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This photo was taken at SoundCrowd’s “Dance Party” concert at the Opera House in Toronto on June 1, 2019. One of the main goals I’ve had with SoundCrowd since it’s creation is to share with our audiences the real sense of joy that singing and making harmony together can bring. We want people feeling that we’ve shared the proven health and social benefits of music and singing with them so that they leave our concerts happier than when they arrived. Performing high energy and fun shows 100% a cappella really highlights the possibilities of what we can do when we come together in the name of making harmony through harmony.

- SoundCrowd Founder and Artistic Director, Scott Pietrangelo

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The Blue Pages Annual Directory of Music Makers
It's not too late to be included!
Additional profiles will appear in November
contact: Karen@thewholenote.com
Anniversaries
In Blue & Velvet

Back in 1999, the feeling of collective millennial fervour and/or impending doom, as the thousand-year clock ticked toward midnight, is something that any of our readers old enough to remember Y2K will be able to relate to. And literature and everyday discourse are rife with examples of phrases like “100th birthday” and “turn of the century” being used in ways which take for granted that the reader or listener will understand, without any need for any further explanation, why the odometer clicking from 99 to 100 always has special significance.

I am, however, starting to think that any time the calendar threatens to click over from nine to ten, people are suddenly galvanized into getting something important done “before it’s too late.”

How else do we explain the rash of earth-shakingly important events in years, like this one, when the moving finger of fate is pointing to a nine? And this in turn leads to subsequent rash of anniversary celebrations, every ten years after that. Like this year’s 50th anniversary of the first moon landing in 1969; or the 30th anniversary of the fall of the Berlin Wall in 1989; or ... drum roll please! ... the 20th anniversary of the establishment of the WholeNote Blue Pages directory!

That last example is of course entirely flippant; the other two are not, although I must confess that while I listened in 1969, with half the world, over a crackling transistor radio, to Neil Armstrong flub his big line, and forgave him, I couldn’t care less at this point what Buzz Aldrin thinks about Armstrong, 50 years later. More than anything else I find it depressing that, 50 years later, the same old loony theories about the moon landing being a hoax still refuse to go away.

As for the 30th anniversary of the fall of the Berlin Wall, however, I still think that one is worth celebrating (as, I notice, Orchestra Toronto will do in their upcoming October 27 concert).

There’s another 30th anniversary concert in our listings this month also worth celebrating, and since it hasn’t been picked up by any of our writers, I am going to do a shout-out for it here, for three reasons.

Titled “Freedom Reborn,” it takes place at 5pm on Sunday, October 27 at St. Andrew’s Church at King and Simcoe, across the road from Roy Thomson Hall. As the organizers explain, the freedom it celebrates is “the 30th anniversary of the return of democracy and freedom to Central Europe” – namely the rollback of Soviet political domination, throughout 1989, in Hungary, Poland, and what was then Czechoslovakia. I won’t pretend to have either a deep historical understanding of the ebb and flow of that year, or the visceral memory of what it meant for citizens of the countries in question, many of whom experienced it from places like Canada where they had taken refuge, or sought firm ground on which to take a stand.

I do remember, though, the phrase “The Velvet Revolution” to describe the astonishingly, largely nonviolent series of events in Czechoslovakia between the middle of November and the last days of December 1989, culminating in the swearing in of Vaclav Havel – an artist for crying out loud! – as president on December 29, just before the clock ticked over. I also understand a little bit better now than I did then, the extent to which, in the absence of the momentum building through all the other Warsaw Pact countries over the course of that year, that astonishing outcome would have been entirely impossible.

One of the things I like most about this particular concert is that it is a joint venture among the Consulates General of the Czech Republic, Hungary and Poland in Toronto along with the Embassy of the Slovak Republic in Canada – the four member nations in the so-named Visegrad Group of Central European countries. Cooperation to make happy noise is almost invariably a good thing.

The second thing I like about it is that the artists involved reflect all the countries concerned: Alicja Wysocka, soprano; John Holland, baritone; Jan Vucelík, baritone; Sophia Szokolay, violin; Daniel Wnukowski, piano; Imre Olah, organ; Novi Singers Toronto; the St. Elizabeth of Hungary Scola Cantorum; the Dvořák Piano Quartet; and Toronto Sinphonietta, under Matthew Jaskiewicz, music director.

And the third thing I like is that the repertoire chosen (again representative of the four countries involved) is for the most part beautiful – joyful and familiar, stirring and celebratory, so that the world, over a crackling transistor radio, can wade in our town’s musical waters. Our Blue Pages directory is full of examples of people working collectively on an ongoing basis for art’s sake. In the mean times we live in, beauty needs all the help it can get.

publisher@thewholenote.com
Roy Thomson Hall is humming today as parents, children and an autism service dog troop in to the Toronto Symphony Orchestra’s matinee performance of “Let’s Dance,” featuring moves from ballet to hip-hop.

Most make a beeline for the Resources Table, stacked with goodies. There are sunglasses in funky pink, orange, green and yellow; headphones; ear plugs; and hair spirals to stretch when you’re anxious. All of these help to channel arousal.

A gangly, soft-spoken tween and his mother join the swarm. Michelle Saunders is excited about the upcoming show but isn’t sure her son will last through it all. Emerson loves music, but struggles to block out ambient noise and focus on the tunes, says Saunders. Sometimes he shuts down, and the pair have to leave. It’s tough emotionally and financially for both. “But as a parent of a kid with autism, you get used to abandoning plans,” she says.

Emerson may or may not make it to the end today. “But in this environment, that’s OK,” says Saunders. He grabs some ear plugs, while his mother scoops up a fidget toy shaped like a musical note to tone down her own tension. “Just in case,” she says. Fortified with the freebies, they head into the auditorium.

It is April 27, 2019 and this is the Toronto Symphony Orchestra’s first Relaxed Performance, geared towards people living on the spectrum, or anyone with sensory or communication sensitivities. These shows feature a laid-back atmosphere, where spectators’ issues are addressed so they can relax and enjoy themselves.

Hypersensitivity to sensations is one of these issues. Those who live with autism have unique ways of processing signals from the environment, says Relaxed Performance consultant Rachel Marks, who worked with the TSO to shape today’s recital. Many have trouble filtering out extraneous stimuli from those they’re trying to concentrate on. The barrage of sensory input from typical concerts can be so overwhelming and anxiety-provoking that many people on the spectrum will forego these occasions.

But nerves aren’t the only problem. Parents of typically developing children often make snap judgements when a child on the spectrum has a meltdown from sensory overload. “They make not-so-friendly comments about the ‘bratty kid,’” says Marks. Caregivers wanting to shield their loved ones from these negative comments avoid public places like theatres.

Relaxed Performances began in the United Kingdom in response to these concerns, and have spread to theatres across Canada, including Mirvish Productions, Soulpepper, Stratford and Young People’s Theatre. Some shopping malls and restaurants are also sensory-friendly, offering periods of reduced sound and lighting. “People are becoming more open and inclusive,” says Marks.

Relaxed Performances accomplish this goal by tuning in to the audience’s concerns. Detailed guides, for instance, available long before the show, allay fears about the future. These visual aids reassuringly lay out the nitty gritty details of the upcoming experience, from where to park to who will take your ticket. “A prepared person is more confident,” says Marks.

Reducing the sensory stimulation also helps patrons on the spectrum to unwind. Anyone wishing to retreat from the noise can relocate to the unbooked back rows or escape to a quiet room equipped with colouring books, modelling clay and other soothing activities.

Self-expression is another aspect of the new project. Many children on the spectrum have developed unique ways of coping with anxiety, including vocalizing or performing repetitive actions like rocking or flapping their arms, says Marks. In addition to these actions, called stimming, some children living with autism have coexisting attention deficit disorder, which provokes constant motion. While these behaviours are frowned on during traditional concerts, they’re expected at Relaxed Performances.

Parents benefit from these concessions as much as the children. It’s comforting to know that everyone is there for the same reason, says Marks. “They’re able to enjoy that moment so much more because they’re not worried about inconveniencing other families.”

Today’s Relaxed Performance is an extension of the Toronto Symphony Orchestra’s general commitment to accessibility, says Aaron McFarlane, director of education and community engagement. The orchestra has the largest outreach to elementary students in Canada. It’s also long offered accessible seating, assisted hearing devices, back supports, and accommodations for service animals.

Last year the TSO pooled their expertise on the Relaxed Performance and set the date for its premiere. McFarlane had experience working with children on the spectrum, while guest conductor...
Daniel Bartholomew-Poyser was a veteran of the relaxed initiative. McFarlane consulted a series of experts on autism (including Rachel Marks) and reached out to over 75 community groups serving neurologically diverse children, rapidly selling out the show’s over 800 seats.

Those who missed out on a ticket needn’t fret. “I see this as a transition to one day when all performances will be accessible to those with sensory issues,” says McFarlane.

Bartholomew-Poyser is equally dedicated to the enterprise. Face beaming, he strides to the front of the stage and invites the crowd to feel at home – they can vocalize, flap their arms, or dance in the aisles. “You’re welcome to take care of your needs,” he says. The audience cheers.

Bartholomew-Poyser is clearly in his element. He’s been conducting Relaxed Performances with the Thunder Bay Symphony Orchestra since 2012. They got positive feedback after the first one, and developed a large and loyal following for subsequent spinoffs. “Both children and parents were so grateful to have a place to come without fear of judgment,” says the conductor.

Bartholomew-Poyser is tinkering just a little with today’s numbers. He’s toning down the percussion section and also warning the audience of any sudden loud noises. “There will be no surprises,” he promises. But most importantly, he’s making the spectators feel safe under his wing.

Saunders and her son are both touched by the conductor’s attitude. Emerson is used to environments where he has to work so hard to stay still that he can’t appreciate the show. “For him to know that he could enjoy himself – that was a child balloon,” says his mother.

The conductor’s words are equally reassuring for Saunders. “Normally in performances I have to put a hand on his knee to remind him to calm his body and quiet his voice,” she says. But not today. “We’re both relaxed – that’s the beauty of it.”

It seems like the other spectators are equally at ease. They’re singing, rocking, and running up and down the aisles. One girl stands up and pretends to conduct.

As the concert progresses, kids skip down to the front row, where they twirl and bounce alongside the professional dancers. One teenager with a grey hoodie makes an impromptu debut, leaping onto the stage where he kicks his long legs in perfect tandem with the lithe Irish jiggers. He ignores his caregiver who’s frantically beckoning to him.

Emerson is intrigued by the boy’s bravado, watching the breakout star with wide eyes as the tween wriggles around in his seat. The younger boy worries that the show crasher is headed for trouble. But when the teen hops gracefully back to the floor at the end of the number, the auditorium erupts in applause. Emerson joins in, relieved. “Nobody freaked out – everyone enjoyed it,” says Saunders. “That’s what a Relaxed Performance is all about.”

The children’s joyous reaction to today’s music doesn’t surprise professionals in the field of autism. Many individuals on the spectrum are musically gifted, says Rachael Finnerty, psychotherapist, music therapist, and founder of the Ontario Music Therapy Academy. According to one study, kids on the spectrum had better pitch,
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rhythm and recollection for melodies than their typically developing counterparts. This natural aptitude can be harnessed to address verbal and non-verbal communication difficulties, which are common in this population, says Finnerty. Many children living with autism are uninterested in conversing, and produce stilted learned phrases rather than off-the-cuff answers.

Music, however, is an alternate language. Like the spoken tongue, it has its own set of rules – passages often echo each other, and harmonic structures give phrases predictable endings, says Finnerty. The give and take of improvisational music simulates the patterns of spoken conversation.

These parallels between music and speech can help children grasp the fundamentals of social communication, says Finnerty. During music therapy sessions, Finnerty will echo a child’s mood on an instrument. For instance, if he’s running around the room, she might play a series of rapid notes as a gesture of empathy. “This demonstrates that I see you, I’m with you,” says Finnerty. Creating music together can teach other social skills such as listening, responding appropriately, and taking turns.

Music can also help children on the spectrum express themselves creatively. While they might toll to articulate their thoughts and feelings, they can compose song segments on the spot. “In music, answering a question isn’t a struggle – they hear the melody and just respond in that moment,” says Finnerty.

Music not only enhances social communication, it can also change the functioning of the autistic brain. A Canadian study published in 2018 was the first research demonstrating the ability of music to modulate neural pathways, boosting social interaction.

The skill of sensorimotor integration was the key to this effect. This coupling of perception to action is critical in order to make sense of our environment and to operate on it, says the paper’s lead author, Megha Sharda, postdoctoral fellow at the University of Montreal. For example, as children learn to walk, they fuse sensory input from their joints with data from their balance organs. These messages are synthesized to create a picture of the child’s relation to space. This in turn dictates her/his next movement.

This coordination between sensory and motor functions (sensorimotor integration) is a necessary building block for language and social skills which develop later in life, says Sharda. For instance, when you’re having a conversation, you have to simultaneously listen to the other person, ignore extraneous sounds, plan your response, then actually say the words. This normally smooth process is undermined by faulty connections in the brain, says Sharda. The hearing processing area (auditory cortex) and the movement area (motor cortex) are inadequately amalgamated, and this disconnect limits the synchronization of information necessary for social interactions.

Music, which engages all our senses and links them to movement, can address this impairment, says Sharda. In her study, 45 minutes of singing and playing instruments over an 8- to 12-week period improved children’s social communication. Simultaneously, brain scans showed an increase in connections between the auditory and motor areas.

Though music might be beneficial in the long run, some children halfway through today’s recital need a break from all the fun. Emerson’s earplugs have helped him ignore background noise, and the games on his mother’s iPhone have let him zone out for a while. Saunders also leaves on a high note. Her son made it through the performance, which meant that she got to enjoy her first uninterrupted idyll at the symphony. Today’s success shows that it’s not a big deal to accommodate people with differences, she says.

And the effort matters. “It was a phenomenal demonstration of leadership and compassion,” she says. “It really made the autism community feel part of Toronto.”

Saunders and Emerson exit Roy Thomson Hall and brace themselves against the biting wind of this early spring day. They’re still smiling.

Vivien Fellegi is a former family physician now working as a freelance medical journalist

“Relaxed Performance” as an emerging practice is spreading across the performance arts. Here, in no particular order, are some recent and/or upcoming examples:

**Banff International String Quartet Competition**, in partnership with Autism Calgary and Xenia Concerts, presented a relaxed concert, by 2016 Competition winners, the Rolston Quartet, on August 31, 2019, at Calgary’s Indefinite Arts Centre at the close of this year’s competition.

**The National Ballet of Canada** presented a relaxed performance of YOU dance, the company’s community engagement program, at the Betty Oliphant Theatre Saturday, September 21, 2019 at 5:30pm.

**YPT (Young People’s Theatre)** has two relaxed performances in every run. Looking just at their next two shows: for A Million Billion Pieces, these performances will be Wednesday, December 4 at 10:30am, and Sunday, December 8 at 2pm; and for The Adventures of Pinocchio they will be Friday, December 13 at 1:15pm and Saturday, December 14 at 2:30pm.

**Soulpepper** theatre company has had one relaxed performance already this season (Betrayal, September 15), and another two have been scheduled for the upcoming run of Peter Pan (December 19 at 11am and December 22 at 1pm).


**The Stratford Festival** is offering a relaxed performance of The Neverending Story at the Avon Theatre, October 2 at 2pm.

**Toronto Symphony Orchestra** has announced two further relaxed performances during the 2019/20 season now under way: February 22, 2020, and May 24, 2020. Details of both can be found in the concert listings on their website under the heading Relaxed Performances.

In closing, a request: if you are aware of other examples of relaxed performance practices or opportunities, either recent or upcoming, please let us know at editorial@thewholenote.com. That way we can keep track of efforts being made to raise awareness not just of the barriers, but to the ways they are coming down.
Remarkably, the Toronto Mendelssohn Choir has had only eight conductors in the course of its 125-year history that will be celebrated in an anniversary gala concert at Koerner Hall this coming October 20. Even more remarkable, five of those – Augustus Stephen Vogt (1894–1917); Herbert A. Fricker (1917–1942); Sir Ernest MacMillan (1942–57); Elmer Iseler (1964–1998); and Noel Edison (1997 to 2018) – account for almost 120 years of the 125. This is not to say, however, that the length of an individual’s tenure is the sole indicator of its importance.

There’s an old saying that if you want something done well, give it to a busy person. David Fallis, who took up the reins as the TMC’s interim artistic director in 2018 after the abrupt departure of Noel Edison, and will step down at the end of the coming season, is a case in point. By TMC standards it will have been a very brief tenure, but he will have made his mark at a pivotal moment for the choir. By the time this issue of the magazine has been published, he will have led the Choir’s September 28 Singsation workshop, and the TMC will be at work preparing for the October 20 anniversary concert, which Fallis will conduct, and beyond that, their annual Festival of Carols (December 3 and 4) at Yorkminster Park Baptist Church, with the Toronto Symphony Youth Orchestra as their guests. There are also the TMC’s own upcoming guest appearances to prepare: Beethoven’s Ninth, with Orchestra Toronto, in an October 27 concert titled “Freude,” commemorating the 30th anniversary of the fall of the Berlin Wall; and the Toronto Symphony Orchestra’s November 7 and 9 opera-in-concert performances of Massenet’s Thaïs. Oh, and then (for Fallis not the TMC) there’s the small matter of conducting Tafelmusik for Opera Atelier’s Don Giovanni at the Ed Mirvish Theatre, in a five-performance run, commencing October 31.

Fallis dropped by the WholeNote office for a flying visit en route to rehearsing the University of Toronto MacMillan Singers (who are also between conductors), and we tried to touch on one topic at a time, more or less in order of appearance.
The TMC’s “Singsation Saturdays” is an ongoing series of workshops that are generally very well attended by a wide range of participants, from across the GTA, who are united by a love of choral singing. There will be five this season, each led by a different eminent conductor and organized around a particular topic or theme. The theme for Fallis’ September 28 session is music composed for the TMC over its 125-year history. “For this Singsation,” Fallis says, “we’re doing How They So Softly Rest by Healey Willan. Interestingly, the Healey Willan Society website says it was written for the Mendelssohn Choir, but I once saw a Hyperion recording of it (can’t remember the choir) that said it was written for the choir at St. Paul’s. We’ll claim it anyway! Also commissions we’ve had with Peter Tiefenbach and Tim Corlis, and one piece commissioned by the Mendelssohn Youth Choir when it existed, from Derek Holman.”

That Fallis would choose to focus on commissioned works for his workshop should come as no surprise, given his work as long-time artistic director of Toronto Consort, and given the TMC’s own track record: “The Mendelssohn has a long history of commissioning new Canadian music, although sometimes irregularly,” he says. “I’ve certainly encouraged them to keep doing it, especially if they want to maintain their leadership in choral music.”

“Singing through the Centuries” is the title of the October 20 Koerner Hall anniversary gala concert, the idea being to include repertoire spanning the three centuries in which the choir has sung. It won’t be a “Mendelssohn light” concert though, with three substantive works on the program: Gabriel Fauré’s Requiem representing the 19th century; Igor Stravinsky’s Symphony of Psalms the 20th; and Andrew Balfour’s Mamihcimowin (The act of singing praises) a new TMC commission from a composer with a distinctive and powerful musical voice, who, as Carol Toller wrote, for The Globe and Mail earlier this year, is “drawing on his First Nations identity to nudge the the Canadian classical-music scene out of its stodgy Eurocentric traditions.”

“I just received the full score,” Fallis says, with a gleam in his eye that speaks volumes. (It is Thursday September 19 as we sit chatting, which means only four Monday rehearsals before the concert.) “It’s not much more difficult than the Stravinsky.”

As for the Stravinsky Symphony of Psalms, it speaks, by association, to a time in the history of the choir spanning all the way from the 1930s and Sir Ernest MacMillan’s early interest in Stravinsky, to a CBC Symphony Orchestra recording of the work in 1962-3, with Stravinsky himself conducting, and featuring Elmer Iseler’s Festival Singers. A year later Iseler began his unmatched 36-year conductorship of the TMC, bringing the Festival Singers with him as a professional core ensemble within the choir, much as later on Noel Edison would do with the Elora Festival Singers. In 1965, at the sesquicentennial of the Handel and Haydn Society of Boston, the TMC under Iseler, according to the Canadian Encyclopedia of Music, “presented a program that included, among other works, Godfrey Ridout’s The Dance; [Sir Ernest] MacMillan’s arrangement of the French Canadian folk song Blanche comme la neige; and Stravinsky’s Symphony of Psalms...”.

On October 31 1965, the Boston Globe reported, “There is something fresh, stimulating, vital, about the Iseler-Mendelssohn combination, Andrew Balfour
and the result vocally and musically is remarkable. Diction is superb. Chords and polyphony are always in perfect balance.”

As for the opening work on the October 20 program, whether or not the Fauré Requiem was actually performed during the Mendelssohn’s first five years of existence under Augustus Vogt’s leadership, I have not been able to ascertain, even after poring over the almost complete set of early program books in the TMC’s own library. Vogt, as organist–choir director of Jarvis Street Baptist Church from 1888 to 1906, would have known the Fauré. “Unlike Mozart and even Vivaldi,” Fallis points out, it was written to be used in a church setting.”

Vogt’s connection with Jarvis Street Baptist helped establish the preconditions for the TMC to come into existence, but the event that triggered it at that specific time was undoubtedly the opening of Massey Hall on June 30, 1894, with an inaugural concert presentation of Handel’s Messiah. It could not have been the Mendelssohn Choir by that name as the choir for that concert, for the simple reason that the size of the choir was Mendelssohnian – 500 choristers – reflecting in concert, for the simple reason that the size of the choir was breaking by then.”

It was a performance that marked the transition from Walter Susskind’s caretaker conductorship of the TMC; conductor-in-waiting, Elmer Iseler, actually prepared the choir for the performance. Fallis went on to sing the War Requiem, again with the CCOC, for the TSO under Seiji Ozawa. “It was a few years later,” he says, “and my voice went on to sing the War Requiem, again with the CCOC, for the TSO under Seiji Ozawa.”

Assessing the chemistry between a guest conductor and choir is more difficult than with a symphony orchestra. Typically, the TMC devotes “a month of Mondays” to prepare for a concert, rather than, as a symphony orchestra would, ramping things up in the week before the concert. “Realistically,” Fallis says, “you can’t ask guest conductors to come back to town four weeks in a row for one day to watch how they rehearse with the choir.” Instead, Fallis explains, each of these three conductors is being asked to stay on till the Monday after their performances, to lead the choir in a first rehearsal of material for a “hypothetical next concert.”

An interim conductor doesn’t get to make the same kind of imprint on an orchestra or choir as a permanent hiring would. One inherits a “sound” and does not seek to change it using blunt instruments like the annual re-audition process to filter for one’s preferences. Besides, large choirs are infinitely less agile than smaller ensembles responding to change. “That being said,” Fallis says, “every conductor is in some sense, a stylist. You work with your material, and you focus on things you care most about achieving. Things like attention to text, for example...something I believe strongly in.”

Short as his stay will have been, he will have left his mark.

David Perlman can be reached at publisher@thewholenote.com
SOUNDM STREAMS and the Trumpets of October

DAVID JAEGER

Soundstreams’ founder and artistic director Lawrence Cherney has long been impressed by the breadth and depth of trumpet repertoire across the ages, and as a former trumpet player myself, I am always happy to hear him out on the charms of this favoured instrument. Now Cherney has gone one step further and created a whole concert to make his point.

On October 3, Soundstreams presents “Top Brass” at Trinity-St. Paul’s Centre, featuring three brilliant trumpet soloists, Canadians Jens Lindemann and Ingrid Jensen, and Norwegian Ole Edvard Antonsen. Each of the three soloists has their virtuoso solo moments in the concert, but Cherney and his Soundstreams team have upped the ante by commissioning several works by leading Canadian composers for multiple trumpets, performing with a variety of accompanying forces, including a virtuoso string orchestra led by Joaquin Valdepeñas. The composers’ comments about the works they are contributing were as fascinating and as varied as the works themselves promise to be.

Vancouver composer Anna Pidgorna was commissioned by Cherney and Soundstreams to create a work for the three trumpet soloists and string orchestra. Pidgorna’s composition, which drew inspiration from the Biblical seven trumpets of Revelations, is titled The Three Woes, the designation of the last three of these trumpets. Pidgorna writes: “The Fifth Trumpet (First Woe) prompts a star to fall from heaven and open the bottomless pit, releasing acrid smoke and locust-like creatures, which are actually scorpion-tailed warhorses with human faces and lion’s teeth. These ‘locusts’ will repeatedly sting anyone who lacks the seal of God on their foreheads. The Sixth Trumpet (Second Woe) will release four bound angels who will lead an army of 200 million mounted on horses with lion’s heads and snakes for tails. This army will kill exactly a third of the mankind that didn’t already die from forest fires, bloody oceans, poisoned waters and the dimming of sunlight. The Seventh Trumpet (Third Woe) will bring in Christ’s second coming and the final judgment of the remaining people, after which paradise will be established on Earth and Christ will rule in peace and happiness for ever and ever, Amen.”

Pidgorna continues: “The ancient authors of the Bible were certainly imaginative in the catastrophes they described, but reading this I can’t help thinking that much of this is already happening, due to global climate change. Ocean life is dying from rising temperatures; forests are burning en masse; dimming sunshine with smoke; fresh water is being polluted by industry. Thinking of the ending of the prophecy which promises Earthly Paradise, I can’t help wondering how the remaining people will manage to live happily ever after on a ruined planet after surviving war and major cataclysms and watching most of their brethren get slaughtered.”
Pigdorna’s musical setting of this dramatic scenario begins with most of the instruments positioned throughout the hall, and two of the three trumpets on opposite sides of the balcony, leaving one onstage. The cellos and basses of the string ensemble remain onstage, but the more portable violins and violas begin the piece out of their normal concert positions, around and even among the audience.

As the work progresses through the soundings of each of the Three Woes, the players gradually move to the stage. The end of the work is a musical depiction of the arrival of Earthly Paradise. Pigdorna, whom I first met when her works were introduced to Toronto audiences by the Thin Edge New Music Collective, told me she’s currently writing an opera on a scenario from this same Biblical story.

The idea of including choreography in the score, to move performers through the performance space is not a new one. Listeners familiar with the music of Murray Schafer recognize this sort of device as completely normal in Schafer’s works. There is, for example, intricately detailed choreographed movement in his 1977 orchestral composition, Cortège, as well as in several of his 13 string quartets, and in many of his other works. Schafer’s music appears in the Soundstreams Top Brass presentation too; an unaccompanied solo trumpet (Ingrid Jensen) performing Schafer’s Trumpet Aubade, conceived as a morning song to be performed on a wilderness lake. It’s a work that appears in Wolf Music, a made-for-radio production that Schafer and I produced at Wildcat Lake in the Haliburton Forest and Wildlife Reserve in 1997, and now available as a Centrediscs recording, available from the Canadian Music Centre.

Toronto composer and conductor, Brian Current has often conducted Schafer’s music. They have also been teaching colleagues at the Royal Conservatory of Music. In 2011, when Schafer was awarded the Premier’s Award for Excellence in the Arts (Ontario), Schafer chose Current as his protégé. For Top Brass, Soundstreams commissioned Current to create an homage to Schafer, a Serenade for Three Trumpets. Current calls Schafer “Canada’s pre-eminent composer whose research, altruism, talent and hard work I have admired for years.” Current, a multiple-prize-winning composer, who is enjoying an enviable career of his own, wrote in his program note, “In response to Schafer’s Aubade, I offer this brief evening song, or Serenade, for three trumpets playing overlapping patterns. Traditionally, a serenade is a composition or performance delivered in honour of someone or something.” For his salute to Schafer, Current places his trumpet soloists at three points in the hall, surrounding the audience.


Titanomachy is a double concerto for solo trumpet, solo piano and string orchestra by Alberta-born composer, pianist, author and filmmaker, Heather Schmidt. It’s a work that Schmidt has wanted to compose for trumpeter Jens Lindemann for some time, as a vehicle to Schafer’s music. They have also been teaching colleagues at the Royal Conservatory of Music. In 2011, when Schafer was awarded the Premier’s Award for Excellence in the Arts (Ontario), Schafer conducted the world premiere of Ligeti’s opera in 1978. Howarth had, in fact, conducted the world premiere of Ligeti’s opera in 1978.

Schmidt and Lindemann also appear together in Top Brass in Mysteries of the Macabre, three arias from György Ligeti’s (1923–2006) opera, Le Grand Macabre. The coloratura arias of the character, the Chief of the Secret Political Police, were arranged for trumpet and piano, with Ligeti’s enthusiastic permission, by Elgar Howarth, an English composer, conductor and trumpeter. Howarth had, in fact, conducted the world premiere of Ligeti’s opera in 1767. It’s a rousing, joyful opening, almost fanfare like, as if to kick off Soundstreams’ season with musical affirmation. (The trumpets

“Ingrid Jensen
Heather Schmidt

“The pitting of two soloists against each other seemed to lend itself to the concept of a battle.”

— Heather Schmidt

part of the trumpet’s tactics, there is an escalation of ‘weapons’ as the trumpet switches from flugelhorn, to C trumpet, to piccolo trumpet.”

Schmidt, a true polymath, has been composing music since the age of five, and her mammoth canon of works continues to grow. I produced her debut CD, Solus, for Centrediscs in 2003, as well as a CD of the piano works of Fanny Mendelssohn-Hensel, for Naxos in 2010. Schmidt and Lindemann also appear together in Top Brass in Mysteries of the Macabre, three arias from György Ligeti’s (1923–2006) opera, Le Grand Macabre. The coloratura arias of the character, the Chief of the Secret Political Police, were arranged for trumpet and piano, with Ligeti’s enthusiastic permission, by Elgar Howarth, an English composer, conductor and trumpeter. Howarth had, in fact, conducted the world premiere of Ligeti’s opera in 1767. Top Brass’ ambitious program will cover three centuries and several contrasting styles of trumpet music. The concert leads off with the Concerto for Three Trumpets, Tympani and Strings, one of 13 trumpet concertos by the Baroque master Georg Philipp Telemann (1681–1767). It’s a rousing, joyful opening, almost fanfare like, as if to kick off Soundstreams’ season with musical affirmation. (The trumpets
of Telemann’s time would have been natural, valveless instruments, unlike the trumpets that Antonsen, Lindemann and Jensen play.)

Twentieth-century French composer André Jolivet (1905–1974) composed two trumpet concertos, works he referred to as “my ballets for trumpet.” Ole Edvard Antonsen’s recent CD on the BIS label, includes both Jolivet concertos. Soundstreams’ presentation features Antonsen, along with Heather Schmidt, in Jolivet’s Concertino for Trumpet, Piano and Strings which was composed in 1948, and in fact was set with choreography on several occasions. The piece reveals Jolivet’s interest in jazz, a genre he became increasingly aware of after World War II. The vigorous outer movements of the concertino surround a notably bluesy middle movement. The prominence of both the trumpet and piano in the outer movements make this brisk and urbane piece almost a double concerto.

From her perspective, Schmidt told me she loves such a diverse program. “Of the three works I’m performing, each one has its unique challenges. My piece, Titanomachy is filled with concerto-style virtuosity. The Jolivet has challenges within the vein of a contemporary style ensemble piece. And the Ligeti has a significant theatrical element including vocalizations, playing maracas and other non-traditional components within the piano part.”

Without a jazz presence, Soundstreams’ trumpet bonanza would be incomplete. Vancouver-born Ingrid Jensen is one of the most respected trumpeters in the world of contemporary jazz. Now based in New York, she has an international career. She plays a custom Monette trumpet built for her by the master builder Dave Monette. In addition to her performances with the trio of virtuoso trumpeters, she appears in Top Brass with her jazz trio, with pianist Robi Botos and bassist Mike Downes. Alberta composer and trumpeter Allan Gilliland’s Stranger on the Prairie is another vehicle for Jensen, together with orchestral strings. Gilliland said he had been thinking about how to combine his experience as an orchestral composer with his experience as a jazz musician. This led to the concept of a series of “Jazz Concertos” for soloists who were comfortable in both the classical and jazz idioms, such as Jensen. In 1995 the legendary Canadian jazz composer and trumpet and flugelhorn player Kenny Wheeler (1930–2014) made an arrangement, for four trumpets, of the Irving Berlin song, How Deep is the Ocean? Ingrid Jensen decided to rearrange Wheeler’s arrangement, in this case, for three trumpets, accompanied by piano and bass, and her version of the piece will round out Top Brass.

In a video produced to promote Top Brass, trumpeter Jens Lindemann proclaims: “The best thing about the evening is that it’s going to be a clash of three trumpet titans, epic on a scale not seen since The Three Tenors. And even better, because the tenors couldn’t play brass instruments.”

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David Jaeger is a composer, producer and broadcaster based in Toronto.
An August 13, 2019 press release from the Music Gallery, Toronto’s bastion of new sound presentation was not the usual early season announcement of upcoming concerts. It read in part: “David Dacks, artistic director of the Music Gallery, has announced that 2019/20 will be his last season of programming. Prior to stepping down, David will pass on his knowledge and experience through a new Music Gallery mentorship program, which will see him train and collaborate with two artistic associates during the Music Gallery’s 2019/20 season.”

My interest was piqued.

For more than four decades, and several different locations, the MG has been many things: home of the pioneering free improv group CCMC; a leading Toronto producer and co-presenter; and a cultural hub, recording studio and rehearsal space/concert hall for numerous musicians and ensembles of many genre affiliations. It has also served as exhibition space for visual and sound art, the home of a record label and radio show, and beginning on a cold 1978 January, MusicWorks magazine’s original incubator. Against stacked odds, the plucky print magazine and Music Gallery both still serve as homes for “curious ears.”

I once opined in The WholeNote that “young Toronto musicians toeing one musical edge or another made the MG the proving ground for their early gigs. Had it been situated in SoHo, NYC, it might have long ago been widely recognized as a key downtown music institution.”

Dacks began programming at the MG in September 2010 and since January 2012 has served as artistic director. Two years into his mandate I interviewed him for The WholeNote (published September 29, 2014). He stated his aims clearly: “I believe in music programming which possesses multiple points of interest, and is not necessarily confrontational, but rather fosters a community-building environment.”

Dacks’ background as a club DJ, radio broadcaster and journalist gave him an outlook which encouraged, in his words, “synthesis, multiple affiliations and opportunities for fluidity in music. My work in DJ culture is rooted in creating interesting music mixes.”

X Avant 2014, his fall MG concert series, explored the theme Transculturalism: Moving Beyond Multiculturalism, challenging expectations about culturally defined music, and building on the MG’s (and Toronto’s) reputation as a seedbed for cultural multiplicity and emerging hybridity. In subsequent years Dacks’ imaginative and adventurous programming and collaborations have broadened the scope of the Toronto creative music scene in several directions.

How does he see the MG’s role today, its future relevance? And why leave now? I emailed him in the middle of September to find out.

“The Music Gallery remains Toronto’s centre for creative music,” Dacks replied. “I think the concept of creative music, which, among other characteristics, requires a space which encourages community for people to experiment musically, remains vital to a healthy city and society. Never before have so many hybrid identities and stories been a...
part of Toronto’s ever-expanding musical narrative. The MG provides a space for people to unpack themselves and generate new ideas that would be difficult or impossible to present in a bar-type setting.

“There are many institutions which offer residencies or project development, but very few are dedicated to music. Additionally, we present all season long in a home venue which creates a more continuous sense of community than a once-a-year festival. This is our present and future.”

It’s been fascinating to watch the way the MG’s music programming has evolved during Dacks’ tenure. I asked him to what extent it was influenced by his own pre-MG music tastes and career.

“It was very influenced by my pre-MG tastes,” Dacks replied. “My musical background is fundamentally as a DJ and beatmaker and, unlike any previous MG AD, I gravitate to music that is informed by that. Also, my journalism career has really helped me to value stories which drive outreach events like our History Series and higher-concept events like our Hugh Le Caine tribute a few years ago.’

Have Dacks’ tastes changed during his MG years? “I knew very little about contemporary classical music before starting at the MG,” he frankly admits. “I think that was a point of concern for the MG Board when I was hired. Over the past seven years I’ve made a point to explore this field, and to get to know more about new music in general. I’ve heard so much great music and met so many talented people that I think I at least trust my ears more, [know where to] get good advice/curation, know who’s in the community and have a sense of what audiences gravitate to.”

During his MG career Dacks has become known for his commitment to equity both on stage and off. What’s left to do in this area?

“Seeking equity is a neverending struggle. I would say both MG staff and audiences should look and feel like Toronto,” he says. Furthermore, “I would love to see accessibility improvements at our venue, more emphasis on projects developed in-house, a greater presence internationally and more Indigenous perspectives informing what we do.”

Finally, I asked Dacks about his plans for post-MG adventures, career and otherwise. He began, “I am still planning a few projects in our 2020/21 season, so I won’t be 100 percent done until the spring of 2021. I would like to move on from programming into areas that support the arts such as funding, cultural space making or teaching. Beyond that, I’d like to low-key start making music again and maybe learn music theory,” he concluded, sounding like a musician itching to get back to the act of creating and shaping sounds.

On September 11, 2019 the MG announced it had hired two artistic associates for the new mentorship program it had talked about in the August 13 release: Olivia Shortt and Pratishtha Kohli.

Dacks explained the backstory: “When I knew it was time to step down, I wanted to pass on the knowledge and perspective I’d gained over the past ten years. As you probably know, most administrative transitions at the Music Gallery have been fraught, and I wanted to create something much smoother. When I started, I had to educate myself on the MG’s milieu: I had no training or knowledge of artistic practices of the organization. I feel like a lot of organizational memory was lost in that transition, so I was determined not to let that happen now.”

The artistic associates’ posting extends for seven months, starting in September 2019. I asked Dacks what he hopes to accomplish in that time, how the mentorship program might affect programming and what will happen after March 2020.

“The associates will each program two concerts during X Avant, a concert during the season, plus an additional outreach event,” Dacks answered. “They are going to help determine the theme and the vast majority of the programming of X Avant 2020, our flagship fall event. So this isn’t an internship program; we are trusting them with the MG brand. While the artistic associate program ends in 2020, they will see their ideas through to production and will essentially be curators during the 2020/21 season helping the new AD get up to speed with their experience.”

I then reached out via email to the two incoming artistic associates.
Judging from Shortt’s bio, she’s had extensive professional experience including as a saxophonist, composer, sound designer, activist, curator, teacher, actor and producer. I asked for a few highlights.

“One would certainly be my saxophone duo Stereoscope working with Robert Lemay in a number of capacities, including being presented by the 5-Penny New Music Concerts in Sudbury, Ontario, as well as performing on a new work Fragments Noirs that Robert had written for our duo. We recorded the work in partnership with poet Thierry Dimanche and SNOLAB (a neutrino lab in Northern Ontario). I don’t know if I’ll ever do anything as unique or as exciting as waking up at 5am to go into an elevator with miners two kilometres underground, having to change outfits a few times and have our saxophones and equipment go through the cleaning area called the ‘car wash’. The music we recorded is now available as an album. I’ll always treasure that experience.

“I also appeared in the Atom Egoyan film Guest of Honour that premiered this year at the Venice Film Festival and had its North American premiere at TIFF on September 10, 2019. Atom invited our Dialectica Saxophone Quartet to fill out the saxophone section of the high school band as actors in the movie. We recorded the music plus spent three days filming in Hamilton dressed up as high school teenagers, which was pretty hilarious considering I’m almost 30,” she recalled.

How will Shortt’s artistic practice inform her MG programming? “My work has always involved an interdisciplinary approach; I love working with artists in dance, theatre and visual arts especially. My artistic practice is deeply rooted in my belief to push boundaries and the systemic issues that can be incredibly oppressive towards marginalized artists. The lens that covers all of the work I do incorporates equity and creating more equitable practices within my artistic practice. I come from a classical background and a world that can often be very insular and exclusionary, so that’s why I’ve broadened my artistic practice to be more of an interdisciplinary approach.”

Andrew Timar is a Toronto musician and music writer. He can be contacted at worldmusic@thewholenote.com.

Pratishtha Kohli, Artistic Associate

Pratishtha Kohli, the other new MG artistic associate, also replied to my email inquiry:

“I’m really looking forward to working with David Dacks and Olivia to curate and research shows that are multidisciplinary and experimental over the next year,” she says.

“I hope to learn about and contribute to every aspect of producing a show, from working with the tech team, to artist liaison, to managing day of operations for shows,” she continued. “I’m going to ... put forward my vision for what 2020 at the Music Gallery should look like, working with the local community around the 918 Bathurst space and connecting the local with some cool musicians from across Canada and globally.”

Kohli reflected on the impact of her current studies. “I’m near completing my master’s at OISE, U of T. Through my study in Adult Education and Community Development I have gained significant insights into equity-based learning and the importance of decolonization. As an immigrant, my self-journey of learning as well as my formal education and work in the arts have significantly impacted my understanding of grassroots movements, activist spaces and anti-hegemonic programming.”

Working at the Aga Khan Museum recently, Kohli spoke of her job “supporting their diverse programming. My ultimate career highlight however (and I am just starting out) is founding The Tawoos Initiative. My co-founders, Haris Javed, Auoro Maksud and I wanted to create programming that highlights the independent, urban music that is being created in South Asia by individuals and also by groups in the South Asian diaspora.”

How will her studies and artistic practices inform her MG programming? “I hope to bring the lens of decolonizing public spaces to the MG,” Kohli stated, “and to work with the existing traditions that have existed at the MG, pushing audiences even more when it comes to actively listening to what is being created by Canadian, North American and global talent. A lens of equity, particularly one where women support women, is very important in my practice...”

Kohli wraps up our interview with an affirmation of music as a unifying and inclusive factor across cultures. “I hope to bring Indigenous, black and POC musicians to the forefront, focusing on each group’s or individual’s strengths, and connect them with one another through the language of music. As someone who has lived in a bunch of places growing up, with roots extending to each, I find we are able to find common ground regardless of what appearances or language may suggest.”
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PAUL ENNIS

The Strings aspect of Music Toronto’s 48th season gets off to an auspicious start with the local debut of two European-based string quartets, the more established Quartetto di Cremona from Genoa, Italy, and the more recently formed (2012) vision quartet centered in Berlin. The Quartetto is said to be the spiritual heir to the fondly remembered Quartetto Italiano; the vision string quartet (like the Polish Apollon Musagète Quartet) plays standing up but in addition performs their concerts completely from memory. Both ensembles will be new for me, so I asked Music Toronto’s artistic producer Jennifer Taylor to give me some background. How long had they been on her radar? How did she discover them? What excites her about them?

She told me that in general she takes a lot of recommendations from artists, managers, other series presenters and concertgoers. She also does a lot of Internet research and listening. “Quartetto are a 20-year quartet; I had heard of them some years ago, but ... then they made what I think was their first North American tour, and I wasn’t on it – too late for my planning. They have some well-regarded recordings. In fall 2017 they were entrusted with the Paganini Strads, owned by the Nippon Foundation, that the Tokyo [Quarter] played in their final years. They later signed with a New York management who by coincidence were the Tokyo’s original management three decades ago. It is easier to invite Europeans who have North American management because there may be a tour; very tough to bring anyone for a single date. So I invited them.

“The vision string quartet – they prefer no caps in their name (I’ve just recently been told) – won two European competitions in 2016, but as a four-year-old quartet, I hesitated. Then they signed with a British management I know well, and I started getting info and recordings in early 2017. Later in 2017 they signed with a New York manager I know even better, and we started talking. I made the arrangement in October 2018. Yes, the standing up – I think for the vision it is part of being edgy young guys. We’ll see.

“That’s the way it generally goes. It usually takes about two years from thinking of an artist to finding out to having it suit my timing. I have just today concluded an arrangement for a pianist for 2020/2021. When I started investigating three full years ago, I tried for a date for this season; at long last I have a date. And now we wait to see if all that was worth it! The most long-term interest on my part was Quatuor Mosaïques who opened for us in October 2017. I had tried repeatedly over 20 years to bring them and finally managed it.”

Quartetto di Cremona performs music by Boccherini, Verdi, Puccini and Respighi in the Kane Mallett Theatre on October 17; vision quartet’s recital of works by Haydn, Ravel and Schumann takes place November 7.

Music Toronto’s Piano Series opens on October 22, with a gala concert by Piano 6 New Generation, a collective of six internationally acclaimed Canadian concert pianists – Marika Bournaki, Angela Park, Daniel Wnukowski, David Lalbert, Ian Parker and Anastasia Rizikov – who have taken up the mantle of the original Piano 6, founded by acclaimed Canadian concert pianists – Marika Bournaki, Angela Park, concert by Piano 6 New Generation, a collective of six internationally managed it.”

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orchestra. I play it all over the world, so I am happy that I have an opportunity to perform it in the amazing Koerner Hall, that I am deeply in love with.

The Art of the Piano at Gallery 345

The ongoing Art of the Piano series at Gallery 345 takes a giant step forward in October with five concerts by four pianists (and a violinist) of predominantly 19th-century repertoire beginning on October 3 with 32-year-old Israeli pianist Ravid Leibzirer performing Schumann’s Fantasiestücke, Prokofiev’s Sonata No.3 and the solo piano version of Gershwin’s Rhapsody in Blue. On October 6, musical royalty in the person of Victoria Korchinskaya-Kogan – she is the granddaughter of violinists, Leonid Kogan and Elizaveta Gilels (the sister of iconic Ukrainian pianist Emil Gilels) – takes the stage for a program of Schumann and Chopin before joining with acclaimed Canadian-Lithuanian violinist Atis Bankas to perform Beethoven’s Violin Sonatas Nos. 1 and 8.

Mark Pierre Toth’s complete Beethoven Sonatas Project continues with Part 5 (highlighted by the “Appassionata”) on October 11, and Part 6 (the “Pathétique”, “Hammerklavier” and more) on October 20. Toth, whose international career, teaching and performing, is flourishing, also performs for the Kitchener-Waterloo Chamber Music Society; Part 5 on October 12 and Part 6, October 16. Finally, on October 25, in a clever programming touch, Bulgarian-born, Chicago-based performer and pedagogue Ani Gogova follows Beethoven’s Sonata quasi Fantasia “Moonlight” with Liszt’s Fantasia quasi Sonata “After Reading Dante” before proceeding with two Rachmaninoff Études-Tableaux that lead into Mussorgsky’s monumental Pictures at an Exhibition.

Academy Concert Series New Price Policy

Established in 1991, Academy Concert Series (academyconcertseries.com) offers innovative and intimate chamber music concerts spanning the Baroque, Classical and Romantic eras on period instruments. Recently, artistic director Kerri McGonigle announced that ACS is making a big, bold move to Pay What You Decide. “We no longer have ticket prices. People can pay what they want, when they want and how they want! Tickets can be reserved online or by phone,” she said. Audience feedback led to the change. Some people thought the ticket prices were too low and should increase; others found the ticket prices limited the number of concerts they could attend. With Pay What You Decide everybody gets to decide how much they want to give. The hope is that those that can give more will give generously.

The hoped-for funds will allow ACS to pour the receipts right back into the community via outreach, increasing the payment to their artists, hiring an administrative assistant and increasing the number of ACS concerts. As the ACS website puts it: “Music heals, connects and touches our soul. It moves us, inspires us, energizes and relaxes us.”

As examples of where the hoped-for extra money might go: supporting a new concertgoer, $20; and one community outreach concert in a school, hospital, retirement home or elsewhere $1000 to $1500.

October 5, ACS presents “Family Has Your Bach” – with music by Telemann, J.S. Bach and C.P.E.Bach – performed by recorders/Baroque flute virtuoso Alison Melville, harpsichordist Christopher Bagan, violin/violinist Emily Eng, and cellist Kerri McGonigle. Whatever you decide to pay, you’re welcome.

CLASICAL AND BEYOND QUICK PICKS

> OCT 9, 6:45: Founded in 2014, The Toronto Symphony Orchestra Chamber Soloists offer a diverse and varied range of instruments in a wide range of in frequently performed repertoire, along with some best-loved chamber works. They perform inside the Roy Thomson Hall auditorium with the audience seated in the choir loft, with admission included in the price of that night’s TSO concert ticket. The first of this season’s five concerts presents TSO principal flutist Kelly Zimba, assistant principal violinist Theresa Rudolph and harpist Heidi Elise Bearcroft performing Debussy’s Sonata for Flute, Viola, and Harp and Skaila Kanga’s arrangement of Ravel’s inimitable Sonatine. And, in rare opportunity to hear the Soloists away from RTH, the program will be repeated OCT 10, 12PM as part of the GCC’s free noon-hour concert series, in the Richard Bradshaw Amphitheatre.

