-François Bélanger has many performances around the province of Quebec in February and March. Full details can be found on jfbelanger.com/spectacles/

Before You

Alicia Hansen

Independent (aliciahansen.com)

Alicia Hansen does not write party music. What the Vancouver-based singer and piano player does write are artistic, original and harmonically complex songs. Her propensity for minor keys and stark lyrics make her latest album, Before You, feel a little dark at times, but her beautiful voice and vulnerability more than make up for it.

Hansen’s third studio release comprises 11 tracks all written by her and produced by JUNO Award-winner, Jesse Zubot, who also plays violin on the album. Zubot and cellist Peggy Lee’s string work add to the haunting quality of many of the tunes, such as Who I Am or the opener Disintegrating Heart which explores themes of love and relationships, as many of the songs do. Other themes are emotional growth, self-acceptance and the rejection of standards set by others. In Fame and Glory Hansen writes, “So I hope that you’re not waiting for me, to turn into something that I’ll never be.” And that sums this record up well. Hansen’s work is worth exploring for anyone tired of formulaic pop offerings and keen for fresh, interesting, yet accessible songs.

Cathy Riches

Concert note: Alicia Hansen performs at Merge in Vancouver February 15.
You're Fine
Barbra Lica
Justin Time JUST 260-2
(Justin Time.com/en)

Barbra Lica is on a songwriting and album-releasing tear. Her fifth CD in six years has just come out and it’s populated by all original songs, almost all written or co-written by Lica. For this album, she travelled to the mecca of American music, Nashville, where she collaborated on songwriting, enlisted players and recorded tracks, all under the tasteful oversight of Toronto bassist and producer Marc Rogers. So while this album is a bit of a departure from Lica’s previous jazzy records, it’s still true to her signature, sunny style. Even when she’s singing about heartbreak and longing, such as in Everybody Else, you need to listen closely to know it, since the songs are so consistently upbeat.

Besides Lica’s pretty, lilting voice, guitars are the stars of You’re Fine courtesy of Tom Fleming and Nashville session players Paul Franklin and Wanda Vick Burchfield, whether it’s the acoustic on the opening track Before I Do, which sets the tone for the album with its lovely simplicity, or the pedal steel, dobro and mandolin that enrich a number of the tracks. Heck, a banjo even makes an appearance on one song (Jolie Oiseau)! Joel Visentin’s keyboard work deserves mention as it subtly supports throughout the album then shines on the closing track, When I’m Gone, a lovely lilting number featuring piano and the instrument that’s most dear to this reviewer’s heart, accordion. Aaahh.

Cathy Riches

Bushes and Bombshelters
Ivana Popovic
Long Play CD O34 (ivanapopovic.com)

While it’s generally not my practice to mix reviews with politics, in this current political climate of hateful, anti-immigration rhetoric being hurled by xenophobic politicians (from both sides of our southern border and beyond), it delights me to review violinist and composer Ivana Popovic’s lovely debut album, Bushes and Bombshelters, which paints a poignant, musical portrait of a successful immigration story—her journey from Serbia to a creatively rich life in Canada.

An accomplished classical musician, Popovic’s compositional influences run the gamut from Bach and Shostakovich to Gypsy and Eastern European folk music. The ten original tracks on Bushes and Bombshelters cover the themes of longing and belonging, nostalgia, connection, homeland and new beginnings, and are crafted with the passion of someone who has experienced them all, intimately. Accompanying Popovic on her musical journey are pianists Saman Shahi and Perry Maher, double bassist Jesse Dietschi, trombonist Don Laws, percussionist Max Senitt, violinist Nikray Kowsar, cellist Stuart Mutch and flutist Jamie Thompson. Popovic sings on three tracks; John MacLean lends vocals on one.