> OCT 11, 7:30PM: The Don Wright Faculty of Music, Western University, presents Stewart Goodyear in recital. The following day, OCT 12, 7:15AM, Goodyear will give a free two-hour masterclass.

> OCT 18, 8PM: Teenage violinist Elisso Gogibedashvili is the soloist in Paganini’s rousing Concerto No.1 in the opening concert of Sinfonia Toronto’s new season. As well, conductor Nurhan Arman leads his string orchestra in Dvořák’s lyrical Chamber Symphony - Quintet Op.77a. The following day, OCT 19, 7:30, Barrie Concerts brings Arman, the Sinfonia and Gogibedashvili north for a repetition of the program.

> OCT 19, 8PM: Formed in 1998, the highly touted Bennetwitz Quartet, who made a strong impression in two visits to Ottawa in the last three years brings their middle-European sensibility...
to the Kitchener-Waterloo Chamber Music Society and the music of Schumann (String Quartet No. 2), Janáček (String Quartet No. 2 “Intimate Letters”) and Dvořák (“American” String Quartet). The following afternoon, OCT 20, 3:15PM, they make their Toronto debut opening the new season for Mooredale Concerts. Their Walter Hall recital begins with selections from Bach’s The Art of the Fugue followed by Beethoven’s transportative String Quartet Op. 132, and concluding with Mendelssohn’s String Quartet Op. 13, which was directly inspired by Beethoven’s Op. 132.

**OCT 21, 7:30PM:** U of T Faculty of Music presents TSO bulwarks, concertmaster Jonathan Crow and principal cellist Joseph Johnson, performing Ravel’s stripped-down Sonata for Violin and Cello (dedicated to Debussy’s memory) and Kodaly’s Duo for Violin and Cello in Walter Hall.

**OCT 23, 8PM:** The Kitchener-Waterloo Chamber Music Society presents the Dvořák Piano Quartet with Slávka Vernerová-Pěchočová, piano, in an intriguing recital. Dvořák’s Op. 87, an arrangement of Beethoven’s Quintet for Piano and Winds Op. 16 and Mahler’s engaging Piano Quartet.

**OCT 25, 8PM:** TSO principal cellist Joseph Johnson joins Matthew Jones and the Etobicoke Philharmonic Orchestra in Tchaikovsky’s delightful Variations on a Rococo Theme.

**OCT 26, 8PM:** Two sonatas by Beethoven – including the indelible “Waldstein” – and two works by Schumann should make for another memorable evening by the redoubtable Sir András Schiff who seems to be quite at home in Koerner Hall. The preceding afternoon, OCT 25, 3PM, he will give a free masterclass in Mazzoleni Hall. Neither event should be missed.

**NOV 2, 3PM:** For the opening concert of their tenth anniversary season, 5 at the First Chamber Players presents the AYR Trio (Angela Park, piano; Yehonatan Berick, violin; Rachel Mercer, cello) performing trios by Smetana and Dvořák (the melodious “Dumky”). It’s worth a trip to Hamilton.

*Paul Ennis is the managing editor of The WholeNote.*
Angelica’s Non potrò dirmi ingrata. When she was younger and first sang Orlando in concert with some friends, Chan most of all liked the role of Dorinda the shepherdess. It had a lower range and it was soubrette-ish, both of which appealed. But Angelica is more like the role of Alcina, she says, as it sits up higher for a longer time in the opera – and it’s in those heights that Chan’s voice lives now. “And Non potrò dirmi ingrata is such an edgy aria, very pointed. She’s perhaps feeling guilty about being in love with somebody else, not Orlando, who’s after her; but also thinks that he can’t blame her for that. I love the interplay with the ensemble: it all keeps rolling forward.”

Rezonance and Chan already performed similar programs of Baroque heroines in Toronto, Hamilton and at the Bloomington Early Music Festival in Indiana, and now it’s the turn for Chan’s hometown, Richmond Hill, to hear it. Torontonians can get there easily too, straight ahead on Yonge Street via local transit, after exiting the Finch subway station.

I tell Chan I first noticed her in a contemporary piece, the world premiere production of Brian Current’s opera Airline Icarus and she confirms that her interest in contemporary creation is as strong as her loyalty to early music. “I find a lot of singers who do a lot of early music like contemporary music too. It’s the two bookends of the music history.” And they tend to dislike the grand 19th-century opera? “Ha, it’s not so much that as it’s the types of voices and the approach to the music.” Early music and contemporary voices tend to be less voluminous, I take it, less vibrato’d? “Lighter perhaps, and that’s maybe what contemporary composers are looking for today. It’s interesting how we get placed. When I was in a master’s program in NYC’s Manhattan School of Music, I was in the early music ensemble and the contemporary ensemble. Those are my two homes. I’ve trained to learn music quickly and to use techniques and learning approaches that are based Great seats start at only $29!
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The Toronto Consort
2019-2020: The Fellowship of Early Music

COUNTRYSIDE and COURT
OCTOBER 25 & 26 at 8pm
Artistic Direction by Katherine Hill, with Emilyn Stam

Whether enjoyed in refined 16th-century courts or in today’s traditional music scene, the undeniable appeal of French music has endured through the centuries! We kick off the season whirling and twirling through the popular “voix de ville” songs and exquisite courtly music of Claude Le Jeune and his contemporaries, combined with the magic of guest traditional fiddler and dancer Emilyn Stam.
on Baroque and contemporary. They go hand in hand for me.”

Later in October, Chan will be branching out in another direction: she’ll sing Cunegonde in Bernstein’s Candide in Kitchener, with the Grand Philharmonic Choir, Kitchener-Waterloo Symphony, and the Elora Singers, conducted by Mark Vuorinen. (She’s loved musical theatre since a young age, she tells me.) That’s October 26.

In November, she’ll be singing in Soundstreams’ new music production Two Odysseys and will tour with the same company in Claude Vivier’s Musik für das Ende in May next year to the new Elbphilharmonie in Hamburg, to Rotterdam and to Bruges. There is a new opera in the works with Tapestry Opera for the 2020/21 season, and art song–song recital, with a recital by Syrinx Concerts and baritone Alex Dobson in May 2020, still unannounced (this is a Wholenote exclusive), featuring the cycle Frauenliebe und Leben and a few other of Schumann’s art songs.

Handel’s Heroines – Sunday, October 6, 3pm – Richmond Hill Performing Arts Centre, Plaza Suite

ART OF SONG QUICK PICKS


- OCT 27, 2PM and 4PM: Young People’s Concert: “Symphony Spooktacular.” Toronto Symphony Orchestra in Grieg: In the Hall of the Mountain King; Stravinsky: Infernal Dance of King Katschei from The Firebird; Maxime Goulet: Metamorphosis of the Werewolf from Halloween Night; Mozart: Der Hölle Rache from Die Zauberflöte; Gounod: Funeral March of a Marionette. Teiya Kasahara, soprano; Joy of Dance, dance troupe; Daniel Bartholomew-Poyser, conductor. Roy Thomson Hall.


Karina Gauvin

- NOV 18PM: Royal Conservatory of Music: Karina Gauvin, soprano, with the Pacific Baroque Orchestra. Opera arias from 18th-century St. Petersburg, Koerner Hall.

Lydia Perović is an arts journalist in Toronto. Send her your art-of-song news to artosong@thewholenote.com.
By changing essential components of a concert presentation, the performing artists themselves can redefine and recreate the contextual setup for a musical work. Because the back- and middleground contexts are essentially uneditable, the majority of these presenter-based decisions correspond with our foreground perceptions, as we shall see in three concerts this month, each of which varies a different aspect of the classical music experiential composition.

**Place**

Nuit Blanche is an annual cultural tradition in Toronto in which the city is transformed by hundreds of artists and nearly 90 art projects. This year’s event features a fascinating installation at the Aga Khan Museum; according to the project synopsis, *Arrivals and Encounters: Sama* will present music and art from around the world, inviting listeners “to listen to the rhythms and stories of artists whose roots extend around the globe. Sacred spiritual music and dance, including whirling dervishes, staged in quiet spaces will evoke the more contemplative side of the city. The museum grounds will host an illuminated sound installation, offering visitors the chance to experience art while feeling the pulse of the arrivals and encounters that shape our city.”

While this sounds like a fine opportunity to step outside of one’s musical comfort zone and a remarkably obfuscating and inappropriate inclusion within an early music column, it is perhaps even more remarkable (and redemptive for your columnist) to find Vivaldi on the program of such an event. At 7:30pm on October 5, musicians from Tafelmusik bring the music of the Red Priest to the Aga Khan, kicking off their Nuit Blanche exhibition with a disorientingly orthodox bang. The contextual question is clear: how will the venue and environment (whirling dervishes and all) change the audience’s experience and perception of Vivaldi’s music? One could certainly expect that the effect and affect originally intended by Vivaldi will be modified by the extraordinarily varied surroundings, and exactly how this is accomplished will undoubtedly be a highlight of the month.

**Genre**

Johann Sebastian Bach and Joni Mitchell walk into a bar...

So continues Tafelmusik’s contextual subterfusion, this time with their Haus Musik: Café Counterculture concert at the Burdock Music Hall on October 10. Incorporating and juxtaposing music from the 18th and 20th centuries through a series of classical standards and new arrangements of popular hits, concertgoers can expect everything from, well, J.S. Bach to Joni Mitchell, tied together through the concept of the coffee house. In the words of Tafelmusik: “It’s 1730s Leipzig, Germany. J.S. Bach and his colleagues gather at Zimmerman’s coffee house for weekly concerts featuring the new music of the day. Fast forward to Toronto in the 1960s. Yorkville (now known as the ‘Mink Mile’) is a hub of subversion and anti-establishment activism. Undiscovered artists are making their breaks and international acts have come to sling it in underground dives and coffee houses. Legends of this counterculture scene pepper music collections across the world.”

An ingenious and creative programming idea, the inherently multi-genre concept of café counterculture provides an opportunity to combine music that does not at first appear to fit together at all, creating an opportunity to produce a concert experience greater than the sum of the parts. In this particular instance, the foreground context will be a constantly shifting, unexpected series of works that could give unsuspecting audience members a hint of temporal whiplash, but do so in favour of an innovative means of exposing fresh ears to the masterpieces of bygone eras.

**Style**

From extreme, genre-bending fluctuations within a single concert to more orthodox programming, the variation of context via musical means is a fluid and exploratory spectrum, as demonstrated by the Toronto Consort on October 25 and 26. In this instance, the fundamental organizational principle is the music of France, presented in a variety of forms and styles. Whether enjoyed in refined 16th-century courts or in today’s traditional music scene, the popular “voix de ville” songs and exquisite courtly music of Claude Le Jeune and his contemporaries or modern folk stylings, the appeal of French music has endured through the centuries. It is exactly these components, the countryside and court, combined with traditional fiddle and dance, that the Consort combines this month, a juxtaposition in triplicate that is sure to enthral those in attendance.

With artistic direction by Katherine Hill, a well-known early music performer and director of music at St. Bartholomew’s Anglican Church, and guest fiddler and dancer Emilyn Stam, the musical quality will undoubtedly be top notch and well worth a listen.

Joni Mitchell on a flyer for the Riverboat, Yorkville 1967
Matthew Whitfield is a Toronto-based harpsichordist and organist. This classic. With a superstar cast and magnificent orchestra, you can’t go wrong with neophyte alike to experience Mozart’s masterwork through a historically informed lens. With a superstar cast and magnificent orchestra, you can’t go wrong with...
at the opposite end of the spectrum in terms of size of undertaking – November 7 and November 9 – the Toronto Symphony Orchestra presents an opera-in-concert rendition of Jules Massenet’s Thaïs, with Erin Wall, soprano; Joshua Hopkins, baritone; Andrew Staples, tenor; Nathan Berg, bass-baritone; Liv Redpath, soprano; and others; along with the Toronto Mendelssohn Choir, and the inimitable Sir Andrew Davis conducting.

**Opera Atelier**

Back in 1996, as a fledgling opera company, Opera Atelier took a Mozartian sacred cow by the horns, mounting what was not only the first period production of Don Giovanni in North America, but one which stood the Bergmanesque gloom of standard treatments of the opera on its head, by exploring with savage glee the darkness of the comedy inherent in the plot. Remounted in 2004 and again in 2011, this year’s iteration boasts a cast that as always, is a blend of familiar faces – performers for whom Atelier’s commedia-based, stylized gestural vocabulary is comfortable second nature – and newcomers who more often than not, once they get past the learning curve, understand and revel in the freedom of not having to worry about what their bodies are doing while their voices soar. This production features Colin Ainsworth, Gustav Andreassen, Mireille Asselin, Stephen Hegedus, Carla Huhtanen, Olivier Laquerre, Meghan Lindsay and Douglas Williams in the singing cast; Marshall Pynkoski, stage director; Jeannette Lajeunesse Zingg, choreographer; Artists of Atelier Ballet; Tafelmusik Baroque Orchestra; and David Fallis, conductor. It opens October 31 and continues November 2, 3, 8 and 9.

**Canadian Opera Company**

I talked a bit about the COC’s Turandot in the previous column, but the run, about to open as we go to press, continues to October 27, by which time, I predict, lovers and haters of Robert Wilson’s uncompromising staging will have lined up on opposite sides of the Four Seasons lobby to do battle. As I said then, having seen Wilson’s Einstein on the Beach, it’s a production I would not miss. At risk of getting lost in the fog of operatic audience wars is the second of the two fall COC productions, opening Oct 12 and running till October 26, Dvořák’s Rusalka with Sondra Radvanovsky, soprano (Rusalka); Pavel Černoch, tenor (The Prince); Štefan Kocán, bass (Vodník); Elena Manistina, mezzo (Jezibaba); Keri Alkema, soprano (The Foreign Princess); Johannes Debus, conductor; and Sir David McVicar, stage director. McVicar’s new production, for the Lyric Opera of Chicago has been getting rave reviews, and if the chemistry that Kerri Alkema (as Giovanna Seymour) and Radvanovsky generated in Anna Bolena here in May 2018 is anything to go by, we are in for a treat.

**AND THERE’S ALWAYS MORE**

Check out the Music Theatre listings in this issue of the magazine (or go to “Just Ask” under the listings tab on our website) for details on all the following:

- OCT 8, 12 noon: Canadian Opera Company/U of T Opera. Vocal Series: Parlam d’Amore - Speak to Me of Love. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts.
- OCT 18, 2:00: University of Toronto Faculty of Music. Early Music Concerts: Acis and Galatea. Handel: Acis and Galatea. Heliconian Hall.
- NOV 1 and 3, 7:30: Opera York. La Traviata. Music by Giuseppe Verdi, libretto by Francesco Maria Piave. Richmond Hill Centre for the Performing Arts.

David Perlman can be reached at publisher@thewholenote.com. Opera-related leads and news should be directed to opera@thewholenote.com.

Radvanovsky, soprano (Rusalka); Pavel Černoch, tenor (The Prince); Štefan Kocán, bass (Vodník); Elena Manistina, mezzo (Jezibaba); Keri Alkema, soprano (The Foreign Princess); Johannes Debus, conductor; and Sir David McVicar, stage director. McVicar’s new production, for the Lyric Opera of Chicago has been getting rave reviews, and if the chemistry that Kerri Alkema (as Giovanna Seymour) and Radvanovsky generated in Anna Bolena here in May 2018 is anything to go by, we are in for a treat.
Ghost Quartet and Broken Tailbone
Two Unconventional Mixes

JENNIFER PARR

Two unconventional music theatre works opening in early October caught my eye right away for the excitement of their risk-taking and also for the clear desire each production has to find new ways to involve audiences in a deeper, more immersive way.

**Ghost Quartet**: Dave Malloy’s *Ghost Quartet*, a four-person ghost-storytelling “live concept album” presented in a joint production by the new Eclipse Theatre Company (Kiss of the Spiderwoman at the Don Jail) and the always innovative Crows Theatre. It is the first. Malloy is best known for his Tony Award-winning popera take on Tolstoy’s War and Peace: Natasha, Pierre & the Great Comet of 1812. *Ghost Quartet* is a smaller show but hugely ambitious within a deceptively straightforward format. A camera breaks, and four friends drink whiskey and tell each other ghost stories in an interwoven narrative that spans seven centuries drawing on sources as varied as *The Arabian Nights*, a retelling of Poe’s *The Fall of the House of Usher*, Japanese Noh Drama, Grimmsian fairy tales, grisly urban legends and 19th-century broadsheet ballads. The music is equally eclectic including gospel, folk ballad, honky-tonk, electropop, doo-wop and jazz. The cast is made up of four of Toronto’s top actor/singer/musicians: Hailey Gillis (star of Soulpepper’s *Zhivago* and *Rose*), Kira Guloien (Doctor Zhivago on Broadway, *The Who’s Tommy* at Stratford), and Beau Dixon (Soulpepper’s *Ma Rainey’s Black Bottom*, and *Harlem Duet*), led by Andrew Penner (*Sunparlour Players* and *Harrow Fair*) who is also the music director.

Wanting to find out more about how this show works from the inside and how they will be approaching the production, I spoke with Andrew Penner and stage director Marie Farsi:

WN: What do you think led Dave Malloy to create this show in the format of a “live concept album”?

MF: Through different styles of music, we can paint different worlds within the one show?

MF: I’d say the different worlds have led to different styles of music and staging. Many ghosts haunt (or come visit?) our four actor-musicians each night. We eventually understand piece by piece that the performers. Some of those past realities have very distinct atmospheres (created musically and sonically of course) that I am amplifying through visuals.

**Broken Tailbone**: The three other performers in the show are killers. We made sure of that before we went ahead with the show. They’re all amazing multi-instrumentalists with great instincts. Plus, we’re all really hard on ourselves in the best way. The styles are very genre spanning and we are trying to bend them as far as we can.

**Will the staging be traditional or more immersive than we usually expect to mimic the telling of ghost stories and how they interconnect?**

MF: The staging will definitely be more immersive. Among the multiple storylines, one is simply the four performers (Hailey, Kira, Beau and Andrew) as friends, jamming, drinking whiskey and telling each other ghost stories. So I anchored the reality of the show in the “here and now” of the theatre: instruments, microphones, cables are all on stage. However, I’d say our production is even more theatrical than the original, which was presented at the McKittrick Hotel and had a real concert feel, because I’m creating a secret hideout for the band, placing it in a more natural environment. I was inspired by the Black Forest associated with the Brothers Grimm, and the stories we tell around the campfire. We’re bringing the magic of fairytales and the wonder of haunted forests a bit more to life on stage!

**How do you expect audiences to react to this mix of storytelling elements?**

MF: I’m expecting total disorientation and confusion at first, but in a very good and intended way. The show is a huge mishmash of various horror and fantasy tropes, and taps into our irresistible curiosity for mysteries (the murder kind along with the mystery of ghosts, life, love and death). The show is a very well-constructed puzzle to solve as well as an exciting adventure quest for the main character Rose. I have no doubt that the audience will be wrapped in the dreamy and dark.

*Ghost Quartet runs October 5 to November 3 at Streetcar Crowsnest: croustheatre.com.*
**Broken Tailbone**: The second show that caught my eye is even more immersive than *Ghost Quartet*, aiming to not only wrap the audience completely in the show’s context but to make them moving, dancing participants in the story. *Broken Tailbone* was inspired by multiple award-winning creator and performer Carmen Aguirre’s personal experience arriving in Vancouver as a child with her parents, all Chilean refugees, and helping her family recreate wildly popular makeshift Latinx dance halls. She also really broke her tailbone, which comes into the story.

While there are chairs around the sides for those who need to sit, most of the audience is literally on their feet learning to salsa, being taught by Aguirre as she takes them through a partly choreographed, partly improvised immersion in an irresistible musical environment that weaves together hilarious personal stories with tales of radical resistance in South American history.

The show was wildly successful in Vancouver in 2018 and I got in touch with its creator to find out more about the inspiration behind it and what it is like to perform.

**WN**: What made you decide to create this show – to share your own experience with audiences in this unusual format?

Carmen Aguirre: About six or seven years ago I spent two years touring the country with my one-woman show *Blue Box*, also dramatic and directed by Brian Quirt, and also developed and produced by Nightswimming Theatre. In that show, I talk for 80 minutes. Non-stop. I literally stand in one spot for almost the entire show. The theatricality of that piece lies 100 percent in the text.

However, in the middle of the piece a loud salsa song comes on seemingly out of nowhere, and I break into dance. I invite the audience to join me onstage and we have an impromptu dance party. Once the song is over, they sit back down and I continue with the story. There were several reasons to have that moment in *Blue Box*, which did actually make sense in terms of the content of the play. Every night, the choice was different, of course. (There were a couple of times that every single person in the audience got up and danced and there was one time that no one did.) Brian Quirt and I were really taken with that part of the show and decided to create a piece where the audience is dancing with me the entire time. The fact that the form is simultaneously accessible and confrontational is compelling to us.

**How does the audience follow the story while they are in the midst of learning to salsa?**

Interestingly, they follow the story far better than when they are seated. The act of listening while you’re moving makes you listen better. You are taking in a story about a dance hall while you are dancing in an impromptu dancehall, or a story about the dance form that you are actually doing in the moment, or geopolitical history of Latin America from a Marxist perspective, all while listening to a song with political lyrics and learning to dance to it. You are listening, processing, digesting with your entire body. It is embodied listening.

**How does this change the usual performance experience for you?**

I’m juggling a lot during the show. Remembering my lines; really watching the audience and interacting with them because it truly is a dance lesson; improvising based on what I’m seeing; translating bits and pieces of the songs; and dancing! It is completely immersive for me and for the audience. This type of performance requires you to be completely yourself. There are no filters.

**How intricate is the relationship of the music to the storytelling and immersive staging?**

There are 15 songs in the play that were curated by Brian and I over a series of workshops. I brought in dozens of songs that mean something to me, each with a story attached. We played with all of them, and at the end of each workshop process we shared what we had with an audience. We finally distilled it down to the 15 songs in the play based on the particular story that was attached to it and how it fit in the over-all narrative arc.
Churchill Falls power plant. Packed with traditional music the show has been on a cross-country tour and is garnering great word of mouth: nochangeinitheweather.com.

- OCT 3 to 5, 9 to 12: Caminos Festival, Aluna Theatre and Native Earth Performing Arts. Artscape Daniels Spectrum. An increasingly important launching pad for new work by Canadians from the South American diaspora and Indigenous populations, this year’s program features some exciting experimental music theatre content including The Art of Storytelling, Catarsis, We are, what we are, The Mente, and the free Aluna Cabaret (October 10 to 12) alunathetre.ca.

- OCT 9 TO 20: Something for the Buys. Sapling Productions/Bygone Theatre. George Ignatieff Theatre, A new musical that sounds like a fun take on an old-style musical à la Anything Goes or On the Town, in one of Toronto’s best intimate theatre spaces.

- OCT 13, 7:30 PM: ONE NIGHT ONLY. “Portrait of a Collaboration.” Meighan Forum, Stratford Festival Theatre Lobby. A rare treat of an evening with celebrated composer Alan Menken (Little Shop of Horrors and many Disney shows) in conversation with one of the Festival’s best kept secrets, the multi-talented Marion Adler, interwoven with performances of songs from Little Pinks, the musical they created together from Damon Runyon’s short story.

- OCT 20, 2:30PM: Falls & Tiefenbach. Haliburton Concert Series. If you have never seen the inimitable Mary Lou Fallis (soprano) and Peter Tiefenbach (piano) in concert, now is your chance! Their theatrical concerts can leave you helpless with delighted laughter and this one promises to have songs from the very best of their Prima Donna shows as well as “a sendup of every voice recital you’ve ever been to.”

- OCT 25, 7:30PM: Urinetown, (The Musical) in concert. Toronto Musical Concerts. Al Green Theatre. TMC concert stagings of important musicals are getting stronger all the time. Urinetown is more of a parody than a serious look at the dangers of politics gone wrong, but this should be fun. Featuring Erica Peck from We Will Rock You and Kinky Boots.

Jennifer Parr is a Toronto-based director, dramaturge, fight director, and acting coach, brought up from a young age on a rich mix of musicals, Shakespeare and new Canadian plays.

Johann Strauss

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Christopher Wille
X Avant
To begin, let’s return to this year’s lineup for the X Avant Festival, which opens on October 17 with a concert featuring the world premiere of Still Life by composer and percussionist Germaine Liu. The piece is a composition/sounding installation activated by five players: Susanna Hood, Julie Lassonde, Germaine Liu, Heather MacPhail, and Sahara Morimoto. Liu describes this work in the following way: “The installation is made up of a collection of found objects which will be prepared or left as they are and brought to life through sound and movement by the five players. The goal of the performance is to create an opportunity to honour these found objects with an attempt to focus on the exchanges and negotiations of partnership between object and human.” Liu states that she is “particularly interested in exploring play and imagining objects in fresh ways through living our processes rather than performing them. I have a deep curiosity for relationships like stillness and movement, negative space and positive space, silence and sound.”

Liu has an intriguing approach to the X Avant theme of moving forward: a desire to be still and take on the role of observer. From this position she seeks to learn “to listen and take mindful actions from inspiration.” Over the last year she has been revisiting scores by Pauline Oliveros, and has been particularly drawn to a direction given in one of Oliveros’ scores: “All that is required is a willing commitment to the given conditions”. Combining these words and her love for found objects that she has recently experienced in her work with composer Juliet Palmer, she states that she wants “to make living creations that have the goal of being inclusive and a space for any players to thrive in, with the only requirement being a willingness to participate.”

(Readers may recall my September 2019 column where I spoke about Palmer’s piece Ukiyo, floating world that was created from improvisations using floating ocean debris in Japan. Liu was part of the live interactions with these ocean objects along with Palmer and Sonja Rainey.)

On the Friday night of the X Avant Festival (October 18), Lido Pimenta will be performing songs from her new album – her next step after winning the 2017 Polaris Prize. However, these songs will be presented in a completely different way at the festival from how they appear on the album, being performed by brass ensemble and choir. Dacks quoted Pimenta’s description of this festival version as “the wind in the background” of the new album. Saturday’s concert on October 19 will feature a collaboration that Dacks himself was pivotal in setting up. He has brought together one of Toronto’s senior reggae and dub artists, Willi Williams, to perform with indie electronica artists New Chance. For Dacks, the inspiration behind this pairing was that mixing performers from different generations and different forms doesn’t happen much in Toronto, so this is an experiment to see what will emerge. The final concert on October 20 will highlight a 90-minute work by Ithaca, NY composer and percussionist Sarah Hennies, The Reinvention of Romance (2018), performed by Nick Storrning on cello and Hennies on percussion. Toronto audiences will have heard the Thin Edge New Music Collective perform Hennies’ film and sound work, Contralto, at TIFF in 2018; her appearance at this year’s X Avant is a perfect example of artistic “next steps.”

Quiet Concerts at Cedarbrae
In preparation for interviewing Christopher Willes about his Quiet Concerts Series, I attended the first of five headphone concerts in this series on September 15, with the remaining four concerts scheduled over the months of September and October. This concert featured Toronto-based vocalist/songwriter Robin Dann whose performance was a deep curiosity for relationships like stillness and movement, negative space and positive space, silence and sound.”

For Willes, curating this concert series is an opportunity to explore how listening can free one to have a different understanding and experience of a given space, and how listening functions in a public space to create a different story – very close-up and intimate. For him as curator, these concerts are also a good way to meet people who use the library, and are part of his overall residency at Cedarbrae, a residency that will also include sound-based workshops for children and teenagers. Part of the challenge of the concerts is figuring out how to involve people as listeners, and he is devising various strategies to encourage the library patrons to listen in, including walking about as the concert unfolds. Although

A TRIBUTE CONCERT for JPEC CO-FOUNDER, ROCHELLE KOSKIE
Sat. October 26, 8pm
Bernie Senensky, piano and organ
Alex Brown, trumpet
Pat Labarbera, sax & other multi-reeds
Jake Koffman, sax & other multi-reeds
Kieran Overs, bass and guitar
Morgan Childs, drums

Introduced by Brad Barker in conversation with Bernie Senensky.

Aga Khan Museum 77 Wynford Drive, North York
TICKETS: $40 and $20 (st)
416-839-3252 or jazzcentre.ca

October 2019
listening through the wireless headphones in the vicinity of the performance taking place is the main way of listening, the concert is also available for online listening for people working at their laptops while in the library, thus creating an invisible audience.

As I mentioned, there are four more concerts in this series, with three of them during the month of October. All the remaining concerts will feature a collaboration between a musician and a poet, thus mixing two types of sound making – textual sound and a musical/soundscape performance. On October 6, the concert will feature the work of Philippe Melanson and Christopher Dela Cruz. Both performers work strictly with electronics, so there will be no acoustic sound present. Melanson works with his own chance-operated synthesizers while Dela Cruz will be using one of his sound sculptures to operate a turntable to play poetry records from the vinyl archives of the library. On October 20, Germaine Liu will bring her fascination with the relationships between objects and with different forms of kinetic interactions to her collaboration with Aisha Sasha John. Likewise, John has an interest in presence and works with silence in her poetry. How they will approach performing quietly will be revealed during the performance. The final event of the series is on October 27, featuring Karen Ng and Fan Wu. Ng will be performing on her woodwind instruments using extended techniques and wants to create a close mike system for the performance. Wu is a prolific poet with a dry sense of humour and Willes is anticipating quite an entertaining afternoon between the two of them. The other concert will have already occurred before this issue is published – on September 29 Gayle Young performed on one of her stringed instruments in collaboration with poet Tom Gill.

With each concert offering a very different approach to the overall concept of listening together in a more isolated way through the headphone experience, this series is essentially an experimentation and exploration of how togetherness can be experienced in new ways in a public space we associate with quiet and internal focus. It could get raucous and even quite political, Willes suggests.

More information about each concert can be found on the individual Facebook event pages, accessible through this link: tiny.cc/bitraucous. Details about van transportation from both the downtown and U of T’s Scarborough campus to the Cedarbrae library are also available for online listening for people working at their laptops while in the library, thus creating an invisible audience.

IN THE NEW QUICK PICKS

► OCT 3, 8PM: Soundstreams begins their season with “Top Brass,” a concert mix of classical and jazz genres featuring three trumpet performers performing world premieres by Anna Pidgorna (The Three Woes), Brian Current (Serenade for Three Trumpets) and Heather Schmidt (Titanomachy). For details see David Jaeger’s “Soundstreams and the Trumpets of October” elsewhere in this issue.

► OCT 5, 7PM: Leaf Music/Gillian Smith. A CD launch of Into the Stone, featuring works for violin and piano by Alice Ping Yee Ho (Caprice), Veronika Krausas (Inside the Stone), Ana Sokolović (Cinque danze per violino solo), Canadian composer Carmen Braden, Belgian composer Ysaïe (1858-1931), and Baroque-era composer Telemann.

► OCT 6, 8PM: Esprit Orchestra launches their new season with I Hit My Head and Everything Changed, which is also the title of a new commissioned work by Brian Harman to be premiered at the concert. Compositions by Alexia Louie (Love Songs for a Small Planet), English composer Thomas Adès (Overture to The Tempest) and Danish composer Hans Abrahamsen (Left. alone) complete the program.

► OCT 19, 7:30PM: Isabel Bader Centre for the Performing Arts along with Full Frequency Productions in Kingston present “Orchestral Virtuosity” with the Orpheus Chamber Orchestra. A new work by Jessie Montgomery will be on the program.

► OCT 20, 3:30PM: Toronto Mendelssohn Choir’s 125th Anniversary Gala Concert, “Singing Through Centuries,” includes a newly commissioned work by Andrew Balfour, Mamihinowin (The act of singing praises), to represent the third of the three centuries the TMC has been active in.

► DEC 6, 8PM: Music Gallery and Bad New Days present “Melancholiac: The Music of Scott Walker,” an event that is part concert, part spectacle, part existential talk show. Also on DEC 7, 4PM.

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

I mentioned in my last column that I injured my left shoulder in a fall on June 20, just as the Toronto Jazz Festival was starting – timing has not always been my long suit. Like most accidental falls, it was silly and avoidable, but only in hindsight. I was about to put out the recycling bin, which was quite heavy owing to some stranger mysteriously filling it with an outrageous number of wine bottles. My neighbour Gary was standing at the bottom of the steps and, noticing I was struggling with the weight, decided to lend a helping hand by grabbing the bottom of the bin and pulling it. The sudden yank caught me off guard and I did a spectacular twisting tumble down the steps – the international judges would have given me 9.5 across the board for clumsiness, which has always been my long suit. Just as well I play the bass, but as I was about to discover, I wouldn’t be playing it for quite a while.

I was lucky in that the bin broke my fall and prevented my head from smashing on the pavement, preventing a concussion. But otherwise I was buggered; I’d landed in an awkward position with the left arm bent up behind my back at an angle I was pretty sure was not natural. My wife Anna, and Gary, helped me to my feet and the arm felt dead; I couldn’t move it or feel anything except a dull ache, which started to intensify.

I iced the shoulder, which seemed to be the main problem, and took some Advil for the inflammation. As the shock wore off the reality set in – I could barely move the left arm, certainly not enough to play the bass. The next night I was to play a festival gig at Jazz Bistro with John Alcorn which I had been looking forward to because it involved such wonderful players – Drew Jurecka on violin and clarinet, Reg Schwager on guitar and Mark Micklethwaite on drums. I hated to do it but there was nothing for it except to call John and tell him he needed to get a sub, no easy task on such short notice. He took it well and, incredibly, Nell Swainson was available to take my place. I resigned myself to the fact that I would have to cancel out of other upcoming gigs as well, and made the necessary phone calls.

An aside: Neil also subbed for me on a Pilot gig a few days later with Mike Murley, Harrison Argatoff and Harry Vetro. When a bassist as good as Nell is available twice on short notice during Jazz Festival time... well, something is rotten in the state of Denmark.

The morning after the fall I awoke and soon noticed another problem: my left wrist and hand were incredibly sore and swollen, roughly the size and colour of a ham hock. I hadn’t noticed this at first and immediately iced the hand, trying to fight off the growing panic that my issues were worse than I had first thought. It was a losing battle. An irony – one that I could have done without – is that my wife Anna has been suffering for months from a similar injury to the same shoulder, enduring a lot of pain and limited mobility. I wondered if it would be the same for me and how we would cope with basic daily functioning now that we both had broken wings. I realized it would be weeks, maybe months, till I could play the bass and this sent me to a dark place. Playing the bass and just schlepping to gigs has become harder with aging, but this had taken it to new level.

I came out of this despair after about a day or so. Despite having a deep cynical streak, I’m a cockeyed optimist at heart – probably one of the reasons I chose a “career” in jazz – and I began to feel more philosophical about the setback. I heard a voice inside me saying, “Steve, you’ve been pounding on that big goddamn log for 45 years now, you’ve given at the office, so maybe having to take a break from it for a couple of months is not the worst thing ever. Try to enjoy the summer, kick back and relax, watch some baseball, see how the other
This small optimism was helped by my first visit to East Toronto Orthopaedic & Sports Injury Clinic, where I met Mackenzie Merritt, the splendid young man who would be my physiotherapist. He examined the arm and tested it for range of motion and told me I likely had a full tear of the supraspinatus tendon in the shoulder, part of the rotator cuff, a diagnosis later confirmed by an MRI. I explained to him about being a jazz bassist and tried to demonstrate the movements that bass playing required of the left arm, which he understood immediately. He said this was typically a slow-healing injury and that I was probably looking at six to eight weeks of rehabbing before I would be able to start practising again. He showed me some simple exercises designed to increase strength and range of motion in the shoulder and also to loosen it. He also told me about “muscle guarding,” essentially the mind protecting the muscles by “telling” them not to do certain things which might be painful. He said there would be pain but the good news was that I couldn’t do further damage to the muscle unless I had another fall calamity. This was heartening and I set about faithfully doing the exercises, while gradually the swelling and soreness in the hand and wrist subsided. I began weekly physio appointments where Mackenzie manipulated and stretched the shoulder and ramped up the difficulty of the exercises I was to do at home. These involved stretching and lifting the arm at various angles to increase flexibility, and some resistance training to strengthen the muscle. Gradually I began to notice improvement; there was still soreness but I was able to do more with the arm.

Meanwhile, back at the bass ... I was concerned about getting rusty and losing my calluses, so I began just plucking the open strings to keep my right hand in shape, which was pretty boring. Toward the end of July I decided to try lifting the left arm up enough to get on the fingerboard and begin fingerling some notes. There was an initial pinch but I found that if I angled the bass back toward me – or better still, sat down – I could use my left arm to actually play some. It was a Eureka moment and I began practising this way a little every day, increasing from about ten minutes to half an hour. I was usually quite sore afterward and was concerned but Mackenzie told me not to worry about it, that this was progress.

I had an upcoming gig with the Mike Murley trio on August 18 at the PEC Jazz Festival, with my son Lee filling on guitar for Reg Schwager, and I decided I’d made enough progress to manage doing it. As it approached I grew more anxious – it would be my first real performance in over two months and practising is one thing but actually playing for a solid hour on stage is another. It was a leap of faith because until I was out there and got a tune or two under my belt, I had no real idea how the arm would hold up or how long I’d be able to go. What if I had to suddenly stop? What if my left hand wouldn’t do what I wanted it to do? I stanch down these doubts, telling myself it was like riding a bicycle and that Mike and Lee had my back; there are no two musicians I trust more than them.

In the end, the concert was a kind of out-of-body experience, but it went fine. I felt a pretty serious burn in the shoulder after the second tune, which went away, only to return a couple of times later. Playing wasn’t as easy as it should have been but that was to be expected; I was really rusty. But the arm held up, none of the tempos slowed down and I didn’t have to stop playing at any time, so overall I was pleased. We closed with Just in Time at a “manly” tempo which I was able to keep up with and I even managed to solo on it – not the best solo I’ve ever played, but I had enough gas left to pull it off. Best of all, both Mike and Lee said that I sounded like myself. The following Sunday I had a Jazz In The Kitchen gig, which would raise the stamina ante some. Murley’s concert was just one hour, whereas this would be two one-hour sets, with no amplifier and playing with drums, so there would be some more grinding involved. It was the first JITK gig in some time and there were some unique emotional stakes involved. For one thing, others in the band were also in the process of...
physical recovery. John Loach, who co-hosts and plays trumpet, had been suffering from embouchure issues since the spring from dental surgery gone wrong. Saxophonist Perry White is suffering from multi-concussion syndrome and has had to greatly reduce how much he can play. Patti Loach, who always plays a piano piece before each concert, had broken her collarbone in early July in a biking accident. So I had company among the walking wounded; only pianist Mark Eisenman and drummer Mark Micklethwaite were healthy.

Beyond this, there were memorials involved. Just days before the gig, Patti and John’s good friend Tex Arnold, a first-rate pianist and composer based out of New York, died suddenly after suffering multiple strokes. They were devastated, but in tribute to him decided to play his arrangement (for Margaret Whiting) of a complex and obscure song called The Coffee Shoppe. They brought it off brilliantly; injuries be damned. And this was the first JITK since John Sumner died in June. He’d played on the vast majority of the nearly 60 concerts we’ve done and his absence was palpable. We played a trio version of Django dedicated to him.

I’ve always thought of JITK as an easy gig and in a lot of ways it is, being held in a relaxed, small venue with good sound and a listening audience. I told myself to take it easy, but it’s a funny thing. Once the music starts and the players start coming at you with all that energy and intensity, you can’t take it easy, you have to match them. I found myself digging in for all I was worth, pain and all, sweat streaming everywhere. It hurt and I started to develop some serious blisters but I was overjoyed to be back where I belong, in the crucible of a jazz band creating in the moment. It was one of the most emotionally satisfying gigs I’ve ever done and when it was over I realized I was mostly back. Amen to that.

**JAZZ NOTES QUICK PICKS**

- **OCT 5, 7:30PM:** Yamaha Canada Music, Yamaha Canada Jazz Orchestra Featuring Bobby Shew. Led by Rick Wilkins. Walter Hall. 416-408-0208. $25. A rare Toronto appearance by the estimable veteran trumpeter Bobby Shew, with Rick Wilkins directing the band – enough said.

- **OCT 13, 4:30PM:** Christ Church Deer Park. Jazz Vespers: Tribute to Ray Brown. Dave Young. 1570 Yonge St. 416-920-5211. Freewill offering. Religious service. A tribute to one of the great jazz bassists by one of our best, Dave Young.

- **OCT 24, 7:30PM:** University of Toronto Faculty of Music. U of T Jazz Trios. Walter Hall. 416-978-3750. Free and open to the public. A first-rate ensemble of U of T jazz students directed by trombonist-arranger Terry Promane.

- **OCT 31, 5:30PM:** Ken Page Memorial Trust. The Irresistible Spirits of Rhythm Halloween Rhythm Party. Warren Vaché, cornet; Guido Basso, trumpet/flugelhorn; Ken Peplowski, reeds, Houston Person, tenor saxophone; Russ Phillips, trombone; and others. Old Mill Toronto. Call Anne at 416-510-0200. $200. Complimentary cocktail reception, gala dinner service and grand raffle. Not sure who the “others” are, but the list of headliners alone makes this attractive, even at that price.

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.
the work.

I was interested, I told her, to know why Pauls chose to perform Five Days that Changed the World and her reason for calling on this theme of unity; the concert features other pieces as well, but Chilcott is clearly the main event. Pauls explained that “in a world that seems increasingly to highlight so much of what is negative about the human spirit, we wanted to create a program that did the opposite.” As mentioned earlier, we are in a time where there is an increased urge to be more united, trying to leave behind a lighter footprint on our planet and taking care of what we have.

“We tend to hear so much about the problems in our world,” Pauls continues, “however, throughout time there have always been those around us who have made an impact through positive change, who have created innovations that have improved society and who have made the world a better place.” This piece “highlights five moments in time that have connected people: the invention of the printing press, the abolition of slavery, the invention of flight, the discovery of penicillin and the first human in space. […] The music is wonderfully varied, with threads of humour, poignancy and wonder woven throughout the various movements.”

Some of the other works to be performed “celebrate connections between us.” They include Winnipeg composer Andrew Balfour’s welcoming song Ambe (sung in Ojibway), American composer Joan Szymko’s It Takes A Village, French composer Maurice Durufle’s Ubi Caritus, Canadian composer Sarah Quartel’s Sing, My Child, and a great gospel arrangement of Paul Simon’s Bridge Over Troubled Water by Kirby Shaw. Other pieces on the program include works that challenge us to action, such as Eric Whitacre’s Cloudburst that urges us to “dream with our hands.” To top it off, there is a surprise encore piece that should not be missed. Pauls revealed the surprise to me, but I am going to keep it to myself.

Continuing on to explain her aim with this performance, Pauls comments: “Fundamentally, I believe that the foundation of society must be relationships, humanity connecting with each other, because it is only then that we can have empathy and create positive change.”

Nature’s Beauty and Environmental Consciousness

Similarly, another concert that I think will be a captivating listen is "Voices of Earth: In Celebration of Nature’s Beauty and Environmental Consciousness" by the Exultate Chamber Singers, entering its 39th season, conducted by Mark Ramsay on October 18. I was interested to know more about the program as I was interested, I informed me. “is a fun set of five pieces set in the style of soundscapes where [they] explore the sounds associated with and inspired by specific words related to our Canadian landscape, including Mountains, Trees, Mosquitoes and even Woodpecker.”

Come to the Woods by Jake Runestad, with a text by John Muir, is the cornerstone of the program, Ramsay informs me. “It’s an extended work, with a fantastic piano part, that takes us on an emotional journey.” The composer describes it as a piece that “explores Muir’s inspirations and the transporting peace found in the natural world.”

The program also includes, but is not limited to, works by Johannes Brahms, Allan Bevan, Gwynyth Walker, Matthew Emery, and Samuel Barber.

What led him to decide on the theme? Ramsay says: “I personally believe the theme is a timely one. The Earth and our environment has always been a powerful inspiration for writers, musicians and artists from all creative streams. Recently, I think we are seeing a general increased interest in our environment and our relationship with it. How are we harming it? How are we caring for it? What does our future look like? With that in mind I tried to design a program filled with beautiful texts and choral music that depicts this diverse and stunning environment we are so strongly connected to.”

Keep these questions that Ramsay poses in mind as you take in the music. We have to make a conscious effort to take a minute to centre ourselves, think about our planet, think about all that we have gained from it. This theme is one that cannot really get stale or uninteresting, as we continue to slowly but surely witness an active push in working together to keep our Earth healthy and to bridge the divides in society.

On October 27th at 3pm, the Guelph Chamber Choir will perform Bob Chillcott’s Five Days that Changed the World, amongst other works. The performance will take place at the Harcourt Memorial United Church in Guelph. In keeping with a theme of unity, the Guelph Collegiate and Vocational Institute (GCVD) high school choir will join the Guelph Chamber Choir for the main piece.

A few works he mentioned are: Voices of Earth by Mark Sirett, which will be performed with a guest violinist, Adrian Irvine. Due North by Stephen Chatman, Ranestad, with a text by John Muir, is the cornerstone of the program, Ramsay informs me. “It’s an extended work, with a fantastic piano part, that takes us on an emotional journey.” The composer describes it as a piece that “explores Muir’s inspirations and the transporting peace found in the natural world.”

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On October 18th at 8pm, the Exultate Chamber Singers will perform Voices of Earth: In Celebration of Nature’s Beauty at St. Thomas’s Anglican Church in Toronto.

CHORAL SCENE QUICK PICKS

➤ OCT 20, 2:30PM: The University of Toronto Faculty of Music presents “Choirs in Concert: Seasons of Song.” Be treated to a combination of the Men’s Chorus and Women’s Chorus, under conductors Elaine Choi and Mark Ramsay. Some featured works will be by contemporary Canadian composers Frances Farrell, Matthew Emery and E.K.R. Hammell. The performance will be held at the Church of the Redeemer. U of T students should be sure to carry a valid TCard for free admittance, space permitting.

➤ OCT 27, 3PM: Orchestra Toronto, together with the Toronto Mendelssohn Choir, will present “Freude! 30 Years after the Fall of the Berlin Wall” at the George Weston Recital Hall. Under the direction of Michael Newnham, with soloists Lesley Bouza (soprano), Andrea Ludwig (mezzo), Andrew Walker (tenor) and Bradley Christensen (baritone), with pianist Elijah Orlenko; revel in Mozart’s Piano Concerto No.23 and Beethoven’s Symphony No.9.

➤ OCT 27, 3PM: The Vesnikva Choir, the Toronto Ukrainian Male Chamber Choir and the St. Nicholas Ukrainian Catholic Church Choir come together for “Tribute to Koshyts,” a concert featuring some of the sacred and secular works of Oleksander Koshyts; at All Saints Kingsway Anglican Church with an introduction by Wasyl Sydorenko.

➤ NOV 2, 7:30PM: Pax Christi Chorale present the world premiere of The Sun, the Wind, and the Man with the Cloak at Yorkminster Park Baptist Church. Music by Stephanie Martin, commissioned by Pax Christie Chorale. With the Intermediate Chorus of Canadian Children’s Opera Company and soloists Allison Walmsley (soprano), Catherine Daniel (mezzo), Asitha Tennekoon (tenor), and Brett Polegato (baritone).

➤ NOV 5 and 6, 7:30PM: Remember the choir at the big royal wedding of Meghan Markle and Prince Harry? They will be performing in Toronto soon. With two dates in November, the Kingdom Choir, with a reputation of the best gospel choir in the world, will take over the Meridian Arts Centre. Expect to hear stunning renditions of Beyoncé’s Halo, John Legend’s All of Me and of course Stand By Me, now made famous from their world-viewed performance.

Menaka Swaminathan is a writer and chorister, currently based in Toronto. She can be reached via choralscene@thewholenote.com.
Variations on a Nonexistent Theme

Jack Macquarrie

As I sit down to produce this column I realize that we are dealing with the autumnal equinox. That means the official end to summer, or beginning of autumn. To be more precise, right at the time this issue is going to the printer, the official equinox will be occurring, at 4:02pm on Sunday, September 22. (Musicians aren’t always the only ones working on weekends.) In other words, even though there has been some beautiful weather, fall is here and it’s time for much new music making. That being said, while we have some information on what lies ahead in our musical world, so far my notes are still a bit of this and a bit of that, so I think that I’ll just consider this month’s column as Variations on a Nonexistent Theme and dive right in.