With the spirited clippity-clop of the voyage, the mood shifts from sombre to celebratory, brilliantly depicted by Popovic on electric 5-string violin with outstanding contributions from Laws and Senitt; this titular first track sets the tone for the entire album. From the evocative violin and piano duo, Sketches From Serbia, to the plaintive, prayer-like Blue for solo violin, and Memory’s exquisite interplay of flute, violin and cello, Popovic’s Bushes and Bombshelters is a journey worth taking.

Sharna Searle

Concert Note: February 10, 2pm. Bushes and Bombshelters CD Release Party at Gallery 345.

KEN WAXMAN

Something in the Air

CD Reissues help define the massive musical changes of the 1960s and 1970s

As the advances, musical and otherwise, that transformed the 1960s and 70s recede into history, new considerations of what happened during those turbulent times continually appear. Reissues of advanced music recorded during that time, some needlessly obscure, some better known, help fill in the details of exactly what transpired.

 Probably the most historically relevant set to become available for the first time on CD is Bäbi (Corbett vs. Dempsey CvdCD052; corbettvsdempsey.com) by master–drummer Milford Graves. Recently the subject of Full Mantis (a documentary about Graves’ contribution to sessions by the likes of Albert Ayler and Paul Bley and his years teaching at Bennington College), Graves is acknowledged as one of the originators of multi-pulsed, free-form drumming. This legendary 1976 disc, with the sophisticated drum patterns evolving alongside frenetic screeching and jumping multiphonics from saxophonists Arthur Doyle and Hugh Glover, captures that trio at its zenith, and the 2CD set includes an additional four tracks recorded in 1969 by the same band. If anything 1969 Trio 1 to 1969 Trio 4 are even further out than the sounds Graves, Doyle and Glover would record seven years later. With sabre-sharp altissimo cries, and fractured split tones plus near bloodcurdling vocal interruptions, the performance is the epitome of 1960s ecstatic jazz. Yet beneath the reed gurgling and glossolalia, Graves’ press rolls, cymbal-splashing and elastic textures create a thundering counterpart and moderating influence on the saxophone astringency. The drummer may be kicking off and time-marking his performance with more speaking in tongues and whooping in 1976, but he’s refined his percussion strategy still further. Pounding ruffs and rebounds at a whirlwind pace, his patterning pushes reed peeps and fissures to a higher plane, and then brings them back to earth. Meanwhile on the concluding Bäbi, his verbal counting-off and vocal time and tempo shifts for the others resemble Africanized tribal chants. With Glover and Doyle becoming more exaggerated in their screeching and slathering irregular vibrations, Graves empties his percussion trick bag, fluidly jerking from steel-drum-like rhythms to bell-ringing, wood and Mylar block thumps and skin slaps. The horns may be heading for outer
space, but the drummer’s pacing ensures that the pieces judder with foot-tapping rhythms as well.

If Bäbi has been more legendary than listened to over the past 45 years, then saxophonist Roscoe Mitchell’s defining work from 1966, Sound (Delmark DE 4408; delmark.com), has an opposite history. Constantly available since its release, this new reissue uses the original analog mix and includes alternate, longer takes of the title track and Ornette. A breakthrough which put the burgeoning Association for the Advancement of Creative Musicians’ (AACM) sound on disc for the first time, two of the members of the sextet – trumpeter Lester Bowie and bassist Malachi Favors – soon joined Mitchell and others to form the influential Art Ensemble of Chicago. At that time Ornette confirmed that Ornette Coleman’s early 1960s advances were now accepted additions to contemporary jazzers’ vocabulary, though granted the mix of duck-like quacks and piercing kazoo-like peeps from Mitchell and tenor saxophonist Maurice McIntyre on both takes probably draws more from the AACM’s sardonic viewpoint than Coleman’s more naïve concepts. Plus reed trills are artfully balanced by sophisticated guitar-like patterning from Favors and cellist Lester Lashley. Even cursory listening to the alternate takes reveals subtle differences between them with different emphases and climaxes. With its harmonica breaths and cogwheel ratchet cracks, The Little Suite is even more indicative of how Mitchell compositions could be moderate and spiky simultaneously, as advanced Coleman-John Coltrane-like reed-tone explorations share space with vocal yelps in a tambourine-smacking pseudo march. With over 20 minutes to elaborate his sonic concepts on either take of Sound, Mitchell creates a mercurial sound kaleidoscope. His sometimes snarling, sometimes circular-breathed alto saxophone line negotiates a distinctive exposition that ambles past near-breathless trombone signs, spectacular trumpet accelerations, driving cymbal rattle and tough sul ponticello string nips. No matter how abstract the exposition however, the composition advances harmonically with the initially available track even concluding with a recapped head. Sound maintains its reputation since it synthesizes the music that preceded it and adumbrates sounds to come.