Square Dealing

Happenings in my own personal musical world might be a place to start. Some days ago I came across a bulletin mentioning an open house at a local Masonic Lodge for local citizens to learn about how Freemasons have been part of our communities for centuries. One component of the emblem of Freemasonry is the square, one of the earliest working tools of craftsmen. It was, and still is, used to confirm the accuracy of right angles. Hence “Acting upon the Square” is a familiar metaphor for square and honest dealings with others.

So what does all of this have to do with music? As I looked at this emblem, I remembered hearing that there was a march titled On The Square based on some ceremonies of Freemasonry. Where to get information on this march? Where else but to Google! There it was, played by a number of different bands. I chose to listen to the version by a Band of the Royal Marines. For a few days after that I could not get that music out of my head. I had a chronic earworm. Then, a few nights later at a band rehearsal, what was the very first number that the director chose to rehearse? On The Square. Now that earworm was firmly implanted in my head, so it was time to confirm just what an earworm really is. Off to Wikipedia I went. There were a number of other terms, but the definition I liked there was “involuntary musical imagery,” where a catchy piece of music continuously repeats through a person’s mind after it is no longer playing.

How to stop an earworm? Initially I thought that there should be an “ear bird” like a robin that liked eating worms. Off to Wikipedia again. “Scientists at Western Washington University have found that engaging one’s working memory in moderately difficult tasks (such as anagrams Sudoku puzzles, or reading a novel) is an effective way of stopping earworms and of reducing their recurrence.” That’s great, but working on a Sudoku puzzle while driving, or reading a novel is a bit risky, I’d say. Several days later, On The Square still frequently returns to my brain. My decision so far: live with it; just try to let a whole library of tunes worm their way into my brain so I can change channels for variety.

For those interested, On The Square was composed by Frank Panella, a clarinetist in the Pittsburgh Symphony, sometime in the early 1900s. It is a very fine march and worthy of inclusion in a band’s library. And for any of you out there who have surefire cures for earworms, I am all ears!

From the files of Johann Cluttermeister

Once again, this month, I morphed into my occasional household “alter ego” of Johann Cluttermeister. This time I found an envelope postmarked May 21, 1973 “from the desk of Murray McEachern” in Mentone, California, promoting a new release of three records titled Music for Sleepwalkers Only. In the listing of selections in Vol. II of these records I was familiar with all of the selections, but the one tune that struck a chord with me was Too Little Time; written in 1950 by Henry Mancini, Too Little Time was the main theme in the 1954 movie The Glenn Miller Story. It was then off to my record collection to play my copy of this tune, (made early in the year 2000 by a band where I was a member). It did not get rid of my earworm, by the way, but at least I now had two different numbers in my earworm library.

The trouble with my Cluttermeister collection is that no sooner do I get rid of something in it, than something else comes along that needs to be added. I was recently presented with a photograph with personal relevance for me. A friend of a friend had found the photo in a pile of memorabilia shouldn’t be a problem, you’d think. Well, this case is a bit different. This full-colour photograph just happens to be three feet wide and two feet high mounted on 3/8-inch plywood. It won’t fit in any album here, and there isn’t any suitable wall space to hang it up.

One of my favourites in the world of classical music is Mozart’s Rondo Alla Turca. (one of many different spellings). While I have a recording of that work, I also have among my memorabilia an old Dixieland version with the name Mo Zart’s Turkey Trot. So much, for now, for the Cluttermeister collection.

Back to Bugles

More on my beef about bugle music on trumpets. On June 6 this year I attended a ceremony on the street in front of the home of a man named Fred Barnard to commemorate the 75th anniversary of D-Day. Fred was one of only two or three men, from The Queen’s Own
Rifles regiment, still living, who landed on Juno Beach in Normandy in 1944. Two months later I attended Fred’s funeral service. At the funeral there were many members of his regiment and the regimental association. During the service in the chapel there was the customary playing of The Last Post by a bugler at the rear of the chapel. I was stunned when I heard the first notes of this. I was hearing a real bugle, not a trumpet. There, in full uniform, was the bugler from The Queen’s Own Band playing on an excellent new bugle. It had been a very long time since I had heard such a beautiful tone and flawless playing.

I had to learn more about this bright silver bugle. A few weeks later I visited a rehearsal of the Band of the Queen’s Own Rifles at Moss Park Armoury and chatted with the man who played that bugle. It was not the old traditional copper instrument with brass trim around the bell. This was a bright silver instrument, and the big feature for me was that it uses a standard trumpet mouthpiece. One of the problems with the tradition copper bugle is that the mouthpiece has a very different shank than a trumpet. Consequently, most trumpet players are reluctant to play bugle calls on an unfamiliar mouthpiece. In this case any trumpet player just uses their regular mouthpiece. It’s a win-win situation. My next question was: where did they get this excellent bugle. All I have found out so far is that this bugle was made to order for Brass Band fans. There will be no PFBB next season. As for the future, who knows? Henry himself certainly has a lot of musical irons in the fire. For one thing, there is his huge instrument collection which needs proper cataloguing if he is to find the museum home for it that it richly deserves. We’ll follow this next chapter in “Dr. Hank’s” life with interest, and report back.

Elsewhere, the Music Continues
Following are upcoming concerts we know about. Only the bare bones are here. All the details can be found in The WholeNote’s listings sections.

**BANDSTAND QUICK PICKS**

- OCT 5, 7:30PM: St. George’s Cathedral. Metropolitan Silver Band. 270 King St. E., Kingston. Proceeds to the Cathedral Heritage Preservation Trust.
- OCT 15, 7PM: Barrie Concert Band. Musical tribute to the veterans of the Canadian Forces and to those currently serving abroad or at home. Entertainment by the Skylarkers’ Big Band will follow tribute. Royal Canadian Legion Branch 147, 410 St. Vincent St., Barrie.
- OCT 23, 12:30PM: Don Wright Faculty of Music. Western University Symphonic Band. Paul Davenport Theatre, Talbot College, Western University, London.
- OCT 27, 3PM: Church of the Ascension. Swing Shift Big Band: Memories of Yesteryear – The Big Band Sound.
- OCT 28, 8PM: Roy Thomson Hall. A Tuba to Cuba: Preservation Hall Jazz Band with Yusa and Special Guests.
- NOV 7, 7:30PM: York University Department of Music. York University Wind Symphony & York University Symphony Orchestra’s Preview Concert. Tribute Communities Recital Hall, Accolade East.

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

**Dances of the World**

**November 2**

8:00 PM

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

The Music Lovers at Royal York

Angels, 611 St. Clair Ave. W. in Toronto.

**Plumbing Factory Brass Band on Hiatus**

Speaking of creative thematic programming, elsewhere in the band community, we have received sad news from Henry Meredith who officially announced just the other day that he has made the decision to suspend the Plumbing Factory Brass Band indefinitely. This band has presented nearly 60 different programs over the last two dozen years. This will be sad news for Brass Band fans. There will be no PFBB next season. As for the future, who knows? Henry himself certainly has a lot of musical irons in the fire. For one thing, there is his huge instrument collection which needs proper cataloguing if he is to find the museum home for it that it richly deserves. We’ll follow this next chapter in “Dr. Hank’s” life with interest, and report back.
We are pleased to present our 20th annual Blue Pages, a directory of music presenters and arts services published every year in October magazine, and maintained year-round online, under the “Who’s Who” tab at thewholenote.com. This year’s 152-profile portrait of musical life in the Greater Toronto area and Southern Ontario has two segments: section 1 (pages B2–26) reflects the wealth and diversity of music presenters and performers in our region – orchestras, choirs, opera companies, chamber ensembles, etcetera; section 2 (pages B27–28) is for individuals and organisations providing services to artists in the communities we cover, predominantly artist managers and publicists.

We’d like to thank all who have chosen to participate in this year’s Blue Pages: individuals and organisations whose support and dedication helps sustain not only The WholeNote but the music community in general. If your organisation missed being part of the October Blue Pages, we’ll be publishing a “latecomers” supplement in the November issue. And the online directory accepts new members year round.

For information on the benefits of a WholeNote membership (of which this Blue Pages profile is a feature), please contact Karen Ages at karen@thewholenote.com or 416–323–2232 x26.

BLUE PAGES TEAM 2019/20
PROJECT MANAGER: | Karen Ages
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On the cover: Chorus Niagara (at FirstOntario Performing Arts Centre, St. Catharines)

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**Academy Concert Series**

Celebrating its 28th season, Academy Concert Series offers innovative and intimate chamber music concerts on period instruments. The three-concert series brings to audiences the musical riches and spirit of improvisation of the 17th and 18th centuries, and the passion and sonorous colour palate of the 19th and early 20th centuries, all with historical performance practices. The programs are thematic and deliberately crafted.

October 5: “Family Has Your Bach” explores the transition from the Baroque in Leipzig with Telemann and J.S. Bach, to the Rococo style emerging in Sannsouci, with the music of Bach’s sons, including Telemann’s godson C.P.E. Bach. Alison Melville takes the journey from the alto and bass recorder to the transverse flute in this enticing family odyssey through the mid-18th century. January 18: “Tooting Mozart’s Horn, Naturally!” Schubert’s Trout, Ka Nin Chan’s Salmon and the sublime Vaughan Williams quintet. This is a concert that serves it up raw!

Concerts on Saturdays at 7:30pm, Eastminster United Church, 310 Danforth Avenue. Pay What You Decide.

Kerri McGonigle
416–629–3716
kerrifm@gmail.com
www.academyconcertseries.com

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**Aga Khan Museum**

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

Sahar Bhaloo
416–646–4677
sahar.bhaloo@akdn.org
www.agakhanmuseum.org

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**Alliance Française Toronto**

Alliance Française Toronto provides a culturally immersive experience through over 100 events every year, including concerts (classical, jazz, world music, pop, folk), theatre plays, art exhibitions, lectures, book launches, kids events, movie screenings, French classes for all ages and many other social events. Events take place in our 150-seat theatre and our art galleries.

Laetitia Delamarre
416–922–2014
culturalalliance-francaise.ca
www.alliance-francaise.ca

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**All Saints Kingsway Anglican Church**

All Saints Kingsway Anglican Church is a vibrant hub for music in Toronto’s west end. The All Saints Kingsway choir, in addition to providing musical leadership for worship services, sings a range of concerts, requiems and oratorios throughout the year. Recent performances have included: Fauré’s Requiem, Duruflé’s Requiem, Samuel Coleridge-Taylor’s The Atonement and Benjamin Britten’s A Ceremony of Carols. The choir is made up of paid section leaders and volunteers, and invites new singers throughout the year. November 2 and 3 will see the launch of the Posterski Lecture Series on Theology and the Arts. The inaugural lecture will be given by Dr. Stephen Newby and will feature a performance of his oratorio Hosea, and the premiere of his Mass for All Saints, commemorating our 75th Anniversary. We partner with Organix Concerts to host the “Kingsway Organ Recital Series,” which takes place at lunchtime every other Wednesday from September through July. All Saints Kingsway also acts regularly as a concert venue for other musical ensembles, such as the Nathaniel Dett Chorale and the Kingsway Conservatory of Music.

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

D. Brainerd Blyden-Taylor
416–233–1125 x23
music@allsaintskingsway.ca
www.allsaintskingsway.ca

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**Amadeus Choir**

The Amadeus Choir, following 55 years under the leadership of Lydia Adams, welcomes Kathleen Allan as artistic director and conductor in the 2019/20 season. The choir performs diverse programs, featuring Canadian and international composers through a self-produced concert series, guest performances and special
events at various venues in Toronto and beyond. The Amadeus Choir actively engages in educational and community outreach through choral workshops for students, music educators, composers and conductors. Regular rehearsals are held on Tuesday nights in the Don Mills and Lawrence area. The choir’s membership comprises singers from across the GTA. Annual auditions for all voice parts are held in May and June. Please call or email the choir office for more information.

Keith Loach
416-446-0188
info@amadeuschoir.com
www.amadeuschoir.com

**Amici Chamber Ensemble**

Amici Chamber Ensemble invites you on a truly diverse musical journey. Join Amici for outstanding performances that promise to push the boundaries and expectations of chamber music! From rarely performed gems to re-imagined masterpieces, here is your treat to some of the best chamber music Toronto has to offer. Amici is celebrating 32 years as one of Canada’s finest and most distinguished chamber music ensembles. The artistic directors, clarinetist Joaquín Valdepeñas, cellist David Hetherington and pianist Serouj Kradjian, invite some of the finest musicians to join them in innovative and eclectic programming, celebrating friendship through music. Alongside numerous broadcasts of their concerts on national radio, Amici’s recordings have placed them firmly among the world’s best chamber musicians and garnered the ensemble two JUNO awards. The 2019/20 season includes five concerts: October 25 at 8pm – “Komitas: A Canadian Tribute”; November 24 at 4pm – “Mosaic Gala”; February 9 at 3pm – “Bohemian Rhapsody”; March 29 – “Cinema”; and May 31 at 3pm – “Schubert Octet.” Visit our website for more information.

Kaija Corlazzoli
416-408-0208
kaija@amiciensemble.com
www.amiciensemble.com

**Arraymusic**

Arraymusic is an artist-driven contemporary music organization committed to creating and presenting speculative Canadian works within an international, interdisciplinary context. As performing ensemble, curator, commissioner, producer, venue, and educator, Arraymusic has been a leading advocate for Canadian composers for nearly 50 years. Through composer commissions, interdisciplinary collaboration, and boundless curiosity, Arraymusic creates music that finds wonder in the discovery of the unexpected and draws listeners into new musical worlds. Founded in 1972 by a collective of student composers from the University of Toronto’s Faculty of Music, Array’s ensemble has toured worldwide, released nine CDs, and established Canada’s longest-running mentorship program for emerging composers - the Array Young Composers Workshop - in 1987. Today, Arraymusic acts as a centre hub in the vast network of Toronto’s vibrant musical communities. In addition to Arraymusic’s own 14 concert season and outreach activities, The Array Space hosts over 600 concerts and rehearsals by nearly 350 groups and 2,800 individuals, encompassing a vast range of cultures, artists, collectives, and organizations from all walks of life.

David Schotzko
647-385-2068
artdir@arraymusic.com
www.arraymusic.ca

**The Annex Singers**

The Annex Singers of Toronto, now in its 40th season, is a spirited, auditioned choir with an eclectic repertoire spanning seven centuries. Under the dynamic and creative leadership of artistic director Maria Case, the choir performs three programs each season, collaborating with professional vocalists, instrumentalists and ensembles. Recent performances include Poulenc’s Gloria, Dobrogosz’s Jazz Mass, Mozart’s Great Mass in C Minor, and the acclaimed original choral drama December Diaries. The Annex Chamber Choir, a smaller ensemble drawn from the main choir, is dedicated to presenting gems from the chamber repertoire. We offer choral development workshops led by some of Toronto’s most innovative musical coaches and clinicians, engage in community outreach, and encourage young singers with a sponsorship program.

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

**Art of Time Ensemble**

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

Exploring the relationship between classical music and other genres such as jazz, pop, electronic, rock, folk, electroacoustic, gospel and others, Art of Time seeks to reveal the qualities that lie at the heart of all great music. The ranks of Art of Time Ensemble’s artists are deep and their talents unmatched; featured collaborators include authors Margaret Atwood and Michael Ondaatje, jazz legend Branford Marsalis, vocalists Madeleine Peyroux, Sarah Slean, Hawksley Workman and Tony Award-winner Brent Carver, composers such as Gavin Bryars and Jonathan Goldsmith, and many more.

Menon Dwarka
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www.artoftimeensemble.com
The Azrieli Foundation

Inspired by Jewish values and the vision and resilience of our founder, the late David J. Azrieli, the mission of Azrieli philanthropy is to improve the lives of present and future generations through education, research, healthcare and the arts, mainly in Canada and Israel. The Foundation has eight priority funding areas: education; music and the arts; fellowships; community; Holocaust education and legacy; science, research and healthcare; neuro-development; architecture, design and engineering. In addition to strategic philanthropic investments in organizations large and small, the Foundation operates a number of programs including: the Azrieli Music Prizes, the Azrieli Prize 2009-2020; “The Azrieli Fellows Program, the Azrieli Neuro-developmental Research Program, and the Holocaust Survivor Memoirs Program.

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

Barrie Concert Band

Under the direction of their new musical director, Angelik Jones, the Barrie Concert Band is excited to begin their 2019/20 season this fall, starting with the “Salute to the Veterans” concert on Tuesday, October 15. Founded in 1869, the Barrie Concert band is the longest running musical organization north of the Golden Horseshoe and has over 50 members. This year’s concert subscription series will be an exciting mixture of music genres. The series kicks off on December 7 with “A Christmas Chocolate Box” filled with tasty Christmas tunes, followed by a rocking good time on March 7 as the band performs a “Barrie Concert Rock Band”. The series wraps up on June 6 with an afternoon of musical favourites as the “Band Goes Broadway”. Don’t miss a single concert when you buy a subscription! As always, the Barrie Concert Band looks forward to supporting their local community by performing throughout Barrie & Simcoe County as they share their passion for music with enthusiasm and excellence.

Denise Near
705-735-0720
info@barrieconcertband.org
www.barrieconcertband.org

Bel Canto Singers

Bel Canto Singers is an auditioned, community four-part choir with singers of various ages. Under the guidance of our accomplished music director Leanne Piller, members enjoy the rewards and challenges of a varied repertoire including popular music, Broadway show tunes, folk songs, opera choruses and classics. Rehearsals are Tuesdays, 7pm to 9:30pm, from early September through May at Scarborough Bluffs United Church, 3739 Kingston Rd. at Scarborough Golf Club Road. We perform concerts in December and May, as well as at seniors’ residences throughout the year. While experienced and committed choristers are always welcomed, the choir is actively seeking members to add to its tenor and bass sections.

Bel Canto Singers is a non-profit organization financed by ticket sales and annual memberships. Friendships and fun are woven through all of our activities, including the semi-annual workshops that help improve our musical skills. We support several worthy charities. Please join us! Contact us by email or visit our website.

Kam
belcantomembership@gmail.com
www.belcantsingers.ca

Borealis Big Band

The Borealis Big Band idea was created in the summer of 2017 with our first rehearsals in September 2017 alternating between

Barrie Concert Association


Bruce Owen
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www.barrieconcerts.org

Barrie Concert Band

Under the direction of their new musical director, Angelik Jones, the Barrie Concert Band is excited to begin their 2019/20 season this fall, starting with the “Salute to the Veterans” concert on Tuesday, October 15. Founded in 1869, the Barrie Concert band is the longest running musical organization north of the Golden Horseshoe and has over 50 members. This year’s concert subscription series will be an exciting mixture of music genres. The series kicks off on December 7 with “A Christmas Chocolate Box” filled with tasty Christmas tunes, followed by a rocking good time on March 7 as the band performs a “Barrie Concert Rock Band”. The series wraps up on June 6 with an afternoon of musical favourites as the “Band Goes Broadway”. Don’t miss a single concert when you buy a subscription! As always, the Barrie Concert Band looks forward to supporting their local community by performing throughout Barrie & Simcoe County as they share their passion for music with enthusiasm and excellence.

Denise Near
705-735-0720
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www.barrieconcertband.org

• Associates of the Toronto Symphony Orchestra

Who are the Associates of the Toronto Symphony Orchestra (ATSO) and what do we do? The ATSO is made up of people who sponsor and organize “The Small Concerts” series, featuring musicians of the Toronto Symphony Orchestra, presenting first-class chamber music. With the support of the Toronto Symphony Orchestra, ATSO volunteers secure musicians for concerts, publicize concerts through various media, and ensure that events run smoothly. If you would enjoy working with people who appreciate and promote classical music, please consider becoming a volunteer with the ATSO. You can phone 416-322-8342 or visit our website to learn more about volunteer opportunities. Let’s keep “The Small Concerts” going! After a one-year lapse, the Associates have succeeded in reviving the series through the generosity of an audience member and matching crowdfunding, and will be very pleased to present a five-concert, 47th season from January to May! However, ongoing donations are essential to ensure that these fine concerts continue in the future. Please visit the ATSO website, and “Like” or “Share” us on Facebook.

Attila Glatz Concert Productions

“Salute to Vienna New Year’s Concert” returns to Toronto (Roy Thomson Hall, January 1 at 2:30pm) and Hamilton (FirstOntario Concert Hall, December 29 at 2:30pm) this holiday season, with a joyous, unforgettable new program and cast of European singers, ballroom dancers, ballet and full orchestra. Also co-produced with Roy Thomson Hall: “Bravissimo! Opera’s Greatest Hits” (New Year’s Eve, 7pm). Celebrate New Year’s Eve in style as acclaimed international opera stars, backed by the colossal power of the Opera Canada Symphony and Chorus, perform the finest arias, choruses, and duets from history’s most famous operas. Glatz Concerts also co-presents the “Cinematic Gala” (December 29), a Four-Movie Marathon featuring the world-premiere of “Harry Potter and the Half-Blood Prince in Concert” (October 31 to November 2); “Skyfall in Concert” (February 21 and 22); and “Harry Potter and the Deathly Hallows Part 1 in Concert” (May 29 to 31).

Sarah Dunn
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www.salutetovienna.com
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• Borealis Big Band

The Borealis Big Band idea was created in the summer of 2017 with our first rehearsals in September 2017 alternating between

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Thanks to our friends at both these Chartwell locations, both located in Aurora. Thanks to our friends at both these Chartwell locations for your ongoing hospitality. As the Borealis name suggests, the new band has a very close association with the Town of Aurora, as the five original founders live in or close to Aurora. However, we are especially proud that we have participation from musicians from throughout the Greater Toronto Area. The Borealis Big Band was set up to provide an opportunity for band members to play challenging music in a wide variety of big band jazz styles including: swing, funk, smooth, and Latin/Cuban, and play it to the highest quality possible, with lots of room for improvisation for all those members interested. In our opinion, the best bands are entertaining because the musicians in the band work hard to be the best they can and everyone in the band loves to perform every time they pick up their instrument. The promise we make is that our performance will always be fun for everyone involved and for everyone watching and listening.

Gord Shepard
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borealisbigband@gmail.com
www.borealisbigband.com

Bravo Niagara! Festival of the Arts

Bravo Niagara! is a not-for-profit registered charity dedicated to producing extraordinary concert experiences featuring the world’s leading artists, as well as rising young stars, in Niagara wine country. Concerts take place at the historic St. Mark’s Church in Niagara-on-the-Lake and the FirstOntario Performing Arts Centre in St. Catharines. The 2019/20 season is brimming with Canadian and international treasures and opens with the return of superstar soprano Measha Brueggergosman (October 19). The annual “Voices of Freedom Festival” features a double bill performance: jazz piano legend Monty Alexander and his Harlem-Kingston Express blend the sounds of his native Kingston, Jamaica, with the classic jazz tradition of New York’s Harlem, plus the Larnell Lewis Band (Nov 8). Canadian treasure Ofra Harnoy takes the stage for a rare recital (Nov 30). 2020 programming features legendary jazz vocalist Kurt Elling (February 14), classical guitar sensation MILLOS (March 15), the Brubeck Brothers Quartet’s “Dave Brubeck Centennial Celebration” (April 5), and “From Broadway, With Love” (May 2). The season finale features two virtuoso musicians, iconic violinist Cho-Liang Lin and pianist Jon Kimura Parker in recital (May 3).

Axliis Spieldenner
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music@bravoniagara.org
www.bravoniagara.org

Burlington Symphony Orchestra

Burlington Symphony Orchestra and newly appointed music director Denis Mastromonaco offer a season of riches in 2019/20. On September 29, the orchestra performs with Sultans of String as part of Burlington’s “Culture Days”. “Russian Treasures” on Nov 3 features Mussorgsky’s Pictures at an Exhibition and Tchaikovsky’s Piano Concerto No. 1 with Jianhan Wu, piano. “A Christmas Spectacular!” on December 8 features family favourites and a sing-along with the Burlington Civic Chorale. “Love at the Opera” on February 16 features favourite works sung by brilliant opera singers from southern Ontario. “In Nature’s Realm” on May 10 features Vivaldi’s Spring, Debussy’s Danses sacrées et profane and Dvorak’s joyous Piano Concerto No. 1 – soloists Corey Gemmell, violin, and Kristan Toczko, harp. Burlington Symphony Orchestra (formerly Symphony on the Bay) is a full-size community orchestra serving Burlington, Hamilton and the surrounding areas. Composed of talented amateurs, students and professionals, the Burlington Symphony performs in the magnificent Performing Arts Centre in downtown Burlington. Visit our website for tickets and details.

Liz Delaney
905-320-4697
info@burlingtonsymphony.ca
www.burlingtonsymphony.ca

Canadian Children’s Opera Company

Now over 50 years old, the CCOC consists of six chorus divisions of children and youth from Junior Kindergarten to Grade 12, and is the only permanent children’s opera company in Canada to regularly commission and produce operas for children. Opera is simply storytelling with music, and those are two things that kids and youth love! A unique experience, the CCOC offers members unparalleled performance opportunities and life skills through age-appropriate vocal and dramatic training. Members regularly perform with the Canadian Opera Company and other major professional arts organizations. Rehearsals are weekdays after school in the downtown area. Auditions are held April to June and occasionally during the year. A non-auditioned in- and after-school workshop program was launched in 2008 as part of the OPERAtion KIDS outreach arm of the CCOC. Highlighting the current season is the May 2020 return of Errol Gay and Michael Patrick Albano’s masterful adaptation of Alice in Wonderland.

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

The Canadian Arabic Orchestra

The CAO is a registered charity dedicated to connecting people through music, celebrating the diversity of Canada’s cultural mosaic with classical Arabic music from all corners of the Arab world, spanning a time period that goes back to early Andalusia, and presented at times with a fusion of classical western and other world music. The CAO organizes a two-week annual celebration of Arabic music and arts in Canada, presenting music concerts, theatre, film and arts exhibitions. Over the last week of October and the first week of November, FAMA presents an array of Canadian and International artists with a wide variety of genres and disciplines.

Omar Najjar
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omar@caimusic.ca
www.canadianarabicorchestra.ca
• Canadian Men’s Chorus

The Canadian Men’s Chorus is on a mission to redefine low-voice choral music in Toronto. Under the leadership of Greg Rainville, the CMC brings to life the finest works from a wide range of material: contemporary choral, theatre, jazz, pop, barbershop, and new commissioned works.
Lynn McMurray
416-996-2159
lmcmurray@canadianmenschorus.ca
www.canadianmenschorus.ca

• Canadian Music Centre

The Canadian Music Centre is the catalyst that connects you to the ever-evolving world of musical creation in Canada through performance, education and promotion. The CMC provides unique resources for exploring, discovering, and performing Canadian music. We are passionate about nurturing a musical community that honours our legacy and supports the professional development of Canadian musicians and composers. The CMC has been supporting, preserving, and celebrating the works of Canadian composers since 1959. As proud and passionate advocates, we offer innovative resources for discovering, exploring, listening to and playing Canadian music online and in five regional hubs across Canada. These resources include library services, music services (sales and rentals of scores, books and recordings), distribution services (Centre-discs, Centrestreams and support to Indie labels), education and outreach, “CMC Presents” concert series and workshops, Associate Composer program, and communications tools to promote contemporary musical creation in Canada and abroad. Founded in 1983, CMC Ontario Region works province-wide in collaboration with artists, educators and organizations to present performances, workshops, and other activities.
Holly Nimmons
416-861-6601
holly.nimmons@cmccanada.org
www.cmccanada.org

• Canadian Opera Company

Based in Toronto, the Canadian Opera Company is the largest producer of opera in Canada and one of the largest in North America. The company enjoys an international reputation for artistic excellence and creative innovation. The company presents six fully-staged productions at the Four Seasons Centre for the Performing Arts annually. The COC’s repertoire spans the history of opera from the Baroque to the 21st-century and includes several commissioned works and Canadian premieres. Professional opera artists from all over the world are engaged for COC productions, including a significant number of Canadian singers, directors, conductors and designers. The company performs with its own professional chorus and orchestra. The company also fosters emerging Canadian talent through its Ensemble Studio, Orchestra Academy and company-in-residence programs.
Alexander Neef, general director
416-365-9231
info@coc.ca
www.coc.ca

• Canadian Sinfonietta

Founded in 1998, the Canadian Sinfonietta is a chamber orchestra led by conductor Tak-Ng Lai and concertmaster Joyce Lai. The orchestra is comprised of 25 professional musicians who perform at the Glenn Gould Studio (250 Front St. W.), and the Markham People’s Theatre for the Performing Arts (22 Esna Park Dr.). Chamber concerts are held with a wine and finger food reception at the Heliconian Hall (35 Hazelton Ave.), the Trun-Baker Centre (225 Geary Ave.) and Infiniti Music Hall in Markham. The mission of the Canadian Sinfonietta is to attract a new generation of concert-goers by presenting concerts that have a balance of traditional and newly-composed or culturally interesting programs. Concerts are both accessible as well as new and fresh. Programs often feature interdisciplinary artistic presentations, multicultural music, non-western instruments and highlight diverse Canadian artists. CS is a community conscious group and plays an active role through partnership with local community groups. A Youth Mentorship Program encompasses the 2 youth orchestras and the annual young artist competition and concert. CS is also a recipient of the New Horizons Grant, which enables them to outreach in the senior community.
Benjamin Lau
647-812-0839
ben@canadiansinfonietta.com
www.canadiansinfonietta.com

• Cantemus Singers

Cantemus Singers was established in 2008 by our conductor, Michael Erdman, to help expand Toronto’s exposure to and appreciation of Renaissance and early Baroque secular vocal music. Our 14-voice a cappella ensemble focuses mainly on the interesting and evocative madrigals, lieder, chansons and villancicos of the 16th century. We also perform religious works, often the five- to eight-part compositions less often heard by Toronto audiences.

Our 2019/20 season begins Nov 23 and 24, as we perform Christmas music from England, including Thomas Tallis’ magnificent “Mass Puer natus est nobis” for 7 voices. In mid-March, “Good Queen Bess” explores the music of the Elizabethan period, featuring works by Morley, Byrd, Weelkes and Wilbye. In late May, our program, “Not So Serious”, focuses on light-hearted, humorous madrigals and joyful motets that send our spirits soaring. Performances at Church of the Holy Trinity (10 Trinity Square - Eaton Centre) and St. Aidan’s Anglican Church (70 Silver Birch Ave. at Queen St. E.). Check out the website for times.
Michael Erdman, conductor
416-576-6602
cantemus.ca@gmail.com
www.cantemus.ca

• Canenza Chamber Players

Entering our 17th season, the Canenza Chamber Players series presents two performances of each of our programs, one on Sunday afternoon with optional brunch at Toronto Island's St. Andrew by-the-Lake Church, and on Monday evenings at St. George the Martyr Anglican Church, 197 John St. This year’s line up can be found on our website or on Facebook at Canenza Chamber Players.
416-822-0613
reservations@canenza.org
www.canenza.org

• Cathedral Bluffs Symphony Orchestra

Cathedral Bluffs Symphony Orchestra (CBSO) is a volunteer community orchestra that has been based in Scarborough since 1986. The orchestra is presenting eight concerts this season, including a subscription series of six concerts. Led by artistic director Norman Reintamm in his final season with Cathedral Bluffs Symphony Orchestra, we will bring to life some of the greatest musical masterpieces, including favourite works by Beethoven, Brahms, Gershwin, and Mahler, and we will introduce you to some of Canada’s rising stars, including pianist Lauren Esch and violinist Eva Lesage. We also look forward to new collaborations with Iranian-Canadian classical guitarist Bahar Ossareh and Odawa First Nations composer Barbara Croall. This season will also feature the finals of the biennial Clifford Poole Vocal Competition – showcasing talented young singers. Looking for an orchestra to play in? Send your inquiries to us via email.
Peggy Wong
416-879-5566
info@cathedralbluffs.com
www.cathedralbluffs.com

• The Cellar Singers

The Cellar Singers is a 40-voice mixed choir based in Orillia. For over 50 years, the choir has delighted audiences in Simcoe and Muskoka with choral masterpieces grand and intimate. Under the direction of gifted choral specialist Mitchell Pady, the choir presents four main concerts each season. Rehearsals are open to all and are held Wednesday evenings, 7:15pm, at St. James’ Anglican Church, Orillia. During the 2019/20 season, The Cellar Singers will present Haydn’s The Creation, Britten’s...
Ceremony of Carols together with Susa’s Carols and Lullabies, Bach’s St. John Passion and Gilbert and Sullivan’s HMS Pinafore. Join us!

Kate Ward
905-515-3356
info@thecellarsingers.com
www.thecellarsingers.com

**Choral Mosaic 2020**

Choral Mosaic 2020 is a new music festival that will give choral music lovers of all levels a chance to perform and learn together with choral musicians from around the world. From June 25 to 27, Choral Mosaic will feature performances from renowned choral musicians such as: Norwegian composer Kim André Arnesen; Finnish a capella sensation Rajaton; Canada’s own Mary Lou Fallis in Primadonna Chorals; and The Mississauga Symphony Orchestra.

Choral singers of all skill levels will have an opportunity to perform, with no audition required! Sing in the mass choir gala, performing a newly-commissioned work from Kim André Arnesen, attend keynote addresses, master-classes and workshops from top choral clinicians, as well as choral concerts around the City of Mississauga, and more. Choral Mosaic 2020 will be hosted in the spectacular Living Arts Centre in Mississauga - and our artistic director is David Ambrose. Register now on our website, and contact us at our email for any questions.

Kate Molina
416-508-9639
kmolina@mississaugaflestivalchoir.com
www.choralmosaic.com

**Chorus Niagara**

Worth the drive to Niagara! Chorus Niagara, The Power of 100 is Niagara’s premier 100-voice auditioned ensemble. Conducted by artistic director Robert Cooper (celebrating 30 years with Chorus Niagara), Chorus Niagara has been entertaining and enlightening audiences for 57 years. Chorus Niagara performs traditional choral masterpieces, modern and seldom-heard works and new commissions, and provides a showcase for emerging Canadian talent. Attracting singers of all ages with the Chorus Niagara Children’s Choir, Side-by-Side High School Chorale and Robert Cooper Choral Scholars program, and emerging talent with our new Apprentice Conductor program, Chorus Niagara provides opportunities for everyone to experience the joy of live choral performance. Our thrilling 57th season begins in November with Viscount Michael Tippett’s A Child of Our Time, followed by “Welcome Christmas” with actor Benedict Campbelt and November concerts. In the new year, we present Norwegian composer Ola Gjeilo’s moving Sunrise Mass in March, followed in May by “Topsy Turvy – The Best of Gilbert and Sullivan.” All concerts are presented at the stunning new FirstOntario Performing Arts Centre in revitalized downtown St. Catharines. Join us as we bring great music to life!

Diana McAdorey
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www.chorusniagara.org

**Christ Church Deer Park**

Continuing its long tradition of musical excellence, Christ Church Deer Park boasts an innovative music program. Our choir, consisting of professional members and skilled volunteers, performs a rich treasury of sacred choral music and hymnody at the 10am Sunday liturgy. The choir also performs at other special events, feast days, Evensongs and concerts throughout the year. Rehearsals take place on Thursday evenings from 6:45pm to 8:45pm and offer an opportunity to develop musicianship through vocal instruction, while being part of an open and welcoming community. In addition, we present “Jazz Vespers,” a popular, informal service held bi-monthly at 6:00pm, preceded by an organ recital at 5:30pm. The choir also offers the Christ Church Deer Park Scholars program, and emerging talent with our own choir that sings services in the Anglican prayer book tradition – and whose calibre is such that it has twice been invited to sing services in cathedrals in Britain, most recently at Gloucester and Chichester in the summer of 2019 – or the many visiting ensembles and choirs choosing us for their concerts. The church seats 300 for a concert and has an adjacent hall, also with superb acoustic, seating 175 for a smaller concert. Our 1883 Jacobean Arts and Crafts building (with exquisite windows, a beautiful sanctuary, and a cloister-style courtyard) sits in one of the most intensely interesting neighborhoods in the city. At 525 Bloor St. E. (close to subway), between Sherbourne and Parliament, it has old Rosedale to the north, multi-faceted St. Jamestown to the south, and a fever of new condo developments to the east and west. It exists as an oasis and offers a perfect space to perform and be heard.

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

**Church of St. Mary Magdalene**

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

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

**The Church of St. Peter and St. Simon–the–Apostle**

Fine music is central to life at the Church of St. Peter and St. Simon-the-Apostle. Whether it is our own choir that sings services in the Anglican prayer book tradition – and whose calibre is such that it has twice been invited to sing services in cathedrals in Britain, most recently at Gloucester and Chichester in the summer of 2019 – or the many visiting ensembles and choirs choosing us for their concerts. The church seats 300 for a concert and has an adjacent hall, also with superb acoustic, seating 175 for a smaller concert. Our 1883 Jacobean Arts and Crafts building (with exquisite windows, a beautiful sanctuary, and a cloister-style courtyard) sits in one of the most intensely interesting neighborhoods in the city. At 525 Bloor St. E. (close to subway), between Sherbourne and Parliament, it has old Rosedale to the north, multi-faceted St. Jamestown to the south, and a fever of new condo developments to the east and west. It exists as an oasis and offers a perfect space to perform and be heard.

Darleen Knowlton, parish administrator
416-923-8714 x201
Music Program Information: music@stpeterstsimon.ca
Rental Information: office@stpeterstsimon.ca
www.stpeterstsimon.ca
Confluence – “an act or process of merging” – is a company of diverse creative artists dedicated to intimate, thought-provoking programs with a focus on cabarets curated by a wide cross-section of Toronto’s leading musicians, the work of Indigenous artists and artists of colour; anniversaries; programs celebrating important figures in music, salons and lectures on a wide variety of musical topics, and commissions of new works by Canadian creative artists. Our 2019/20 season features “Celebrating Clara Schumann”; “An Evening with Marion Newman”; “Hugo and Willie: Songs of the Soul”; “Witch on Thin Ice (by Alice Ho)”; “Creativity and Aging”; “Baroque Music by Candlelight”; and “The Mandala.” Artistic producer Larry Beckwith has been ably assisted in planning this new mandate by a whole host of outstanding and diverse figures from Toronto’s amazing music scene, including Confluence associate artists Andrew Downing, Kathleen Kajioka, Marion Newman, Patricia O’Callaghan, Suba Sankaran and managing director Jennifer Collins. “...this series has established itself as one of the most important and consistently interesting in the city.” – John Gilks, Opera Ramblings.

Larry Beckwith  
647-678-4923  
info@confluenceconcerts.ca  
www.confluenceconcerts.ca

Counterpoint Community Orchestra

Counterpoint Community Orchestra has been operating as a community orchestra in downtown Toronto for 34 years. Formed in 1984, it was the first lesbian/gay/gay-positive orchestra in Canada and in the world. Counterpoint is a full symphony orchestra, and the programming is drawn from Baroque through contemporary orchestral repertoire. Rehearsals are at the 519 Community Centre on Church Street. The other pages in the ‘About Us’ section of our website give a more detailed history and description of Counterpoint Community Orchestra.

Kevin Uchikata  
647-970-8057  
www.ccchorchestra.org

DaCapo Chamber Choir

The 24-voice DaCapo Chamber Choir was founded in 1998 in Kitchener-Waterloo under the direction of Leonard Enns. The mission of the choir is to identify, study, rehearse and present outstanding choral chamber works of the past 100 years and to champion music of Canadian and local composers. In 2019/20, DaCapo will complete its three-season exploration of themes related to the global refugee crisis with a focus on “Renewal”. The season will feature the premiere of the 2019 NewWorks winning composition by Kevin Pirker, and appearances by guest artists Angela Schwarzkopf, harpist; mezzo-soprano Jennifer Enns Modolo; and pianist Catherine Robertson. This past year, DaCapo released its 3rd CD, containing selections received through NewWorks, its national choral composition competition. (Read the review of this CD in the April 2019 issue of The WholeNote.) Like us on Facebook or follow us on Twitter @DaCapoChoir!

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

The Don Wright Faculty of Music at Western University

The Don Wright Faculty of Music at Western University in London, Ontario is situated in a research-intensive university on a campus that is inviting and striking. It is an environment that enables students to grow artistically and academically, with a strong focus on community. Our students are among 650 of the brightest and most talented young artist scholars, who come to study in one of our many undergraduate and graduate programs. With the faculty and staff, they are committed to excellence in creative and scholarly work. In our 2019/20 season, we invite you to experience the incredible diversity of musical styles and genres our students, faculty and guest artists have to offer. Included within 350+ performances each year are student ensemble performances (from choirs and opera to orchestra, band, jazz, percussion, contemporary and early music), solo and chamber recitals, new works by student composers, faculty concerts, and our signature “Fridays @ 12:30” concert series.

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

The Edison Singers

We are a newly formed, non-profit organization guided by internationally-acclaimed conductor Noel Edison to present choral music at its best. Our vision is to reach out to communities large and small with the world's finest choral music. This inaugural season, The Edison Singers will present concerts in three communities: Toronto, Niagara-on-the-Lake, and Wellington County. We plan to make these three centres the hub of our annual choral calendar, and our aim is to become an integral part of the musical life of each community. A resident in each town has agreed to oversee volunteer activities, such as posting, ushering, advertising, marketing, hospitality, patron services, and fundraising. And we hope to create more musical hubs over the next few years. We also plan to give back to each community. This season we will be helping Knox Church in Elora raise funds for repairs to its landmark steeple. At St. David's Presbyterian Church, our rehearsal venue in Campbellville, Ontario, we will assist them in fundraising. We welcome suggestions from all our friends and supporters regarding ways the choir can enhance the cultural environment in your community.

Esther Farrell  
226-384-5100  
contact@thedidisongsingers.com  
www.thedisidentsingers.com

Elmer Iseler Singers

Elmer Iseler Singers (EIS) is a 20-voice professional chamber choir based in Toronto and founded by the late Dr. Elmer Iseler in 1979. Directed by the acclaimed Lydia Adams, the Singers are known for tonal beauty and interpretive range, and valued for their contributions to masterclasses and workshops with schools and community choirs. EIS present a five-concert series in Toronto each season, and are featured at concerts, workshops, and festivals throughout Canada, touring Ontario annually and Eastern and Western Canada bi-annually. Their unique “Get Music! Educational Outreach Initiative” mentors conductors, music educators and students. The Elmer Iseler Singers have 15 recorded CDs featuring Canadian music. EIS with Toronto Symphony Orchestra were 2019 Grammy-nominated and 2019 JUNO-awarded for the brilliant Ralph Vaughan Williams’ Osianes CD recording, with Peter Oundjian conducting. EIS are 2014 National Choral Award recipients and JUNO nominees for “Classical Album of the Year: Vocal or Choral Performance” for Dark Star Requiem with Tapestry Opera and Gryphon Trio in 2017, and for David Braid’s Corona Divinae Misericordiae with

Eglinton St. George’s United Church

Our 45-voice choir meets Thursday evenings for two hours and Sunday mornings for worship, preparing music ranging from Renaissance to jazz and from chant to oratorio. Prior experience in choral singing is a requirement. Outreach and benefit concerts are regular fare with support from our wonderful and talented eight section leads. This year, we offer our 2019/20 concert series with: “ESG Remembers,” featuring our ESG Concert Choir and Chamber Orchestra paying tribute to the 100th anniversary of the Peace Treaty with oral masterworks to the fallen, including the Rutter Requiem and other works by Mark Siret, Ruth Watson Henderson and Eleanor Daley; our annual ESG Christmas concert “Gloral!”, with ESG Concert Choir, Chamber Orchestra and organ; and special guests, the Elmer Iseler Singers and Elora Singers, with stunning choral classics from Canada and beyond.

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

EIS present a five-concert series in Toronto each season, and are featured at concerts, workshops, and festivals throughout Canada, touring Ontario annually and Eastern and Western Canada bi-annually. Their unique “Get Music! Educational Outreach Initiative” mentors conductors, music educators and students. The Elmer Iseler Singers have 15 recorded CDs featuring Canadian music. EIS with Toronto Symphony Orchestra were 2019 Grammy-nominated and 2019 JUNO-awarded for the brilliant Ralph Vaughan Williams’ Osianes CD recording, with Peter Oundjian conducting. EIS are 2014 National Choral Award recipients and JUNO nominees for “Classical Album of the Year: Vocal or Choral Performance” for Dark Star Requiem with Tapestry Opera and Gryphon Trio in 2017, and for David Braid’s Corona Divinae Misericordiae with
No matter the genre, there is magic in Ensemble Vivant. Ensemble Vivant is known for fostering a love of music world. Having pioneered a genre-diverse repertoire from classical to the syncopated rhythms of Ragtime, the Great American SongBook, Latin, and other jazz styles, EV’s unique instrumentation features world class artists who have been steeped in these genres for over three decades; passionate, virtuosic music-making, and warm and engaging rapport with audiences of all ages. “No matter the genre, there is magic in Ensemble Vivant’s music-making.” (Rick Wilkins, C.M.) EV has 14 recordings (www.openingday.com).

The Elora Singers are a fully professional choir that has spent 40 years establishing a reputation for musical excellence that continues to set them apart. The choir is renowned for delivering inspiring live performances in their fall/winter season and during their summer festival, the Elora Festival. The Singers have been nominated for a JUNO and a Grammy award and have a dozen CDs recorded. Under artistic director, Mark Vuorinen, The Elora Singers have a busy performance schedule within Elora and on tours, but also offer vital community outreach and education programs.

Chris Sharpe
519-846-0331
info@elorafestival.com
www.elorasingers.ca

Ensemble Vivant

Ensemble Vivant is unique in the piano chamber music world. Having pioneered a genre-diverse repertoire from classical to the syncopated rhythms of Ragtime, the Great American SongBook, Latin, and other jazz styles, EV’s unique instrumentation features world class artists who have been steeped in these genres for over three decades; passionate, virtuosic music-making, and warm and engaging rapport with audiences of all ages. “No matter the genre, there is magic in Ensemble Vivant’s music-making.” (Rick Wilkins, C.M.) EV has 14 recordings (www.openingday.com).

Core quintet: Catherine Wilson, piano/artistic director; Corey Gemmell, violin; Norman Hathaway, viola; Sybil Shanahan, cello; Jim Vivian, bass. Regular collaborators: Kevin Turcotte, trumpet; Mike Murley, sax; Nick Fraser, drums and others. “...Beautiful, poised performances...capture the passion and verve...Wilson’s piano gives this music unerring drive and plenty of sparkle.” - Toronto Star. Through Euterpe (www.musicisthekey.org), Ensemble Vivant is known for fostering a love of great music among our youth. Euterpe enhances your community outreach, engaging EV to perform for the students at local public schools, and more. Euterpe’s initiatives have been endorsed by the scientific community.

Catherine Wilson
416-768-8856
catherine@ensemblevivant.com
www.ensemblevivant.com

Esprit Orchestra

Founded in 1983 by music director and conductor Alex Pauk, Esprit’s commitment to commissioning and advancing contemporary music has set it apart as one of the few organizations of its kind on a global scale. Esprit consistently collaborates with outstanding composers, and performs with first-class soloists and ensembles from Canada and abroad. Each concert season, Esprit Orchestra commissions, promotes and performs the work of Canadian composers, and features Canadian premières of music by leading international composers. With a dynamic annual subscription concert series, this skilled orchestra presents music that is otherwise unavailable in Canada, always performed to the highest standards in the acoustically acclaimed Koerner Hall at the TELUS Centre for Performance and Learning.

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

Euterpe Centennial Choir

In its 53rd season, Euterpe Centennial Choir (ECC) enriches the cultural life of the community with high-calibre vocal music performances. ECC offers singers a rewarding choral music experience in a welcoming, inclusive community. We perform diverse repertoire, ranging from classical masterpieces to contemporary compositions, folk and popular music. Our season begins on December 7 with “Sweet Rejoicing”, featuring Antonio Vivaldi’s uplifting Gloria, Robert Pearsall’s lovely arrangement of the ancient carol In Dulci Jubilo and joyful seasonal music. “Offering” on April 4 presents a gift of gorgeous classical music, including Luigi Cherubini’s stunningly beautiful Requiem Mass in C Minor and an exquisite selection of art songs by Brahms, Vaughan Williams and others.