Experiments in free-form sounds were spreading outwards from New York and Chicago all during that time, and 1976’s The Haunt (Nobusiness Records NBCD 105; nobusinessrecords.com) documents the now almost-forgotten New Haven scene. Ironically, although Connecticut-based clarinetist Perry Robinson was from New York, and trumpeter Wadada Leo Smith, an AACM linchpin, a Chicago expat, local vibrapharist Bobby Naughton was the third trio member and composed all the tunes. Stripped to chamber improv, the six tracks don’t suffer from lack of conventional chordal or percussion timbres, since Naughton’s just-in-time steel bar resonations purposely and craftily fill any gaps left from the sonic contrasts among Smith’s heraldic open-horn keens and Robinson’s abstruse glissandi or whinnies. While gorgeous trumpet storytelling on tracks such as Places moves with contrapuntal injections from shrill clarinet pitches, from polychromatic expanse to uncomfortable abstraction, mallet-chiming pops prevent this. Instead, shimmering vibes tones help assume a forward-moving group pulse. Skillful in adding diaphanous, but not delicate, mallet strokes that ring like toy piano keys; or adding extra weightiness by striking while diminishing the motor speed, the vibist’s skill and The Haunt’s individuality are highlighted on the concluding Ornette. With calm mallet-on-metal strokes preserving the narrative, textures resulting from blending Robinson’s note spews and Smith’s graceful slurs are now harmonized, moderated but no less powerful on this disc recorded a decade after Sound. Midway between when Sound and The Haunt were recorded is the 1970 instance of truth-in-packaging Groupcomposing (Corbett vs. Dempsey CxDOz6; corbettvsdempsey.com), which shows off the free-music conceptions European players had been developing on their own during the previous half-decade, only peripherally influenced by stateside experiments. Trans-European long before the 1993 Maastricht Treaty created the European Union, the Instant Composers Pool here includes three players from the United Kingdom, three from The Netherlands and a German. A couple of years after such defining LPs as Machine Gun and European Echoes were recorded (featuring most of these players), sound-searing saxophonists Peter Brötzmann and Peter Bennink, slippery-toned trombonist Paul Rutherford plus unpredictable drummer Han Bennink were still producing oppressive timbres that bounce from polyphony to cacophony to multiphonics. Meanwhile guitarist Derek Bailey’s distinctive, spiky twangs occasionally peer from the near-solid sound mass and saxophonist Evan Parker, two months away from recording the Britimprov-defining Topography of the Lungs (with Bailey and [Han] Bennink), tries out both the agitated and allayed approaches in his solos. One defining moment occurs midway through Groupcomposing when the guitarist’s astrigent clanks join Parker’s split tones and pinched snores from the trombone for a caustic hull that is soon swallowed by long tones from the saxophones, plus belligerent cracks and blunt ruffs from Bennink’s hand bells, cymbals and odd percussion add-ons. Other eventful sequences among the claustrophobic mass of upwards spiralling broken reed glissandi and trombone gutbucket smears, are sardonic intermezzos from pianist Misha Mengelberg, who deftly the others by clanking keys at divergent speeds and pitches. Like Sound, Groupcomposing is suggesting alternate improvisational paths for the future.

The most inclusive sonic snapshot of the 1960s and 1970s is, however, Cosmic Forest – The Spiritual Sounds of MPS (MPS 402750122562; mps-music.com) which collects 13 tracks by American and European musicians trying out conflicting musical strands to unite with jazz. A few which foretold the intellectual dead end of vocal-led smooth jazz are best forgotten, but others such as saxophonist Nathan Davis’ Evolution, find a committed bopper adopting modal currents to his own style; still others inaugurating a version of expansive Nordic narratives; while Timbales Calientes from the MPS Rhythm Combination & Brass is a reimagining of Latin-jazz rock with the layered section work goosed by Palle Mikkelborg’s stratospheric trumpet lines. More compelling are players pioneering a fusion between improvised and so-called world music. For instance clarinetist Tony Scott’s BurungKolak Taiu is a notable melding of Scott’s moderated tone, tough ethnic blowing from Javanese flutist Marjono and a decisive blues underpinning from Chinese pianist Ribi Chen. Pianist George Gruntz’s Djebri takes a traditional Bedouin dance melody played by Sadi El Nadi on ney and unites it with the pianist’s chromatic thrusts aided by Daniel Humair’s foot-tapping drumming. A crucial harbinger of what was to come is Yaad, which, propelled by tabla slaps, unites the exploratory comping of pianist Irène Schweizer and Barney Wilen’s whispsy flute with the sitar twangs and vocalized chants of Dewan Mothar mirrored by trumpet blats from Manfred Schoof.

Free music orchestrator Schoof’s presence confirms that improvisation of the time were committed to experimenting with all sorts of sounds. Many exceptional projects were recorded in the 1960s and 70s, and the more that become available again, the more they increase our knowledge of what was attempted and accomplished.
Old Wine, New Bottles
Fine Old Recordings Re-Released

BRUCE SURTEES

Various Artists
Deutsche Grammophon 4798000 (222 CDs; bach333.com/en/)

When I was presented with this edition for review a little while ago I was delighted. Now I can play absolutely any Bach work at any time, I rejoiced. Then it sunk in. What exactly can be written to appraise excellence? “Are you going to recommend it?” “Will you listen to 222 CDs?” were typical questions from friends. After assessing the enormity of the collection and playing something from just about every category, I settled down to watch the one DVD in the box, Bach: A Passionate Life, a documentary written and presented by Sir John Eliot Gardiner. This is an engrossing documentary and unfolding story, an appreciation with conversations with colleagues and others. Gardiner describes Bach’s life from his birth in Eisenach on March 21, 1685 through his early years and Lutheranism in Eisenach, his family and musical education. Gardiner follows his life and works in Arnstadt, Mühlhausen, Weimar and finally on July 28, 1750, at the age of 65, his death in the Thomasschule in Leipzig following a botched operation. Interwoven in the narrative are period-informed performances of significant passages from several genres, the ensemble works mostly directed by Gardiner. I mention this most informative and absorbing DVD because, quite unexpectedly, my appreciation of many of Bach’s original works in the collection, all of them, choral, concertos, concerted works, string solos, organ and keyboard works, etc. has been heightened.