“Musica Borealis” on June 6 features glowing music from northern lands, including Scandinavia, Estonia and Canada. The Canadian Croatian Choral Society will join ECC in performing a selection of authentic Croatian folk songs. Rehearsals are on Tuesday evenings from 7:30pm to 10pm at Humber Valley United Church in Etobicoke. Euterpe Centennial Choir always welcomes new choristers. Interested singers are invited to attend a rehearsal.

Lauren Mayer
416-433-5495
info@eccb.ca
www.eccb.ca

Etobicoke Community Concert Band

Usually a love affair is something you want to keep secret – but not this time. The Etobicoke Community Concert Band is celebrating a 25-year love affair with music. Their repertoire ranges from current hits and old favourites, to swing and jazz, and from military brass to Broadway hits – usually something that will be stuck in your head on your way home after a concert. The band is grateful for so much support over the years from so many volunteers, from so many people from the community, including other community groups that helped to make the first 25 years possible. They hope you’ll join them celebrating the 25th and for, hopefully, many years to come.

“Radio Days” will be Friday Nov 1. The Christmas Show “It’s a Wonderful Life in Etobicoke” will be Friday December 20. The 25th Gala Anniversary Concert is Friday, March 27. The final season concert “Party for the Planet” is Friday, May 29. The shows are at Etobicoke Collegiate, 86 Montgomery Rd.. Tickets: $15.00

Rob Hunter, president
Box Office: 416-410-1570
hunterrg1@bell.net
www.eccb.ca
• The Etobicoke Philharmonic Orchestra

For over 59 years the award-winning Etobicoke Philharmonic Orchestra has been presenting great classical concerts and is delighted to announce the 2019/20 season starting October. Music director Matthew Jones once more engages audiences with his energy and enthusiasm and presents a great-composer lineup of works by Elgar, Brahms, Liszt, Grieg, Tchaikovsky, Shostakovich and more. The new Sunday matinee Discovery Series was a great success last year and will be an ongoing seasonal feature. Once again, the orchestra welcomes great artists: Joseph Johnson, principal cellist with the TSO performing Tchaikovsky’s “Rococo Variations” at the opening concert, and renowned pianist Arthur Ozolins presenting Brahms’ Piano Concerto No. 2 at the final concert of the season. Concerts are at Martingrove Collegiate Institute, 50 Winterton Dr., Etobicoke with the Christmas concert “The Gift of Christmas” and the Discovery Series matinee concert at Humber Valley Church, 76 Anglesley Blvd. Advanced orchestral musicians of all ages interested in joining the orchestra should contact Judy Gargaro, EPO president. Student scholarships are by audition in the Spring. Rehearsals are every Wednesday at Martingrove Collegiate 7:30pm to 10pm. and continue until mid-May.

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

• Exultate Chamber Singers

Exultate Chamber Singers has been celebrated for its continuing tradition of choral excellence for almost 40 years. The choir is enriched not only by the excellent musicianship of its members but also by their varied academic and professional backgrounds. Together they form a passionate, committed ensemble with a wide-ranging repertoire. Founded and led for 30 years by conductor and organist John Tuttle, the choir has since been under the direction of Dr. Karen Gyllis (2011 to 2012), Dr. Hilary Apfelstadt (2013 to 2018), and its current president. Student scholarships are by audition in the Spring. Rehearsals are every Wednesday at Martingrove Collegiate 7:30pm to 10pm. and continue until mid-May.

Vician Moens
416-971-9229
info@exultate.net
www.exultate.net

• FirstOntario Performing Arts Centre

The FirstOntario Performing Arts Centre is a 95,000 square-foot cultural complex comprised of four state-of-the-art performance venues that host a signature presentation of international and local performing artists. Designed by Diamond Schmitt Architects, the FirstOntario Performing Arts Centre plays a vital role in the renaissance of downtown St. Catharines, serving as the catalyst in modernizing the area and reinforcing the brilliance of Niagara region’s diverse cultural cluster. The arts live here!

Michael Chess
905-688-0722
boxoffice@firstontariopac.ca
www.firstontariopac.ca

• Flute Street

Flute Street is Toronto’s professional flute choir, whose players employ the full range of instruments from piccolo through treble, concert, alto, bass, contralto, contrabass, and even the double contrabass flutes. Audiences have been delighted to hear world and Canadian premières and featured international guest soloists, such as Jean-Louis Beaumadier, Christine Beard, Mary Ann Archer, Kelly Via and low flutes specialist, Peter Sheridan. In addition to their regular three-concert series presented in Toronto, Flute Street has performed as guest artists in Quebec with Les Flûtistes de Montréal, at both Canadian Flute Conventions, and at the first International Low Flutes Festival in Washington D.C. This season’s opening event will include the Toronto debut of Les Flûtistes de Montréal who will join Flute Street on Nov 2 at The Church of St. Peter and St. Simon. For more details please visit our website.

Nancy Nourse
416-462-9498
noursewind@sympatico.ca
www.flutestreet.ca

• Gallery 345

Now in its 13th year, Gallery 345 is one of the finest piano and chamber music salons in Toronto. I have staged over 565 performances in the past 11 years, ranging from intimate solo piano concerts to 20-piece jazz bands. The gallery is known for its great acoustics. It has been my great pleasure over the years to present so many performers in a wide variety of musical genres. There is nothing like being in the room where the music is played. The gallery’s focus is solo piano, classical, jazz, art song, improvisation and contemporary classical performance. Weekends book first, so think about booking Sunday to Thursday. Rental fees are very reasonable. I always want to get the music heard. All performance is performer-driven. The performer needs to get the word out to family and friends to help bring in an audience. While I do what I can to promote events, it is up to the performers to advertise and promote their events. All events are posted on my website, on Facebook, The WholeNote magazine and other social media.

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

• Georgetown Bach Chorale

We are a renowned choral ensemble with approximately 20 voices specializing in Baroque repertoire from the likes of Vivaldi, Cantor and Handel, and of course J.S. Bach. The Georgetown Bach Chorale performs in a variety of spectacular venues in Halton Hills, from the intimate setting in a private home to the stunning beauty of local churches. The chorale rehearses every Tuesday evening, circled around a freshly-tuned harpsichord, working very consciously to prepare each season’s concert offerings. Highlights for this coming year’s events include Bach’s Christmas Oratorio, Handel’s Messiah, Mozart’s Mass in C Minor and his tormented Piano Concerto in C minor, as well as performances of Beethoven’s 9th Symphony and Bruckner’s Te Deum with the Hamilton Philharmonic. The Georgetown Bach Chorale always presents a wide range of music for you to enjoy – there is something for everyone!

Ronald Greidanus
905-873-9909
ronaldgreidanus@hotmail.com

• Glionna Mansell Corporation

Glionna Mansell Corporation is a music marketing agency, digital classical organ dealer and concert producer in the organ and choral performance genre. The company is an active supporter/promoter of emerging artistic talent alongside experienced world-stage performers. The activities and entities operating under the Glionna Mansell banner include: Organix Concerts, Allen Organ Company in Ontario and touring/concert choir MOSAIC Canadian Vocal Ensemble with members of St. Michael’s Choir School Alumni. This experienced choir has performed locally and in Italy, including the Vatican and also the Holy Land. In 2020, the choir will tour New York/New England followed by a 2021 performance tour to Turkey and Greece. Organix Concerts is a recipient of the RCCO National Award of Excellence and will be presenting 30 concerts in 2020 featuring Canadian and
international artists including: Richard Spotts (USA), Giulia Biagetti (Italy), David Bendix Nielsen (Denmark) and David Troiano (USA). President and artistic director Gordon Mansell is music director and titular organist at Our Lady of Sorrows Catholic Church – Toronto. 

Gordon Mansell, president, artistic director, concert organist
416-769-5224; 1-877-769-522
416-571-3680
gdmansell@sympatico.ca
www.glionnamansell.com

Gravenhurst Opera House

Gravenhurst’s Cultural Cornerstone since 1901, the Opera House continues to be a focal point for great entertainment year-round! Muskoka’s oldest entertainment tradition, the Gravenhurst Opera House is the place to be for music, theatre, educational programming, weddings, celebrations, community events and more! Visit our website.

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

The Hannaford Street Silver Band

The Hannaford Street Silver Band is Canada’s award-winning professional brass band and resident company of Toronto’s St. Lawrence Centre for the Arts. Its mission is to honour the traditions of this art form and place it in a contemporary context with a unique, Canadian point-of-view. We actively facilitate innovative creative projects and collaborate with the best of Canada’s diverse artists. Our 2019/20 season features brass repertoire gems, paired with new music played with the verve and virtuosity you expect from the Hannaford Band: "Nine Daies Wonder" on October 27 features violin virtuoso Mark Fewer with guest conductor James Gourlay; “Winter’s Song” is on Tuesday, December 10 at Yorkminster Park Baptist Church with the Bach Children’s Chorus; “Festival of Brass” on Sunday, February 9 features Gábor Tarkövi, principal trumpet of the Berlin Philharmonic, and our season concludes on Sunday April 26 with “Murdoch Ahoy!” - a unique collaborative film and music presentation.
The HSSB demonstrates its commitment to youth, outreach and education by running the Hannaford Youth Program. This vibrant program is a fantastic opportunity for brass and percussion players ages 7 to 24 to participate in three remarkable youth bands.

Raymond Tizzard
416-425-2874
ray@hssb.ca
www.hssb.ca

HANNAFORD STREET SILVER BAND

Harbourfront Centre

Harbourfront Centre, on Toronto’s waterfront, is an innovative not-for-profit cultural organization that creates events and activities of excellence that enliven, educate and entertain a diverse public.

Maria Williams
416-973-4000
mwilliams@harbourfrontcentre.com
www.harbourfrontcentre.com

Isabel Bader Centre for the Performing Arts

The Isabel Bader Centre for the Performing Arts (the Isabel) is a home for the creative arts at Queen’s University in Kingston, Ontario and a hub of vibrant artistic study, creation, and exhibition in our community. The building houses the Queen’s Department of Film and Media and the DAN School of Drama and Music, as well as the Isabel house season, which brings some of the most exciting and acclaimed musicians to its 567-seat concert hall. Situated on the shores of Lake Ontario, the Isabel brings together world-class arts spaces and programs with a captivating sense of place, creating a dynamic venue for our students and community to learn, discover, think, do, and experience together. Opened in September 2014, the Isabel was designed by Oslo/New York-based firm Snøhetta and Ottawa’s N45, with acoustics and theatre design by ARUP and Theatre Projects Consultants. Anchored by a transformational gift to the Initiative Campaign from Drs. Alfred and Isabel Bader, the Isabel was inspired by the Baders’ love - of the arts, of Queen’s, and of each other - and is named in Isabel’s honour. For a virtual tour, visit www.queensu.ca/theisabelcontent/virtual-walkthrough.

Tricia Baldwin
613-533-2424
ibcpabook@queensu.ca
www.queensu.ca/theisabel

Jubilate Singers

A community choir who enjoy singing music from many lands, as well as music by Canadian composers, our repertoire includes songs that may be new to listeners, as well as classics and familiar folk tunes. We welcome singers to join our large chorus, or to audition for our chamber group. We rehearse Tuesday evenings near Lawrence and Yonge. Our 2019/20 season will include two opportunities to learn from skilled clinicians at full-day workshops. Saturday, Nov 30: “Navidad Nuestra” – a Latin American Christmas celebration featuring the music of Ariel Ramirez, with special guests, Latin American musicians Sikuris St. Lawrence, Eastminster United Church, 310 Danforth Ave. Saturday, March 7: “The Seas” – music about and inspired by the sea. Settings of the ‘Ave maris Stella’ from Canada and around the world, plus a selection of rollicking sea shanties. Eastminster United Church, 310 Danforth Ave. Saturday, June 6: “Of Love and Nature” – our final concert, focusing on the nature of love and the love of nature, features selections from Brahms and Bartók, plus works by contemporary Canadian composers. Church of St. Peter and St. Simon-the-Apostle, 525 Bloor St. E.

Pauline McKenzie
416-223-7690
paulinemckenzie@rogers.com
www.jubilatesingers.ca

Ken Page Memorial Trust

The Ken Page Memorial Trust is a non-profit charitable fund supporting jazz and the artists who create such lasting memories for all of us. The aims of the Trust are to encourage emerging talent, foster an understanding of the evolution of the music, promote jazz education through workshops, masterclasses and outreach programs conducted by
established professionals, and to provide financial aid to jazz musicians on an emergency basis. The KPMT holds annual jazz fundraisers featuring some of the world’s leading jazz artists and honours jazz professionals with its Lifetime Achievement Award; it also presents seasonal performances of Jim Galloway’s Wee Big Band. Most recently, the Trust provided grants to the University of Toronto Faculty of Music, Springboard to Music, the TD Toronto Jazz Festival, Humber College Community Music School, and the Ken Page Memorial Trust Scholarship in memory of Ron Collier. Donations are our lifetime. Board members are unpaid and every dollar is dedicated to furthering our mission. Contributions are gratefully received, and if you are currently a donor we extend our sincere appreciation. If you would like to help us make a difference please visit our website.

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

**Kindred Spirits Orchestra**

Welcome to the KSO 2019/20 concert season at Flato Markham Theatre (October 19, December 14 and February 8) and Richmond Hill Centre for the Performing Arts (March 20, May 8 and June 26). Highlights of the season include Bartók’s *Concerto For Orchestra*, as well as Tchaikovsky’s *Fourth and Fifth*, Shostakovich’s *Fifteen*, Prokofiev’s *Fourth* and Rachmaninoff’s *Third* symphonies. We are thrilled to welcome back Maxim Bernard in Ravel’s *Concerto for Piano in G*, Dong Xu in Prokofiev’s *Concerto No. 4* (*For the Left Hand*) and Leonid Nediak in Rachmaninoff’s *Piano Concerto No. 4*. Mary Kenedi will make her debut with the KSO in Bartók’s *Piano Concerto No. 3*, Sheng Cai in *Shostakovich’s Piano Concerto No. 2*, and Leslie Ashworth - in Barber’s *Violin Concerto*. In June, the KSO and Markham Contemporary Music Festival will return to Cornell Recital Hall for a series of concerts presenting pieces by Stravinsky and a world premiere by Hong Kong Canadian composer Werner Chan. The season concert will conclude on June 27, with a performance at the CBC Glenn Gould Studio, led by renowned Chinese Maestro James Liu and, on July 1, with a Canada Day concert at Unionville Millennium Theatre.

**King Edward Choir**

Founded in 1952 by Jean Dobson, Barrie’s King Edward Choir enters its 68th season, under the direction of maestro Oliver Balaburski. The choir began as a ladies’ ensemble, taking its name from the school in which they practised. It blossomed into a group encompassing all voices and today is a mixed group of 50 singers committed to creating beautiful music in a passionate, informed and evocative manner. Our mandate is to offer choralists and audiences alike opportunities to experience a broad range of choral music, including classical, contemporary, Canadian, popular and world music. We continue to collaborate with other artists, engage in community outreach, and offer a mentorship program for students. New members are welcome to join by audition throughout the year. Our 2019/20 season begins with “Gloria” on Nov 30, featuring Vivaldi’s well-known setting of the same, plus a selection of Christmas works, with several by Canadian composers. Winter and spring concerts are on March 7 and May 9.

**Peter Sullivan, president**
705-739-7281
pesullivan71@gmail.com
www.kingedwardchoir.ca

**Kingston Road Village Concert Series**

Now in its seventh year, this neighbourly series in the upper Beach continues to present a variety of eclectic and exciting concerts, TSO bassist Timothy Dawson and his community-minded crew present classical, jazz, world music and even comedy. This year’s outstanding offerings include: “The Passionate Voice” – countertenor Dan Taylor, baritone Russell Braun, and bass Gary Relyea, along with their protégés; “Sultans of String - Christmas Caravan” with special guest Rebecca Campbell, Lynn Miles and Donné Roberts; The Four Seasons – Mark Fewer and orchestra presenting Vivaldi’s iconic version and Piazzolla’s red-hot *Four Seasons of Buenos Aires*; and finally, “Mass Hysterical – A Comedic Cantata” – a new musical revue created from the creators of the “Second City Guide to the Symphony,” in which four actors, a chamber ensemble and a soprano will guide you on a hilarious journey through the history of church music.

**Tim Dawson**
416-693-5304
timoj58@hotmail.com
www.kruc.ca

**Kitchener-Waterloo Symphony**

As one of Waterloo Region’s largest arts and cultural organizations, we continue to push boundaries, build community, and welcome and cultivate world-class talent in our community. We who are and how we approach our work is a reflection of the innovative and entrepreneurial culture which abounds in this region. Today, the KWS is one of Canada’s outstanding orchestras, presenting a diverse and rich concert season and garnering national and international attention for its artistry, musicianship and innovative programming. Its education and outreach programs serve its evolving community and a continuum of ages. The KWS continues to be the largest employer of artists and cultural workers and the most significant cultural asset for Waterloo Region. Highlights for the 2019/20 season include: Stravinsky’s “Suite” from *The Firebird*, “The Magical World of Harry Potter*, Ravel’s *Boléro*, “Back To The Future: In Concert” and more!

**Kari Hueber**
519-745-4711
www.kwsymphony.ca

**LARK Ensemble**

LARK Ensemble forms the core players for the Skylight Series of concerts at the beautiful Corkin Gallery. Each year, we are joined by some of Canada’s finest musicians to bring you masterworks and hidden gems from past and present. Our concerts are known for their creative programming and intimate setting, as well as our now-famous intermission parties.

**LARK Ensemble is Leslie Allt, principal flute, National Ballet Orchestra; Aaron Schwebel, concertmaster, National Ballet Orchestra; Roberta Janzen, cellist, Toronto Symphony Orchestra; and Keith Hamm, principal viola, Canadian Opera Company. This year’s concerts at the gallery take place on October 6, February 9 and May 17, all at 7:30pm. We are also playing as part of the free noon-hour series at the Four Seasons Centre on April 14. Our guests this season include Theresa Rudolph and Kathleen Kajio, viola; Leana Rutt, cello; Christopher Bagan, fortepiano and harpsichord; and Janina Fialkowska, Till Fellner, André LaPlante, Sofya Gulyak, and many more; the Penderecki, New Orford, Alcan, and many more quartets; the AYR and Andromeda Trios and many more. In the coming year, we will have a historic cycle of Beethoven’s string quartets by the Penderecki String Quartet (stretching from December 16, 2019 to December 16, 2020 – Beethoven’s 250th birthday.) The PQS is in residence at Wilfrid Laurier University. See our continually updated website for details (just google KWCMS.)

**Jan Narveson**
519-569-1809
jnerveson@uwaterloo.ca
www.k-wcms.com/KWCMS/Home.html

**Kitchener-Waterloo Chamber Music Society (KWCMS)**

In its 46th season, Kitchener-Waterloo Chamber Music Society is one of Canada’s busiest presenters of chamber music concerts with over 60 concerts per year, ranging from solo recitals to octets. Programs range from medieval to contemporary; most feature both classics and recent music. Almost all of our concerts take place at our Music Room, 57 Young St. W., Waterloo, in a private home – it holds a maximum of about 85 people. A superb Steinway piano, good acoustics, a supportive audience and an intimate but informal atmosphere make for great concert experiences. Notable performers have included pianists Jobert D Sevilleno
905-604-8339
GM@ksorchestra.ca
www.ksorchestra.ca

To order tickets, visit www.kwsymphony.ca/box-office.
Erica Goodman, harp.
Leslie Allt
647-869-2559
lesallt@rogers.com
www.facebook.com/LARKEnsemble

- Lawrence Park Community Church

Lawrence Park Community Church has a tradition of fine music, both in worship and in concert. Sunday services are held at 10:30am in the air-conditioned Sanctuary, and at 5pm “Soul Table” in the Community Hall. Musical groups include the Adult Choir (volunteer and professional singers) and the Lawrence Park Handbell Ringers. There are also musical opportunities for kids and youth. Special music Sundays include November 17 - the Brian Barlow Quartet; December 15 - a “Service of Lessons and Carols” with trumpeter Robert DiVito; Good Friday, April 10 - the Choir performs Maurice Durufle’s Requiem with soloists Michèle Bogdanowicz and Paul Winkelmans, and on April 19, the Confederation Centre Youth Chorus from Charlottetown sing at the 10:30am and 5pm services.
Mark Toews
416-489-1551 x28
mark@lawrenceparkchurch.ca
www.lawrenceparkchurch.ca

- Li Delun Music Foundation

The Li Delun Music Foundation was established in 2002 in Toronto as a non-profit organization dedicated to the promotion of cultural exchange between the East and the West through musical events. Named after the renowned Chinese conductor Li Delun, who founded the first symphony orchestra in the People’s Republic of China, the foundation is now well-known in the community as a presenter of high-quality musical events such as the annual “East Meets West New Years Concert” at the Toronto Centre for the Arts each year, and recitals by acclaimed musicians. Aside from forming the Toronto Festival Orchestra, which gives talented young aspiring musicians a chance to work alongside seasoned professionals, the foundation also provides a platform for young up-and-coming soloists to play on the concert hall stage, accompanied by a professional orchestra in front of a live appreciative audience. The Li Delun Music Foundation also holds masterclasses and workshops given by internationally-acclaimed artists such as Lang Lang, Sa Chen, Haochen Zhang and professor Lee Kum-Sing.
Rosalind Zhang
647-281-8768
rosvm@lidelun.org
www.lidelun.org

- Mississauga Festival Choir

With over 150 singers, MFC is the largest and most spirited community choir in our city. We first came together in 1984 to celebrate Mississauga’s 10th anniversary, and we stayed together to celebrate the joy of singing in a choral community like no other. Our spirited singing springs from our non-audition policy. Everyone who loves to sing is welcome to join us, and audiences hear the joy in every song. Under the leadership of David Ambrose, MFC performs many concerts, raises money for local charities, records professional CDs, holds an annual choral competition and tours the world.
Jenny Johnston
416-986-5537
info@mfchoir.com
www.mfchoir.com

- MCS Chorus / Mississauga

MCS Chorus, a chamber choir of 35 auditioned voices, is Mississauga’s only adult choral organization committed to the choral classical repertoire. MCS Chorus offers a diversified season of extensive community engagement events and ticketed concerts performed with chamber orchestras, instrumental ensembles and soloists. This wide range of programming contributes a strong and unique voice to the cultural fabric of the city. MCS is dedicated to bringing the choir’s performances into the communities of Mississauga under the dynamic leadership of artistic director Mervin William Fick.
Sandy
905-290-7104
info@mccschorus.ca
www.mccschorus.com

- Mississauga Symphony Orchestra

The MSO is designated as one of Mississauga’s six pillars of arts, culture and heritage. The orchestra offers entertaining and increasingly sophisticated programs from the classic and popular repertoires of symphonic music, all performed to the highest artistic standards. Based out of Hammerston Hall, a world-class performing arts facility located within the Living Arts Centre, the MSO provides performance opportunities and personal development to talented amateurs while combining the strands of excellence and education by assisting young professional performers and composers through solo performance opportunities, commissions and mentoring.
Ryan Tobin
905-615-4405
ryan.tobin@mississaugasympo.ca
www.mississaugasympo.ca

- Mooredale Concerts

Great Classical music for all. Our 2019/20 (31st) season showcases two string quartets with European and Latin roots. We will present another all-Beethoven programme, this time of violin sonatas; a rare and precious opera recital; and a return by popular demand of a violin/piano super duo. The players: Bennewitz Quartet, Wallis Giunta, mezzo-soprano with Steven Philcox, piano; Andrew Wan, violin and Charles Richard-Hamelin, piano; Dalì String Quartet, and Paul Huang, violin and Helen Huang, piano. Five-concert subscriptions are $200/$175 adult/senior and $125 under age 30. Concerts are Sundays 3:15pm, Walter Hall (UofT) - general admission seating. “Music and Truffles Kids” – give your child their first taste of Classical music! Artists featured in our main-stage events will also perform a one-hour mini-concert for young people ages 6 to 11 and their parents, grandparents, friends at 1:15pm. Subscriptions are $75 and include a Lindt chocolate
truffle for everyone at the end of each concert. We are fortunate to have Wonsong (artistic & executive director of Orford Music) as our artistic director.

Christina Cavanagh, managing director
416-512-2714 x103
marketing@mooredealconcerts.com
www.mooredealconcerts.com

● MOSAIC Canadian Vocal Ensemble

MOSAIC Canadian Vocal Ensemble is a subsidiary of Glionna Mansell Corporation. The choir is a touring ensemble, and in collaboration with alumni members of St. Michael’s Choir School, present local and international concerts of mostly contemporary, classically-written sacred music. The choir has performed in Italy, particularly in Florence, Assisi, Rome and three occasions at the Vatican. The choir has also performed in Notre Dame Cathedral Basilica in Ottawa, St. George’s Anglican Cathedral in Kingston and St. Paul’s Anglican Church - Bloor Street, Our Lady of Sorrows, and St. Francis of Assisi, and St. Mary Magdalene Anglican Church in Toronto. Most recently, the choir performed in the Holy Land and will present a 2020 concert at St. Patrick’s Cathedral in New York and Holy Cross Basilica in Boston. In 2021, the choir will tour Istanbul and significant venues in Greece.

Gordon Mansell: founder, conductor and artistic director
416-769-5224; 1-877-769-5224
Mosaic Canadian Vocal ensemble
416-571-3680
gdmansell@sympatico.ca
www.glionnamansell.com
www.mosaic-vocalensemble.ca

● Music at Metropolitan

Music at Metropolitan presents a variety of concerts at Metropolitan United Church, featuring Metropolitan’s choir, soloists and guest artists. This season includes two concerts by Benjamin Stein and friends: Nov 16 – “Like as the Lute Delights,” and another concert in March. Our annual Good Friday concert on April 10 features the Metropolitan Festival Choir and Orchestra in Requiem Aeternam; Give Us Peace: Dona Nobis Pacem by Vaughan Williams and Requiem by Mozart. The Marg and Jim Norquay Celebration Concert on May 2 features soprano Chelsea Van Pelt and baritone Nicholas Higgs. During “Doors Open” weekend, on Sunday, May 24, at 1:30pm, the Metropolitan Silver Band presents a free concert. On May 30, tenor Charles Davidson, the choir and others present “Showtunes for 2020” and Beyond!” Our special Christmas events include the “Deck the Halls” carol sing with the Metropolitan Silver Band and organ on December 8 at 1:30pm, and our “Candlelight Carol Service” on December 22 at 7pm. Metropolitan houses the largest pipe organ in Canada and the oldest tuned carillon in North America.

Please contact us for a concert brochure or for more information.

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

● Music at St. Andrew’s

Music at St. Andrew’s is a community outreach program of historic St. Andrew’s Church in downtown Toronto. It was inspired by the church’s 2011 purchase of a Bösendorfer Imperial grand piano, which we share with the greater community. The piano is featured extensively in our free “Friday Noontime Recitals.” Our seventh season launches October 4 with performances by University of Toronto postgraduate music students and professionals. On Saturday, Nov 30 our candle-lit church will provide an atmospheric setting for dramatic readings from A Christmas Carol. Dickens’ beloved tale will be brought to life by opera star mezzo-soprano Marion Newman, classical music expert Rick Phillips and other talented readers, and complemented by musical interludes and a gingerbread reception. Our annual “Mardi Gras” concert returns Friday, February 21 with an exuberant evening of parades and authentic New Orleans jazz, performed by Patrick Telvin’s Happy Pals, featuring pianist Jordan Klappman. Music at St. Andrew’s presents great music at affordable prices! Concerts take place at St. Andrew’s Church, 73 Simcoe St., Toronto.

Dan Bickle
416-593-5800 x231
info@standrewstoronto.org
www.standrewstoronto.org

● The Nathaniel Dett Chorale

The Nathaniel Dett Chorale is a 21-voice SATB professional choir based in Toronto, dedicated to performing Afrocentric music of all genres, including classical, spiritual, gospel, jazz, folk and world music. Founded by artistic director Dr. D. Brainerd Lyden-Taylor in 1998, The Nathaniel Dett Chorale is Canada’s premier performer of Afrocentric composers and a touchstone for the education of audiences and communities regarding the full spectrum of Afrocentric choral music. The mission of the Nathaniel Dett Chorale is to build bridges of understanding, appreciation and acceptance between communities of people through the medium of music. The Chorale has a Toronto concert season, tours extensively each season and has released several CDs and DVDs. The Nathaniel Dett Chorale is artist-in-residence at the Harriet Tubman Institute for Research on Africa and its Diasporas at York University. Membership is by audition. The 2019/20 season will include Great Joy II: Around the World - a jazz/gospel Christmas; the opera Harriet Tubman: When I Crossed That Line to Freedom by American composer Nkeiru Okoye; the premiere of God’s Trombones - a song cycle by the Canadian pianist and composer Stewart Goodyear; and collaborations with local choirs.

D. Brainerd Lyden-Taylor
416-712-7740
info@nathanieldettchorale.org
www.nathanieldettchorale.org

● The Music Gallery

The Music Gallery is Toronto’s Centre for Creative Music. We present and promote experimentation and innovation in all forms of music, and encourage cross-pollination between genres, disciplines and audiences. Since 1976, we have occupied a valued position within Toronto’s musical ecology, presenting both internationally-renowned contemporary music and a wide spectrum of local artists and projects. We are now located in the beautiful 918 Bathurst St. Centre for Culture, Arts, Media and Education. We present the “X Avant Festival” during October, and “Emergents” (emerging artists) and “Departures” (off-site) series as well as unique main stage concert experiences throughout our season. We also partner with artists and arts organizations to co-present their work in our space, assisted by our highly experienced technical crew. Our season runs September through June with off-season events.

David Dacks
416-204-1080
david@musicgallery.org
www.musicgallery.org

● Music Toronto

“...The chamber music recital is not just alive, it’s kicking.” (musicalitoronto.org) A legacy organization in classical music, Music Toronto presents the world’s best chamber ensembles and pianists. A truly international series, we open with Italy’s premiere Quartetto di Cremona, making their Toronto debut. We specialize in string quartets: the Vision (Berlin - also a debut), the Miró (US), the Schumann (Germany), the Pavel Haas (Czech Republic) and the Ebene (France). Of course, we always welcome back our home-grown favourites, the St. Lawrence Quartet and the Gryphon Trio. Our piano series is equally eclectic – and compelling. Piano 6 New Generation brings 6 brilliant young Canadian pianists to our stage. The distinguished British pianist Jonathan Plovright, the electrifying Swiss pianist Francesco Piemontesi, Quebec’s grand master André Laplante, and the effortlessly virtuosic young British pianist Benjamin Grosvenor (also one of our favourites) complete the season. Great music of five centuries, from Haydn to Hétu; artists new and familiar, extraordinary music-making: only the finest, only at Music Toronto. Join the best audience in the city for these great concerts.

Heather Lacey
416-366-7723
www.music-toronto.com

MOSAIC Canadian Vocal Ensemble

MOSAIC Canadian Vocal Ensemble is a subsidiary of Glionna Mansell Corporation. The choir is a touring ensemble, and in collaboration with alumni members of St. Michael’s Choir School, present local and international concerts of mostly contemporary, classically-written sacred music. The choir has performed in Italy, particularly in Florence, Assisi, Rome and three occasions at the Vatican. The choir has also performed in Notre Dame Cathedral Basilica in Ottawa, St. George’s Anglican Cathedral in Kingston and St. Paul’s Anglican Church - Bloor Street, Our Lady of Sorrows, and St. Francis of Assisi, and St. Mary Magdalene Anglican Church in Toronto. Most recently, the choir performed in the Holy Land and will present a 2020 concert at St. Patrick’s Cathedral in New York and Holy Cross Basilica in Boston. In 2021, the choir will tour Istanbul and significant venues in Greece.

Gordon Mansell: founder, conductor and artistic director
416-769-5224; 1-877-769-5224
Mosaic Canadian Vocal ensemble
416-571-3680
gdmansell@sympatico.ca
www.glionnamansell.com
www.mosaic-vocalensemble.ca
New Music Concerts

2019/20 begins an exciting new adventure for New Music Concerts as it embarks on its 49th season. Brian Current comes on board as co-artistic director with founder Robert Aitken and, along with new general manager Adam Scime, prepares to take us boldly into our second half century. Here are some season highlights. “Kasemets@100” is a celebration of Estonian-Canadian composer Udo Kasemets, in cooperation with the University of Toronto, Nov 12. “Atkken@80” features works written for the world-renowned flutist by a number of world-renowned composers, on December 8. “The Mouths That Roar” features Gabriel Dharmoo’s solo performance piece Anthropologies imaginaires, and works for soprano performed by 2018’s Friend of Canadian Music Award-winner Janice Jackson, on January 10. Brian Current curates “Serious Smile” on February 13 featuring György Ligeti, Alexander Schubert, Keiko Devaux, Corie Rose Soumah and Brandon Chow. The PEP ensemble (pianist Corey Hamm and erhu virtuoso Nicole Ge Li) perform works created especially for their unique ensemble on March 26. And the season concludes on May 31 with a portrait concert featuring renowned German composer/conductor Matthias Pintscher.

Adam Scime, general manager
416-961-9594
nmc@interlog.com
www.newmusicconcerts.com

newchoir

newchoir is Toronto’s first adult rock choir. Entering our 15th season, newchoir specializes in performing choral arrangements of rock and pop songs accompanied by a rock band and other professional instrumentalists to support the sound. Members are auditioned for the ensemble and come from across the GTA to rehearse every Monday night at the Church of the Redeemer (161 Bloor West). newchoir presents two concerts each season, with the final concert of the season being at Koerner Hall. The choir invites a well-known Canadian artist to collaborate with for the Koerner Hall show. This gives the membership the opportunity to work with a professional musician and to actively support musicians in this genre of music. newchoir is committed to promoting and working with Canadian talent as an active member of the arts community.

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

Nine Sparrows Arts Foundation

Nine Sparrows Arts Foundation marks its 26th season under the continuing leadership of artistic director Eric Robertson. Nine Sparrows Arts Foundation has presented a rich variety of concerts for Toronto audiences, including its popular weekly recital series, as well as international groups such as King’s College Cambridge Choir, Clare College Singers and St. John’s College Choir. It has also featured Canadian artists including Erica Goodman, Colin Fox, Beverley Johnston, John McDermott, Sharlene Wallace, Anne Lindsay, John Johnson, the True North Brass, the Gryphon Trio, and NEXUS. Nine Sparrows Arts Foundation is also involved in the “City Carol Sing,” a large annual charity event that raises money for food banks across Canada. Nine Sparrows Arts Foundation is a nonprofit organization dedicated to bringing the best in inspirational arts programming. It is governed by an elected volunteer board of directors and operates with the assistance of advisors from a variety of backgrounds, including event management, promotions, finance and business. Nine Sparrows Arts Foundation, in cooperation with Yorkminster Park Baptist Church, begins its 2019/20 season in September with its weekly Lunchtime Chamber Music series.

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

Off Centre Music Salon

Entertaining Oakville, Burlington, and Mississauga since 1984, the Oakville Chamber Orchestra (OCO) performs favourite classics, contemporary music, and rare gems, in various locations, including the Oakville Centre. This season features “Beethoven & Friends” on October 5 and 6; “The Fun Classics” on November 16 and 17; “4 Elements & 4 Seasons” on February 29; and, rounding out the season, “Upbeat!” on April 25 and 26. Founded as a group of amateur string players, the OCO has steadily grown in size and quality to become the well-loved and exceptional orchestra it is today. The OCO enriches Oakville’s cultural landscape by sharing a passion for chamber music, helping local, amateur musicians of all ages develop their artistry, and promoting Canadian soloists. In addition to bringing scintillating chamber music to the doorsteps of Oakville residents, OCO musicians play at charity, private and corporate events, and participate in community outreach. OCO’s annual Youth Concerto Competition is recognized for fostering exceptional talent.
The theme of our 2019/20 season is "The World intersections," enabling us to reflect and explore old times through new performances. Please join us at home in Toronto, Trinity-St. Paul’s Centre to take a slow meander through the world of yesterday.

Documentation:

Boris Zarankin
416-466-6222
tickets@offcentremusic.com
www.offcentremusic.com

Opera Atelier is a world leader in the rediscovery and revitalization of period opera and ballet, particularly works from the Baroque era. Through their historically-informed productions, founding co-artistic directors Marshall Pynkoski and Jeanette Lajeunesse Zingg seek to provide a thrilling theatrical experience for modern audiences. Opera Atelier presents a two-opera season in Toronto, and tours internationally. The company is dedicated to the education of youth and young artists, and offers a robust slate of education, enrichment and outreach opportunities. Opera Atelier’s 2019/20 “Season of Saints and Sinners” features Mozart’s Don Giovanni at the Ed Mirvish Theatre (October 31 to Nov 9) and Handel’s The Resurrection at Koerner Hall (April 11 to 19). Visit our website for more information.

Alexandra Skoczylas
416-703-3767 x227
alex.skoczylas@operaatelier.com
www.operaatelier.com

In our 23rd season, and continuing our residency as the professional opera company at the Richmond Hill Centre for the Arts, Opera York offers two exciting productions for our main stage with the Opera York Chorus and Orchestra. Our season opens with great Canadian singers in a traditional production of Verdi’s La Traviata, with Natalya Gennadi – Violetta; Kijong Wi – Alfredo; Diego Catala – Giorgio. Music director is Denis Mastromaco and stage director is Penny Cookson. Opera York’s second half of the season is led by music director Geoffrey Butler, in a full production of Lehár’s classic The Merry Widow: Sara Papini plays Hanna Glawari, and Douglas Tranquada plays Count Danilovits. Special this season: The Opera York Children’s Chorus presents “Aladdin” in May. Opera York continues to provide affordable and accessible lectures, operatic concerts for seniors and educational programming. Nov 1 and 3: Verdi’s La Traviata, Richmond Hill Centre for the Arts. February 28 and March 1: Lehár’s The Merry Widow, Richmond Hill Centre for the Arts.

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

Organix Concerts

Organix Concerts, a not-for-profit organization, is a wholly owned subsidiary of Glior...
Oriana presents a three-concert series, in November, February and May. Our first concert of the 2019/20 season will feature Mitchell Pady’s four-part treble arrangement of Vivaldi’s Gloria, in collaboration with the Earl Haig SS Senior Strings Ensemble and Chamber Choir, with Jonathan Elliotson on trumpet. In February, we join forces with Simcoe-area women’s choirs Double Treble and Vox Femina, and in our spring concert we will perform all-Canadian repertoire including premiere performances of works by Matthew Emery and Ben Keast, alongside selections written by the composition students they are mentoring in the Claude Watson Senior Arts program. We look forward to welcoming you to the concerts in our 48th season!

**Choir administrator**

416-346-7818  
info@orianachoir.com  
www.orianachoir.com

#### Orpheus Choir of Toronto

Orpheus Choir’s vision is to celebrate the power of choral music as an agent of social change and a passionate medium of artistic expression. The 65-voice choir, under artistic director Robert Cooper, champions the new and unusual in choral performance, commissioning and introducing new works and performing overlooked masterpieces. Regularly working with living composers, and singing a wide range of repertoire in concerts with high production values, Orpheus has introduced audiences to many accessible works from the current generation of leading composers. Orpheus also supports young emerging vocal talent through its highly respected Sidgwick Scholars Program and its newer Vocal Apprenticeship Program for high school singers. Winners of the 2018 Choral Canada Award for Outstanding Innovation, Orpheus continues to present an “expect something different” experience! The 2019/20 season features a celebration of the 1969 moon landing; a performance of Canadian music and readings for Christmas with “Stratford and Shaw” actor Benedict Campbell; Will Todd’s Passion Music, featuring jazz pianist John Sherwood and gospel singer Melissa Davis; and an exploration of music and mental health in Allan Bevan’s Ancient of Days.

**Helen Coxon**  
416-530-4428  
info@orpheuschoirtoronto.com  
www.orpheuschoirtoronto.com

#### Pax Christi Chorale

Hailed by critics and audiences alike as one of Canada’s finest oratorio choirs, Pax Christi Chorale delivers stirring performances with great polish and total professionalism. Under the artistic direction of David Bowser, the award-winning chorale has established its reputation as an ensemble of high calibre and a cultural beacon in our city. The organization operates the 100-voice chorale, a chamber choir, and a choral scholars program which provides professional development training to emerging artists. Pax Christi Chorale’s collaborations with outstanding guest artists and artistic partners inspire, in audiences and performers alike, a deep appreciation for choral masterworks and new Canadian music. The organization has recently committed to the commission and premiere performance of three new works by Canadian women composers over three seasons. Pax Christi Chorale champions great choral music among a diverse community. We have an inclusive philosophy and welcome audience members, choristers, and volunteers from all backgrounds and walks of life. Rehearsals are on Monday nights in North York. Auditions are at the beginning of September, and can be arranged by contacting associate conductor Daniel Norman at dnorms9@gmail.com.

**Danielle McCandless**  
416-729-3630  
executivedirector@paxchristichorale.org  
boxoffice@paxchristichorale.org  
www.paxchristichorale.org

#### Peterborough Singers

The Peterborough Singers is an auditioned 100-voice community choir of adults and youth. We generally perform four concerts per year: a Yuletide concert, Handel’s Messiah, an oratorio, and one concert dedicated to music outside the box of regular classical programming. Past oratorios have included music by Bach, Verdi, Fauré, Haydn, Mozart, Mendelssohn and many others. The popular music concert has been soul, folk, Celtic, Broadway, popular music, music by the Beatles, or music highlighting the work of a particular modern composer. Fortunately we are not limited by the lack of availability of sheet music because of local associates who are able to create original arrangements for this repertoire. Concerts this season are “Yuletide Cheer”, Handel’s Messiah, Verdi’s Requiem, and “Canadian Legends”. Rehearsals are held Wednesday evenings from September to the beginning of May at Murray Street Baptist Church in Peterborough. Prior to most rehearsals, we provide ongoing educational initiatives which allow interested members to greatly improve their sight-reading or musical skill levels at no additional cost above the yearly membership fee. Auditions take place in May and September.

**Peg McCracken**  
705-745-1820  
singers@peterboroughsinglers.com  
www.peterboroughsinglers.com

#### R.C.C.O. - Toronto Centre

The Royal Canadian College of Organists - Toronto Centre publishes a list of events that celebrate the majestic mighty organs in the Toronto, 905 region! A vibrant executive committee meets monthly to coordinate and plan short- and long-term events. At present, the Toronto Centre has approximately 200 members.

**Mark Ruhnke**  
416-822-5327  
unsungbeliever@gmail.com  
www.rcco.ca

#### Reaching Out Through Music

Founded in 2007, Reaching Out Through Music provides musical opportunities to the youth of St. James Town, one of North America’s most densely-populated and ethnically diverse communities. We seek to enrich children’s lives by offering active participation in choral, instrumental and other programs, including the opportunity to attend some of the myriad concerts in the City of Toronto. We create social opportunities for children by encouraging them to share a love of music, performance and teamwork through collaborative choral and instrumental ensembles. A critical part of child development, music education has been
proven to provide children with cognitive and emotional benefits that will have a lifelong impact on learning and social skills. ROMT has a tradition of hosting concerts yearly, and endeavour to do so locally, and accessibly. Our concerts feature up-and-coming artists and our own students. ROMT is expanding and increasing the number of musical learning opportunities for its members, including a Kinder Khor & Ukulele Choir. We will hold our annual Fundraising concert in April, 2020. Our dedicated teachers and volunteers look forward to an enriching season, and we welcome inquiries.

Virginia Evoy
416-421-8518
ed.rotm@gmail.com
www.reachingoutthroughmusic.org

Rezonance Baroque Ensemble

Rezonance is a vibrant ensemble dedicated to presenting great performances of Baroque music in innovative ways. Inspired by history, but also informed by the present, Rezonance leads audiences through carefully crafted programs, where they can discover under-appreciated and unusual works, as well as experience the best-known classics in new contexts. Operating as a collective with special guest performers and two core members, Rezonance has had a regular concert season since 2012, as well as frequent collaborations with other groups. Rezonance was recently featured by special invitation in the “Early Music America Emerging Artists Showcase” concert. As an ensemble committed to excellence and also willing to experiment and-coming artists and our own students. ROTM is dedicated teachers and volunteers look forward to an enriching season, and we welcome inquiries.

Rezan Onen-Lapointe
647-779-5696
rezonance.ensemble@gmail.com
www.rezonanceensemble.com

Toronto’s premiere venue for bringing the world’s finest, Roy Thomson Hall continues to host Canada’s biggest events through its 2019/20 season. This fall, the season kicked off with another successful run of the Toronto International Film Festival, hosting gala screenings and Hollywood stars. Roy Thomson Hall is also the proud home to the Toronto Symphony Orchestra and the Toronto Symphony Orchestra and the Temerty Theatre, all located in the TELUS Centre at 273 Bloor St. West. We look forward to seeing you, often!

Rezonance Baroque Ensemble

Rezonance is a vibrant ensemble dedicated to presenting great performances of Baroque music in innovative ways. Inspired by history, but also informed by the present, Rezonance leads audiences through carefully crafted programs, where they can discover under-appreciated and unusual works, as well as experience the best-known classics in new contexts. Operating as a collective with special guest performers and two core members, Rezonance has had a regular concert season since 2012, as well as frequent collaborations with other groups. Rezonance was recently featured by special invitation in the “Early Music America Emerging Artists Showcase” concert. As an ensemble committed to excellence and also willing to experiment and-coming artists and our own students. ROTM is dedicated teachers and volunteers look forward to an enriching season, and we welcome inquiries.

Rezan Onen-Lapointe
647-779-5696
rezonance.ensemble@gmail.com
www.rezonanceensemble.com

Toronto Thomson Hall

The Royal Conservatory of Music

The Royal Conservatory’s Koerner Hall is “the greatest venue in this city” and “magnificent in its acoustics, as much as in its design” (Toronto Star) and voted “Best Concert Hall” in NOW’s Best of Toronto Awards 2017. This year at Koerner Hall, our 11th season, we bring you extraordinary international and Canadian artists. We are beginning to celebrate Beethoven’s 250th birthday - festivities that will continue over two concert seasons. With close to 100 Koerner Hall concerts to choose from in the 2019/20 concert season, the season also features The Conservatory’s renowned faculty and students performing in The Royal Conservatory’s two additional concert venues, Mazzoleni Hall and the Temerty Theatre, all located in the TELUS Centre at 273 Bloor St. West. We look forward to seeing you, often!

Alicja Stasiuk
416-408-0208
alicja.stasiuk@rcmusic.ca
www.rcmusic.com/performances

Scaramella Concerts

Scaramella presents intimate, one-of-a-kind period instrument chamber music concerts, bringing together top-notch musicians from Canada and abroad for fresh and vivacious performances. Children and under are welcome, free of charge. It’s a celebration! 2019/20 is Scaramella’s fifteenth season, following a tradition we have built over years of pairing old friends with new. We open with local harpsichord superstar Sara-Anne Churchill and Montréal’s most eloquent French Baroque violin specialist, Olivier Brault, for music of Rameau. In February, we have a fabulous vocal team that pays tribute to the Ferrarese concerto delle donne. We end by exploring music that has been ‘English:’ songs and instrumental gems that showcase the sparkling and sonorous accompaniment of viol and harp. Do please join us!
The season in brief includes Nov 16: “Pièces en concerts” (clavecin, violon, basse de viole); February 8: “Musica secreta” (3 sopranos, viola bastarda, lute, cembalo); May 16: “Behold a Wonder” (soprano, harp, 2 lyra viols). More details are available on our website. Tickets are always available at the door, or for advance purchase using the order form on the website.

Joëlle Morton
416-760-8610
morton.joelle@gmail.com
www.scaramella.ca

The Scarborough Philharmonic Orchestra

The Scarborough Philharmonic Orchestra (SPO) is thrilled to be celebrating our 40th anniversary. We have always been dedicated to enriching the musical life of the Greater Scarborough area by presenting high-quality musical performances that offer a friendly, affordable, enriching, and convenient live-entertainment experience. Our six regular concerts of the 2019/2020 season will feature great masterworks from the greatest composers, including a celebration of the 250th anniversary of Beethoven’s birth with a co-production with the Toronto Choral Society and Beethoven’s 9th. An SPO co-production with the Canadian Sinfonietta will feature music from the Iranian-Canadian Composers of Toronto (ICOT) and Elizabeth Raum. The SPO will also present new work from Canadian composers. Confirmed musical guests include Jacelyn Holmes (vocalist), Joyce Lai (violin), Máté Szűcs (viola, Berliner Philharmoniker), and more. The SPO is dedicated to educational outreach, youth engagement, and mentoring of New Generation Artists. Please visit our website and for more information.

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

Show One Productions

For over 15 years, Svetlana Dvoretsky and Show One Productions have presented some of the world’s greatest symphony orchestras, ballet companies, and dance and theatre productions in Canada. Show One is responsible for many debuts. And has produced such special collaborations as the premiere of the theatrical Brodsky/Baryshnikov, which featured the long-awaited return of Mikhail Baryshnikov to Toronto; and the exclusive, once-in-a-lifetime performance by Dmitri Hvorostovsky with Anna Netrebko and Yusif Eyvazov in an unprecedented gala evening at the Four Seasons Centre in 2017. In 2019/20, Show One presents “Classical Stars” at Koerner, featuring the return of pianist Denis Matsuev (October 17), the Toronto recital debut of sought-after operatic soprano Hibla Gerzmava, and the Koerner Hall solo recital debut of pianist Lucas Debargue (January 16). Show One has added a brand new project - “Stage Russia” HD screenings, featuring the most acclaimed theatre productions on a big screen with subtitles. Further compelling projects are continually added to the roster. Check our website for more details.

Svetlana Dvoretsky
416-737-6785
info@showoneproductions.ca
www.showoneproductions.ca
**SINE NOMINE Ensemble for Medieval Music**

SINE NOMINE was formed in Toronto in 1991 to research and perform music from before 1500, and has given concerts in Canada, the United States, and the UK. The members have varied backgrounds in vocal and instrumental performance (wind instruments, fiddles, lutes, and percussion), theatre, musicology, and medieval history, language, literature, liturgy, and manuscript studies. In preparing repertoire, we draw on all of these specialties, and work with improvisation and ornamentation, as well as medieval pronunciations and tuning systems, hoping to create performances which are intelligible and enjoyable to modern audiences (and which would not have been wholly foreign to medieval listeners)! We blend vocal and instrumental music from medieval courts and churches with readings, and occasionally even drama or liturgical action, to provide insight into the fascinating artistic and intellectual culture of the Middle Ages. Our Toronto concerts this year will be on Friday, December 20, at 8pm and Friday, April 24 at 8pm; both are at Trinity College Chapel, 6 Hoskin Avenue. Tickets will be available through www.brownpapertickets.com.

Andrea Budgey
416-638-8445
sinenominetoronto@gmail.com
www.pims.ca/amici/sine-nomine

**Sinfonia Toronto**

Acclaimed as "a world-class orchestra," (Rusellsheimer Echo, Germany), Sinfonia performs under the leadership of music director Nurhan Arman, in CBC’s Glenn Gould Studio and the Weston Recital Hall at the Toronto Centre for the Arts, as well as presenting innovative school programs. The orchestra has recorded for Marquis Classics, Cambria and Analekta, and won a JUNO Award for Best Classical Recording in 2009. The orchestra’s repertoire includes all the major compositions for string orchestra from the Classical, Romantic and contemporary periods. Sinfonia Toronto premieres many new works and has been recognized by the Canada Council for the Arts for its commitment to performing music by Canadian composers.

Sinfonia Toronto also plays every season on the main concert series in Barrie and Sault Ste-Marie, and has toured to other cities around Ontario from Brockville to Sarnia. The orchestra has enjoyed great success in international tours in Germany, Spain, Florida, and most recently on their 2018 tour in Peru, Argentina and Uruguay, where every performance drew standing ovations and reviews such as one in the Buenos Aires Musical Tribune that hailed the orchestra’s Mozart Divertimento and the Dvořák Serenade as "definitive performances."

Margaret Chasins
416-499-0403

**Small World Music Society**

Small World Music Society is, “the beat of the globe in the heart of Toronto,” engaging audiences, enabling artists, and connecting industry, breaking down walls through the power of music. This year, the Small World Music Festival returned to Toronto stages to usher autumn in with a captivating and diverse mix of sounds new and old. Highlights included legendary Beijing-based Mongolian rockers Hanggai, globally acclaimed Tuareg soul rebels Tinariwen, a free day of global music programming at stackt market, and the anticipated Toronto debuts of NAMU’s fusion of Korean sounds, and Brazil’s provocative Teto Preto. Throughout April and May, Small World will present the 18th annual “Asian Music Series,” embracing the scope of sounds from across the Asian cultural landscape. Arriving at various venues across the GTA, the Series unites emerging artists with internationally renowned figures and partners with premier presenters.

Small World Music Centre continues to present concerts and workshops as Small World’s intimate venue, and serve as a community space for creation and experimentation year-round inside Artscape Youngplace.

Scott Pietrangelo
647-970-1397
info@soundcrowd.ca
www.soundcrowd.ca

**Soundstreams**

Soundstreams is one of the world’s leading contemporary music companies, and the largest global presenter of new Canadian music. Artistic director Lawrence Cherney and executive director Ben Dietschi are committed to showcasing the work of living Canadian and international composers with a focus on innovative thematic and experiential programming. Soundstreams also serves a broad community of music lovers through free outreach and education programs including Encounters, Bridges, SoundWave, and SoundMakers. Encounters is a free monthly discovery series featuring performances, discussions, and audience participation; Bridges helps talented contemporary composers from around the world launch their careers; SoundWave...
BluePages 2019/20 PRESIDENTS & PERFORMERS

St. Anne’s Anglican Church

Continuing its long tradition of musical excellence, St. Anne’s presents a season of innovative performances, enhanced by its stunning sacred space which hosts religious artwork by the Group of Seven. Throughout the 2019/20 season, St. Anne’s will present a variety of concerts, including several recitals for solo instruments, as well as the popular “Community Cantate” in December. On April 19, St. Anne’s Choir will perform a concert celebrating the Earth and all Creation with music, including Britten’s Rejoice in the Lamb and Winter’s Missa Gaia. Since its founding in 1964, the St. Anne’s Music and Drama Society (MADS) has presented one of Gilbert and Sullivan’s beloved operettas. This season, MADS presents seven performances of Patience, running from January 24 to February 2. For more information or to participate in our music programs, please contact us. Mervin W. Fick, Director of Music.

David Garde
416-529-8283
416-536-3160 x4
david.garde@saintanne.ca
music@saintanne.ca
www.saintanne.ca

St. Olave’s, Swansea

St. Olave’s, Swansea, is an Anglican church in the west end of Toronto. Traditional services of Holy Communion or Morning Prayer (sung Sundays at 10:30am) use the Book of Common Prayer. There are also Choral Evensongs throughout the year, our very popular “Festival of Nine Lessons and Carols” before Christmas and a special Good Friday service with readings and choral music. Its excellent acoustics, organ and grand piano make it a desirable venue for performing groups and recitals. Choral Evensongs often featuring a visiting choir (about one Sunday per month at 4pm) are followed by afternoon tea and a music event (as listed in The WholeNote), such as illustrated music talks or recitals by guest musicians, or performances from our Arts Guild. Evening Prayer (various weekdays at 6pm) are followed by supper and talks on travel, history, applied religion, etc. Our choir, under the direction of John Stephenson, leads the congregation in hymns and canticles, and also sings anthems and motets. Rehearsals are Thursdays, 7:30pm to 9pm, with a warm-up Sunday at 9:30am. Call to ask about paid positions, or come to a rehearsal to see what it’s all about. Singers are also welcome to join the choir at Choral Evensongs.

Judy Beal
416-769-5688
www.stbartsttongra.ca

St. Michael’s Choir School

St. Michael’s Choir School was founded in 1937, with the purpose of providing sacred music for services at St. Michael’s Cathedral Basilica. St. Michael’s Choir School is an all-boys school from grades 3 through 12 located in downtown Toronto. Comprised of between 250 to 300 students, St. Michael’s Choir School is a centre for musical and academic excellence. It is one of only six choir schools in the world affiliated with the Pontifical Institute of Sacred Music in Rome. Each student attending SMCS is accepted on the basis of a vocal audition and sings in at least one of the school’s choirs. Each St. Michael’s Choir School student is trained in music theory, vocal and instrumental music. In addition to weekly Masses and numerous annual concerts, SMCS choirs tour regularly and perform at local events. At SMCS, balancing the sacred and the secular is a longstanding tradition. St. Michael’s Choir School is not only famous for its music program, but also for its academic achievement, consistently ranking at the top of Fraser Institute surveys. For 75 years, graduates of the Choir School have pursued studies in science, education, medicine, law, business, and, of course, music. For more information visit our website.

Wanda Thorne
647-232-5598
thorne@smcs.on.ca
www.smcs.on.ca

St. Thomas’s Anglican Church

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

Christine Cover
416-979-2322 x4
saintthomas@rogers.com
www.saintthomas.on.ca

Syrinx Concerts Toronto

Syrinx Concerts Toronto annual concert series presents performances by world-renowned and local classical chamber musicians, who are pre-eminent professionals as well as superb emerging young performers. Each concert program highlights a work by a Canadian composer, together with the more familiar classical repertoire. The 2019/20 season promises to be exciting and memorable. On December 1, we welcome Jean-Luc Thirrien, piano, Mai Tatgevian, violin, and Zlatomir Fung, cello – who has just won First Prize at the prestigious 2019 Tchaikovsky Cello Competition! On April 5, Marc Djokic, violin, Valerie Dueck, piano, and Thorwald Jorgensen, theremin, will perform. Together they bring a rare and beautiful blend of instruments to the stage. On May 3, internationally-acclaimed musicians Jeannie Chung, piano, Alexander Dobson, baritone, and Vania Chan, mezzo-soprano, will join the series. Our final concert on May 31 features Wolfgang David, violin, and Takeshi Kakehashi, piano. One of the leading Austrian violinists of his generation, David and the famous blind Japanese pianist Kakehashi teamed up many years ago and have since toured internationally, releasing many award-winning CDs. Reception follows each performance.

Dorothy Glick
416-654-0877
info@syrinxconcerts.ca
www.syrinxconcerts.ca
Tafelmusik Baroque Orchestra and Chamber Choir

Led by music director Elisa Citterio, Tafelmusik is one of the world's leading period-instrument ensembles, performing on instruments and in styles appropriate for the era of the music. Renowned for dynamic, engaging, and soulful performances, Tafelmusik performs some 80 concerts each year for audiences across Toronto, and is Canada’s most toured orchestra, having performed in more than 350 cities in 32 countries. The orchestra is often joined by the critically acclaimed Tafelmusik Chamber Choir and its director, Ivars Taurins. Tafelmusik also seeks to transport audiences to the Baroque and Classical periods through insightful multimedia programs and adventurous cross-cultural collaborations. Our musicians share their knowledge and experience through comprehensive education and artist-training initiatives such as the Tafelmusik Baroque Summer and Winter Institutes. Tafelmusik's recordings on the Sony, CBC Records, Analekta, and Tafelmusik Media labels have garnered ten JUNOs and numerous international recording prizes.

Shelley Davis
416-984-6337
info@tafelmusik.org
www.tafelmusik.org

Tallis Choir of Toronto

Under the leadership of artistic director Peter Mahon, The Tallis Choir is a mixed-voice chamber choir of 36 voices that has been performing together since 1977. The choir presents an annual subscription series of four concerts between October and May each year in the magnificent acoustic of St. Patrick’s Church in downtown Toronto. Known for innovative programming and polished performances of repertoire covering more than five centuries, the Tallis Choir is an extremely versatile ensemble. They specialize in performances of rarely-heard sacred masterpieces of the Italian, Spanish and English Renaissance which form the cornerstone of their concert series. While they frequently feature a capella polyphonic works, the Choir often works with guest artists performing on period string and wind instruments to add further authenticity to the experience. Additionally, the Choir can be heard in performances around the GTA and southern Ontario, having appeared in the Colours of Music Festival, Luminato Festival, and in multiple performances at the Sony Centre.

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

Tapestry Opera

Tapestry Opera is a rare gem in Canada’s cultural landscape, and after four decades of boundary-breaking opera, the company enters its ruby anniversary year (40th) in a stronger position than ever before and with a red-hot lineup for 2019/20. The season includes a world premiere, the return of two smash hits, embarks on bold explorations into augmented reality, the launch of a landmark national project and the ongoing development of four new commissions. Partnerships with Opera Philadelphia, Luminato, Opéra de Montréal, OCAD U and others are a major part of upcoming initiatives, this season and beyond. This season's world premiere, Jacqueline, dives into the real-life struggle between celebrity virtuoso cellist Jacqueline du Pré and the multiple sclerosis that ravaged her body, mind, and talent, robbing her of her identity, her breathtaking musical gift, and her life. Tapestry Opera's award-winning original cast and production of Rocking Horse Winner explores the relationship between Paul, a young man with developmental challenges, and Ava, his emotionally distant mother. An intimate, psychologically insightful look at love, luck, and greed, Rocking Horse Winner received 5 Dora Mavor Moore Awards.

Jaime Martino
416-537-6066
info@tapestryopera.com
www.tapestryopera.com

That Choir

Currently in their 12th season, That Choir is one of Toronto’s most exciting a cappella ensembles, combining high-calibre performance with storytelling through choral music. Founded in 2008 by artistic director Craig Pike, That Choir now draws together close to 20 auditioned singers with diverse backgrounds in culture, work and study. Each season, That Choir presents a self-presented concert series of contemporary choral works, along with their own series of cabarets throughout the year. Additionally, the choir often collaborates with other ensembles in the city, undertakes a range of professional development projects, and appears at many local and provincial music festivals and arts events.

Colin Frotten
416-419-1756
info@thatchoir.com
www.thatchoir.com

TO Live

TO Live is one of Canada’s largest multi-arts organizations, operating three iconic venues and presenting a full range of performing arts, theatrical and concert events in both downtown and uptown Toronto at Meridian Hall (formerly Sony Centre for the Performing Arts), St. Lawrence Centre for the Arts, and Meridian Arts Centre (formerly Toronto Centre for the Arts). With hubs of creativity and content creation in both downtown and uptown Toronto, TO Live has a unique place and perspective in Toronto, and the mission of TO Live is to activate creative spaces by inspiring local and international artists, to connect audiences and to be the nexus for new ideas, to elevate artistic potential, and to be the catalyst for creative expression that is reflective of Toronto’s diversity.

Mary Ann Farrell
1-855-985-2787
info@tolive.com
www.tolive.com

Toronto Beach Chorale

Toronto Beach Chorale (artistic director, Mervin W. Fick) is an auditioned SATB choir of up to 65 voices. Singers share a passion for great classical choral music, a strong commitment to sharing
the gift of music and engaging their community in quality musical experiences. TBC invites professional musicians, soloists, actors and arts organizations to join in three to four concerts per season. TBC also organizes and participates in “Messiah for the City” – a free concert for the United Way charities – and in many local community events. TBC’s Choral Scholars Program offers subsidy and training to singers aged 19 to 24. Rehearsals are Wednesdays, 7pm to 9:30pm, September to May in the Beach area. Auditions are held in September and January. The ability to read music and choral experience are assets.

Anthony Lee
416-752-6349
antlee@rogers.com
www.torontobeachchorale.com

The Toronto Choral Society (TCS) was founded in 1845 to foster a sensitive musical environment in which members can learn and develop their musical ability and choral repertoire. This December 6, 7:30pm at Koerner Hall, TELUS Centre, we will be performing: “Messiah & Carols, A Christmas Celebration!”

What better way to launch the holiday season than an evening of the uplifting sounds of Handel’s Messiah and traditional Christmas carols! The 150-voice Toronto Choral Society will fill Koerner Hall with the rich and emotional sound of one of the Western world’s best known choral works. Handel wrote this, his most iconic work, in just 18 days. And, it is said that he “wept while he composed the Hallelujah chorus, and claimed he saw visions of angels while he worked on this piece.” Could we be so fortunate while listening? The magnificent choir will be accompanied by the Talisker Players, a unique ensemble of musicians whose strength and reputation lies in the accompaniment of choirs. Throughout the evening, Christmas carols will be interspersed in the program as well as some audience sing-alongs, creating the perfect festive concert. Geoffrey Butler is our artistic director, joined by William O’Meara, accompanist.

Debby Neill Blyth
416-465-9614
info@torontochoralsociety.org
www.torontochoralsociety.org

Toronto Classical Singers

Toronto Classical Singers is known for its unique musical point of view and its high-quality performances, often presenting the lesser-known and rarely performed vocal/orchestral repertoire as well as the standard works. With its exuberant approach, the group celebrates the choral tradition. For its 28th performance year, founding conductor Jurgen Petrenko will lead the choir; the Talisker Players and soloists through three concerts featuring Handel, Schubert and Vaughan Williams with programming ranging from the ubiquitous to the enigmatic. Opening with “Have Seen a Great Light” on December 8, treat yourself to the universally shared experience of Handel’s Messiah. On March 1, “An die Musik - To Music” features Schubert lieder and his Mass No. 4. “Mysterious and Deep” completes our season on May 3: as vast as the ocean, Vaughan Williams’ Sea Symphony will be performed with The Mystical Songs, creating a concert of atmospheric awe and wonder. All concerts are on Sundays at 4pm, Christ Church Deer Park, 1570 Yonge Street. Please visit us on our website for more information.

Kathleen Payne
416-886-8749
info@torontoclassicalsingers.ca
www.torontoclassicalsingers.ca

Toronto Mass Choir

The Toronto Mass Choir continues to be on the cutting edge of Canadian gospel music bringing their distinct sound to the world stage. Their music incorporates contemporary gospel, traditional gospel as well as Caribbean music influences. Since 1988, the choir has recorded 12 albums, including the Juno award-winning album Instrument of Praise. More recently, TMC released By Special Request in June 2018. 2019/20 will feature their annual “PowerUp” event which is a three-day Gospel music workshop, featuring over 20 workshops and a huge finale concert event, on February 20 to 23 (www.powerupgospel.ca). This Fall, “Together Day” will happen on Saturday, Nov 2, another more intimate opportunity for the public to learn Gospel music in a workshop setting.
Karen Burke, a professor in the music department at York University, is the artistic director of this diversified group along with her husband, Oswald Burke, who serves as their executive producer. Now with 45 members, plus a five-piece band, this not-for-profit choir consists of adult members from all across the GTA. Their travels abroad have taken them to several different countries such as Poland, Romania and the Dominican Republic.

Karen Burke
905-794-1139
info@tmc.ca
www.tmc.ca

**Toronto Mendelssohn Choir**

Grand symphonic sound, clarity of expression, and above all emotional impact are the hallmarks of Toronto Mendelssohn Choir performances. Canada’s world-renowned, large vocal ensemble performs choral masterworks from across five centuries under the leadership of interim conductor David Fallis. The 120-voice choir includes a professional core, auditioned volunteers and apprentices. The TMC presents its own concert series while also performing regularly with the TSO, including Handel’s Mes-siah. The TMC is currently conducting an international search for a new artistic director. TMC’s 2019/20 season includes a gala 125th anniversary concert with the Toronto Symphony, October 20; “Festival of Carols” with the Toronto Symphony Youth Orchestra, December 3 and 4; a free concert – “Romantics and New Romans” – with guest conductor John William Trotter, February 22; “Sacred Music for a Sacred Space” with guest conductor Gregory Batsleer, April 8 and 10; and “Great Poets in Music” with guest conductor Jean-Sébastien Vallée, May 30. The TMC’s education and outreach programs include live concert webcasts of select performances, and Singsation Saturday choral workshops for anyone who loves to sing.

Anne Longmore
416-598-0422
www.tmchoir.org

**Toronto Mozart Players**

The Toronto Mozart Players, operated by the Mozart Project, is a professional ensemble dedicated to engaging audiences and enriching lives through high quality performances of concert music. Specializing in the music of Mozart and his contemporaries, the ensemble performs a broad repertoire from the early 18th century to the 21st century under the direction of artistic director and conductor David Bowser. With commitment to Canadian repertoire and commissioned works by Canadian composers, the Toronto Mozart Players present world premiers along with classical repertoire. The Mozart Project also provides professional development and performance opportunities to talented emerging artists through the Toronto Mozart Vocal Competition and Toronto Mozart Violin Competition, both of which include mentorship and training in masterclasses and performance. During the 2019/20 concert season, performances include: Handel’s Organ Concerto in F, Haydn’s Symphony No. 6 and Mozart’s Requiem.

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

**Toronto Symphony Orchestra**

Founded in 1922, the Toronto Symphony Orchestra (TSO) plays a vital role in the city’s dynamic cultural life. As one of Canada’s most respected arts organizations, the TSO is committed to serving local and national communities through vibrant performances and expansive educational activities. The TSO connects younger generations with orchestral music through “T SOUND-CHECK,” the original under-35 ticket program; “School Concerts,” performed for over 40,000 students annually; and the Toronto Symphony Youth Orchestra (TSYO), which offers high-level tuition-free orchestral training for talented young musicians aged 22 and under. With a notable recording and broadcast history complementing international touring engagements, the TSO is a unique musical ambassador for Canada around the world. Sir Andrew Davis serves as interim artistic director in 2019/20 – the TSO’s 98th season – prior to the arrival of acclaimed Spanish conductor Gustavo Gimeno as the orchestra’s 11th music director in 2020/21.

Matthew Loden, chief executive officer
416-598-3375
contactus@tso.ca
www.tso.ca

**Toronto Operetta Theatre**

Toronto Operetta Theatre is in its third decade as Canada’s only performing arts company dedicated to music theatre in all its variety. The 2019/20 season opened with our patrons’ favourite, “Zarzuela!” The concert dedicated to the music from Latin America and Spain, “Viva La Zarzuela,” on Saturday, September 28, features Romulo Delgado, Olivia Maldonado, Ana Per-sijn Alarcon, Cristina Pisani and Guillermo Silva-Marin. Our holiday production, December 28, 2019 to January 5, 2020, and conducted by Derek Bate, is The Gypsy Baron by Johann Strauss, featuring Meghan Lindsay as Saffi, Beste Kalendar as Czipra and Michael Barrett as Sándor Barinkay, the dashing hero. Following is Gilbert and Sullivan’s H.M.S. Pinafore from March 4 to 8, featuring Holly Chaplin, Ryan Downey, Bradley Christensen, conducted by Jennifer Tung. The season finale is the world premiere of Canadian work, A Northern Lights Dream by Michael Rose, on May 2 and 3, featuring Natalya Gen-nadi, River Guard and Karen Bojti with Suzy Smith, conductor. All main performances are held at the St. Lawrence Centre for the Arts. Back by popular demand, Toronto Operetta Theatre is also hosting two cabaret shows at its home, the Edward Jackman Centre, in November.

Yuki Azuma
416-366-7723
www.torontooperetta.com

**UNIVERSITY OF TORONTO FACULTY OF MUSIC**

Yukio Ikeda
416-978-6722
www.music.utoronto.ca

**Toronto Symphony Orchestra**

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**UNIVERSITY OF TORONTO FACULTY OF MUSIC**

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www.music.utoronto.ca

**Toronto Symphony Orchestra**

Founded in 1922, the Toronto Symphony Orches-tra (TSO) plays a vital role in the city’s dynamic cultural life. As one of Canada’s most respected arts organizations, the TSO is committed to serving local and national communities through vibrant performances and expansive educational activities. The TSO connects younger generations with orchestral music through “T SOUND-CHECK,” the original under-35 ticket program; “School Concerts,” performed for over 40,000 students annually; and the Toronto Symphony Youth Orchestra (TSYO), which offers high-level tuition-free orchestral training for talented young musicians aged 22 and under. With a notable recording and broadcast history complementing international touring engagements, the TSO is a unique musical ambassador for Canada around the world. Sir Andrew Davis serves as interim artistic director in 2019/20 – the TSO’s 98th season – prior to the arrival of acclaimed Spanish conductor Gustavo Gimeno as the orchestra’s 11th music director in 2020/21.

Matthew Loden, chief executive officer
416-598-3375
contactus@tso.ca
www.tso.ca

**Toronto Operetta Theatre**

Toronto Operetta Theatre is in its third decade as Canada’s only performing arts company dedicated to music theatre in all its variety. The 2019/20 season opened with our patrons’ favourite, “Zarzuela!” The concert dedicated to the music from Latin America and Spain, “Viva La Zarzuela,” on Saturday, September 28, features Romulo Delgado, Olivia Maldonado, Ana Persijn Alarcon, Cristina Pisani and Guillermo Silva-Marin. Our holiday production, December 28, 2019 to January 5, 2020, and conducted by Derek Bate, is The Gypsy Baron by Johann Strauss, featuring Meghan Lindsay as Saffi, Beste Kalendar as Czipra and Michael Barrett as Sándor Barinkay, the dashing hero. Following is Gilbert and Sullivan’s H.M.S. Pinafore from March 4 to 8, featuring Holly Chaplin, Ryan Downey, Bradley Christensen, conducted by Jennifer Tung. The season finale is the world premiere of Canadian work, A Northern Lights Dream by Michael Rose, on May 2 and 3, featuring Natalya Gennadi, River Guard and Karen Bojti with Suzy Smith, conductor. All main performances are held at the St. Lawrence Centre for the Arts. Back by popular demand, Toronto Operetta Theatre is also hosting two cabaret shows at its home, the Edward Jackman Centre, in November.

Yuki Azuma
416-366-7723
www.torontooperetta.com

**UNIVERSITY OF TORONTO FACULTY OF MUSIC**

Yukio Ikeda
416-978-6722
www.music.utoronto.ca
BLUE PAGES 2019/20

SECTION I: PRESENTERS & PERFORMERS

● Trio Arkel

Trio Arkel is a chamber music ensemble presenting classical music in the heart of Toronto. Leading musicians Marie Bérard and Winona Zelenka collaborate with renowned guest artists in three eclectic programs each season, performing both favourites and lesser-known works in concerts that fascinate and delight.

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

● University of Toronto Faculty of Music

The University of Toronto Faculty of Music is one of the world’s top universities, the Faculty is home to a diverse and dynamic community. With superb educators in every area of music study and dozens of areas of specialization, we offer an education that is both broad and deep. Our community members have garnered honors such as the Oscar, the Leonardo da Vinci Prize, Peabody, Grammy, JUNO and National Jazz Awards, and occupy prominent positions with major performing arts organizations including the Toronto Symphony, National Arts Centre and National Ballet of Canada Orchestrass, the Canadian Opera Company and CBC/Radio-Canada. The 2019/20 season marks the beginning of the Faculty of Music’s second century and we are thrilled to welcome distinguished visitors (including Barbara Hannigan and Brett Dean, Kris Davis, Tamara Wilson, Eric Owens, Rob Kapilow and André Mehmari), and to offer over 150 public concerts and events. We encourage you to check our website often for the many additional student recitals, lectures, masterclasses and special events posted throughout the season.

Don McLean, dean and professor
Box Office: 416-408-0208 (ticketed events only)
Faculty of Music General Inquiries: 416-978-3750 (all other concerts & events)
www.music.utoronto.ca

● Upper Canada Choristers

Upper Canada Choristers is a mixed voice community choir in Toronto with a history of collaboration with international choirs and local children’s choirs. Performing with a wide variety of guest artists, the choir has a diverse repertoire and is committed to excellence. Cantemors is the auditioned Latin American chamber ensemble of the Choristers. Founding artistic director and conductor, Laurie Evan Fraser and accompanist Hye Won Cecilia Lee provide the professional musical leadership for this vibrant organization. The choir performs 15 to 20 concerts in the community annually. Our 2019/20 concert season opens with “Christmas Fantasy!” on December 6 at Grace Church on-the-Hill; the program will feature Vaughan Williams’ Fantasia on Christmas Carols with baritone, Bradley Christenson, as well as carols dating from the 15th century to the present day. Our spring concert on May 8, “Inti Ukana,” a celebration of Latin American cultures from pre-hispanic times to the present, will include Misa Criolla by Argentinian composer Ariel Ramírez.

Laurie Evan Fraser
416-256-3809
lef@uppercanadachoristers.org
www.uppercanadachoristers.org

● Vesnivka Choir

This award-winning women’s ensemble, established by Halyna Kvitka Kondracki in 1965, has delighted audiences around the world with its rich repertoire of Ukrainian classical, sacred, contemporary and folk music. Vesnivka begins its 54th season on October 27 with a concert featuring the music of Ukrainian composer Oleksander Koshys. Koshys led the National Choir of Ukraine on a concert tour in North America in the 1920s and later taught in Winnipeg. Joining Vesnivka and its partner, the Toronto Ukrainian Male Chamber Choir (TUMCC), will be St. Nicholas Choir: On January 12, Vesnivka and TUMCC present their ever-popular annual “Ukrainian Christmas” concert with guest soloists and a folk instrumental ensemble. The season wraps up on March 29 with a concert commemorating the 180th anniversary of the publication of Kotzar - a collection of poetry and prose by Ukrainian’s famous literary figure Taras Shevchenko – featuring music written by Ukrainian composers inspired by his poignant words. Guest artists will include soloists from the Ukrainian Art Song Project. Vesnivka also sings Christmas and Easter Liturgies on January 7 and April 19 at St. Nicholas Ukrainian Catholic Church (Toronto).

Nykola Parzei
416-248-8880
nykola@vesnivka.com
www.vesnivka.com

● Victoria Scholars Men’s Choral Ensemble

The namesake of the Victoria Scholars, Tomás Luis de Victoria, was an outstanding Renaissance composer whose music is renowned for its spirituality and emotional expressiveness. The Victoria Scholars bring clarity and balance of sound so characteristic of Renaissance music to all their repertoire, encompassing Medieval plainchant, works from the Baroque, Classical, Romantic and contemporary eras, and newly-commissioned works. Past winners of the Healey Willan Grand Prize in the CBC Radio National Competition for Amateur Choirs, the Victoria Scholars have performed with many exceptional arts organizations including Toronto Symphony Orchestra and Kiev Chamber Choir and vocal soloists (including Sondra Radvanovsky, Michael Schade, Russell Braun and Norine Burgess). They have toured nationally and internationally and are heard regularly on CBC Radio 2 and Classical 96.3FM. For the 2019/20 season, we are pleased to offer the following concert series: “Twas the Night Before Christmas” (December 22 and 23); “A Cappella with the Victoria Scholars” (March 1); and “Those Opera Composers” (May 31). Please visit us on our website or Facebook for further details.

Ulla Knowles
416-476-4078
info@victoriascholars.ca
www.victoriascholars.ca

● Village Voices

Village Voices is a non-auditioned community choir with our home base in Markham, Ontario. We perform major concerts in December and in May. We provide opportunities for members to sing together in fellowship, and encourage and promote each individual’s musical growth. We also provide choral music presentations to community-based groups, such as seniors’ homes, local fairs, festivals and churches.

Gloria Fung
905-294-7373
fung@rogers.com
www.villagevoices.ca

● Visual and Performing Arts Newmarket (VPAN)

Visual and Performing Arts Newmarket (VPAN) was organized in 1988 with the aim of bringing together arts lovers and campaigning for a performing arts facility. In 1997, with a new Newmarket theatre in place, VPAN created “Three For The Show” - a three-concert series of classical music on Sunday afternoons during the winter months. Most recent artists to appear include Janina Fialkowska, Gryphon Trio, Quartetto Gelato, Mary Lou Fallis, Aidu Braun, Martin Beaver, Broadway, Cecilia String Quartet, the Vandikas Family, Canadian Guitar Quartet and Drew Jurecka Trio. Eighteen years ago, VPAN added a popular fourth concert “Young Artists Showcase,” where young up-and-coming artists are invited to perform. We are entering our 23rd season by presenting Leslie Fagan, with Guy Few and Lorin Shalanko, on Nov 3; Bridge-Volak Duo on March 1; and Rivka Golani and Angela Park on March 29. All “Three For The Show” concerts take place Sundays at 2pm at the Newmarket Theatre, 505 Pickering Cres., with free parking. The “Young Artists’ Showcase” takes place at the newly refurbished Old Town Hall, 460 Botsford St. Call us for box office or visit www.newtbo.ca.

Marcia Sinclair
905-953-5122
vpanconcerts-newmarket@rogers.com
www.vpan.ca
**VIVA Singers of Toronto**

Celebrating our 20th anniversary, VIVA is a vibrant community of singers and educators committed to equity, excellence, and the belief that every voice matters. VIVA empowers singers of all ages, abilities, and experiences in each of seven choirs through innovative and high-level choral pedagogy and performance experiences. Two vital choir components highlight VIVA’s philosophy: the TD Inclusion Program for singers with disabilities; and the Choral Mentoring and Leadership Program for aspiring conductor-educators. VIVA’s youth choruses include: Preparatory (ages 4-6); Junior (ages 6-10); Main (ages 9-16); Senior Treble (ages 13-16); Everyone Can Sing for those aged 13 and up with disabilities; adult choirs include: Community Choir (SATB; non-auditioned) and Chamber Choir (SATB; auditioned). All singers perform annually in our “Series Concerts” in Jeanne Lamon Hall at Trinity-St. Paul’s Centre, and other professional engagements. VIVA is the official children’s choir of The National Ballet of Canada, performing annually in *The Nutcracker*. Special events this year include VIVA’s 20th “Anniversary Commissions,” and a performance tour to Scotland in July.

*Charlotte Burrague*
416-788-8482
charlotte@vivayouthsingers.com
www.vivayouthsingers.com

**VOCA Chorus of Toronto**

The VOCA Chorus of Toronto is a dynamic, auditioned ensemble under the leadership of artistic director Jenny Crober. We perform a wide range of repertoire, including arrangements by Ms. Crober, in collaboration with superb guest artists from a variety of disciplines. Our season consists of two concerts, cabarets, community performances and workshops. Our talented, versatile accompanist is Elizabeth Acker. Several remarkable artists have joined VOCA as guest clinicians, including composer Ola Gjeilo, conductor Ivars Taurins, and pianist Jo Greenaway, and featuring Lynn Isnar, Emilia Boteva and Michael Barrett. A Canadian opera, Katya Kabanová by Leoš Janáček is next on December 1, with music director and chorus director Robert Cooper. The finale of the season is Francesco Cilea’s Adriana Lecouvreur on April 5, featuring Sally Dibblee, Romulo Delgado and Genevieve Lévesque, with Karmina Afdanlyeva as music director and chorus director Robert Cooper.

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

**VOICEBOX: Opera in Concert**

VOICEBOX: Opera in Concert is Canada’s only company dedicated exclusively to the presentation of rare opera programming. Our performances rely on the power and beauty of the human voice, the dramatic inflexion of text and poetry accompanied by orchestra or piano. The 2019/20 season opens with a double bill presentation of Maurice Ravel’s L’enfant et les Sortilèges and L’heure Espagnole on October 20, with featuring artists Holly Chaplin, Anika-France Forget, Danlie Rae Acebuque and Joshua Clemenger; with chorus director Robert Cooper and Suzy Smith as music director. Katya Kabanová by Leoš Janáček is next on December 1, with music director and pianist Jo Greenaway, and featuring Lynn Isnar, Emilia Boteva and Michael Barrett. A Canadian opera, Katya Kabanová by Charles M. Wilson follows on February 16, featuring Jennifer Taverner, Aaron Dimoff and Matt Chittick, with conductor and chorus director Robert Cooper. The finale of the season is Francesco Cilea’s Adriana Lecouvreur on April 5, featuring Sally Dibblee, Romulo Delgado and Genevieve Lévesque, with Karmina Afdanlyeva as music director and chorus director Robert Cooper.

*Yuki Azuma*
416-366-7723
www.operainconcert.com

**WYCHWOOD CLARINET CHOIR**

**VOX Choirs**

Vox Choirs is a non-profit music organization comprised of two sibling choirs, Univox and Florivox, that share the same core principles: musical excellence, social responsibility, and relationship building. Univox, led by artistic director and conductor, Dallas Bergen, is a mixed-voice community choir for young adults. Performed works are primarily a cappella and span a wide range of the choral spectrum: Renaissance madrigals and motets, choral classics, modern composition, spirituals, and international folk songs. Univox aims to fill the niche for young adults who wish to continue to have a rewarding choral experience with others in their age group. Florivox, led by conductor Josh Tamayo, is a non-auditioned choir for treble voices. Just like its sister choir, a love of singing and a strong sense of community are guiding principles of Florivox. Members meet once a week to explore a wide variety of styles and to develop choral/singing skills, all within a friendly and supportive environment. Both choirs perform 3 principal concerts a year, and this year promises to be another exciting program as the choirs continue to deliver a high-quality and passionate musical experience.

*Matthew Polishuke*
marketing@voxchoirs.com
www.voxchoirs.com

**Westben Centre for Connection & Creativity Through Music**

Westben is now a year-round Centre for Connection and Creativity Through Music. The Centre focuses on the year-round convergence of people, ideas and activities and is a cultural hive where professionals, amateurs and enthusiasts meet and are nurtured through the joy of music. Artist residencies, “Lunchtime Tick Talks,” “House Concerts,” and “Concerts to a Tea” are just some of the new year-round programming. In 2020, Westben will celebrate its 21st season of “Concerts at The Barn” featuring classical, jazz, folk, fiddle, and Broadway offering the incredible opportunity to experience world class music in a natural setting. Also returning is the one-of-a-kind in Canada, peer-driven, Performer-Composer International Residency. Westben is where the best of music and nature spring to life in your company! Ask about our one-of-a-kind experiences such as “Chocolate Voices,” “Secret Concert” and the expanded “Dare to Pair” series. Nestled amongst the peaceful hills
Three concerts are planned for the 2019/20 season. Trio Fibonacci (October 3); soprano Jane Archibald Through its “Music in the Afternoon” concert series, the Women’s Musical Club of Toronto (WMCT) presents chamber music concerts, featuring musicians on the threshold of international recognition, as well as established artists and ensembles. Concerts are held Thursday afternoons at 1:30pm at Walter Hall, Edward Johnson Building, 80 Queen’s Park, Toronto. Concerts in the 122nd (2019/20) season include Trio Fibonacci (October 3); soprano Jane Archibald (November 14); Diotima Quartet (February 27, 2020); percussionist Beverley Johnston and Friends (April 2); and the WMCT’s 2018 Career Development Award winner, Blake Pouliot, violin (May 7). Member/subscriber benefits include “Tuning Your Mind,” a free pre-concert lecture series presented in partnership with the Faculty of Music, University of Toronto, on a topic related to the day’s concert, and a masterclass, this season by Diotima Quartet.

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

Wychwood Clarinet Choir

Established in 2009, the Wychwood Clarinet Choir is directed by clarinetist and conductor Michele Jacot. Members of the choir include skilled clarinetists who share a love of music-making, friendship and fun. The group rehearses weekly and performs on a regular basis in Toronto’s St. Clair and Wychwood area. The instrumentation of the WCC extends from the contrabass clarinet to the E-flat soprano. The choir’s repertoire includes many compositions and arrangements written by the group’s own Composers’ Collective, and by the choir’s late composer and conductor laureate, Howard Cable. The Wychwood Clarinet Choir embraces the ideal of “music for life” and is committed to sharing the musical experience in educational settings and in the wider community. Choir members are admitted by audition and pay a modest annual membership fee. Three concerts are planned for the 2019/20 season. “Creepy Clarinet,” a Halloween themed concert on October 27; “Midwinter Suites” on February 23; and “Sounds of Spring” on May 24. Please visit the choir’s website for all the exciting details!

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

York Region Chamber Music

York Region Chamber Music is a non-profit organization dedicated to presenting chamber music experiences inside and outside the concert hall to inspire both seasoned concertgoers and first-time listeners. Primarily based at the Richmond Hill Centre for the Performing Arts, York Region Chamber Music also presents throughout York Region at venues such as the Aurora Cultural Centre. York Region Chamber Music focuses on featuring exciting, young, professional performers and bringing new works by emerging composers to the stage. As advocates for classical music and the arts, we have strong ties with the community and local organizations through partnerships, including the City of Richmond Hill and the York Region Arts Council.

Jessica Tse
905-787-8811
yrccmusic@gmail.com
www.yrccmusic.com

York University

York University’s Department of Music presents many public events each season. This year, our “Faculty Spotlight Series” showcases jazz bassist, Al Henderson; pianist Dorothy de Val; pianist/composer Michael Coghlan; and The Accolade Trio featuring clarinetist Patricia Wait and cellist Mark Chambers. Classical chamber concerts and performances by the York U Concert and Chamber Choirs are also offered along with electroacoustic explorations and student compositions. Our annual “World Music Festival” celebrates a wide variety of musical practices including Caribbean, West African and Celtic traditions. The “Music at Mid-day” series offers free lunchtime performances featuring guest artists, faculty, and student talent. Masterclasses by leading Canadian and international artists are frequently open to observers. Each term concludes with showcase performances by the York U Symphony Orchestra, Gospel Choir and Wind Symphony, as well as a four-day jazz festival. Performances take place in the Tribute Communities Recital Hall or in the informal setting of the Martin Family Lounge in the Accolade East Building at York’s Keele campus.

Louise Wrazen, chair

Stephanie Martin, graduate program director
Judy Karacs, events and promotions coordinator
416-736-2100 x20054
Box Office: 416-736-5888

jkaracs@yorku.ca
www.music.ampd.yorku.ca/events
Luisa held positions with the Toronto Symphony
Prior to launching Big Picture Communications, Luisa provides an array of strategic communica-
tions. Throughout her 20-plus years of experi-
ence, she has established an extensive network of
media and industry contacts. She works closely
with clients to generate noteworthy coverage in
a variety of traditional and digital outlets - from
mainstream media to niche publications. Passion-
ate about city-building, community, and creativ-
ity, Luisa thrives on connecting people and ideas.
Prior to launching Big Picture Communications, Luisa held positions with the Toronto Symphony
Orchestra, Dance Umbrella of Ontario, and The-
atre Columbus. As director of communications
and an instructor at Ryerson Theatre School for
almost a decade, Luisa designed and taught
courses on entrepreneurship to students pursu-
ing Bachelor of Fine Arts degrees.

Luisa Trisi
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www.luisatrisi.com

Concerts in Care Ontario

Concerts in Care Ontario provides live profes-
sional music for our sen-
or audiences living in
long-term and mem-
ory care, assisted, and
independent living facili-
ties. We offer classical,
 jazz, American Songbook, and occasional spe-
cial event ensembles from solos to quartets. We
curate a series of concerts over a 12-month per-
iod, starting with a minimum of four concerts,
with no upper limit. This way the seniors hear
a variety of the best professional musicians in
each genre, or from their preferred styles.
Narrative and connection with audiences is a
huge part of our mandate. We understand that
music is a socializing opportunity. So Concerts
in Care performances belong to the residents,
not to the musicians. Our performers tell stories,
describe the music, and spend time after the con-
cert visiting with their audience members.
We operate in the Greater Toronto Area, Ottawa,
Sudbury, and London, partnering with the local
professional symphonies, top freelancers, and
festivals to ensure best quality performances for
our aging populations. Fees are on a sliding scale,
designed as much as possible to suit the budget
of each facility.

Debra Chandler or Brenton Chan
416-671-670
debra@healtharts.org
www.concertsincareontario.com

The Bobolink Agency

The Bobolink Agency is a full-service performing arts agency which has represented some of
Canada’s finest musical artists, ensembles and
attractions for bookings across Canada.

These currently include tenor Ben Heppner, the
Elmer Iseler Singers, the Men of the Deeps and
“Unforgettable: The Nat King Cole Story.”

Robert Missen
905-632-6047
rmissen@sympatico.ca

dkpr public relations inc.

Celebrating 20 years as an entertainment public-
licy agency, dkpr specializes in publicity and
marketing for many kinds of music and musical theatre. dkpr’s serv-
ices include: media relations for small to mid-
sized music organizations; creating social media campaigns; marketing and advertising; and cre-
ating cost-effective websites and promotions.
We also frequently work with individual artists
to assist them in producing their shows to attract
new audiences and corporate sponsorships and
media partnerships. Principal Deborah Knight
has worked personally with Placido Domingo, The
Three Tenors (Carreras, Pavarotti, Domingo), Ben
Heppner, Michael Schade, Sondra Radvanovsky,
several orchestras, Tony Bennett and Diana Krall,
Martin Short, Andrea Martin, and Bea Arthur, just
to name a few. Media outlets include: CTV, CBC,
Star!, Comedy Network, WTN, and HGTV across
several television shows. We are a small office,
based downtown with rates that are affordable
and we will give complimentary meetings over
coffee for interesting projects.

Deborah Knight, public relations
416-200-3577
dknight@dkpr.ca
www.dkpr.ca

Big Picture Communications

Luisa Trisi’s lifelong love
of arts and culture led
her to launch Big Pic-
ture Communications in
1999. She has worked
with many of North
America’s leading fig-
ures in classical music,
dance, and theatre, and has designed publi-
city campaigns for major arts hubs, cultural
initiatives, national festivals, and conferences.
Luisa provides an array of strategic communica-
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Luisa Trisi
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Dean Artists Management

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expertise to the man-
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Committed to integrity and personal attention,
the size and structure of our agency enables us
to remain responsive to our clients’ needs, while sustaining successful relationships
with producers in North America and abroad. Working as a team to strategically broaden the
careers of established artists, we are equally
known for our ability to nurture and guide emer-
ging careers. Our artists include specialists in
both early and contemporary music, carefully
chosen “crossover” artists, and those directors
and conductors who have a particular knowledge
of, and affinity for, opera, choral and vocal orchest-
als. After more than two decades in international arts management, we remain com-
petitive and attuned to the trends of the sym-
phonic, opera and choral music markets, and
the visions of our colleagues and clients.

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

dkpr public relations inc.

Celebrating 20 years as an entertainment public-
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Deborah Knight, public relations
416-200-3577
dknight@dkpr.ca
www.dkpr.ca

theWholeNote 2019/20 PRESENTER PROFILES | B27
**INTERNATIONAL RESOURCE CENTRE FOR PERFORMING ARTISTS (IRCPA)**

For over 35 years, the IRCPA, a unique, charitable, service organization has provided resources to emerging young professional musicians. Our goal is to enable them to achieve sustainable fulfilling careers that meet or exceed their goals in the search for excellence. For the jazz trio or string quartet that feels stuck in its development and is keen to reach new audiences, the singer who has completed his or her training but isn’t clear on the next steps to take, the pianist looking beyond winning competitions - for all of these situations and more, the International Resource Centre for Performing Artists aims to help turn potential into accomplishment and employment. We provide workshops and roundtable discussions for networking and information on the workings of the industry, which are not easily available. Encounters with seasoned experienced artists for savvy solutions to challenges, including financial planning are tools the new professional receives only with experience. Public performances build audiences and fan bases. Membership and most events are without charge. Please visit our website - our charitable number is: 100220417 RR0001.

**Rebecca Davis Public Relations**

Rebecca Davis Public Relations provides publicity, media and communications services to musicians, arts organizations and record labels, specializing in classical, jazz and other niche genres.

**Linda Litwack Publicity**

Having begun her career as a summer reporter on the Winnipeg Tribune, arts publicist Linda Litwack is a long-practised match-maker between artists and the media. Her services include various forms of writing and editing – from media releases and bios to radio spots, online postings and CD booklets – working with designers, photographers and other professionals, and, of course, liaising with the media. In addition to media, music and other contact lists, she maintains a list of friends, usually offering discounts for special events. Since leaving CBC Publicity (20 years in radio and 3 in TV), she has collaborated with numerous creative people on intriguing projects, mostly in classical music but also in theatre, TV documentaries, books and the visual arts. Longtime clients have included Show One Productions, pianist Christina Petrowska Quilico and soprano Denise Williams. Linda ran the Toronto Jewish Folk Choir for several years, and chaired its Program Committee. She is also a board member of the International Resource Centre for Performing Artists.