So, what’s in the box? Everything. There are 48 CDs of sacred cantatas conducted mainly by Gardiner and the Monteverdi Choir with some performed by Masaaki Suzuki and the Bach Collegium, Japan. Others are by Philippe Herreweghe and the Collegium Vocale Gent, Ton Koopman and the Amsterdam Baroque Orchestra and Choir, Joshua Rifkin and the Bach Ensemble, and more. The 22 secular cantatas are directed by Suzuki, Rifkin, Hogwood, Goebel, Koopman, Leonhardt, Gardiner, Alexander Grychtolik and Helmut Rilling. The three Magnificats are under Gardiner, Simon Preston and Paul McCreesh. The Mass in B Minor is from Frans Brüggen. Peter Schreier conducts Masses BWV 234-236. Two versions of St John Passion are by Gardiner and Suzuki, two versions of St Matthew Passion, by Gardiner and McCreesh. Two Christmas Oratorios, Gardiner and Chailly. And there are many more works for voice and voices including, as the title states, everything else. Complete texts with translations are in four accompanying booklets. Before leaving the vocal works there are 23 CDs of historic recordings from 1933 on. They include conductors Mengelberg, Scherchen, Karl Ristenpart, Fritz Lehmann, Karl Münchinger, Neville Marriner, Benjamin Britten, Raymond Leppard and Roger Norrington. Karl Richter and the Munich Bach Orchestra and Choir has 13 CDs including another complete Matthew Passion. Vocalists include Karl Erb, Magda Laszlo, Hilde Rössel-Majdan, Waldemar Kmentt, Helmut Krebs, Alfred Poell, Fischer-Dieskau, Agnes Giebel, Elly Ameling, Ileana Cotrubas, Hugues Cuénod, Julia Hamari, Birgit Finnila, Helen Watts, Werner Krenn, Tom Krause, Janet Baker, Robert Tear, Peter Pears, Matthias Goerne, Peter Schreier, Anna Reynolds, Hertha Töpper, Ursula Backel and about 50 more including Emma Kirkby, Gundula Janowitz and Fritz Wunderlich.

The second half of this everything collection is devoted to instrumental works beginning with the entire catalogue of organ works on 20 discs played by distinguished soloists. Bach was a superlative organist and composer, hence his compositions are best served by virtuoso performers, as these are here, playing organs throughout Europe, Scandinavia and England. Mavens will recognize their names including: Simon Preston, Ton Koopman, Peter Hurford, Wolfgang Rübsam, Helmut Walcha, Daniel Chorzempa, Graham Barber and Christian Schmitt. CD124 presents 20 “Free Works of Unproven Authenticity.” They are organ works and each has a BWV number assigned to it, BWV533 to 598. Played by Hurford and Preston and two others, the risk is leaving them out of a complete edition... they may be authentic.

The keyboard works are shared by harpsichordists and pianists. Harpsichordists include Trevor Pinnock, Gustav Leonhardt, Justin Taylor, Kenneth Gilbert, Huguette Dreyfus, Ton Koopman, Keith Jarrett, Masaaki Suzuki, Rinaldo Alessandrini, Christopher Hogwood, Jean-Pierre Roussel, Mahan Estahani and others, both familiar and unfamiliar. Pianists include Brendel, Argerich, Hewitt, Jarrett and Ashkenazy, Schiff and Nelson Freire, Murray Perahia, Maria João Pires, Benjamin Grosvenor and Pogorelich. There are five CDs of keyboard legends; pianists Edwin Fischer, Gulda, Lipatti, Gieseking, Backhaus, Tureck, Myra Hess (Essy, Joy of Man’s Desiring), Richter, Horowitz, Gilels and others. Organists include Albert Schweitzer and Helmut Walcha.

The Brandenburg Concertos, the violin and keyboard concertos and the orchestral suites are directed by Goebel and Pinnock and Hogwood, all with period instrument soloists. Following six CDs of works in the “Orchestral Traditions” there are seven CDs of “Instrumental Traditions” containing famous pre-informed versions from 1935 on. A group of Bach works include “Solo and Chamber Works” played by alternative instrumentalists. The first alternative is a rather unexpected version of the mighty Toccata and Fugue in D minor, BWV565 played on a lute period instrument by violinist Andrew Manze. So simply perfectly correct and satisfying in every respect, one could easily believe that this is the original, not an alternative version.


Each CD sleeve is numbered 1 to 222, and colour-coded. Finding a certain CD is easy, either categorically or finding the location within from the directory listing by BWV number, title or artist. The CDs sit vertically on an A-frame construction within the box. Very clever. Deutsche Grammophon has, once again, outdone themselves. 300 performers. For this monumental edition, DG collaborated with Decca and 30 other labels and the Leipzig Bach Archive. Three books are included, the scholarly up-to-date BWV listing, a fine quality 222 page hard-bound with an appreciation of every composition on every disc, and a matching hardcover book covering every aspect of Bach’s life, complete with essays by noted authorities.

So, my reply to the questions in the first paragraph is Yes and No.
2018/2019

ELEKTRA
R. STRAUSS
JAN 26 – FEB 22

COSÌ FAN TUTTE
MOZART
FEB 5 – 23

LA BOHÈME
PUCCINI
APRIL 17 – MAY 22

OTELLO
VERDI
APRIL 27 – MAY 21

TICKETS ON SALE NOW

coc.ca
416-363-8231

2019/2020 SEASON REVEAL
Visit coc.ca on February 5 for details.
Genius, if the word has any meaning at all, comes in many forms. There’s the exuberant, demonstrative, egomaniacal, smoking-hot pistol of genius – think Glenn Gould.

But there’s also a quieter form of whatever genius is – and if it’s anything, it is originality combined with integrity, uncompromisability, single-mindedness, assurance.

And by that definition, Neil Crory had genius.

Neil, friend to so many, longtime CBC Music producer, writer, mentor, proselytizer, imp, beauty, died on January 10, after he and the Parkinson’s disease which had invaded him a decade earlier had finally had enough of each other and decided to part ways in mutual disgust. Neil, to the disease’s fury, had bent to its destructive evil, but had never broken.

Working at CBC Radio Music, as I had done for decades, meant that I knew of Neil Crory. He was the ultimate music producer, famous for his discoveries and crusades, picky, prickly, notoriously indulgent with other people’s money, hard-nosed to a fault, a bit of an elitist, slow in his projects and obsessions, not everyone’s favourite colleague. In fact, far from everyone’s favourite colleague. It always used to make me laugh that a radio department devoted to musical artists never really knew what to do when it actually stumbled across one.

I knew of Neil Crory, but never really knew him until 2007, when I was handed an unenviable assignment – to produce a single, four-hour long, weekend classical music program, hosted by Bill Richardson (another artist people were confused by) called Sunday Afternoon in Concert. Today, the program is simply called In Concert, is still four hours, and is produced by Denise Ball in Vancouver and very ably hosted by Paolo Pietropaolo. Denise and Paolo approach their monstrous broadcast time like any sensible production team – they divide their program into sections and segments and weave a tapestry of music throughout their program. They do a fine job.

However, for reasons I now forget, I decided not to follow this approach with Sunday Afternoon in Concert. I wanted instead to do the impossible – weave a single theme through a four-hour long broadcast, create a program that was not a kaleidoscope of various parts, but a unified whole unfolding over four hours, a Wagnerian opera of a radio program, different every week. It was insane, counter-intuitive (no one listens for a four-hour long period of time), impossible. Everyone thought I was crazy. Everyone, that is, except Neil Crory.

I’m not sure whether the mischievous imp in Neil was simply attracted to the sheer perversity of what I was trying to do. I’d like to think he shared my enthusiasm for trying something different. For whatever reason, he became my chief partner in crime, with his awe-inspiring ability to come up with novel programming and repertoire selections. He didn’t contribute to every program, but the ones he did contribute to were very special. Our mutual boss, Mark Steinmetz, told me once that Neil had come up to him after one of my shows – the four-hour Bach show where we played, among other things, two versions of Brandenburg 5 by two different Canadian orchestras, back to back – and told Mark he thought SAIC should be taken off the air. “Why?” Mark asked. “Because it’s too good,” was Neil’s reply.
It remains the single best compliment I’ve ever received in 40 years in the business.