**WHO’S WHO at thewholenote.com?**

Visit thewholenote.com and look for “Who’s Who” at the top right-hand corner of our home page. You’ll find a drop-down menu for our directories, published annually in our print magazine, and available online all year round:

- **THE BLUE PAGES ANNUAL DIRECTORY OF MUSIC MAKERS** | printed in October;
- **SPECIAL FOCUS: SUMMER MUSIC EDUCATION** | printed in February & March;
- **ANNUAL CANARY PAGES CHORAL DIRECTORY** | printed in May;
- **GREEN PAGES SUMMER MUSIC GUIDE** | printed in Summer (June/July/August)

The WholeNote’s useful and interesting directories include profiles for a diverse cross-section of our music community. If you’re interested in joining one or more directories, please contact Karen at karen@thewholenote.com for more information.
The WholeNote listings are arranged in five sections:

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

**B.** BEYOND THE GTA covers many areas of Southern Ontario outside Toronto and the GTA. Starts on page 52.

**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 55.

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

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

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

HOW TO LIST. Listings in The WholeNote are published 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 in which your listing is eligible to appear.

LISTINGS DEADLINE. The next issue covers the period from November 1 to December 7, 2019. All listings must be received by 11:59pm, Tuesday October 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.

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### Tuesday October 1

- **12:10:** University of Toronto Faculty of Music. Voice Performance Class: Master’s, ACP. Artist Diploma and DMA Singers in Performance. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen’s Park. 416-978-3750. Free and open to the public.
- **8:00:** Jazz Bistro. In Concert. 8pm: Junior and the Seniors; 7:30pm: The Geratorics; 9:45pm: Cuba Gooding TooShoes. 251 Victoria St. 555-555-5555.

### Wednesday October 2

- **7:00:** Noriko Matsuo. Tempei Nakamura, Piano. Nakamura: original works. Heliconian Hall, 35 Hazelton Ave. 647-877-2142. PWYC.
- **7:30:** Fall for Dance North. Fall for Dance North. Meridian Hall (formerly Sony Centre), 1 Front St. E. 416-907-4334. $15.
- **7:30:** Fall for Dance North. Program 1. Meridian Hall (formerly Sony Centre), 1 Front St E. 1-855-872-7669. $15. Also Oct 3.
- **8:00:** Gallery 345. Art of the Piano: Raviv Leibowits, Works by Schumann, Prokofiev, Gershwin: Rhapsody in Blue. 345 Sorauren Ave. 416-822-9781 or info@gallery345.com or eventbrite.ca. $25; $10(st). Cash only at the door.
- **8:00:** Soundstreams. Top Brass. R. Murray Schafer: Trumpet Aubade; Takemitsu Paths; Tellenmann: Concerto for Three Trumpets; Ligeti: Mysteries of the Macabre; and world premieres of works by Brian Current and Anna Pidgorna. Olde Edward Antonsen, trumpet; Ingrid Jensen, trumpet; Jens Lindemann, trumpet; VirtuoNo String Orchestra, Joaquim Valdepeñas, conductor. Trinity-St. Paul’s Centre, 427 Bloor St. W. 416-408-0208. $25-$77.
- **9:00:** Hispanic Canadian Arts & Cultural Association. Latin Festival 2019. Amanda Martinez, Jazz Bistro, 251 Victoria St. 416-363-2232 x27.

### Thursday October 3

- **12:00 noon:** Canadian Opera Company, Chamber Music Series: Ode to an Eavesworm. Tabas Debus, recorder; Alan Sariel, lute. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free. First come, first served. No late seating.
- **12:30:** York University Department of Music. Music @ Midday: Student Showcase. Martin Family Lounge, Accolade East, YU, 4700 Keele St. 416-736-2100 x20054. Free.
- **1:30:** Women’s Musical Club of Toronto. Music in the Afternoon: Trio Fibonacci.

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**Arbxs:** Three Original Pieces in Spanish Style: Maxime McKeein; New work for piano trio; Rachmaninoff: Vocalise; Marie-Pierre Brasso: L’amoureux; Beethoven: Piano Trio Op.70 No.1 “Ghost”. Trio Fibonacci (Julie-Anne Derome, violin; Gabriel Prunty, cello; Steven Massicotte, piano). Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen’s Park. 416-923-7052 or wmtc.on.ca. $45.

- **7:30:** Fall for Dance North. Program 1. Meridian Hall (formerly Sony Centre), 1 Front St. E. 1-855-872-7669. $15. Pre-show artist talk 6:30pm.
- **7:30:** Toronto Symphony Orchestra. Star Wars Episode VI: Return of the Jedi – In Concert. Steven Reineke, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From $50.90 (partial view) and $72 (full view). Also Oct 4 (7:30pm), 5 (12:30pm), 7:30pm.
- **8:00:** Arraymusic/University of Toronto. James - Jerome: Piano Tales. James Mon-aco, spoken word; Jerome Ellis, piano. Array Space, 155 Walnut Ave. 416-532-3019. $30 or PWYC. Also Oct 4.
- **8:00:** Gallery 345. Art of the Piano: Raviv Leibowits. Works by Schumann, Prokofiev, Gershwin: Rhapsody in Blue. 345 Sorauren Ave. 416-822-9781 or info@gallery345.com or eventbrite.ca. $25; $10(st). Cash only at the door.

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**OCT. 3+4 | 8 PM**

**JAMES + JEROME: PIANO TALES**

**OCT. 24 | 8 PM**

**LINDA BOUCHARD: ALL CAPS NO SPACE**

- **9:30:** Danie Fresien. Opera Revue. Opera classics, art song and other works. Danie Fresien, soprano; Claire Harris, piano; and others. The Emmett Bldg, 324 College St. 416-837-7491. PWYC. Also Nov 6, Dec 4.

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**arraymusic.ca**

**$30 / pwyw**

@The Array Space

155 Walnut Ave.

Toronto
Saturday October 5, 2019 8 pm
SEASON OPENER
Gershwin: Cuban Overture
Bizet: L’Arlésienne Suite no. 2
Vivaldi: Lute Concerto in D Major, RV 93
with Iranian-Canadian guitarist Bahar Ossareh
Haydn: Symphony no. 104 in D Major

TICKETS: from $35 ($30 student/senior; children under 12 are free)
ORDER ONLINE catherdalbluffs.com | BY PHONE 416.879.5566
P.C. Ho Theatre 5183 Sheppard Ave East (1 block east of Markham Rd.), Scarborough
Works by Handel. Vania Chan, soprano; Rezonance Baroque Ensemble. Richmond Hill Centre for the Performing Arts, 10288 Yonge St., Richmond Hill. 905-767-8811 or rrcentre.ca. $25. 2:15pm. Pre-concert chat.

4:00: Church of St. Mary Magdalen. Organ Fireworks. Andrew Adair, organ. Church of St. Mary Magdalen (Toronto), 477 Manning Ave. 416-531-7055. Free.

7:00: Jazz Bistro. Payadora Tango Ensemble with Elbio Fernandez. 251 Victoria St. 416-963-2099 or payadora.com. $20. Call for reservations.

7:30: Against the Grain Theatre. La Bohème. Music by Giacomo Puccini. Libretto by Luigi Illica and Giuseppe Giacosa. Marcel Doretment, tenor (Rodolfo); Jonelle Sills, soprano (Mimi); Claire Fraser, baritone (Marcello); Danika Lorin, soprano (Musetta); Andrew Aldridge, baritone (Schaunard); Giles Tomkins, bass-baritone (Colline); Greg Finney, baritone (Benôt/Accindoro); Joel Ivy, stage director; David Elakis, music director/ piano, Red Lion Smokehouse, 16 Cumberland St. St., Thunder Bay. tickets@againstthegraintheatre.com. $25-$40.

Toronto Public Library, Cedarbrae, 961-8116. Free.

Sonata for Organ. Gordon Mansell, organ; Rosebud Quartet; Inna Perkis, piano; Boris Pauk, conductor. 60 Simcoe St. 416-872-4255. $50; $40(sr); $35(students). 7:30pm. Free; reservations recommended for the first set.


Toronto Symphony Orchestra

2019

Sunday October 6 2019
8pm Concert Koerner Hall
ESPRIT ORCHESTRA
espritorchestra.com

Monday October 7
12:00 noon: Canadian Opera Company. Vocal Series: Parlami d’Amore - Speak to Me of Love. U of T Opera presents a mixed program drawing upon three centuries of operatic repertoire exploring captivating aspects of love promised, fulfilled, and betrayed. Sandra Horst and Michael Patrick Albano, co-directors, U of T Opera. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free, first come, first served. No late seating.


Toronto Symphony Orchestra

Chris Hume, maestro.

Friday October 4

Toronto Symphony Orchestra

I Hit My Head and Everything Changed

October 6, 2019

Sunday October 6 2019
8pm Concert Koerner Hall
ESPRIT ORCHESTRA
espritorchestra.com

Monday October 7
12:00 noon: Canadian Opera Company. Vocal Series: Parlami d’Amore - Speak to Me of Love. U of T Opera presents a mixed program drawing upon three centuries of operatic repertoire exploring captivating aspects of love promised, fulfilled, and betrayed. Sandra Horst and Michael Patrick Albano, co-directors, U of T Opera. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free, first come, first served. No late seating.


2:00: C4K. Dance of the Comedians from The Bartered Bride. Tchaikovsky. Waltz-Scherzo Op.34; Ravel: Suite No.2 from Daphnis et Chloé. Beatrice Rana, piano; Gustavo Gimeno, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From $35. Also Oct 10, 12.

Toronto Symphony Orchestra
**Concerts in the GTA**

With "The Music Beyond", Adam Sherkin, piano. 918 Bathurst Centre for Culture, Arts, Media and Education, 918 Bathurst St. 416-538-0868. $30; $25(st); $15(st). 7:30. **Gallery 345.** Jazz at the Gallery: Julie Michell, vocals & Dave Young, bass, 345 Sorauren Ave. 416-822-5781 or infogallery345.com or eventbrite.ca. $35; $15(st). Cash only at the door.

7:30. **University of Toronto Faculty of Music.** Wind Ensemble Concerts: Gardens and Glaciers. Stamp: Gavorkna Fanfare; Newman: As the Scent of Spring Rain; Colgrass: and Glaciers. Stamp: Gavorkna Fanfare; Colgrass:

**Friday October 11**

**NEIL CRORY**

**Tribute Concert**

One night only! October 11, 7pm
tafelmusik.org/Crory

Jeanne Lamon Hall
Trinity-St. Paul’s Centre
427 Bloor W.

8:00. **Toronto Symphony Orchestra.** Gimeno Conducts Daphnis et Chloé. Guil- laume Connesson: Aleph - Danse symphonique; Prokofiev: Piano Concerto No.3 in C Op.26; Rachmaninoff: The Tempest (Fantasy-Overture) Op.18; Ravel: Suite No.2 from Daphnis et Chloé, Beatrice Rana, piano; Gustavo Gimeno, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From $35. Also Oct 9, 12.


6:00. **Joel Sheridan.** 40 Years of Singing & Swingin’! Joel Sheridan, vocalist; Gordon Braun-Woodbury, piano; Artie Roth, bass; Tony Nield, drums. 120 Diner, 120 Church St. 416-964-6337. $25/$20(adv). Standing event.

Saturday October 12

**MUSIC OF THANKSGIVING**

October 12, 2019 8pm
Hammerson Hall

RIDOUT Fall Fair
COPLAND Variations on a Shaker Melody
GERSHWIN Rhapsody in Blue
DOVRÁK Symphony No. 9 “From the New World”

**GUEST ARTIST**

Talisa Blackman, piano

**LIVING ARTS CENTRE - HAMMERSOHN HALL - TICKETS START AT $40 CALL: 905-306-6010 OR VISIT: MISSISSAUGAOPHONY.CA**

The Passionate Voice

Countertenor, Baritone & Bass

Featuring: baritone Russell Braun, bass baritone Gary Reiya, and countertenor Daniel Taylor.

Thepassionatevoice.eventbrite.com
Sunday October 13 at 1:30pm

Tickets: $25 Online
$30 at Door

WWW.KRUC.CA

The WholeNote.com
Sunday October 13

- 7:30: University of Toronto Faculty of Music. Student Composer Concert #1. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen’s Park. 416-899-6091. (adv); donations welcomed. Wine and cheese to follow.
- 8:00: Against the Grain Theatre. La Bohème. See Oct 11. Also Oct 16, 18, 19, 20, 22, 24, 25.

Tuesday October 15


Wednesday October 16

- 7:00: Toronto Symphony Orchestra. James Bond: The Music. Capathia Jenkins, vocalist; Ron Bohmer, vocalist; John Morris Russell, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From $52. Also Oct 16(7pm, 8pm).

Thursday October 17

- 7:30: Canadian Opera Company. Turandot. See Oct 4. Also Oct 19(4:30pm), 23, 25, 27(2pm).
- 7:30: Gallery 345. Jazz at the Gallery: JQXZ. Diane Robin, piano; George Koller, bass; Bruce Cassidy; EVL; Bill McBirrie, flute. 345 Sorauren Ave. 416-822-9781 or infogallery345.com or eventbrite.ca. $25; $10(st). Cash only at the door.
- 8:00: Music Gallery X AVANT XIV: Germaine Liu: Still Life World Premiere; Rebecca Hanenkosy/Heather Saumer/Bea Labkovic/Karen Ng. The Music Gallery, 918 Bathurst St. 416-204-1080. 918/813(adv); $10(st/members/earlybird).
- 8:00: Music Toronto. Quartetto di Cremona. Boccherini: String Quartet in D
- 10:00: Bu Live. Flamenco Legends by Javier Limón: The Pase de Luca Project. Meridian Arts Centre (formerly Toronto Centre for the Arts), 5040 Yonge St., North York. 416-250-3708. $30.75.
Concerts in the GTA

Victoria Requiem for 6 voices (1605)

Experience one of the true musical masterpieces of the late Spanish Renaissance, along with works by Victoria’s contemporaries, including Rimonte, Guerrero, Anerio, Vasquez and Lobo.

Saturday, October 19, 7:30 pm
St. Patrick’s Church
141 McCaul St.

Tickets: $30; Seniors: $25; Students with ID: $10 (only at the door)
Info: 416 286-9798
Order online: boxoffice.tallischoir.com

Coresia Trilogy with Christian McBride and Brian Blade, Koerner Hall, TELUS Centre, 273 Bloor St. W. 416-408-0208. SOLD OUT.

8:00: Sinfonia Toronto. Paganini & Dvorak.
Paganini: Violin Concerto No.1; Dvorak: Chamber Symphony Op.77a. Elisio Gobbi, conductor; Meridian Arts Centre (formerly Toronto Centre for the Arts), 5040 Yonge St., North York. 416-250-3708 or sinfiniatronto.com. $42; $35(sr); $15(st); $24(artsworker).

8:00: Tafelmusik. Baroque Roots. See Oct 12. Also Oct 19(8pm), 2013(30pm).

Saturday October 19

8:00: University of Toronto Faculty of Music. Early Music Concerts: Arcs and Galatea. Handel: Arcs and Galatea. Isaiah Bell, stage director; Larry Beckwith conductor. Heliconian Hall, 35 Hazelton Ave. 416-408-0208. $30; $20(sr); $10(st). U of T students admitted free with a valid TCard, space permitting. Also Oct 20(3eve).


8:00: Royal Conservatory of Music. Taylor Performance Academy for Young Artists Series: Showcase Concerts. Features classical and jazz music performed by 16-18-year-old students. Royal Conservatory of Music Hall, 273 Bloor St. W. 416-408-0208. Free (ticket required). Tickets available a week prior to concert date.

7:00: Amadeus Choir of Greater Toronto. Concert Series I: Threnody - Remembrance, Rest, Homecoming. Works by Beethoven, Britten, Mendelssohn and Rheinberger. St. John’s York Mills Anglican Church, 19 Don Ridge Dr. 416-448-0118. $25; $20(sr); $15(st).

8:00: Aga Khan Museum/Raag-Mala Toronto. Sublime Sitar with Pandid Budhaditya Mukherjee. Indian classical music, Pandit Budhaditya Mukherjee, sitar; Sri Soumen Nandy, tabla. Aga Khan Museum, 77 Wynford Dr. 416-646-4671. $30-$40; $27-$36(friends/raag-Mala members).

7:30: Gallery 345. Payadora Tango Ensemble with Elbio Fernandez. 345 Sorauren Ave. 416-822-9781 or info@gallery345.com or eventbrite.ca. $25 $10(st). Cash only at the door.

8:00: Music Gallery. XAVI ART X. Lido Pimienta’s Miss Colombia with horns World Premiere. OKAN. The Music Gallery, 918 Bathurst St. 416-204-1080. $25/$20(adv); $15/st(members/early/bird).


2:00: Canadian Opera Company. Rusalka. See Oct 12. Also Oct 22, 24, 26(3:30pm).

Friday October 18


7:30: Canadian Opera Company. Rusalka. See Oct 12. Also Oct 20(2pm), 22, 24, 26(4:30pm).

7:30: University of Toronto Faculty of Music. Wind Symphony Concerts. Gregson: Festival; Calvert: Romantic Variations; Dello Joio: Fantasies on a Theme by Haydn, Sparke: Celebration; Grainger: Handel in the Strand; Tippett: Fantasia on a Theme by Haydn; Karl Jenkins: Monumental Variations. University of Toronto Faculty of Music, 88 Queen’s Park. 416-408-0208. $30; $20(sr); $10(st). U of T students admitted free with a valid TCard, space permitting.


8:00: Against the Grain Theatre. La Bohéme. See Oct 11. Also Oct 19, 20, 22, 24, 25.


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8:00: Against the Grain Theatre. La Bohéme. See Oct 11. Also Oct 19, 20, 22, 24, 25.
free with a valid TCard, space permitting.
● 3:00: VOICEBOX: Opera in Concert. Léon-fant et les sortilèges & L'heure espagnole. Music by Maurice Ravel. Sung in English. Holly Chaplin, soprano; Anika-France Forget, mezzo; Danni Rae Aceboque, baritone; Joshua Clemenger, tenor; Opera in Concert Chorus; Suzy Smith, music director and pianist; Robert Cooper, chorus director. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723 or 1-800-706-7654. $20-$45.

Tuesday October 22

● 12:00 noon: Canadian Opera Company. Chamber Music Series: Myths and Legends. Szymanowski: Three Myths for violin and piano; and other works. Sandra Baron, violin; Artists of the COC Orchestra. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free. First come, first served. No late seating.

Thursday October 24


Friday October 25


Saturday October 26

● 8:00: Music Toronto. Piano 6 New Generation Gala. Marika Bournaki, Daniel Wu, Joshua Clemenger, tenor; Opera in Concert Chorus; Suzy Smith, music director and pianist; Robert Cooper, chorus director. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723 or 1-800-706-7654. $20-$45. Only one TCard per person. Limit two TCards per household.

Sunday October 27


Monday October 21

● 7:30: Gallery 455. An Evening with Songwriter Nicholas Wells. 345 Sorauren Ave. 416-822-9781 or infogallery455.com or eventbrite.ca. $30; $15(st). Cash only at the door.

Tuesday October 22

● 12:00 noon: Canadian Opera Company. Chamber Music Series: Myths and Legends. Szymanowski: Three Myths for violin and piano; and other works. Sandra Baron, violin; Artists of the COC Orchestra. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free. First come, first served. No late seating.

Wednesday October 23

● 12:30: Organix Concerts/All Saints King-Gwang. Kingsway Organ Concert Series. Thomas Finches, organ. All Saints Kingsway Anglican Church, 2850 Bloor St. W. 416-671-3680 or organixconcerts.ca. Free—will offering appreciated.

Thursday October 24


Friday October 25

Concerts in the GTA

or infogallery345.com or eventeetix.ca. $30; $10(st). Cash only at the door.
• 7:30: Heliconian Hall. Around the World in 80 Minutes. Ramish: Earth Chants; Hindemith: Sonata for Flute and Piano; Schaffer: Gamelan; Sheeran: Thinking Out Loud and others. Cantala Women’s Choir; Hula LA Aloha Dance Company; Jane Blackstone; piano; Elaine McLeod; cello; Velma Ko, violin. 35 Hazelton Ave. 416-922-3619 or heliconianclub.org. $25.
• 8:00: Against the Grain Theatre. La Bohème. See Oct 11.
• 8:00: Amici Chamber Ensemble. Komitas: A Canadian Tribute. Komitas: Divine Liturgy, Folk Songs, Dances and Children’s Songs (arr. Serourj Kradjian); Tigran Mansurian: Agnus Dei for clarinet, violin, cello, and piano; Debussy: Noël des enfants qui ront plus de maison. Joaquim Valdepeñas, clarinet; David Hetherington, cello; Serourj Kradjian, piano. Guests: Russell Braun, baritone; Elmer David Hetherington, cello; Serouj Kradjian, piano. 50 Winterton Dr., Etobicoke. 905-787-8811. $34; $29(sr/ st); $9(child).
• 8:00: Royal Canadian College of Organists - Toronto Centre. Phantoms of the Organ Concert. A Halloween spectacular featuring spooky organ music and more. USoft organ majors and others. Church of the Holy Trinity, 19 Trinity Sq. 416-923-6400. Freewill donation.

Saturday October 26

• 3:00: Toronto Children’s Chorus. Voices on the Wind. Shane Cook, fiddler; TOCC’s Choral Scholars, Cantare and Training Choir. St. Anne’s Anglican Church, 270 Gladstone Ave. 416-922-6686 x231 or torontochildrenschorus.com/performances. $30, $15(under 30); $10(child).
• 4:30: Canadian Opera Company. Rusalka. See Oct 12.
• 7:00: York University Department of Music. G.I.V.E: Gospel Inter-Varsity Explosion. York U Gospel Choir; Gospel Choirs from the University of Toronto, McMaster University and Humber College; Corey Butler, music director. Sandra Faire and Ivan Fecan Theatre, Accolade East, YU, 4700 Keele St. 416-736-5888. $15; $10(sr/st).
• 7:30: Canadian Arabic Orchestra. Festival of Arabic Music and Arts: Hamza Namira - “I Dream”. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. canadianarabicorchestra.ca. $35-$45.
• 7:30: Opera by Request. Brittany Stewart & Astrid Atherley, sopranos. Opera, musical theatre and art song. College Street United Church, 452 College St. 416-455-2365. $20.
• 8:00: Richmond Hill Philharmonic Orchestra. In Autumn. Grieg: Im Herbst; Paganini: Violin Concerto No.1 (Mvmt 1); Bruch: Romanze for Viola and Orchestra; Raff: Symphony No.10. Ian Ye, violin; Mathew Chan, viola; Jessica Kun, conductor; Richmond Hill Centre for the Performing Arts, 10268 Yonge St., Richmond Hill. 905-787-8011. $34; $29(sr/st); $9(child).

Sunday October 27

• 2:00: Canadian Opera Company. Turandot. See Oct 4.
• 2:00: Rezonance Baroque Ensemble. Bach’s Extraordinary Oboe. Ruth Denton, oboe; Rezan Özen-Lapointe, Kailey Richards, violins; Erika Nielsen, cello; David Podgorски, harpsichord. St. Barnabas Anglican Church, 351 Danforth Ave. 647-779-5695. $25; $20(st).
• 2:00: Toronto Symphony Orchestra. Young People’s Concert: Symphonic Spooktacular.

The Toronto Consort

COUNTRYSIDE and COURT
OCT. 25 & 26 at 8pm
TorontoConsort.org

• 8:00: Toronto Consort. Countryside and Court. Works by Claude Le Jeune and others. Emily Lam, fiddler & dancer; Katherine Hill, artistic director. Trinity-St. Paul’s Centre, 427 Bloor St. W. 416-964-6337. $20-$72. Also Oct 26.

Saturday October 26

• 8:00: Royal Canadian College of Organists - Toronto Centre. Phantoms of the Organ Concert. A Halloween spectacular featuring spooky organ music and more. USoft organ majors and others. Church of the Holy Trinity, 19 Trinity Sq. 416-923-6400. Freewill donation.
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The Best of Blue Note Records, 80 Years of Jazz

Sat Oct 26, 8pm
Aga Khan Museum
jazzcentre.ca

JPEC Co-Founder Rochelle Kokia. Bernie Senensky, piano; Pat Labarbara, sax/multi-reeds; Alex Brown, trumpet, Jake Koffman, sax/multi-reeds; Kieran Overs, guitar/bass; Morgan Chids, drums, Aga Khan Museum, 77 Wynford Dr. 416-839-3252 or jazzcentre.ca. $40; $20(st). Introduced by Brad Barker in conversation with Bernie Senensky and other band members.
• 8:00: Toronto Consort. Countryside and Court. Works by Claude Le Jeune and others. Emily Lam, fiddler and dancer; Katherine Hill, artistic director. Trinity-St. Paul’s Centre, 427 Bloor St. W. 416-964-6337. $20-$72. Also Oct 25.

Sunday October 27

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• 2:00: Toronto Symphony Orchestra. Young People’s Concert: Symphonic Spooktacular.

Concerts in the GTA
Grieg: In the Hall of the Mountain King; Stravinsky: Infernal Dance of King Katschei from The Firebird; Maxime Goulet: Metamorphosis of the Werewolf from Halloween Night; Mozart: Der Hölle Rache from Die Zauberflöte; Gounod: Funeral March of a Marionette; and other works. Teiya Kasahara, soprano; Joy of Dance, dance troop; Daniel Bartholomew-Poyser, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From $22. Also 2pm.


• 3:00: Church of the Ascension. Swing Shift Big Band: Memories of Yesteryear - The Big Band Sound. 33 Overland Dr. ascensionto.com. $35.

• 3:00: Hannaford Street Silver Band. Nine Daisies Wonder: Guest: Mark Fewer, violin. Jane Mallet Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-1722 or 1-800-708-6754. $46.75.

• 3:00: Orchestra Toronto. Freude! 30 Years after the Fall of the Berlin Wall. Mozart: Piano Concerto No. 23 in a; Beethoven: Symphony No. 9. Lesley Bouza, soprano; Andrea Ludwig, mezzo; Andrew Walker, tenor; Bradley Christensen, baritone; Elijah Orlenko, piano; Toronto Mendelssohn Choir; Michael Newnham, conductor. George Weston Recital Hall, 5040 Yonge St. 416-467-7142. $25-$45; $35(sr); $19(OTOpus); $15(under 13).

• 3:00: Toronto Public Library. Quiet Concerts: Karen Ng & Fan Wu. Toronto Public Library, Cedarbrae, 545 Markham Rd., Scarborough. tiny.co/quietconcerts. Free.

• 3:00: Vesnikva Choir / Toronto Ukrainian Male Chamber Choir. A Tribute to Koshys. St. Nicholas Ukrainian Catholic Church Choir; All Saints Kingsway Anglican Church, 2850 Bloor St. W. 416-246-9880 or 416-763-2197. $30; $25(sr/st).

• 4:00: Eglinton St. George’s United Church. Mass Remembered. John Rutter: Requiem; and works by Eleanor Daley, Ruth Watson Hennessy, Mark Sirett and others. Eglinton St. George’s Choir and Chamber Orchestra. 35 Lyton Blvd. 416-481-1141 or esgremembers.org. $35; $25(st).


• 4:00: Toronto Symphony Orchestra. Young People’s Concert: Symphony Spook-tacular! Grieg: In the Hall of the Mountain King; Stravinsky: Infernal Dance of King Katschei from The Firebird; Maxime Goulet: Metamorphosis of the Werewolf from Halloween Night; Mozart: Der Hölle Rache from Die Zauberflöte; Gounod: Funeral March of a Marionette; and other works. Teiya Kasahara, soprano; Joy of Dance, dance troop; Daniel Bartholomew-Poyser, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From $22. Also 2pm.

2019 - 2020 Concert Season

A TRIBUTE TO KOSHYTS
Sunday, October 27, 2019 at 3 PM
All Saints Kingsway Anglican Church
2850 Bloor St. W., at Prince Edward Drive, Toronto
This concert will feature some of the sacred and secular works of Oleksander Koshys.

CHRISTMAS CONCERT
Sunday, January 12, 2020 at 3 PM
Islington United Church
25 Burnhamthorpe Rd. (N. of Dundas St. W.), Toronto
Traditional and contemporary Ukrainian Christmas carols and New Year’s songs.

KOZBZAR
Sunday, March 29, 2020 at 3 PM
All Saints Kingsway Anglican Church
2850 Bloor St. W., at Prince Edward Drive, Toronto
A concert featuring music written to the poetry of Ukraine’s bard Taras Shevchenko, celebrating the 180th anniversary of the publication of his famous collection of poems - Kozbzar.

www.vesnivka.com  Info: 416.246.9880 or 416.763.2197
nykola@vesnivka.com https://www.facebook.com/
Concerts in the GTA

- **5:00:** Consulates General of the Czech Republic, Hungary and Poland in Toronto./The Embassy of the Slovak Republic in Canada. Freedom Reborn. Dvóřák: Humoresque; Chopin: Andante and Polonaise; Liszt: Hungarian Rhapsody No.2; Martinů: Ave Maria; Smetana: Dance of the Comedians from The Bartered Bride; Martinů: Hay for democracy, Op.44 (world premiere). Alicja Wysocka, soprano; John Holland, baritone; Jan Václav, baritone; Sophia Szokolaj, violin; Daniel Wisniewski, piano; Imre Oláh, organ; Dvóřák Piano Quartet; Novi Singers Toronto; St. Elizabeth of Hungary Scola Cantorum; Dvořák Piano Quartet; Toronto Sinfonietta, Matthew Jaskiewicz, music director. Celebration of the 30th anniversary of the return of democracy and freedom to Central Europe. St. Andrew’s 30th anniversary of the return of democracy event. Jaskiewicz, music director.

- **6:00:** Nightingale Music Festival: Serenade de la France: Concert & Art Fashion Show. Bizet: Arias and Dances from Carmen; Les Misérables (selections); Notre Dame de Paris (selections); works by Debussy and Saint-Saëns; and songs from Edith Piaf’s repertoire. Trinity-St. Paul’s Centre, 427 Bloor St. W. tmyc.ca/serenadeFrance. $20-$55.


**Monday October 28**

- **12:30:** York University Department of Music. Music @ Midday: Classical Instrumental Concert. Tribute Communities Recital Hall, Accadale East, YU, 4700 Keele St. 416-736-2050 x20054. Free.

- **7:30:** University of Toronto Faculty of Music. Vocalise: Isn’t It Romantic? Featuring outstanding Master’s and Doctoral level Voice students. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen’s Park. 416-978-3750. Free and open to the public.

**Tuesday October 29**


- **7:30:** Toronto Theatre Organ Society. Silent Film screening: Nosferatu. Live improvised pipe organ accompaniment, David Simon, organ, 405 Roncesvalles Ave. 416-499-6262. $20/17.50.

- **8:00:** Roy Thomson Hall. A Tuba to Cuba: Preservation Hall Jazz Band with Yusef and Special Guests. 80 Simcoe St. 416-872-4255. $49.50-$69.50.

**Wednesday October 30**


- **8:00:** Royal Conservatory of Music. Quiet Please, There’s a Lady Onstage Series: Liz Wright & Catherine Russell. Koerner Hall, TELUS Centre, 237 Bloor St. W. 416-408-0208. $45-$90.

- **8:30:** Aga Khan Museum/Ashkenaz Foundation. Yemen Blues Plays Hallel. Jazz, rock, blues, funk, and Yemenite spiritual music. Ravid Kahalani, lead vocalist/guitar; Tony Ivery, percussion; Shaini Blumenkranz, bass/oud; Nikki Glassie, drums; Salit Lahav, flute/hazz; and others. Aga Khan Museum, 77 Wynford Dr. 416-646-4871. $50; $45(friends); $375.00(adv).
Quartet for Piano in c; and works by Vieuxtemps, Boulanger and Ravel. Francine Kay, piano; Victor Fournelle-Blain, piano. Trinity-St. Paul’s Centre, 427 Bloor St. W. 647-229-6918. $35; $20(sr); $10(under 12).


● 8:00. Gallery 345. Jazz at the Gallery: Look Ahead: Paul Novotny, bass & Robs Botos, piano. 345 Sorauren Ave. 416-822-9781 or info@gallery345.com or eventbrite.ca. $30; $15(st). Cash only at the door.

● 8:00. Roy Thomson Hall. Loreena McKenney: Lost Souls Tour. 416-872-4255. $59.50-$92.50.


● 8:00. Roy Thomson Hall. 8th Annual Dream Serenade Benefit Concert. Dream Serenade is a benefit concert and celebration of the Toronto community of children with developmental and or physical disabilities and their caregivers. 60 Simcoe St. 416-872-4255. $34.50-$199.50.


Saturday, November 2

● 4:00. Church of the Ascension. Faure’s Requiem for All Souls. A service of thanksgiving and reflection to remember loved ones who have passed. 33 Overland Dr. ascensiontoronto.ca. Freewill offering. Reception following in the Parish Hall. All invited.

Entrep Amis

Sat. Nov. 2, 7:30pm

Church of St Peter and St Simon-the-Apostle


● 7:30. Pax Christi Chorale. The Sun, the Wind, and the Man with the Cloak. Music by Stephenian Martin, libretro by Paul Couto. Martha: The Sun, the Wind, and the Man with the Cloak (world premiere); and works by Britten, Vaughan Williams and Elgar. Allison Walmsley, soprano; Catherine Daniel, mezzo; Aislinn Tennekoon, tenor; Brent Pageto, baritone; Intermediate Chorus of Canadian Children’s Opera Company. Yorkminster Park Baptist Church, 1585 Yonge St. 416-729-3630. $30; $45(sr); $25(under 30).


Sunday, November 3


● 2:00. Opera York. La Traviata. Music by Giuseppe Verdi, libretto by Francesco Maria Piave. Natalya Gennadi, soprano (Violetta); Kojing Wi, tenor (Alfredo); Diego Cattala, baritone (Giorgio); Penny Cookson, stage director; Denis Mastromano, music director. Richmond Hill Centre for the Performing Arts, 10268 Yonge St., Richmond Hill. 905-787-8811. From $40; $25(st). Also Nov (eve).


● 3:00. Opera Atelier. Mozart: Don Giovanni. Colin Ainsworth, Gustav Andresen, Mireille Asselin, Stephen Hegedus, Carla Huhtanen, Olivier Laquerre, Meghan Lindsay, Douglas Williams, vocalists; Marshall Pynkoski, stage director; Jeanette Lajeunesse-Zing, choreographer; Artists of Atelier Ballet; Tafelmusik Baroque Orchestra; David Fallis, conductor. Ed Mirvish Theatre, 244 Victoria St. 416-872-1212. $39-$194. Also Oct 31, Nov 2, 8, 9(3:30pm).

TRIO Arkel

Friday, November 1, 7:30 p.m.

"Après un Rêve"

Francine Kay, piano
Victor Fournelle-Blain, Viola
Fauré, Vieuxtemps, Boulanger and Ravel

Trinity St. Paul’s Centre, 427 Bloor St. W

Tickets $35/Senior $20/Student $10 at door or online at brownpapertickets.com

October 2019 | 51
CONCERTS

A. Concerts in the GTA

- 5:00: Nocturnes in the City. George Grossman and Bohemian Jazz Quartet. Pre-Christmas Jazz. Prague Restaurant at Masaryktown, 450 Scarborough Golf Club Rd. 416-481-7294 or nocturnesintheCity.com. $25, $15(St).

Tuesday November 5


Wednesday November 6

- 7:30: The Kingdom Choir. Stand by Me; Beyoncé: Halo; Legend: All Of Me. Meridian Arts Centre. 5040 Yonge St., North York.

Thursday November 7

- 12:30: York University Department of Music. Spotlight Series: Leaving Kansas. Works by Dorothy de Val, Valeria de Viga, Susana Martinez; Patricia Wait, clarinet; Barbara Ackerman, flute. Tribute Communities Recital Hall, Accademia East, YU, 4700 Keele St. 416-736-2000 x20054. Free.
- 9:30: Danie Friesen. Opera Revue. Opera classics, art song and other works. Danie Friesen; soprano; Claire Harris; piano; and others. The Emmett Ray, 904 College St. 647-637-7491. PWYC. Also Oct 2, Dec 4.

Thursday November 7

- 12:30: York University Department of Music. Spotlight Series: Leaving Kansas. Works by Dorothy de Val, Valeria de Viga, Susana Martinez; Patricia Wait, clarinet; Barbara Ackerman, flute. Tribute Communities Recital Hall, Accademia East, YU, 4700 Keele St. 416-736-2000 x20054. Free.
- 7:30pm: doors open. Also 4pm, Nov 6(eve).
- 8:00: ProArteDanza. Figaro 2.0. Music by Mozart and Harrison. Robert Gluck (Bar- tolo); Benjamin Landsberg (Figaro); Ryan Lee (Marcello); Daniel McCarthy (Count); Victoria Mehaffey (Susanna) and others. Harbourfront Centre Fleck Dance Theatre, 207 Queen West. 416-873-4000. $27. $50. Discounts for srt/artworkers/groups. No Nov 1, 2, 3, 8, 9, 10.

Thursday November 7

- 8:00: York University Department of Music. Spotlight Series: Leaving Kansas. Works by Dorothy de Val, Valeria de Viga, Susana Martinez; Patricia Wait, clarinet; Barbara Ackerman, flute. Tribute Communities Recital Hall, Accademia East, YU, 4700 Keele St. 416-736-2000 x20054. Free.
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IN THIS ISSUE:


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IN THIS ISSUE:

November 7 at 7 pm
vision string quartet

THE ISABEL
November 24 at 8 pm

THE ISABEL presents
ARCTIC SONG
SAT, OCT 5
queensu.ca/theisabel

Centre for the Performing Arts, Rehearsal Hall, 390 King St. W., Kingston. 613-533-2424 or queensu.ca/theisabel/tickets. $16; $12(faculty/staff); $8(st). Post-concert workshop: Storytelling and Throat Music.

5:30: Don Wright Faculty of Music. Western University High School Honour Choir, Paul Davenport Theatre, Talbot College, Western University, 1151 Richmond St. N., London. 519-661-3787.

7:30: Cuckoo’s Nest Folk Club/TD Sunfest. Breachwa. Chauve’s Pub, 122 Carling St., London. 519-319-5847. $30/$25(ad). 8:00: Niagara Symphony Orchestra. West Side Story. In Concert. Bernstein: West Side Story. Robert Markus (Tony); Meher Pavri (Marius); Kaylee Harwood (Anita); Sayer Roberts (Riff); Charlotte Knight (Rosalia); Chorus Niagara; Robert Cooper; chorus director; Bradley Thachuk, conductor. FirstOntario Performing Arts Centre, 250 St. Paul St., St. Catharines. 519-688-0722 or 1-855-515-0722. $69; $64(ad); $33(30 and under); $20(arts worker); $12(child); $5(yesGO). Also Oct 27(30pm).

7:30: St. George’s Cathedral. Metropolitan Silver Band. 270 King St. E., Kingston. 613-548-4617. $20. Proceeds to the Cathedral Preservation Trust.


8:00: QUM. In Concert. Athol Recreation Centre, 1680 County Rd. 10, Cherry Valley. 613-523-2377. $20.

8:00: Kitchener-Waterloo Symphony. The Firebird. Liadov; Kikimora; Prokofiev; Sinfonia Concertante for cello and orchestra; Liadov; The Enchanted Lake; Stravinsky: Suite from The Firebird. Andrei Ionita, cello; Andrei Finney, baritone (Benoit/Alcindoro); Joel Ivy, stage director; David Eliakis, music director/piano. Bob’s Burger Bar, 152 Main St., Barrie. 705-726-1181. $65.

8:00: Kitchener-Waterloo Symphony. Old World, New World. St. Georges: Overture to Lament Amongst You; Fung: Bach; Suite No.1 in C; Wadley: Overture; Teleman: “Crickets Symphony”; Haydn: Symphony No.7 in C “Le midi”. Ian Whitan, curator. First United Church (Waterloo), 16 William St. W., Waterloo. 519-745-4711 or 1-888-745-4717 or kwwsymphony.ca. $37. Also Oct 11(Guelph), 12(Timberidge).

Friday October 11

7:30: Don Wright Faculty of Music. Parsons & Poole Concert Series. Stewart Goodyear, piano. Paul Davenport Theatre, Talbot College, Western University, 1151 Richmond St. N., London. 519-661-3767. $40/$35(ad). 5:00: Kitchener-Waterloo Symphony. From Moscow to Montevideo. Telemann and Graupner. Christopher Bagan, harpsichord. Great Hall, Conrad Grebel College, University of Waterloo. 250 St. Paul St., Waterloo. 519-886-0722 or 1-855-398-0722. $69; $64(senior); $33(under 30). Also Oct 9(Waterloo), 11(Guelph).

Sunday October 13

8:00: Westben. Chapin to a Tea. Valerie Tryon, piano. Clock Tower Cultural Centre, 36 Front St. S., Campbellford. 705-653-5501. $35; $30(under 30); $5(youth). Tea and treats.

Tuesday October 15

7:00: Barrie Concert Band. Veterans’ Salute. Musical tribute to the veterans of the Canadian Forces and to those currently serving abroad or at home. Entertainment by the Skyliners’ Big Band will follow tribute. Royal Canadian Legion Branch 147, 410 St. Vincent St., Barrie. 705-735-0720. Donation for food bank gratefully received. Sponsored by the Barrie Legion and everyone, especially veterans, is encouraged to attend.
B. Concerts Beyond the GTA

Wednesday October 16

● 12:00 noon: Music at St. Andrews. Lenard Whiting, Organ and Michael Gomieza, Piano. St. Andrews Presbyterian Church (Barrie), 47 Owen St., Barrie. 705-728-1911. $10; free(st).

Thursday October 17


Friday October 18

● 7:30: Don Wright Faculty of Music. Choral Concert: The Farthest Shore. First St. Andrew’s United Church (London), 350 Queens Ave., London. 519-561-3767. $10(ad vs).

● 7:30: Orillia Brassworks. In the Mood. John Johnson, alto sax; Sharron Beddage, baritone sax; Christina Bosco, vocals; Danny McErlain, piano, Orillia Opera House, 20 Mississaga St. W., Orillia. 705-526-8011. $25; $10(youth).

● 7:30: Jan Lisiecki, piano. Isabel Bader Centre for the Performing Arts (Kingston), 47 Owen St., Almonte. 613-533-2424 or queensu.ca/theisabel. $42-$59; $39-$56(faculty/students). 519-578-5660. $25; $10(ad vs).

Saturday October 19

● 7:30: Orillia Opera House. 20 Mississaga St. W., Orillia. 705-526-8011. $20; $15(ad vs).

October 19, 7:30pm First-Ontario Performing Arts Centre St. Catharines bravonigara.org | 289-868-9177

[Leila]: Robert Martin, tenor (Nadir); Norman Brown, baritone (Zurga); John Holland, baritone (Nourabad). St. Matthews United Church, 25 Holloway St., Belleville. 613-806-0352. $25. Also Oct 4(7:30pm, Toronto), 5/8pm, Oakville.

● 7:40: Westend Concert Band. Masterclass Concert with Elisabeth Fessler & Cristian Gancioco. Works by Turrin, Clarke, Siberius, and Ticheli. Elisabeth Fessler; Trumpet; Cristian Gancioco, trombone; Chris Cigolea, conductor. Salvation Army Citadel (Guelph), 1320 Gordon St., Guelph. 519-400-0970. $20; $15(st); $5(child under 12); $30(family-2 adults + 1 children).

● 7:00: Peterborough Singers. Un-Concert. George Street Baptist Church, 175 Murray St., Peterborough. 705-745-1800. $10 at the door.

Monday October 21

● 7:30: First-Ontario Performing Arts Centre. Bruce Cockburn. 250 St. Paul St., St. Catharines. 905-689-0722. $29.50(Hot Ticket Members); $25(uncw/college students); $5(high school students).

● 8:00: Don Wright Faculty of Music. Fall Student Composers Concert. Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., London. 519-681-3707. Free.

Tuesday October 22

● 8:00: Don Wright Faculty of Music. Guest Artist Concert: Asami Hagiwara, piano. Works by Barber, Grieg, Haydn, Siberius. Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., London. 519-681-3707. Free.

Wednesday October 23


● 12:00 noon: Music at St. Andrews. Lenard Whiting, Organ and Michael Gomieza, Piano. St. Andrews Presbyterian Church (Barrie), 47 Owen St., Barrie. 705-728-1911. $10; free(st).

Thursday October 24

● 8:00: Kitchener-Waterloo Chamber Music Society. Bennewitz Quartet. Schumann: String Quartet No.2 in F-\textsuperscript{#}.\textsuperscript{1}Janáček: String Quartet No.2 \textit{“Intimate Letters”:} Dvořák: String Quartet Op.96 \textit{“American”}. KWCMS Music Room, 57 Young St. W., Waterloo. 519-886-1673. $35; $20(st).

Friday October 25


Saturday October 26

● 10:30am: Kitchener-Waterloo Symphony. The Porridge Pot. Adaptation of a German fairy tale collected by the Grimm Brothers. Kait Taylor, storyteller; KWS musicians. Woolwich Memorial Centre, 24 Snyder St., Elmira. 519-745-4711 or 1-888-745-4717 or kws.com. $17(under 12); $11(cheapest Nov 9(Kitchener), 16(Kitchener). 10am; music activities provided by Music for Young Children; following concert meet performers and their instruments.


● 7:30: Grand Philharmonic Choir. Candalie. Music by Leonard Bernstein; book by Hugh Wheeler; Elena Singers; Kitchener-Waterloo Symphony; Grand Philharmonic Choir; Mark Vuorinen, conductor. Centre in the Square, 101 Queen St. N., Kitchener. 519-576-5660 x290. $50-$40; $14(st/under 30); $5(child/HS student).


Bach, Scriabin and others. Victoria Hall, Cobourg, 55 King Street W., Cobourg. 905-372-2210, $39.

Monday October 28

7:30: Edison Singers. Choral Mystics. Gibbons: O Choy Your Hands Essentials: Only in Sleep; Part: The Woman with the Alabaster Box; Hawes: Quanta Quaia; and other works. Dave Wilen, saxophone; Noel Edison, conductor; Court House Theatre, 26 Queen St., Niagara-on-the-Lake. $26-$300. $35 plus HST. Also Oct 25 (at lunch), 27 (4pm, Toronto).

7:30: Isabel Baden Centre for the Performing Arts. Enchanted Jde. Works by Talis, Gibbs, Mendelssohn, Britten and others. VOCES8, 905-702-9999. 8:00. 905-399-5125. $20; $15(sr); $5(st/unwaged); $5(eyeGO high school st valid id). Season subscribe rates apply.

Tuesday October 29

7:30: Isabel Baden Centre for the Performing Arts/Full Frequency Productions. Kingston Prodigies Virtuoso. Lenon Neidick, piano. Isabel Baden Centre for the Performing Arts, 390 King St. W., Kingston. 613-533-2424 or queenus.ca/theisabel/tickets. 42-$59; $39-$56(faculty/staff); $19-$29(st).

Wednesday October 30

12:30: Don Wright Faculty of Music. Western Performances Concert Series. Artialis, John Labatt Visual Arts Centre, Western University, 1161 Richmond St. N., London. 519-681-3767. Free.


5:00: Kitchener-Waterloo Chamber Music Society. Spiegeltone Trio. Haydn: Trio in D; McDonald: Suite in Four Movements; Bolt-Spinrad: Trio. Haydn: Trio in D; Haydn: Trio in Op.90. "A Child of Our Time. Michael Tippett. Orpheus Choir of Toronto; Orpheus Concert Orchestra; Johane Ansell, soprano; Lauren Segal, mezzo; Andrew Hajji, tenor; James Westman, baritone. Partridge Hall, FirstOntario Performing Arts Centre, 250 St. Paul St., St. Catharines. 905-688-0750, 941-$49(50+); $30.00(under 30); $20.00(st valid id); $15.00(15 under 15 valid id); $5.00(eyeGO high school st valid id). Season subscriptions also available.


8:00: Kitchener-Waterloo Symphony. Czech Hits. Smetana: Sárka from Mä Vlast; Wijeństev: Valdrada from Invisible Cities–new commission; Dvorák: Symphony No.8 in G. Carlos Izcaray, conductor; Tóu Percussion Quartet, Centre in the Square, 101 Queen St. N., Kitchener. 519-745-4711 or 1-888-745-4717 or kswsymphony.ca. $20-$87. Also Nov 1.

Friday November 1

12:00 noon: Weston. Dickens with a Musical Twist! First-Friday Lunchtime Tick Talk. Chris Cameron, musician. Clock Tower Cultural Centre, 36 Front St. S., Campbellford. 765-490-7474 or 765-760-5777. PwC ($10 minimum suggested).

7:30: Don Wright Faculty of Music. Western University Symphony Orchestra. Works by Grieg, Berlioz, Dvořák and Sjöjord. Alexis Wright, percussionist; Paul Davenport Theatre, Talbot College, Western University, 1151 Richmond St. N., London. 519-661-3767. $15/$10(adv).

Saturday November 2

2:30: Kitchener-Waterloo Symphony. Water and Ice. Handel: Water Music (excerpts); other works exploring ways water and ice can be musical. KWS Youth Orchestra; Matthew Jones, conductor; Carousel Dance Company. Centre in the Square, 101 Queen St. N., Kitchener. 519-745-4711 or 1-888-745-4717 or kswsymphony.ca. $18; $11(child). 1:15pm: art activities hosted by the KWS Art Gallery. music activities hosted by Music for Young Children. mini lesson from a KWS musician on a variety of instruments.

The AYR Trio
SATURDAY NOV 2
3PM
Hamilton

5ATHEFIRSTHAM


8:00: Kitchener-Waterloo Symphony. Czech Hits. Smetana: Sárka from Mä Vlast; Wijeństev: Valdrada from Invisible Cities–new commission; Dvorák: Symphony No.8 in G. Carlos Izcaray, conductor; Tóu Percussion Quartet, Centre in the Square, 101 Queen St. N., Kitchener. 519-745-4711 or 1-888-745-4717 or kswsymphony.ca. $20-$87. Also Nov 1.

Monday November 3


3:00: Burlington Symphony Orchestra. Russian Treasures. Glinka: Ruslan and Ludmila Overture; Tchaikovsky: Piano Concerto No.1; Mussorgsky: Pictures at an Exhibition. Jianhan Wu, piano. Burlington Performing Arts Centre, 440 Locust St. Burlington. 519-681-6000, $46; $39(adv); $12(under 18), Group discount for 10 or more.

7:30: Cuckoo’s Nest Folk Club. Gathering Sparks. Chaucer’s Pub, 122 Carling St., London. 519-319-5875. $15/$20(adv).

8:00: Kitchener-Waterloo Chamber Music Society. Mate Szüxa, viola; Joyce Lai, violin; András Weber, cello; Talis Blackman, piano. Schubert: Arpeggione Sonata; Reger: Sarabande; Strauss: Piano Quartet. KWCMSC Music Room, 57 Young St. W., Waterloo. 519-886-1672. $35; $20(st).
**C. Music Theatre**

1. **Ed Mirvish Theatre, 244 Victoria St. 416-872-1212.**
   - Tuesday-Saturday at 8pm, Sunday at 3pm.

2. **Show One Productions.**

3. **Festival Theatre/Nightswimming.**
   - Broken. 1410行使1440行使. $20. Oct 2, 8pm. Also Oct 5.

4. **Festival Theatre/Uncovered.**

5. **Music at Koerner: Soprano Hibla Gerzmava.**
   - Koerner Hall, 273 Bloor St. W. 416-408-0208. $20. Oct 1, 7:30pm. Also Oct 2.

6. **Sapling Productions/Bugbycheatre.**

7. **Shaw Festival.**

8. **Shaw Play Productions/BDT.**

9. **Royal Conservatory of Music: The Glenn Gould School Fall Opera: Son's Song.**

10. **Toronto Symphony Orchestra.**

11. **Toronto Symphony Orchestra.**

12. **Toronto Symphony Orchestra.**

13. **Toronto Symphony Orchestra.**

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48. **Toronto Symphony Orchestra.**

49. **Toronto Symphony Orchestra.**

50. **Toronto Symphony Orchestra.**
Beat by Beat | Mainly Clubs, Mostly Jazz!

Top Talent, Standout Shows

C OLIN STORY

It is October, and summer – which clung on so tenaciously throughout September – is officially over. In many ways, this month is a hopeful one: after a perpetually hot, sticky and undignified period, the prospect of wearing a sweater and coat has become almost thrilling. In other ways, however, this month is frightening: the weather will get ever colder, the evenings ever darker, and, no matter how you’re planning on voting, the federal election will bring a certain amount of anxiety (October 21: don’t forget!). But regardless of the coming changes, rest assured that there are a number of standout shows coming your way, and multiple opportunities to hear excellent musicians in action.

Coltrane Tribute at The Rex

On October 10, 11 and 12, saxophonists Kirk MacDonald and Pat LaBarbera present their annual John Coltrane Tribute at The Rex, with pianist Brian Dickinson, bassist Neil Swainson and drummer Joe LaBarbera. This yearly run of shows has become an institution unto itself, a tradition that serves to highlight the Toronto jazz scene’s appreciation and respect for Coltrane’s invaluables musical legacy. It is also an opportunity, of course, to delight in the prowess of MacDonald and Pat LaBarbera, both of whom are leading voices on the saxophone, as well as being conscientious stewards of the modern tenor tradition inaugurated by Coltrane. The rhythm section is equally impressive: Dickinson, Swainson and Joe LaBarbera bring their own set of experiences to Coltrane’s music. (Though he and Pat are indeed brothers, Joe LaBarbera is the only non-Torontonian in the group; he is based in California, where is he a faculty member at the California Institute of the Arts, in Santa Clarita.) In addition to their careers as performers, MacDonald, LaBarbera, Dickinson and Swainson are also faculty members at Humber College, and it is normal to see a large cohort of jazz students from Humber, U of T, and York at any show that they play.

The Coltrane shows are happening a bit later in the year than is usual – they typically take place around September 23, on Coltrane’s birthday – but it’s likely that they will still generate a strong back-to-school sensation, an inspiration to budding jazz musicians as well as an opportunity to experience a sense of musical community. Head down to The Rex to hear it all: masterful playing, the music of one of the 20th century’s greatest musical innovators, and sporting-event-style cheering when students recognize the changes to Giant Steps being superimposed on a blues.

Rexcetera!

While the Coltrane Tribute will be a major highlight, The Rex’s October schedule is replete with notable concerts. On October 23 and 24, pianist Florian Hoefner celebrates the release of his new album First Spring. Hoefner is one of Canada’s most interesting young jazz pianists, and his path here has been somewhat unconventional. Originally from Germany, he went to school both in Berlin and in
New York, where he obtained an MMus from the Manhattan School of Music. He is now a resident of St. John’s, Newfoundland, and a faculty member at Memorial University. Featuring Toronto musicians Andrew Downing (bass) and Nick Fraser (drums), and released on the Canadian label Alma Records, First Spring speaks to Hoefner’s ongoing engagement with the Canadian jazz scene. At The Rex, Hoefner will be playing with Downing and drummer Jim Doxas. Also at The Rex: vocalist Joanna Majoko brings her sextet on October 19, Chelsea McBride’s large ensemble Socialist Night School plays on October 21 and Dayna Stephens’ Pluto Juice – with Anthony Fung, Andrew Marzotto, and Rich Brown – plays on October 25 and 26.

Sam Kirmayer at the Bistro
On October 2, Montreal guitarist Sam Kirmayer will be stopping by Jazz Bistro as part of a cross-Canada tour to promote his recent organ trio album, High and Low, released on Vancouver’s Cellar Music label. As on the album, Kirmayer will be joined by Montreal’s Dave Laing on drums and the American keyboardist Ben Paterson on B3. Kirmayer is something of a traditionalist, and his playing resembles that of Grant Green and Wes Montgomery more than it does Pat Metheny, John Scofield or Kurt Rosenwinkel. His preferred instrument is a large-
Origins and Evolution of Puccini’s Turandot. Led by musicologist Anthony Sheppard. A special guest will present one of their favourite arias from Turandot. 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/OperaInsights or calling the COC Box Office at 416-363-8231.

- Oct 3 3:30: University of Toronto Faculty of Music. Graduate Colloquium in Musicology, Ethnomusicology, and Theory. Marilé Abe (Boston University). Room 130, 80 Queen’s Park. 416-978-3750. Free and open to the public.
- Oct 10 3:30: University of Toronto Faculty of Music. Graduate Colloquium in Musicology, Ethnomusicology, and Theory. Marilé Abe (Boston University). Room 130, 80 Queen’s Park. 416-978-3750. Free and open to the public.

- Oct 19 10:30am: Canadian Opera Company. Music and Wellness - Yoga. Feel the integration of live music and movement as a singer and pianist weave melody into this unique yoga experience designed for all levels of ability. Bring your own mat. All instructors are accredited. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. (at University Ave.). Reserve tickets in advance by visiting coc.ca or by calling the COC Box Office at 416-363-8231. All tickets must be purchased in advance. $24; $20(st).
- Oct 20 6:00: The Music Gallery. X AVANT XIV. Panel - Forward Together: Del Cowie, moderator; Cheryl Duval; Ange Loth; Chelsea McBride; Keysha Fresh. 918 Bathurst St. 416-204-1080. Free.

- Oct 24 5:00: University of Toronto Faculty of Music. Master Class with James Gourley (brass chamber). Walter Hall, 80 Queen’s Park. 416-978-3750. Free and open to the public.

- Oct 31 7:00: Vera Causa Opera. Sing Your Heart Out! This workshop series explores learning to sing fun and accessible by exploring pop, jazz, and classical music with games, activities and exercises. For anyone looking to improve singing or public speaking skills, try something new, or just have fun! Cambridge Centre for the Arts, 60 Dickson St., Cambridge. Sign up at ca.apm.activecommunities.ca/cambridgeont/Activity_Explore/ActivitySearch/sing-your-heart-out/-/77171 (members); $90 (non-members) for 5 sessions. Also on Oct 13, 15 & 22.
- Oct 6 6:30: Vera Causa Opera. Language Lessons: Language Quarter - Learn How to Pronounce Italian, Latin, German, and French. Through spoken and written exercises, participants will develop beginner language and diction skills for each language. A great class for those looking to expand their horizons and learn more about public speaking, languages, and culture. Clemens Mill, 50 Saginaw Parkway, Cambridge. Sign up at idaexchange.org/programs/events makes it possible to learn how to pronounce Italian, Latin, German, and French. $15/st.
- Oct 10, 17, 24 & 31 5:00: Canadian Opera Company. The ETCeteras OperaInsights or calling the COC Box Office at 416-363-8231.

**Master Classes**


**Scholarships**

- Oct 11: Canadian Music Therapy Fund. The George Stroumboulopoulos Music Therapy Scholarship. Application deadline is Oct 11. For eligibility and further information, contact info@musictherapyfund.ca.

**Tours**

- Oct 06 10:30am: Canadian Opera Company. 90-Minute Tour of the Four Seasons Centre. Led by a trained docent. Visit the liadore and Rosalie Sharp City Room, the Richard Bradshaw Amphitheatre and R. Framer Elliott Hall, as well as backstage areas such as the wig rooms and dressing rooms, the orchestra pit, and other spaces that other a stage door pass could unlock. Tours available in French on select dates. Four Seasons Centre for the Performing Arts, 145 Queen St. 416-383-8231 coc.ca. $20/adults; $15/st.

**Workshops & Classes**

- Nov 1: Canadian Opera Company. Sing Your Heart Out! This workshop series explores learning to sing fun and accessible by exploring pop, jazz, and classical music with games, activities and exercises. For anyone looking to improve singing or public speaking skills, try something new, or just have fun! Cambridge Centre for the Arts, 60 Dickson St., Cambridge. Sign up at ca.apm.activecommunities.ca/cambridgeont/Activity_Explore/ActivitySearch/sing-your-heart-out/-/77171 (members); $90 (non-members) for 5 sessions. Also on Oct 13, 15 & 22. 

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CONGRATULATIONS TO OUR WINNERS!

J M BUELL

October's Child IS Elisa Citterio
Music Director of Tafelmusik Baroque Orchestra since 2017, Elisa Citterio moved from her native Italy to live in Toronto with her partner and their child, a three-year-old Olivia.

Where does making music fit into your child’s life? Music is a form of play for me and Olivia. We do it every day at home. We sing together, we play with small instruments, as well as on a small violin. We pretend to do lessons in a very fun way. She has attended group music classes since age two, and we are planning to start regular violin lessons soon. Olivia also comes to Tafelmusik concerts and rehearsals and joins us on tours, so she is surrounded by music and musicians.

What would you say to people hoping the young children in their lives will grow up to love and make music? As a child, I fell asleep with the sound of Chopin or Bach or Mozart playing on the radio. Musical language enters children’s brains on a subliminal, cellular level. My parents never insisted that we play or study music. It was in the air we breathed. Music education is very important, especially if it is sensitive and subtle.

I would love to see families with young children attending live concerts of any kind on a regular basis. We had a great experience with this recently at Tafelmusik’s Fall Social, a family friendly concert, and I was glad to see so many children there. Music, especially live music, has a deep effect on children, both cognitively and emotionally. In addition to developing cognitive capacities, music provides an important example: watching a group of musicians performing together instills an understanding of a collective effort towards a single goal.

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CONGRATULATIONS TO OUR WINNERS!

Elisa Citterio directs Tafelmusik’s “Baroque Roots” (Oct 16-Oct 20, Jeanne Lamon Hall). This concert explores the music of a time when the radical Baroque sound was sending shock waves through Europe. And in Vienna, composers inspired by their Italian counterparts, were making this “new music” their own. You'll hear solos, duos and trios along with pieces for the full orchestra, including a concerto by Vivaldi (living in Vienna at the end of his life) and a world premiere by (living) Italian composer Guido Morini, reflecting Tafelmusik’s season theme “OLD meets NEW.”

TICKET WINNERS: Miguel Prohaska and Annette Lalonde

Vivaldi Con Amore “Vivaldi’s music speaks unambiguously to people's hearts,” says Elisa Citterio, about this brand-new Tafelmusik recording. It's their first with Citterio directing. The all-Vivaldi album showcases Citterio and members of the orchestra in concertos for violin, oboe, bassoon and lute, which celebrate the remarkable level of virtuosity across the whole ensemble. Citterio is featured in Vivaldi’s love-themed concertos “L’amoroso” and “L’amato bene.” (Recorded in Humbercrest United Church, Toronto).

CD WINNERS: Rosemary Schmidt, Susan Barak, May Webster and Wini Stoddart.

We are all music’s children

M J BUELL

Watch for a new contest in November!
Looking back at yourself...? Violin isn’t an easy instrument at the beginning, and it takes years to get a nice sound. But I also remember how much I enjoyed walking around with my small violin case! I’d like to ask her which piece of music she was playing because I can’t remember it. I would encourage her by saying that music is the best way to connect with oneself.

Just the basics... I was born and raised in Brescia, an Italian city just east of Milan. My mother is a pianist and composer who taught music privately and in middle school and my father was a bank employee, now retired. He has been an amateur painter since his youth. I have a brother and two sisters, and music was a big part of our lives growing up. We had a lot of fun playing together, especially when I used to sight-read accompanied on piano by my brother. We didn’t play all the notes correctly, but we played like actors in a show! All of us now work professionally in music.

Your earliest memory of hearing music? The sound of my mother playing the piano. In addition to being a composer, my mother plays piano and taught it and I remember hearing the sound of her playing in our home. Anyone who spent time with my mother fell in love with classical music. Music, both live and recorded, was constant in my childhood home. In addition to hearing live music played by my mother or siblings, I would hear music on the radio, which my mother had on most of the day, tuned to a classical station. My hobbies were symphonies by Mozart or Shostakovich. My brother and his friends experimented with jazz, and I have clear memories of listening to them as they practised “Autumn Leaves.”

Your very first recollection of making music? After seeing an orchestra on TV at the age of five, I became fascinated by the violin. I begged my parents for a violin of my own and the next day, they presented me with a tiny quarter-size instrument, which I began learning to play with a violin teacher. I also played piano from an early age. And singing? Yes, in the choir at the Conservatory.

First music teachers? I started with piano before the age of five, which is when I became interested in the violin. My first music teacher was my beloved Aunt Anna, who taught me piano. Then I started violin with an elderly violinist in Brescia. I didn’t have a great time studying with him, and at age ten switched to another teacher who I loved and who inspired me. There is a test at the end of the eighth year of violin study which includes viola playing. I liked it so much that later I also got a degree in viola (in addition to violin).

My new viola will be ready soon!

First performances? My mother organized concerts every year with her students, and I played every time on both piano and violin. The first time I probably played a Bach minuet on the piano, and a violin concerto by Vivaldi. My first professional performance was the award ceremony of a violin competition; I was 12 and I played an easy Vivaldi concerto.

When did you begin to think of yourself as a career musician? Probably around the age of 16, when I gave up my piano studies to focus solely on the violin. I’ve never thought about doing anything else!

UPCOMING... There’s so much I’m looking forward to, it’s hard to pick highlights! In October, in addition to “Baroque Roots,” we’re doing several community concerts around Toronto including one for asylum seekers at Toronto Plaza Hotel, a family concert at Cloverdale Mall, a Nuit Blanche performance at the Aga Khan Museum, and “Café Counterculture” – our first Haus Musik of the season at the Burdock Music Hall. In November: our first Europe tour in several years, and I’m thrilled to have this first opportunity to work with soprano Karina Gauvin. We’ll perform in several cities in England including London’s Barbican Hall, also in Bruges, Belgium.

Elisa Citterio’s full-length interview can be read at thewholenote.com/musicschildren, along with previous artist profiles and full-length interviews. You can also view them in their original magazine format by visiting our online back issues https://kiosk.thewholenote.com

Editor’s Corner

David Olds

Into the Stone (Leaf Music LM228 leafmusic.ca) is a particularly interesting and timely disc of “Music for Solo Violin by Canadian Women” featuring Gillian Smith, a dynamic East Coast performer who serves as instructor of violin and viola at Acadia University in Wolfville and is head of the upper strings department at the Maritime Conservatory of Performing Arts in Halifax.

I suppose it is the adage “never ask a woman her age” that explains the lack of birth years given for the composers in the liner notes. I will not give away any secrets further than saying the five composers involved were born in places as far flung as Hong Kong, Australia, Serbria, Ontario and Quebec in the two decades between 1956 and 1975. The pieces themselves span 1997 (the title track) through 2010 (the opening selection, Alice Ho’s Caprice). The latter is a playful work that, in the words of the composer, is “a fancy, a virtuosic piece... [in which the] performer is asked to show both technical skill and musicality.” Smith’s performance abounds with both. This is followed by Ana Sokolovic’s Cinque danze per violino solo. The five dances are rooted in the angular and often dissonant folk music of her native Balkan region, although Sokolovic says there is no direct quotation involved. Each movement is distinct, although distinctly related, ranging from the somewhat abrasive first to the contemplative, although at times somewhat enervated, finale. “I try to create different climates while keeping material and gesture strongly related.” Both the composer and performer succeed in conveying this effectively.

The quiet ending of Sokolovic’s last dance is a perfect set up for Veronika Krausas’ piece that gives the disc its title. It begins gently in the lower register but gradually rises in both pitch and intensity. Krausas says: “The piece is inspired by a line from Canadian poet Gwendolyn MacEwen: ‘What lives inside the stone? Miracles, strange light.’” Kati Agócs’ Versprechen (Promise) is based on Bach’s harmonization of the Lutheran chorale Ist Gott mein Schild und Heilversprechen (God is my Shield and Helper). “The piece casts the soloist as the hero in a musical peregrination... [that] traces spiritual yearning, supplication, and redemption, with the chorale melody always present, although at times ‘refracted’ as if heard through an auditory prism.” With this unifying theme there is a continuity to the development, but the refractions are diverse enough that it is a sonic relief when the original melody is revealed toward the end of the eight-minute piece. For Le ciel doit être proche by Chantale Laplante from 1999, no translation is given for the title and neither is there a context in the program note. This makes it unclear whether “ciel” refers to sky or to heaven, but as the piece is built on “the use of intervals slowly introduced in widening order, keeping the perfect fifth as the final step to some serenity” I’m going to translate it as Heaven must be near. This serene piece provides a very satisfying end to a stunning debut album by a rising star from the East (coast). Congratulations to Smith and all concerned.

Concert Note: Gillian Smith launches Into the Stone at Glenn Gould Studio on October 5 performing works by Ho, Sokolovic, Agócs, Krausas and Laplante. Composer Alice Ping Yee Ho will be in attendance to introduce her Caprice.

Growing up in northern Etobicoke the Richview library, 20 minutes down the road on the Islington bus route, became a major resource and influence on my musical development. It was there that I discovered such diverse artists as Thelonious Monk, the Modern Jazz Quartet and Terry Riley. I remember bringing home a recording of Riley’s
seminal modular piece _In C_ – where the musicians are instructed to repeat each of the 53 short phrases as long as they (individually) want before moving on to the next – and putting it on the record player (I don’t think we had a “stereo” in those days) in the living room. After about five minutes my mother called out from the kitchen “Your record is skipping.” That was my introduction to minimalism and I was hooked, quickly moving on to the music of Philip Glass, who I saw perform with his ensemble for New Music Concerts in 1980 at Walter Hall. It was also through NMC that I first heard Steve Reich’s music live, in 1976, when Robert Aitken was able to convince Reich that rather than just his own Steve Reich and Musicians, he should let others play his music, in this case the NMC ensemble, if he wanted it to live on in posterity. 1976 was also the year that I first encountered Kronos Quartet, although that was through a recording of music by Dane Rudhyar rather than a live performance. (They would not perform in Toronto for another seven years when NMC invited them to perform the premiere of Morton Feldman’s _String Quartet No.2_.) So you see, even though I have retired from my position as general manager of NMC, it remains an integral part of my musical history.

But back to _Kronos Quartet_. I think it might surprise many people that the _Kronos Quartet_ was active as early as 1976, and also that Rudhyar, a pioneer of modern trans-personal astrology considered by some to be among the most important thinkers of the 20th century, was also a composer of serious modernist works, but I have the vinyl to prove it. Kronos and _Terry Riley_ have collaborated frequently over the decades since their first commission _Sunrise of the Planetary Dream Collector_ back in 1980. Their most recent release, on the _Nonesuch_ label, is titled _Sun Rings (nonesuch.com)_.

Twenty years after _Sunrise_ Kronos received a call “out of the blue” from NASA, which had a small budget for commissioning space-based artwork to mark the 25th anniversary of the launching of Voyager 1. NASA also had access to recordings made possible by the engineering feats of scientist Donald Gurrett, who designed special microphones to record in the so-called vacuum of outer space. Riley, with his own interest in astrophysics, agreed to the project, but the 9/11 terrorist attack occurred while composing the new quartet and Riley says his “original, gee-whiz enthusiasm for _Sun Rings_ suddenly felt too much like kid’s stuff, shooting rockets into space at an unsettlingly sabre-rattling time.” It was only after hearing poet and novelist Alice Walker recite her September 11 mantra, “One Earth, one people, one love,” that he realized that “pondering the universe put the problems on Earth into a needed, interplanetary perspective.” The 80-minute multimedia work that Riley eventually completed incorporates recordings from both in and out of space crafts – most presented as ambience with a “music of the spheres” feel, but some including words spoken by astronauts and ground controllers – string quartet, the vocal group Volti (in two movements), the voice of Alice Walker repeating her mantra, and visual design by Willie Williams. The result, even as just an audio recording without the visual aspects, is truly stunning.

I could go on and on about how, as a young(ish) cellist I was moved and inspired by the Bach _Solo Suites_ and Beethoven’s _Cello Sonatas_, but suffice it to say that they did, and have continued to, influence my understanding of the instrument. I have spent, literally, countless hours playing the first three Bach suites and movements of the remaining ones, and although I have not yet managed to achieve any measure of success with the Beethoven sonatas themselves other than my favourite movement, the opening of the _A Major Sonata_, Op.69, I have managed to get one of his three non-sonata offerings, the _Variations on “See, The Conquering Hero”_ from Handel’s _Judas Maccabaeus_ – the original being one of my mother’s favourites – to performance level. So it was with great pleasure that I received new recordings of both complete cycles this month.
I must admit I was a little wary when I first heard about Going Off Script – The Ornamented Suites for Cello, JS Bach (King Street Records KING009) from Baroque cellist Juliana Soltis (julianasoltismusic.com). My general feeling is that masterworks don’t need any improving or personalizing; that it is incumbent on the performer to do their best to realize the composer’s intent as written on the page. I learned during my many years at New Music Concerts just how important it is to bring the composer to work with the musicians, to ensure that those intentions are being respected. Of course that is not possible in the case of composers no longer with us, but there is a long history of interpretation and scholarship that tells us what those marks on the page mean and how they should be treated. Soltis addresses this in her very personal notes to the recording. “As musicians, we spend years learning to decipher and interpret these instructions, and as with any good recipe, we trust that everything we need to know is there. But what if we’re missing something?” She goes on to say “…those instructions – the pitches and rhythms, the harmonies and articulations – are but a starting point, a simple framework crowning Bach’s instruction.” The booklet includes some graphic illustrations using fragments of the score of the first suite, with which Soltis makes a case for the “spaces,” created by tied or dotted notes, actually being an invitation to “improvise here.” Realizing that Bach was a renowned improviser – think of the spontaneous origins of The Musical Offering – I was willing to give her the benefit of the doubt. I am pleased to report that I was not disappointed. Her interpolations are unobtrusive and, as far as I can tell, idiomatic sound and consistent with the spirit of the pieces. Much closer to that spirit than, for instance, the larger-than-life flourish with which Misha Maisky ended the first suite on his 1985 recording of the cycle. To quote Soltis again, “…whenever I thought about the incredible chorus of voices and versions that is the Recorded Bach recording of the cycle. To quote Soltis again, “…whenever I thought about the incredible chorus of voices and versions that is the Recorded Bach Cello Suites, I knew that I didn’t want to join in that particular conversation unless I had something important to say. And for the longest time I wasn’t sure that I did.” We can be thankful that she changed her mind and has given us the chance to appreciate her thoughtful interpretation.

Although not as extensive as with the Bach Suites, there is a wealth of recordings of Beethoven Cello Sonatas, with most “name brand” cellists having contributed to the discography from Casals, through Navarra, Furnari and Rostropovich, to Ma. Harrell, Schiff, Harnoy and Queyras, to name but a few. The latest to enter the ring, Beethoven Complete Works for Cello and Piano (JDI Recordings J143 jdirecordings.com) featuring Nancy Green with pianist Frederick Moyer, is certainly a contender for high honours. Green, who is known for her recordings of both obscure repertoire and staples of the standard canon, enjoyed an outstanding concert career that took her throughout the USA, Europe and the Far East. In 2015 she formally withdrew from the concert stage to devote herself exclusively to recording.

One of the most important aspects of Beethoven’s cello sonatas is the way he makes the cello and piano equal partners, as pointed out in the excellent and comprehensive program notes by R. Larry Todd. Before Beethoven, the cello served as either simply part of the continuo “rhythm section” or was the featured voice with accompaniment. Green appears here in a truly balanced partnership with Moyer, himself a renowned soloist who has performed in 43 countries and with such orchestras as Boston, Cleveland and Philadelphia, etc. Together they bring an unmistakable verve to these works which span Beethoven’s early, middle and late periods. Green’s powerful sound is matched but never overwhelmed by the piano. Her tone is immaculate; light and lyrical in the delicate passages, yet full, rich and meaty as required. It is no wonder that she has been compared to such greats as Rostropovich, Yo-Yo Ma, Leonard Rose and Jacqueline du Pré. The production values are outstanding. This is a very welcome addition to my library.

We invite submissions. CDs, DVDs and comments should be sent to: DISCoveries, WholeNote Media Inc., The Centre for Social Innovation, 503 – 720 Bathurst St. Toronto ON M5S 2R4.

TERRY ROBBINS

How I’ve managed to miss the playing of guitarist Martha Masters is beyond me; she won the 2000 International Competition of the Guitar Foundation of America (of which she is currently president) and has issued five CDs. Her latest, Baroque Mindset (marthamasters.com) is an absolutely faultless and quite stunning recital of transcriptions of original violin and lute solo compositions by four exact contemporaries of the Baroque era: Georg Philipp Telemann (1681-1767); J. S. Bach (1685-1750); David Kellner (1670–1748); and Sylvius Leopold Weiss (1687-1750).

Telemann is represented by Fantasias I & III from his 12 Fantasias for solo violin; Bach by the Sonata No.3 in C Major BWV1005 for solo violin; Kellner by three pieces selected by Masters; and Weiss by the Fantasia and Passacaglia for lute. Everything here, from both a technical and artistic viewpoint is of the highest level – clarity, articulation, tonal warmth and colour, phrasing, dynamics and sense of line; are all superb. It’s a simply outstanding CD.

The guitar is just one of five instruments on Dance, a CD of chamber music featuring guitarist Jason Vieaux with the Escher Quartet (Azica ACD-71328 azica.com). Mario Castelnuovo-Tedesco’s Guitar Quintet Op.143 from 1951 was a result of his long collaboration with Andrés Segovia. It’s a gloriously warm work that enthralls you from the opening bars and never lets go. It would be worth the price of the CD on its own, but the other two works here are anything but fillers.

100 Greatest Dance Hits from 1993, with its sounds of the 1970s, certainly shows the lighter side of Aaron Jay Kernis. Its percussive first movement is a bit jarring after the Castelnuovo-Tedesco, but the work soon establishes a delightful mood.

Boccherini’s Guitar Quintet No.4 in D Major, with the famous Fandango finale ends a terrific CD. Vieaux and the Escher Quartet have been playing these works together for the best part of ten years, and their delight and sheer enjoyment in recording three of their favourite quintets is clear for all to hear.

Jason Vieaux is also the soloist on a CD of works by American composer Jonathan Leshnoff (b.1973), this time the Guitar Concerto
with the Nashville Symphony Orchestra under Giancarlo Guerrero (Naxos 8.559809 naxos.com). It’s a really strong and attractive work, idiomatic and much in the style of the great Spanish concertos.

The concerto is the centrepiece on a CD of world premiere recordings, the two-part Symphony No.4 “Heichalos” from 2017 opening the disc and the dazzling orchestral tour-de-force Starburst from 2010 closing it, both works strongly tonal and with more than a hint of Samuel Barber in their sound.

Really top-notch performances and recording quality make for a compelling CD.

The American cellist Matthew Zalkind makes an outstanding solo CD debut with Music for Solo Cello (Avie AV2406 naxos-direct.com), featuring Bach’s Suite No.6 in D Major BWV1012, the Suite for Solo Cello by New York composer Michael Brown (born 1987) and the monumental Sonata for Solo Cello Op.8 by Zoltán Kodaňy.

The Bach Suite is believed to have been written for a five-string piccolo cello, but Zalkind uses a conventional modern four-string instrument and set-up. The awkward challenges this presents never impact on Zalkind’s warmth and fine sense of dance rhythm.

The Brown Suite is relatively short and, having apparently been influenced by both other works, makes a fitting bridge to a stunning performance of Kodály’s magnificent Sonata.

Swiss cellist Cécile Grüebler’s first CD – one on which she wanted to tell a story and not simply play pieces – sprang from a chance meeting in New York in 2017 with the Manhattan-based American composer Walter Skolnik (born 1934). When the two played music together, Grüebler learned that Skolnik’s principal teacher, the German-American Bernhard Heiden (1910–2000) had in turn studied with Hindemith. The result is Hindemith. Heiden. Skolnik, an intriguing CD of works by all three composers, with Grüebler accompanied by her longtime duo partner, pianist Tamara Chitadze (Cybele SACD 361804 cybele.de).

The Hindemith works are Drei Stücke Op.8 (1917) and A frog he went a-courting – Variations on an old English Nursery Song (1941). Heiden, who was born in Frankfurt and immigrated to the United States in 1938 is believed to have been influenced by his cellist Sonata (1958) and the short Siena (1961), while the works by Skolnik, who studied with Heiden at Indiana University, are the Cello Sonata (2004) and Four Bagatelles (1998). Grüebler’s commitment to the project results in excellent performances of some little-known works.

Bion Tsang is the excellent soloist in the interesting pairing of Dvořák & Enescu Cello Concertos with Scott Yoo conducting the Royal Scottish National Orchestra (Sony Classical 880.459C biontsang.com).

There’s no booklet and a complete lack of bio or program notes, but the infrequently heard two-movement Symphonie Concertante Op.8 by Georges Enescu is an appropriate partner for the more famous Dvořák Concerto in B Minor Op.104 – it’s in the same key and was written in 1901, a mere six years after the Dvořák, when Enescu was just 20. Both works are given lovely performances.

South-African cellist Peter Martens is the soloist in Vieuxtemps & Saint-Saëns Cello Concertos, with the Cape Town Philharmonic Orchestra under Bernhard Gueller (Cello Classics CC033 cello-classics.com).

Connections abound in this recording project. Both concertos are

Richard Strauss left only three works for cello, and two of them are performed by the German cellist Daniel Müller-Schott on Richard Strauss Don Quixote (Orfeo C 968 191 naxos.com). Herbert Schuch is the pianist in the early Cello Sonata in F major Op.6 and in two songs transcribed by Müller-Schott specifically for this recording – Zueignung Op.10 No.1 and Ich trage meine Minne Op.32 No.1.

The sonata elicits some truly lovely playing, but the main interest here is the quasi-tone poem Don Quixote – Fantastic variations on a Knightly Theme Op.35 from 1897 when Strauss was 33 and leading the way from Romanticism to the modern era. Inspired by the Cervantes novel and recorded in live performance with the Melbourne Symphony Orchestra under Sir Andrew Davis in June 2017, it’s a richly textured work lasting over 40 minutes, drawing great playing from all concerned.

David Popper was one of the 18th century’s most important cellists and a more than merely competent composer, as well as virtuoso and teacher. His four seldom-heard Cello Concertos are performed by Austrian cellist Martin Rummel with the Czech Chamber Philharmonic Orchestra Pardubice under Tecwyn Evans (Naxos 8.573930 naxos.com). Mari Kato is the accompanist in the Cello Concerto No.4 in B Minor Op.72, heard here in the version for cello and piano.

The three concertos No.1 in D Minor Op.8, No.2 in E Minor Op.24 and the single-movement No.3 in G major Op.59 are all delightful works, stylistically exactly what you would expect from a Romantic composer who was primarily a great cellist and pedagogue. Rummel provides really lovely playing, with a singing tone and a smoothness that belies the undoubted technical difficulties.

Martin Rummel is also the soloist, this time with pianist Roland Krüger, on another excellent Naxos disc, the Complete Works for Cello and Piano by Popper’s exact contemporary, the German Carl Reinecke (Naxos 8.57327 naxos.com).

Rummel brings the same idiomatic Romantic styling to the three Cello Sonatas No.1 in A Minor Op.42 (1835), No.2 in D Major Op.89 (1866) and No.3 in G major Op.238 (1897) – and the Three Pieces Op.146 from 1893. Tully Potter’s booklet essay notes the “technical skill and easy flow of melody” in Reinecke’s cello music, with the cello and piano clearly on an equal footing.
Outstanding playing coupled with the usual top-notch Naxos production standards make for a terrific CD.

Another Naxos CD explores Works for Cello and Piano by Mario Castelnuovo-Tedesco with the Italian duo of cellist Enrico Dindo and pianist Alessandro Marangoni (Naxos 8.573881 naxos.com).

The selected pieces cover the period 1927-1946, the main works being the Cello Sonata Op.50 (1928), I notturni brilli (Variations Fantastiche) Op.47 (1927), the Toccata Op.83 (1935) and, in a world-premiere recording, the Sonatina Op.130 from 1946. Four short pieces, including the unpublished Kol Nidre “Meditation” (1941) complete the CD.

There’s fine playing throughout a beautifully recorded disc, with the virtuoso piano part reflecting the composer’s own pianistic skills.

Cleveland Orchestra cellist Brian Thornton is the cellist and Spencer Myer the pianist on Robert Schumann Works for Cello & Piano on the Steinway & Sons label which was founded in 2010 (Steinway 30117 steinway.com).

Thornton has a deep, warm and velvety tone in the Adagio and Allegro Op.70, the Fünf Stücke im Volksston Op.102 and the Fantasiestücke Op.73, ably partnered by Myer.

Schubert’s Ave Maria D839 is a simply lovely, if somewhat unexpected, closing track.

There’s more Schumann cello on Une rencontre, a CD of works by Robert Schumann and the French composer Tristan Murail (born 1947), who explains his encounters with both Schumann and cellist Marie Ythier in the extensive booklet notes (Métier msv 28590 divinest records.com). There’s a lighter and cleaner balance between Ythier and pianist Marie Vermeulin in the Fünf Stücke im Volksston Op.102 and the Fantasiestücke Op.73 than on the Steinway disc, with perhaps a touch more tonal nuance.

Attrapeurs étranges (1992) and C’est un jardin secret, ma sœur, ma fiancée, une fontaine close, une source scellée from 1976 are both solo cello works by Murail; flutist Samuel Bricault joins Ythier in Murail’s Une lettre de Vincent (2018).

The final encounter is Murail’s recent instrumental re-interpretation of Schumann’s piano work Scènes d’enfants (Kinderszenen) Op.15, subtitled Une Relecture pour violoncelle, flûte et piano, Murail using a range of instrumental techniques to make the orchestration sound larger than a trio.

The sheet music publishing company Opus Cello was formed by Boston Symphony Orchestra principal cellist Blaise Déjardin in 2013 with the aim of bringing new, quality sheet music to the world. The company has a number of mid-career composers and a number of impressive works from them.

String Quartet’s cellist Kee-Hyun Kim.

The 12 Variations on “Ah, vous dirai-je Maman” K265/300e provide plenty of virtuosic fireworks as an introduction to the two Duos for Violin and Viola in G Major K413 and B-flat Major K.424. There’s a lovely feel to the duo transcriptionals, although the lower voicings make for a slightly thicker texture at times. Still, there’s really fine playing on a nicely recorded and highly enjoyable disc.

Keyed In

Three Keyboard Masters – Bach; Beethoven; Rachmaninoff
Jane Coop
Skylark Music Sky1901 (skylark-music.com)

Veteran pianist Jane Coop brings three composers into focus on her new fall release: Beethoven, Rachmaninoff and Bach. While the aggregate of the music on disc is indeed a favourable one, the record as a whole tends to play more as a recital program than as an album. Coop’s musical conviction and integrity merits discussion of each component, singly:

Her choice to record the seven jejune Bagatelles Op.33 of Beethoven is a fruitful one. Coop brings a childlike exuberance to this music, augmented by just the right dash of bonhomie. She achieves an essentially scherzando quality, from which the personal side of Beethoven’s art can gleam. Coop has a zeal for these pieces, expert in the Canadian tradition of Beethoven pianism inherited from her teacher, the great Anton Kuerti.

In drastic juxtaposition, a set by Sergei Rachmaninoff plunges in next. Despite the extreme textural disparity between Rachmaninoff’s preludes and Beethoven’s bagatelles, Coop seems easily at home in the vaulting halls of Russian Romanticism. One hears an icy, almost Gouldian austerity. Punctuating the preludes are lesser-known transcriptions by Rachmaninoff, penned late in the composer’s life and intended for his own concert tours.

Finally, Bach’s Chromatic Fantasy and Fugue brings a sense of homecoming. One has the suspicion that each of these pieces has been well-worn and well-loved by Coop; this is music she’s held dear for a long time. How generous of her then, to share it with us.

Adam Sherkin

Mozart – Piano Sonatas Nos.2, 3, 8 & 13
Lars Vogt
Ondine ODE 1318-2 (naxos.com)

The newest disc from the 40-something virtuoso pianist, conductor and educator, Lars Vogt, delivers refined and compelling readings of four Mozart piano sonatas. The range of curation here is admirable, as is the enticing (and thoroughly considered) nature of Vogt’s interpretation. We meet an accomplished and intellectually curious artist at the height of mid-career prowess.

To open such an album with Mozart’s early Sonata in E flat Major, K280 is an unusual choice, yet a convincing one. Where Vogt overrides status quo classical sensibilities with modern expressive concepts (cf. the A minor Sonata, K310), he manages to steer us aptly to the brink and then back again with just enough mastery to re-charm us under his pianistic spell. It takes some level of courage to play Mozart like this. Notwithstanding, it seems more acceptable today for a performer to stretch such boundaries and take small yet consequential risks, finding novel paths through well-trodden music.

Among the disc’s notable attributes are its polish and poise. Vogt renders Mozart’s familiar notes with both a wide-eyed curiosity, (as if hearing it all for the first time) and a learned interpretive command that is exceedingly well informed (the second movement of the Sonata in B-flat Major, K333, Andante cantabile, is one such example.)

If anything is amiss, it is a reluctance to take these convictions and whims even further: to pilot the listener beyond the brink, as it were.
to the very heart of Mozartian spontaneity.

Adam Sherkin

Clara and Robert Schumann – For the Love of You
Lara Downes; San Francisco Ballet Orchestra; Martin West
Flipside Music (laradownes.com)

► American pianist Lara Downes offers a new release honouring the 200th anniversary of Clara Wieck Schumann’s birth on September 13, 2019. For the occasion, Downes allies with the San Francisco Ballet Orchestra, opening the disc with Robert Schumann’s Piano Concerto In A Minor, Op.54. The proceeding tracks feature pieces for solo piano – Op.11 by Clara and Op.12 by Robert, dating from “the last three tumultuous and decisive years of courtship, before their marriage.”

Known for her luscious and generous playing, Downes brings her customary warmth to bear as concerto soloist. Equally rivaling the orchestra’s might, she appears to revel in the quintessentially Romantic currents, inspired as they ebb and flow through the only concerto Schumann ever finished for the instrument. At times, Downes’ tonal command borders on a pianistic masculinity – an attractive commingling of classical training with a popularized understanding of music’s communicative shick in the 21st century. She urges the listener to feel at ease: to embrace the brand of hospitality issued from her keyboard.

Aside from the utterly standard repertoire selections (Schumann’s Opp.54 and 12), the Three Romances, Op.11 by Clara bring a fresh and personal stamp to the record. It sounds as if Downes is just getting started with Clara’s catalogue. Surely, in 2019, this music can now stand alone, apart from Robert, and declare itself? Many accomplished proponents of Clara’s Wieck Schumann’s music are active today; Downes should consider joining this consortium, full time!

Adam Sherkin

Haydn Symphonies transcribed by Carl David Stegmann
Ivan Ilić
Chandos 2020142 (chandos.net)

► Here we are in for a treat. Noted Serbian-American pianist Ivan Ilić, who has already made a reputation for adventurous repertoire and has never shied away from detective work, is now unearthing century-old music found in a dusty box in someone’s attic in Cologne, Germany: actually the discovery of three Haydn symphonies transcribed for the piano dating back to 1811 by Carl David Stegmann, a musician and contemporary of Beethoven. These things can happen: after all, Schubert’s Great C Major Symphony was also found in an attic by a certain Felix Mendelssohn!

Well, Ilić immediately tried them out and they sounded terrific on the piano, so he subsequently recorded them. First and foremost is the famous Oxford Symphony No.92, one of the late ones written just prior to the London Symphonies and it is a wonderful mature work. Right at the outset we are struck by the pianist’s enthusiastic and joyful approach, a feeling of discovery, grasping the essence, prior to the London Symphonies and it is a wonderful mature work.

The pianist’s approach to the Bagatelles – among the best-known of Beethoven’s shorter pieces – is a refreshingly matter-of-fact manner, bringing out the vigour and the fluidity of the pieces but not at the expense of their poetry. Her Fifth Bagatelle is pointedly unemotional, but most exquisitely and artfully shaped.

Theodor Adorno saw late Beethoven works as profound meditations – partly conscious, perhaps – on death. But he admits that “death is imposed only on created beings, not on works of art...” which might explain the immortal nature of these late works, living fragments of life’s beauty.

Raul da Gama

Late Beethoven
Luisa Guembes-Buchanan
Del Aguila Records DA 55313 (luisagbuchanan.com)

► Late Beethoven such as the Bagatelles, Op.119 and the Diabelli Variations Op.120 appear to have arrived in music’s world not in a dimming of the light that comes at the end of life, but like an immeasurable future; an unimaginable time beyond time. Certainly the immortal Variations, all 33 of them, coming as they did on the heels of the great Goldberg Variations of J.S. Bach, heralded a Beethoven whose creative urge seemed to have swelled like a kind of historical floodwater, bearing Anton Diabelli’s prosaic waltz upon its crest.

Luisa Guembes-Buchanan’s recording of the Diabelli is a classic, as free flowing as Beethoven’s approach to the variation form. Her playing is muscular, yet supple, accentuating the integrity of each variation without sacrificing the sense of overall structure. That all-important final chord is like a goal reached at the end of a long, long journey.

The pianist’s approach to the Bagatelles – among the best-known of Beethoven’s shorter pieces – is a refreshingly matter-of-fact manner, bringing out the vigour and the fluidity of the pieces but not at the expense of their poetry. Her Fifth Bagatelle is pointedly unemotional, but most exquisitely and artfully shaped.

What we're listening to this month:

thewholenote.com/listening

Russian Piano Music
Julia Sigova
Classica Dalvivo CDL-0518 (juliasigova.com)

► As surprising as it may seem, collections of Russian solo piano music on CD are not all that common and when they do appear, they are likely to feature the works of only one or two composers with a similar compositional style. As a result, this recording by pianist Julia Sigova on the Classica Dalvivo label is a welcome addition to the catalogue. Not only did this...
Minsk-born artist choose four different composers, but ones spanning an 80-year time period – from the Romanticism of Tchaikovsky and Rachmaninoff to the more austere modernism of Prokofiev and Shchedrin.

Today, Tchaikovsky is scarcely remembered for his contribution to the piano repertoire, but his keyboard compositions are still not without charm as evidenced in the opening track Dumka Op.59 from the set titled Scenes from a Russian Village written in 1886. Sigova’s approach is elegant and self-assured, with just the right touch of melancholia that characterizes much of Tchaikovsky’s music. Rachmaninov’s first set of Études-Tableaux Op.33 were supposedly written as “musical evocations of external stimuli” although he never really divulged their true inspiration. These are a remarkable study in contrasts – from the pensive seriousness of the Second to the bombastic fervour of the Seventh. In all, they require a formidable technique, and Sigova rises to the demands with much bravado.

Compared to the lush romanticism of Rachmaninoff, the Sarcasmes Op.17 of Sergei Prokofiev and two pieces – Humoresque and A la Albéniz – by Rodion Shchedrin are very much products of the later 20th century. Here, Prokofiev almost seemed to be thumbing his nose at the more conservative musical conventions of the time while the two miniatures by Shchedrin – with their jaunty rhythms and progressive harmonies – round out an eclectic and very satisfying program.

Richard Haskell

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**VOCAL**

Verdi – Attila
Ildebrando D’Arcangelo; Simone Pizzol; Mari José Siri; Fabio Santori; Teatro Comunale di Bologna; Michele Mariotti
Cmajor 748708B (naxosdirect.com)

Attilla is actually the ninth opera of the 26 by Verdi and it premiered in Venice, 1846. The opera is about Attila’s fifth-century campaign devastating Northern Italy and his failure to capture Rome, as if by divine intervention. Interestingly, Verdi skilfully worked in the founding of Venice by refugees from the Roman city of Aquileia in the marshlands of the Adriatic where they hid out from the wrath of the Huns – a city that will rise as a phoenix from the ashes alluding to the name of the opera house La Fenice in Venice and this no doubt pleased the Venetians.

The score itself is irresistibly energetic, chock full of soaring melodies, cavatinas, rousing cabalettas, duets, trios, quartets plus young Verdi honing his skills in ensemble writing like the first and second act finales which are already masterful. The soprano’s lament, pining for her homeland, and the subsequent love duet, point towards the Nile lament, pining for her homeland, and the which are already masterful. The soprano’s writing like the first and second act finales

Janos Gardonyi

Korngold – Das Wunder der Heliane
Sara Jakubiak; Brian Jagde; Josef Wagner; Deutsche Oper Berlin; Mark Albrecht
Naxos 2.110584-85 (naxosdirect.com)

The longest, most volupptuous scored of Korngold’s five operas makes its overdue DVD debut. Korngold considered it his masterpiece, brimming with radiant, rapturous melodies in the distinctive style that would later sustain him during the Nazi years in his new home – and career in Hollywood.

In Hans Müller-Einigen’s allegorical libretto, the brutal Ruler of a mythical realm, scorned by his wife Heliane, condemns a charismatic Stranger to death. Heliane visits the imprisoned Stranger, offering solace and, at his pleading, barring her body. The Ruler, intruding, accuses her of adultery. At her trial, the Stranger commits suicide, but before Heliane can be executed, he miraculously comes back to life (the “Wunder” of the title). The Ruler kills Heliane, but she and the Stranger enter heaven together.