But the true worth of Neil Crory’s talent, and genius, and the love and respect he inspired was in evidence when Sunday Afternoon in Concert decided to present a live Christmas concert in the Glenn Gould studio in September 2007. Neil said he’d produce it, and rolled off a roster of A-list Canadian opera stars that he’d try to convince to come perform. All the greats Neil had discovered and mentored and encouraged and inspired when they were just starting out, now regularly appearing in the greatest opera houses in the world. We all looked at each other in disbelief. A concert like that would take a normal person six to eight months to pull off, if they could pull it off at all. Neil assured us it would work. We believed him.

And then, because these things happen, we got busy and Neil got busy, and it was now the first week in November and we really hadn’t done anything at all to plan the Christmas show. I convened a special meeting where we all reluctantly agreed that we’d have to shelve the live concert idea until next year. All, that is, except Neil. No, he said, I think we can make this happen. In five weeks? Yep. Five weeks? Let me see what I can do.

And, of course, he pulled it off.

It wasn’t quite Michael Schade saying to the Vienna State Opera – sorry, you’re going to have get someone else to perform Tamino next Tuesday – I have to go back to Canada to sing Christmas carols in front of 250 people in the Glenn Gould Studio because Neil Crory asked me to, but it was damn close. Performers who are routinely booked five years in advance all showed up within a month’s notice because Neil asked them to – Schade, Russell Braun, I don’t think Isabel Bayrakdarian could make it, but many other stars were there. The green room was such a Who’s Who of Canadian vocal talent you couldn’t help but laugh in astonishment at the treasures all assembled in one place. I on the other hand, wasn’t laughing. As the executive producer of a show that came together so quickly -- was there even a dress rehearsal, don’t think so – I sat in the audience in anxious anticipation, until the first act strode on stage – I think it was two brothers from Newfoundland -- and thereafter spent the entire afternoon in blissful tears. It was one of the greatest things I ever witnessed -- and it was all Neil – the love in the room, the excellence on stage, the commitment of the performers, the passion behind it all -- it was everything that Neil Crory represented coming to life and exploding in beauty in one tiny concert hall one December afternoon. It was special, to say the least, It was Neil.

Of course, sadly, Neil was predeceased by about a decade by the CBC Radio Music department he loved and had helped shape. It’s a tale for another day, but the destruction of CBC Radio Music remains, whether noticed or not, acknowledged or not, one of the great moral and artistic tragedies of Canadian cultural life. The organization that helped create everyone from Glenn Gould to… well, to Neil Crory, was a beacon for creativity and originality in this country, and the world beyond, and it was snuffed out in a blizzard of bad ideas, creative amnesia and Lilliputian thinking in a matter of a few months. The end of Radio Music didn’t kill Neil Crory, but it didn’t inspire him in his later years, either.

I’m told that Neil died listening to Schwarzkopf singing Strauss, a fresh yellow rose in his lapel, surrounded by friends, a true producer to the end. Those of us who were touched by him, who felt the breeze of his unique presence pass by us and change the atmosphere around us, won’t forget him, ever. A country produces few individuals with his depth of humanity, caring, intelligence and wit. Another like him won’t be coming along any time soon.

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.
From breathtaking Masterworks to Hollywood films with live Orchestra—don’t miss out on the hottest performances of the season!

**TSO | Toronto Symphony Orchestra**

Sir Andrew Davis, Interim Artistic Director

---

**CASABLANCA:** FILM WITH LIVE ORCHESTRA

**FEB 15 & 16**

**BARBARA HANNIGAN SINGS & CONDUCTS**

**FEB 13 & 14**

**ROMANTIC CHOPIN**

**NATIONAL ARTS CENTRE ORCHESTRA**

**FEB 23**

---

**ALISA WEILERSTEIN**

**FEB 20 & 21**

**THE SECOND CITY GUIDE TO THE SYMPHONY**

**MAR 5, 6 & 7**

**SHOSTAKOVICH SYMPHONY 5**

**MAR 9 & 10**

---

RESERVE YOUR SEATS TODAY!

416.593.1285  TSO.CA

---

BMO  SEASON PRESENTING SPONSOR