The superb cast, led by soprano Sara Jakubiak (Heliane), tenor Brian Jagde (Stranger) and bass-baritone Josef Wagner (Ruler), receives full-blooded support from conductor Marc Albrecht, who unerringly spins out Korngold’s long lyrical lines while eliciting, when needed, ferocious bite from the orchestra and chorus. Heliane’s great aria, Ich ging zu ihm, gorgeously sung by Jakubiak, seemingly takes forever to unfold and ascend, Liebestod-like, to its ecstatic, goose pimple-inducing climax.

Regrettably, this 2018 Deutsche Oper Berlin production disdains Müller-Einigen’s stage directions: “no trace of realism...less garments.” Instead, the cast wears drab, modern business attire within a drab, modern courtroom set, subverting much of the opera’s magical fantasy. Nevertheless, Korngold’s ravishingly beautiful music, beautifully performed, emerges gloriously triumphant.

Michael Schulman

Il giardino dei sospiri
Magdalena Kožená; Collegium 1704; Václav Lukš
Pentatone PTC 5186 725 (naxosdirect.com)

This collaboration by celebrated mezzo-soprano Magdalena Kožená with the Václav Lukš-led Collegium 1704 realizes the passionate spirit of the recording’s title. Based on music from early 18th-century cantatas, Il giardino dei sospiri (The Garden of Sighs) was intended as a stage production. Instead, circumstances led to concert presentation and a CD with fine results. Italian secular cantatas were mainly intended for private performance where intimacy and musical imagination could flower. The cantata scenes selected here are by major composers associated with leading Italian musical centres, and include dramatic, emotional moments for the heroine.

Handel’s early Qual ti riveggo, oh Dio, HMV 150 (1707) shows training in the full, north-German instrumental sound that he brought to Rome, Kožená displays ample power for dramatic recitatives and range for expression in the despairing aria Si muora, si muora. Neapolitan Leonardo Leo’s cantata Or ch’é dal sol difesa (also named Angelica e Medoro; after 1730) is surprising in being so adventurous harmonically, yet Kožená’s vocalism meets the closing aria’s demands for speed and lightness, evenness of timbre and chromatic accuracy. Both singer and instrumentalists together with leader Lukš rise brilliantly to the challenges of Venetian Benedetto Marcello’s Arianna Abbandonata. After a movingly rendered recitative, Kožená sings the cantata’s great aria Come mai puoi with
Gate of Heaven
The Choir of St. James Cathedral, Toronto; Robert Busiakiewicz
Independent (stjamescathedral.ca/GateofHeaven)

Imagine if someone gave you only 13 sentences to summarize an entire calendar year; how would you represent the happenings of 365 days in a hundred-or-so words? This is the challenge that Robert Busiakiewicz and the Choir of St. James Cathedral undertake with Gate of Heaven, which distills the liturgical year into 13 distinct musical offerings. Gate of Heaven follows and summarizes the trajectory of the church calendar, using an extensive range of landmark works for choir and organ to identify and commemorate feast days, including Christmas, Epiphany and Easter.

Even before the disc begins, one is struck by the emphasis Busiakiewicz and his ensemble place on works from the 20th and 21st centuries: Rautavaara, Vivancos, Kodály, Poulenc, Vaughan Williams, Willan, Gagnon, Wilson and Stephanie Martin are all represented here, comprising ten of the disc’s 13 selections. In a context where conservatism is only slightly less than a rule of law, such exploratory programming is a laudable move in a satisfying direction.

The Cathedral Choir’s musical and interpretive execution of this significantly challenging material is commendable for its flexibility and range. The approach taken towards Willan’s The Three Kings is so unlike that of the Kodaly Gloria, itself strikingly different from Gombert’s Agnus Dei, that the listener is transported through the centuries with minimal disruption. While all works are clearly performed by the Cathedral Choir, they vary their approach and stylistic techniques to fit the composer and time period, rather than painting dissimilar works with the same brush. In short, this disc is a noteworthy achievement by a noteworthy ensemble, and we are fortunate to have such gifted performers at the corner of King and Church streets every week of the year.

Matthew Whitfield

What’s not to love about Carl Maria von Weber? If you’re a clarinet player, only that by the time you’re an undergrad, you’ve been trying to play his various pieces for too long and with too little success. On Clarinet Classics at Riversdale, Robert DiLutis opens with Weber’s Quintet in B-flat Major Op. 34. Accompanied by the very fine Mellifera Quartet, DiLutis gives a very able rendition. The piece gets dusted off much less often than the Mozart or Brahms works for the grouping, possibly because in the Weber the clarinet is more protagonist than chamber partner: it’s never easy convincing a quartet to work with one; then tell them it’s Weber and watch the reaction. BUT, Weber is really terrific, and in spite of the odd string writing (the attempted fugue in the finale is... valiant) the work merits a listen. DiLutis can bring the full arsenal of technical tools to the piece. His tone is more on the bright side here than in other tracks, which doesn’t please all ears, including this pair.

More sonically pleasing are the following cuts, and I appreciate his inclusion of three lesser-known unaccompanied works (“Classics” is an aspirational title for this collection). Monologue 3 by Erland von Koch should be required reading for clarinet students everywhere, as the Willson Osborne Rhapsody (originally for bassoon) is for my students. I feel the disc has no need of the inclusion of the bit of treacle by Heinrich Baermann, his Adagio for Clarinet and Strings.

Max Christie

What we’re listening to this month: thewholenote.com/listening
cheeky sprightliness. By contrast, the second work on the disc is anything but a fairy tale. It is a story of seduction and violence, and a supernatural character who is impervious to the latter as long as he resists the former. Where the music of the earlier work is folk-infused and tuneful, the latter is a glimpse of the modernist Bartók. As a suite, The Miraculous Mandarin clocks in at barely 20 minutes. The Wooden Prince is presented in its entirety, lasting just under an hour.

The wonderful Helsinki Philharmonic under Susanna Mälkki explores the score with flair and finesse. For my money, the more interesting piece is the darker later work, and not only because of the iconic clarinet duets that depict the three seduction scenes, although these are brilliantly performed. For those unsure they can bear the mysteries of Bartók, the first offering is an annual programming, reminiscent of the great performances by Martha Argerich with cellist Mischa Maisky, and her chamber-work performances with percussionists Peter Sedlo and Edgar Guggeis, and with pianists Nelson Freire or Nicolas Economou, all documented on Deutsche Grammophon.

Kissin’s virtuosity and powerful key touch is without parallel. His dazzling skills are well matched by the electrifying Emerson String Quartet. And the musicians play here with palpable vigour and depth of emotion. Kissin appears to be an outstanding Mozartian, his commanding technique making for the spirited energy of his attack and the radiant manner in the Piano Quartet in G Minor K478. Meanwhile, the Emerson Quartet plays with zeal and focused sensitivity.

Both Kissin and the Emerson also respond warmly and with imagination to Faure’s Piano Quartet No.1 in C Minor, Op.15. The composer invested much in this music which is evident from the harmonic adventurousness and unexpected modulations. Kissin and the Emerson create an appropriate restlessness reflecting the elusive quality of this music.

Dvořák’s Piano Quintet No.2 in A Minor, Op.81 is arguably his greatest chamber piece – which Kissin and the quartet play with virtuoso drive and urgency. Dimitri Shostakovich’s Piano Quintet in G Minor, Op.57 ends this double disc. It is approached with interpretive intelligence, and features gorgeous tone and expressive power.

### Havergal Brian – Symphonies 7 and 16

New Russia State Symphony Orchestra; Alexander Walker

Naxos 8.573959 (naxosdirect.com)

> This CD, part of Naxos’s ongoing traversal of Havergal Brian’s 32 symphonies, begins with the brightly coloured, perky overture, The Tinker’s Wedding, based on the comedy of that name by John Millington Synge. The upbeat mood continues with the fanfare for trumpets and percussion that opens Brian’s 38-minute, four-movement Symphony No.7, also from 1948.

The first movement’s jaunty character, with processional echoes of Brian’s much-admired Elgar, is sustained into the second movement, during which nascent dissonances mark the shift in the symphony’s emotional trajectory from light to dark. In the third and longest movement, an adagio filled with skittish, elusive melodies and sonorities pushes an angry, violent scherzo. The final Epilogue, a grim, almost relentless march, resolves harmoniously, but only after two savage climaxes.

The Seventh was the last of Brian’s large-scale symphonies. The remaining 25, all composed during the final two decades of Brian’s long life (1876-1972), are far more concise. The single movement of the Symphony No.16 (1960) by the 83-year-old Brian lasts only 15 minutes, but its orchestration is anything but miniaturized: quadruple woodwinds, six horns, ten (!) percussionists. Brian wrote that while composing it, he was reading about the Battle of Thermopylae, and the music is materially explosive, prevented from disintegrating by continuous, forward-marching pulsations, even during brief lulls in the mayhem. Brian could create beauty within discord, and a startling sequence of blaring, dissonant chords brings this symphony to a beautiful conclusion.

Michael Schulman

#### The New York Concert

Evgeny Kissin; Emerson String Quartet

Deutsche Grammophon 483 6574 (deutsche grammophon.com)

> The coming together of the inimitable Evgeny Kissin with the Emerson String Quartet represents the high watermark of the 2018 edition of Carnegie Hall’s annual programming, reminiscent of the great performances by Martha Argerich with cellist Mischa Maisky, and her chamber-work performances with percussionists Peter Sedlo and Edgar Guggeis, and with pianists Nelson Freire or Nicolas Economou, all documented on Deutsche Grammophon.

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Raul da Gama

#### Winged Creatures and other works for

Flute, Clarinet and Orchestra

Demarre & Anthony McGill; Chicago Youth Symphony Orchestra; Allen Tinkham

Cedille CDR 90000 187 (cedillerecords.org)

> Throughout the classical music world there are the superstars and those aspiring to become one. The latter group often find themselves playing together in youth orchestras, where the synergy of working with others at the top of their game is a fantasy way to accelerate one’s progress towards that goal. Winged Creatures brings successful alumni Demarre (flute) and Anthony (clarinet) McGill together with the Chicago Youth Symphony Orchestra. As one would expect, the standard of playing in a city with such a strong musical tradition is excellent; the brothers share a beautiful limpid tone quality to match their technical mastery.

The title track, by Michael Abels, makes terrific use of the orchestral forces while highlighting the soloists’ strengths: phrasing of one mind, clear pitch and virtuosic ease. Behind them, the orchestra is led by Allen Tinkham, who might have had some help with the balance from the booth, but nevertheless manages the ensemble with utter aplomb. This is a professional band by another name, never mind the “youth” designation.

For those who feel the late 18th century is still interesting there is a Sinfonia Concertante by Franz Danzi, a charming 20 minutes where the orchestra ably demonstrates proper period style; a much more fun Tarantelle from a young Camille Saint-Saëns follows with sassy vigour. Closing the disc is Concerto Duo, by Joel Puckett. Like the music of the title track, this piece was commissioned by the brothers McGill. It’s a slice of bold beautiful Americana. Excellent liner notes come with the disc.

Max Christie

#### Modern and Contemporary

Istvan Anhalt – ...the timber of those times...

SALT Festival Orchestra; Hungarian RSO; Ajtony Csaba

Centrediscs CMCCD 26419 (musiccentre.ca)

> Right from the portentous opening chords to the ghostly final drumbeats, this recording of Istvan Anhalt’s monumental ...the timber of those times... (...a theogony...) works a spell. It’s an adventurous, colourful work, depicting the gods who ruled the world of the ancient Greeks and continue to fascinate today. The terrific performance by the Hungarian RSO includes a fiery galvanizing violin cadenza from soloist Vilmos Oláh. Conductor Ajtony Csaba deftly sustains the momentum throughout.

In Four Portraits from Memory, chant-like textures suffuse evocations of loved ones whose recent deaths Anhalt is grieving, I found it deeply beautiful, and profoundly
heart-wrenching, the serene atmosphere enriched by rhapsodic passages featuring pianist Tzenka Siana. The SALT Festival orchestra brings a level of polish and precision which allows the lines to shimmer and breathe, suggesting layers of sounds yet to be discovered.

Anhalt, who was born in 1919, wrote some of his finest works at the very end of his career – he died in 2012. These are his last orchestral works, both from 2006. They differ in striking ways from each other, a testament to his remarkable versatility. But whether focusing inward to contemplate his own experiences, or reaching out to distant times in a way to honour the centenary of the birth of a matchless trailblazer in Canadian music.

This significant recording makes a fitting way to honour the centenary of the birth of a matchless trailblazer in Canadian music. **Pamela Margles**

**Filigree – Music of Hannah Lash**
**JACK Quartet**
**New Focus Recordings FCR228**
*(newfocusrecordings.com)*

- Experimental, electrifying, a wonderland of colours – Filigree is a laboratory of sounds, impermanent yet consistent. With this recording the JACK Quartet delivers select pieces by American composer and harpist Hannah Lash and does it with their typical commitment and conviction. Every note, every phrase, is placed and nuanced with clarity of musical expression and clear understanding of Lash’s compositional language. JACK plays with an abundant energy that is beaming with emotional fluency.

Although encompassing a period of five years, chamber music pieces on this recording share a similar contemporary approach to multi-layered string techniques and a unique balance of intellectual and visceral elements. The album opens with *Frayed*, my favourite piece on this recording. The opening chords resemble a series of breaths, tense and unadorned, giving the impression of bringing out intimate mementos. That is, however, interrupted with a dynamic and powerfully unsettling section that slowly takes over, and it is the interlacing of different worlds that gives a tangible intensity to this piece.

**Suite: Remembered and Imagined**, stands in contrast with its playfulness and showcases a variety of textures. The album concludes with *Filigree in Textile* for harp and string quartet, inspired by the tapestry arts of the Middle Ages. The lush mood of the first movement, titled *Gold*, is followed with the rhythmically uniform *Silver*. The harp threads brilliant lines and brings everyone together in *Silk*.

This album is notable and well worth your attention. **Ivana Popovic**

**The Machine is Broken**
**Terry Rusling (1931-1974)**
**Spool Spurn 3**
*(spoolmusic.com)*

**Shed Metal**
**equivalent insecurity (dk & Dan Lander)**
**Spool Spurn 1**
*(spoolmusic.com)*

**Car Dew Treat Us**
*(pages from Cornelius Cardew’s Treatise randomly selected)*
**dk & the perfectly ordinary**
**Spool Spurn 2**
*(spoolmusic.com)*

- Uxbridge, Ontario-based label Spool’s new Spurn series is titled ‘Equivalent Insecurity’ in performance. Rusling’s experience as an engineer for CBC understandably gave him the necessary technical grounding to create his unique sound. At composer Morris Surdin’s suggestion, Rusling worked at the University of Toronto Electronic Music Studio (UTEMS), which lead to further international studies/work, and tape collaborations with such artists as Earle Birney, Gwenolyn MacEwen and public tape performances at Yorkville’s Bohemian Embassy. Rusling’s short life resulted in an immense creative output that is only touched on here. Producers David Porter and Daniel Kernohan have selected 17 tracks, arranged in a listener-friendly order to maintain interest. The almost two minute opening *Reel 1H* sets the stage with sound effects, quiet spaces, and brief moments of tonalism. Creaky effects, crackling sounds, loud volumes, slides and glissides highlight *Reel 2A*’s early electro sound. The spoken male/female statements at the start of *Title* add a human dimension to the electronic effects. Rusling’s use of silent spaces between electronic sections in his works builds subsequent musical interest, such as *Reel 2B* where the silences set up such intense effects as the classic electronic sounds of that time, like washes, repeated notes, feedback and for lack of a better description, loud crashing about. Rusling’s early electronic music holds current sound appeal while also, at its very best, foreshadowing future sounds.

The earlier two Spurn releases also feature contemporary sounds. *Shed Metal* stars Equivalent Insecurity in performance. Kernohan, (named dk on the sleeve), and colleague Dan Lander play 22 tracks on their self-described “instruments, toys, stuff,”

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mood creation suggests a medieval cathedral in modern terms. For me it brought to mind, uncannily, the Notre Dame Cathedral fire earlier this year.

Australian Carl Vine’s Fantasia for Piano Quintet (2013) is in a lighter vein which the composer describes as “quasi-improvisational.” Featuring plenty of idiomatic virtuosity, I found the work’s style more conventional with recurring four-bar phrases in the last two movements that could have stood a few metric surprises. Finally, I can only offer the highest possible praise for the late, Steven Stucky’s outstanding one-movement Piano Quartet (2005). A long, sorrowful melody begins shortly after the opening, broken into motifs yet somehow finding the strength to go on. This work is too rich to describe in words; I hope readers will find their way to hearing it.

Roger Knox

Jazz and Improvised

Joan of Art

Dave Robbins Sextet
Cellar Music CM110518 (cellarlive.com)

Jump Up
Brad Turner Quartet (with guest Seamus Blake)
Celler Music CM123018 (cellarlive.com)

Just Like Magic
Mike Allen; Peter Washington; Lewis Nash
Celler Music CM010519 (cellarlive.com)

This Quiet Room
PJ Perry featuring Bill Mays
Cellar Music CM121018 (cellarlive.com)

The Real Blue
Pureum Jin (Jeremy Manasia; Luke Sellick; Willie Jones III; Sabeth Perez)
Celler Music CM020219 (cellarlive.com)

The Cellar Music Group: As a high school jazz musician in Metro Vancouver in the early 2000s, The Cellar Jazz Club, owned and operated by Cory Weeds, was the centre of my musical universe. Despite the fact that it was located below street level, it stood head and shoulders above comparable Vancouver venues, bringing in a healthy mixture of performers, from local standouts such as Jodi Proznick, Bill Coon and Brad Turner, to major international acts, including organist Joey De Francesco, pianist Monty Alexander and Chris Potter’s Underground project, with Adam Rogers, Craig Taborn and Nate Smith. (I have a vivid memory, at the Potter show, of strategically hiding a recording device under a napkin at my table, on behalf (I swear) of a group huddled nearby, with performers, as the music includes washes, effects. Too much fun being had by the two performers, as the music includes washes, electronic shrieking effects, occasional almost pop grooves, pulses, horns, vocalizations, moments of anxiety, etc. Especially love the water sounds in track three. It is a gift to the listener that their music was even recorded, and later released.

Car Dew
Treat Us features Kernohan and the perfectly ordinary (Allison Cameron, Rod Dubey and Lawrence Joseph) with different guest artists reciting intermittent text fragments from Cornelius Cardew’s Treatise against an electronic soundscape featuring clicks, held tones, wavering dynamics, wobbling tones, bell sounds, auralities and percussive effects in a challenging soundscape. Some may find it difficult to listen to but worth the effort to experience.

Bravo to Spool’s Spurn series for these three contrasting releases showcasing amazing Canadian experimental talent.

Tiina Kilk

Alchemy – Music by Jalbert; Stucky; Vine
Jupiter String Quartet; Bernadette Harvey
Marquis Classics MAR 81491 (marquisclassics.com)

▶ Being a devotee of the piano quartet and quintet I’m gratified to hear four fine 21st-century examples originally commissioned by the Arizona Friends of Chamber Music. The American-based Jupiter String Quartet and Australian pianist Bernadette Harvey play these demanding works vividly and expressively, their virtuosity suited to the brilliant motions that American composer Pierre Jalbert induces in his Piano Quintet (2017) and Secret Alchemy for Violin, Viola, Cello and Piano (2012). The players also excel in reflective passages and evocative sonorities, such as the “outer space” part of the Quintet’s Mannheim Rocket movement. In Secret Alchemy’s movement, Timeless, mysterious, reverberant, Jalbert’s miraculous
and Lewis Nash, recorded in Rudy Van Gelder’s Englewood Cliffs studio in New Jersey in January of this year. From the downbeat of Big Bertha, the focus is on melody, time and tone, the intimacy of the sax trio configuration only enhanced by the headphone-free, live-off-the-floor approach and the legendary acoustic characteristics of the studio.

This Quiet Room, a duo album from Canadian alto saxophonist PJ Perry and American pianist Bill Mays, is another essay in intimacy. Recorded live-off-the-floor at a private home in Vancouver, the session feels warm and immediate, and successfully produces the sensation of being in the room as the songs are being performed. Both Perry and Mays are veteran jazz players, with a firm grasp on the idiom conventions of the music they’ve recorded. Bud Powell’s Parisian Thoroughfare and Charlie Parker’s Laird Baird are highlights, and both give Perry ample room to demonstrate his bebop prowess. The album’s quieter moments are also memorable: the medley of The Folks Who Live On The Hill (played solo by Mays) and Two For The Road is a lovely treat.

The Real Blue, the debut studio album from New York-based alto saxophonist Pureum Jin, was recorded at GB’s Juke Joint, in Long Island City, New York; relatively close to Van Gelder’s New Jersey Englewood Cliffs studio, at least compared to Vancouver. Joined by pianist Jeremy Manasia, bassist Luke Sellick, drummer Willie Jones III and special guest vocalist Sabeth Pérez, Jin has a bright, strong sound, rooted in the hard-bop style of Phil Woods, to whom she pays tribute on the song Remembering Mr. Woods, one of eight originals on this ten-track disc.

Colin Story

Musique-Politique: Anthology 1971-1974
Le Quatuor de Jazz Libre du Québec
Tour de Bras TDBH1ST0001 (tourdebras.com)

This has been a momentous year for the documentation of Québec’s entry into the world of free jazz. First came Eric Fillion’s book Jazz Libre et la révolution québécoise: Musique-action, 1967-1975 (M Éditeur: 2019) and now this ambitious four-CD set to provide sonic evidence of the achievement of the founders of free jazz in the province, Le Quatuor de Jazz Libre du Québec. The CDs, drawn from the group’s archives of performance tapes, are supplemented by a 24-page, LP-size volume that includes essays in French (including ones by Fillion and producer Éric Normand) and reproductions of manifests, news stories and even a cover questionnaire from the group’s social outreach program, all of it providing context for the most radical Canadian-born jazz movement in history.

The group existed from 1967 to 1975 with two constant members, tenor saxophonist Jean Préfontaine and trumpeter Yves Charbonneau. If jazz has rarely been political in Canada, Le Quatuor was insistently so, creating a distinct connection between the ferment in Quebec society and the ferment in their own music, initially inspired by American free jazz as played by Ornette Coleman and Albert Ayler. The music here is very much a soundtrack to the times, an intense element in the rise of Quebec nationalism that followed on the FLQ crisis and the War Measures Act, enacted in October 1970. The quartet’s reach into the heart of Québécois culture included the founding of an artist commune (Le Petite Québec Libre), a later performance space (L’Amorce) and public self-analysis of their work (interspersed here between the performances).

The music here runs from 1971 to 1974, arguably the group’s strongest period despite shifting support. Jean Préfontaine, born in 1926, is the strongest presence here, a musician who found free jazz after a career in a military band. His extended opening solo on a September 1973 performance is a riveting example of all that free jazz saxophone could be: a radical soliloquy that’s part Jeremiah, part exhortation, part abstract interior monologue cut through with doubt and excitement at the coming day. Yves Charbonneau is a fine foil, a subtler provocateur, adding thoughtful solos and detailed support as the set documents the band’s developing sense of a commanding freedom. The presence of American cellist Tristan Honsinger on the 1973 material, passing through en route to a brilliant career in European free improvisation, signals a broadening musical language and the achievement of the group’s final period.

The set adds substantially to the history of jazz in Canada, casting new light on its most intense moment, as well as a significant contributory stream to Quebec’s diverse concept of musique actuelle, perhaps the most vigorous scene in contemporary Canadian music.

Stuart Broomer

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

Friday
Monkey House
Sophisticated musicianship, imaginative lyrics, and a flair for melody are signatures of the sound of Monkey House that has earned them an international following.

La Serena
Aviva Chernick
A reimagining of Sephardic folk tunes in an intimate and lush collection. Elegant electric instrumentation with soaring vocals singing rich poetry in Judeo-Spanish.

Sphere
Heather Dale
The thoughtful 20th album from this New Age Celtic songwriter. “Powerful... reminiscent of Loreena McKennitt and Sarah McLachlan” (Vanc Sun)

Crowing Ignites
Bruce Cockburn
With the intriguingly titled Crowing Ignites, Bruce Cockburn has released another dazzling instrumental album that will further cement his reputation as both an exceptional composer and a picker with few peers.
Come Back
Emma Frank
Justin Time JUST 262-2 (justin-time.com)

It’s not often that you come across a multi-faceted voice that could fit into any genre of music imaginable. Boston native Emma Frank demonstrates her ability to seamlessly blend genres within songs and navigate between them with her stellar voice on her latest release. Frank’s pieces are introspective, telling stories in such a way that any listener could directly relate to. Her vocal style is reminiscent of highly acclaimed Canadian indie pop singer Feist with a delicious hint of Diana Krall that aids in creating the perfect blend of jazz and art pop throughout the album. This album provides a welcome updated jazz sound that is suitable to listeners new to the genre and aficionados alike.

Frank’s songs are of a milder tempo but have plenty of movement, allowing the listener to fully process every musical element and nuance within the pieces without growing weary. The soundscape is strewn with plenty to listen and pay attention to thanks to musicians such as Aaron Parks on piano and synthesizers, Tommy Crane on drums, Zack Lober on bass and co-producer/guitarist Franky Rousseau with whom Frank has previously collaborated. While her record has a modern touch, it is pleasing to hear her latest release. Frank’s pieces are introduced between them with her stellar voice on every corner.

Kati Killaspia

Mirror Image
Matt Herskowitz
Justin Time JUST 263-2 (justin-time.com)

To play jazz on the piano, a musician must – at some point – come to terms with the weight of the instrument’s history. The modern drum kit started to come together in the 1920s; the electric guitar, which, unlike its classical forebears, would be played through an amplifier, primarily with a plectrum, would not be manufactured until the 1930s. But the piano – so central to the sound of mainstream jazz – predates the genre by over 200 years.

On the solo album Mirror Image, released on Montreal’s Justin Time Records, the accomplished pianist Matt Herskowitz demonstrates his command of both the jazz and classical traditions through a mixture of original pieces, compositions by the likes of Ravel, Satie and Schubert, and a jazz standard. The fusion of jazz and classical has its own rich history; third stream music has enjoyed a degree of popularity since the 1960s. This synthesis is used to great effect by Herskowitz, not as a way to showcase two separate skill sets, but as a framework with which to display an intelligent, well-developed, honest approach to music making that honours the pianist’s personal experiences on the instrument. Highlights include bluesy, gospel-tinged flourishes on Gottschalk’s The Last Hope, the percussive title track Mirror Image, and My One And Only Love, which closes the album. Herskowitz’s truest success, however, is the thread with which he so effectively and confidently connects the album’s many elements into a sensible whole.

Kati Killaspia

Counterstasis – Refracted Voices
Bill Gilliam; Glen Hall; Joe Sorbara
Independent MPBG-006 (gillianhallsorbara.bandcamp.com)

Counterstasis – Refracted Voices is a new album of improvised music from the trio of Bill Gilliam (acoustic piano, preparations), Glen Hall (woodwinds, electronic-acoustics) and Joe Sorbara (drums, percussion), recorded at Number 9 Audio Group in Toronto. Gilliam, Hall and Sorbara are veteran improvisers, and bring a wealth of creative experience to their shared practice, which takes its influence from a variety of musical traditions. The heart of this project, as described in the liner notes, is to “counterstasis, to foster change, to create a music in which [the musicians’] individual voices can be bent by, refracted through the voices of their co-conspirators.” To these exploratory and interactive ends, Hall uses an assortment of live effects, including the OMax AI improving software and the CataRT synthesis program, both by the Paris-based Institute for Research and Coordination in Acoustics/Music (IRCAM).

Hall’s electronic contributions range from subtle additions to the trio’s acoustic instruments (as on the opening track, Sinuous Movements), to major structural components (as on Radio Chatter, which does indeed feature radio chatter, and Cave Ritual, the album’s longest offering, in which eerie atmospheric sounds form the basis for the overall shape of the tune). Throughout the proceedings, Gilliam, Hall, and Sorbara play with maturity, confidently committing themselves to the realization of a shared musical vision that privileges communication over individual athletics. The album offers many highlights, but is best heard in one listen, as the spontaneously composed event that it is.

Colin Story

Triio
Alex Fournier
Furniture Music Records (alexfournierplaysbass.com)

Toronto-born bassist Alex Fournier has gotten together some exceptionally talented musicians for this newest album simply titled Triio. Fournier himself has penned every song on the record and it is a true and great testament to his compositional talent. For those wondering about the interesting spelling of the album title, the band leader himself mentioned that he merely added in another ‘i’ to indicate that the group is not a true trio; it was meant to originally have four members but eventually grew into the sextet that is heard on the record.

The album as a whole is an interesting musical journey. It offers plenty of opportunity for experimentation and improvisation but also manages to have a certain character and, to an extent, structure, throughout. It is very easy to lose yourself completely in the unique sound of the record. The music has a variety of textures, almost as if you can physically feel the different character and flavour of each piece. The track ESD is almost what you could call “trippy,” a complete improvisational journey that fittingly starts off the record. Glant-Dad and Noisemaker have some underlying elements of traditional jazz slyly inserted into the bigger musical picture. Dusk has beautifully captivating and haunting melodies by great talents Bea Labikova on alto sax as well as flute and Aidan Sibley on trombone. This record offers something for both seasoned listeners of jazz and for people new to the scene.

Kati Killaspia

There From Here
Tune Town
Independent TSLCD-310 (tunetownjazz.com)

There From Here is the debut album from a fresh collective on the Canadian jazz scene, a scintillating trio of Canadian talent. Kelly Jefferson on saxophones, Artie Roth on acoustic bass and Ernesto Cervini on drums. With grooves that get your foot tapping to captivating melodies and rhythms,
this collection of original pieces will breathe life into an otherwise dull and meticulous day. The album is a breath of fresh air in today’s world of constant musical shuffling; it is meant to be listened to as a story from top to bottom, acting much like a concept album. Listeners are in for a pleasing journey through various genres.

The Monks of Oka harks back to the era of jazz greats, specifically Thelonious Monk. It is easy to spot the influence of his music in the piece. Sophisticated Lady takes the tempo down a notch in order to showcase the great talents of Jefferson and Roth as they take you along on a smooth and pleasing melodic voyage. The album does an astounding job of “seamlessly assimilating elements from the avant garde, funk and jazz worlds.” Especially in the track Split Infinity we hear a great funk groove supported by Roth and Cervini throughout the piece. For those tired of the funk groove supported by Roth and Cervini avant garde, funk and jazz worlds. “Especially voyage. The album does an astounding job of down a notch in order to showcase the great takes the tempo piece. Sophisticated Lady easy to spot the influence of his music in the jazz greats, specifically Thelonious Monk. It is various genres.

Itamar Erez
Independent (itamarerez.com)

Concert notes: Heathcote Bambrick can be heard with various ensembles in the coming month around Ontario: October 9 in Stirling; October 20 in Merrickville; October 26 in Whitby; November 2 at Koerner Hall; November 8 in Stratford; and November 9 in Kingston. Check her website for details.

Fine State
Heather Bambrick
Heather Bambrick Music HBCD-004 (heatherbambrick.ca)

Heather Bambrick, that beloved – and often goofy – voice familiar to anyone who tunes in to JAZZ FM91, weekdays between 9am and 1pm (and nightly on Wednesdays), shows off her attractive pedigree with another solo recording. This album, Fine State, also confirms her growing reputation as an artist of the first order. Her voice throughout is fairly light and limpid, though not without sinew.

Bambrick’s diction is exceptional, reflecting real imagination behind repertoire that spans standards as well as thoroughly interesting new work composed by her as well as other writers of repute. This is ingeniously selected music, reflective of the high quality of the production by the drummer on this date, Ben Wittman, and Jono Grant, a longtime Bambrick associate, together with the vocalist herself.

If it’s hard to single out one track as being the most perfect example of Bambrick’s musicianship, it is equally hard to pick a favourite (because that would change with each playing of the recording). However, I would posit that Bambrick’s version of Milton Nascimento and Fernando Brant’s utterly beautiful song, Bridges (sung here with Gene Lees’ English lyrics) might be described as this disc’s crowning glory. Here we have a song, the poetry of which is infused with a sense of nostalgia and melancholy; its fluid melody delicately painted by a candid voice urged on by wistful instruments. Clearly an album to die for...

Raul da Gama

X Marks the Spot
Thomas Heberer
OutNow Recordings ONR 037 (outnowrecordings.com)

Concise and cosmopolitan, the eight selections here offer a slice of contemporary New York improvisation, composed by expatriate German trumpeter Thomas Heberer, decorated by the supplefills of guitarist Terrence McManus and the rhythmic dexterity of drummer Jeff Davis, both locals, and driven by the mostly sensed but rarely upfront power pulse of Canadian bassist Michael Bates. Heberer’s arrangements
follow this strategy, whether channelling acoustic romps (Remscheid Reggae) or sidling up to reductionism with chiming guitar flanges and shaded, valveless air from the trumpet (The Ball Is in Your Court).

Despite sequences that flirt with atonality, dissonant tendencies are kept in check, especially on pieces such as The Great Hill and Bon Ton that are introduced and subsequently driven by the echoing slaps and pops of Bates’ nearly unwound strings. On The Great Hill, the bassist creates an ostinato that buoys Heberer’s near-static air propelling and the pulse is powerful enough so that the trumpeter (flanges and shaded, valveless air from the), a sonic celebration of the exhilaration and joy of playing together. There is much to admire and inspire on this recording. For Maqueque, it seems that the sky is certainly not the limit!

**Barry Livingston**

**Concert notes:** The touring continues in the coming months with dates in Harlem, the Dominican Republic, Chicago, Pittsburgh, Wellsboro and Buffalo, along with one Ontario stop, November 1 at St. Paul’s Centre in the Orillia Centre for Arts and Culture.

**Friday**
*Monkey House*  
Alma Records ACD72692  
(almarecords.com)

*Sky High* showcases a soaring flute and vocal melody, and a McCoy Tyner-influenced piano solo by Danace Olano. Special mention goes to Tallin Marrero for her stunning composition, *Musaica en el Alma*, a sonic celebration of the exhilaration and joy of playing together. There is much to admire and inspire on this recording. For Maqueque, it seems that the sky is certainly not the limit!

**Ken Waxman**

**POT POURRI**

**On Firm Ground/Tierra Firme**  
Jane Bunnett and Maqueque  
Linn Records 270404  
(linusentertainment.com)

Jane Bunnett and the all-female collective Maqueque, return for their eagerly anticipated third release. In the less than two years since their previous recording, *Oddara* (see my December 2016 WholNote review), the group has been touring internationally, with visits to Colombia, Brazil, Panama and Cuba, as well as American jazz festivals, plus the Lincoln Center. And it shows.

Their third recording – a testament to hard work, virtuosity and great chemistry – showcases 12 new compositions including three by award-winning soprano saxophonist/flutist Bunnett, plus contributions by each band member. The upbeat opener, *La Línea*, features an imaginative arrangement with flute doubling saxophone, amidst powerful contrapuntal vocal lines and choruses. The rhythm section is outstanding, fuelled by percussionist Mary Paz and drummer Yissy Garcia. The aptly titled *Momentum*, by co-producer Larry Cramer, takes off at a breakneck pace with piccolo doubling the flute melody over the percussion section. Bunnett then launches into a magnificent flute solo which leads the group into a unison vocal line and chorus to take the piece to its exciting conclusion. *Sky High* showcases a soaring flute and vocal melody, and a McCoy Tyner-influenced piano solo by Danace Olano.

*Special mention goes to Tallin Marrero for her stunning composition, *Musaica en el Alma*, a sonic celebration of the exhilaration and joy of playing together. There is much to admire and inspire on this recording. For Maqueque, it seems that the sky is certainly not the limit!*  

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**Friday**
*Monkey House*  
Alma Records ACD72692  
(almarecords.com)

Monkey House has been together for 25 years and has just released its fifth album, *Friday*. The band is made up of some of the busiest and best players in Toronto – Mark Kelso on drums, Pat Kilbride on bass and Justin Abedin on guitar – but it is L.A.-based keyboardist and songwriter, Don Breithaupt, who’s driving the bus.

Breithaupt is known for his adulation of Steely Dan, and while it shows in his songwriting on *Friday*, this isn’t a tribute album and the band has a sound all its own. And, like Steely Dan, the musical style is hard to categorize – perhaps sophisticated pop tinged with jazz and R&B? I don’t know. What I do know is that this is an exceptional album from beginning to end, with superb songwriting and performances, and impeccable production by Peter Cardinali with engineering by John “Beetle” Bailey.

Highlighting standout tracks when all 12 tracks are so strong is a challenge, but *The Jazz Life* – featuring Manhattan Transfer backing vocals and a killer bass solo by Killbride – is one. The love song that Breithaupt wrote for his wife, *Because You*, is another, especially since it is surprisingly unsentimental with its driving rhythm and complex harmonies. Another surprise is that the most ballad-y song on the album is the cover of Walter Becker’s *Book of Liars*. Becker – who died while Monkey House was making this record, hence the inclusion of this song on the album – certainly wasn’t known for ballads and this mid-tempo tune isn’t sappy in the least. But it is both beautiful and poignant in typical sardonic Steely Dan style. Shotgun has pop hit written all over it and you can check out the fun video, produced by Academy Award-winner J. Miles Dale, on YouTube.

**Cathy Riches**

**La Serena**  
Aviva Chernick  
Independent AVGC003 (avivachernick.com)

*La Serena* is, in a way, an homage to Flory, Aviva’s beloved mentor and teacher, but also an intimate story of the longing for one’s homeland and tradition that is slowly disappearing.

Ten songs, some traditional Sephardic folk melodies and some Jagoda originals, are all arranged by Chernick and her main musical collaborators on this album, guitarist Joel Schwartz and bassist Justin Gray, in a way that brings forward the intimacy and immediacy of each tune. Mostly sung in Ladino (with some additional text in English), the lyrics are captivating and touching. Chernick’s vocals are pure in expression and unencumbered of any particular tradition or style.

The album opens with *A Ti, Espanya*, a simple and bright original tune by Jagoda, which conveys the love for homeland that is no more. *Min Hameitzar*, written by Chernick and Gray, has a mystical energy and wonderfully galloping percussion elements. *La Serena*, the central piece on the album, is a stunning heartfelt tune that seduces with its pure vocal expression. *Esta Montanya de Enfrente* features longing guitar lines emphasizing the beauty of both the melody and poetic lyrics.

A wonderful collection of meaningful tunes that will leave your heart longing for more.

**Ivana Popovic**

**Sphere**  
Heather Dale  
Amphis Music AM7440 (heatherdale.com)

*Canadian author, playwright, poet, vocalist, composer and multi-instrumentalist, Heather Dale, is currently poised on the cusp of her zoth recording release, aptly titled Sphere. This uber-creative, multi-disciplined, golden-voiced renaissance woman has fashioned (along with co-producer/arranger/multi-instrumentalist Ben Deschamps), 11 challenging compositions, all of which reflect a mesmerizing mashup of world music motifs, ambient electronics and folk music as well as a healthy*
dose of contemporary Celtic folk balladering. Dale deftly performs all vocals here, and also plays hammered dulcimer, piano, tin whistles, synths and Hammond B3. She is joined on her sonic, global journey by Deschamps on bass, electric guitar, cittern, bouzouki, mandolin, synth and viola, and co-producer/engineer Dave MacKinnon on tape loops, drums and guitar; Jim Casson on drums; Ben Grossman on hurdy-gurdy/percussion; Meghan Cheng and Amanda Penner on violin and Alex McMaster and Betsy Tinney on cello.

First up is *Bachanalia* – mystical, exotic, sensual, rife with elements of Eastern music and invoking visions of ancient instruments raised in celebration of a hedonistic Roman god... a palpable, pagan scene... and yet, somehow magically transformed through poetry into a modern cautionary tale. Dale’s sonorous vocal instrument is a pitch-perfect, honey-soaked, shape-shifting tool – alternately warm and steely – ideal for telling her irresistible lyrical stories. *Triumphant Return* is a potent anthem, where the triumphant one is not the one returning, but the one who was abandoned. Another gem is *Flower Child* – perhaps autobiographical – a wonderful pizzicato arrangement which transports the listener into the middle of a seemingly insoluble familial estrangement. Something that many of us can relate to.

*Lesley Mitchell-Clarke*

**Bare Knuckles & Brawn**
**Blue Moon Marquee**
**Independent** (blueymoonmarquee.com)

*With the release of their third recording, noted Pacific Coast duo Blue Moon Marquee has served up a sumptuous buffet of 11 original songs – all infused with elements of Depression-era jazz, swing, 1950s proto-rock and “Roma Blues.” The music is also informed by philosophical aspects of Indigenous culture, including Native Canadian legends. Consistent with their nostalgic bent, the project was recorded using vintage RCA mics, resulting in a warm, luscious analogue sound. The duo (featuring A.W. Cardinal on vocals/guitar and Jasmine Colette “Badlands Jass” on vocals/bass/drums) are joined on this fine recording by noted West Coast musicians, Darcy Phillips on keyboards, Jerry Cook on reeds, Jimmy “Hollywood” Badger on drums, Jack Garton on trumpet and Paul Pigat on guitar. The sassy opener, *Big Black Mamba* is funky and soulful, with sinuous parallel baritone and bass lines establishing a fine bedrock for this swamp-circuit-style blues. The evocative vocal by Cardinal is reminiscent of a young, energetic Tom Waits. Also of note is the irresistible, *Flickering Flame* – a bit of pure romance, dripping with nostalgia, longing and swing! *Hard Times Hit Parade* is also a standout, featuring a sultry vocal by Colette, beautifully accented by Garton on muted trumpet. Its heady sepia-toned imagery perfectly captures the loss, fatigue and desperation of the Great Depression.*

*Lost and Wild* is the closing salvo, boasting a stunningly relaxed vocal by Cardinal, which brings to mind the lyrical sophistication and interpretive skill of Leonard Cohen. This highly musical recording is not only a delight for the ear, but it’s deep, subterranean content will continue to resonate with the listener.

*Lesley Mitchell-Clarke*

**Cairo Moon**
**Al Qahwa Ensemble**
**Independent** (alqahwa.ca)

► Ernie and Maryem Tollar, master of wind instruments and vocals respectively, have been mainstays of the Toronto music scene individually, and also have often come together to make music. But rarely has their musicianship been showcased more beautifully than here, where they have combined with oud specialist Demetri Petsalakis for the second time as Al Qahwa, on their album *Cairo Moon*.

Apart from bringing to life the atmosphere of (usually loud) music and joyous camaraderie heard in coffee houses en route to Leipzig from Damascus, this recording also recalls the glorious tradition that gave us the likes of the great vocalists Om Kalsoum and Najah Salam, and instrumentalist Hamza El Din, among others. On *Cairo Moon*, the Toffers and Alfred Gamil display extraordinary musicianship in the Mediterranean tradition. More remarkable, much of this is new music; the tradition of popular Arabic music is alive and well and thriving in – of all places – Canada. Equally significant is the fact that musicians such as the prodigiously gifted Toffers are thriving alongside others such as Nagmeh Farahmand, Majd Sukar and the aforementioned Gamil and Petsalakis. The evidence is all over this album, in the exotic and ululating soundworld of the Middle East, robustly captured in the shimmering textures of Maryem Tollar’s voice and the eloquent musicians immersed in the traditions that influenced this rich repertoire.

*Raul da Gama*

**Crowing Ignites**
**Bruce Cockburn**
**True North Records**
**TND737** (truenorth.labelstore.ca)

► It has been 14 years since Bruce Cockburn first gave notice of what an extraordinary guitarist he really was on his first instrumental album *Speechless*. Until then he was better known as one of the great purveyors of what is generally classified as folk music. Of course, that classification is highly restrictive because Cockburn, as we all know, transcends the boundaries of that genre. Debates notwithstanding, *Crowing Ignites* is a perfect reminder of Cockburn’s virtuosity as a guitarist, and of his exquisite musicianship.

There are seven new compositions here. Yet each appears to be a spontaneous meditation at once simple and lyrical, abstract and profound. Cockburn’s magnificent tone – both on regular acoustic and acoustic baritone guitar is magnificent. With fingers and thumb he imbibes every note with the purity of song. His playing is passionately free and bluesy, and speaks also of his country roots.

Cockburn’s instinct for brooding lyricism and often for joyful spontaneity provides a perfect setting for songs such as *April in Memphis*, *The Mt. Leffay Waltz* (with bassist Roberto Occhipinti, cornetist Ron Miles and drummer Gary Craig) and *Sweetness and Light*. When he turns his attention to matters of the soul and of spirituality, he paints his music affecting with a myriad of deep and varied colours. *Angels in the Half Light*, *Pibroch: The Wind in the Valley* (and especially) *Bells of Gethsemane* are eloquent examples of the profundity of his musicianship.

*Raul da Gama*

**Concert notes**: Bruce Cockburn performs in Toronto at Koerner Hall, October 19; Centennial Hall in London, October 20; First Ontario Performing Arts Centre in St. Catharines, October 21; and the Grand Theatre in Kingston, October 22.

**The Lost Tapes**
**Ian & Sylvia**
**Stony Plain Records**
**SPCD1408** (stonyplainrecords.com)

► Thank goodness for downsizing! Because that’s what Sylvia Tyson was doing – that, and gathering archival materials for Calgary’s National Music Centre – when she discovered, in her front hall cedar chest, a long-forgotten treasure trove of recorded-live-in-studio, Ian & Sylvia performance tapes from the early 70s. And thank goodness Tyson wisely asked some of the best ears in the business, i.e., Danny Greenspoon (an accomplished musician, himself) to produce and edit (once the 1/4-inch analogue tapes were digitized) *Ian & Sylvia The Lost
Tapes. Because the results are masterful!

To be clear, this is not so much a review as it is an homage to these pioneering Canadian icons of folk and country music, who helped pave the way for the likes of Gordon Lightfoot and Joni Mitchell. I mean, who the heck is going to “review” Ian & Sylvia singing Four Strong Winds, Summer Wages, Keep on the Sunny Side or When First Unto This Country, four of the 13 best-known and beloved classics appearing on disc one of the double album?

What’s exciting for this 60-year-old folkie-at-heart is the selection of previously unreleased performances on disc two. Irresistible are the covers of Sweet Dreams, Jimmie’s Texas Blues, The Last Thing On My Mind and Together Again.

Ian & Sylvia met 60 years ago. Last week they were both inducted, separately, into the Canadian Songwriters Hall of Fame. Ian & Sylvia’s The Lost Tapes is a heart-warming reminder of why their music still holds up.

Sharna Searle

Button Music
Phoebe Tsang
Off (phoebetsang.com)

Listening to multi-talented Hong Kong-born British-Canadian Phoebe Tsang’s Button Music one experiences her wide-ranging, idiosyncratic, poetic and musical gifts.

Two multi-movement works are featured. Unbutton is a six-part journey into the challenge of losing a button. Love the attention-grabbing No.1, opening with staccato echoing repeated notes on violin and a vocal on the word “button”, just like the popping sound of losing a coat button. Touches of Romantic-style sad tonalities surface in No.2. A nod to folk music in No.3 with a party mood jiggly-quality violin part until the abrupt vocal/violin stop. No.4 presents Tsang at her very best as atonal violin lines coupled with emotive held-note vocalizations create a unique personal sound. Use of the familiar song lyric line “Button up Your Overcoat” in No. 5 creates a toe-tapping musical theatre song quality complete with extended violin solo with numerous effects. No.6 is performed with perfect phrasing, tonal quality, sad mood and a building musical tension.

The theatrical three-movement Cards from the Tarot de Marseille features a tight ensemble feel created by one performer in King of Cups. Creepy spoken words supported by a high-pitched violin sets the spooky mood of The Hermit. Tsang shows off her violin virtuosity in Le Pape with fast lines and a repeated note marching effect.

In the final track, Tsang says “Music is Power”, perfectly describing Tsang the artist. Powerful!

Tiina Kilk

Something in the Air

Reassessing 60s, 70s and 80s Jazz via Reissues

KEN WAXMAN

Reissues of recorded music serve a variety of functions. Allowing us to experience sounds from the past is just one of them. More crucially, and this is especially important in terms of Free Jazz and Free Music, it restores to circulation sounds that were overlooked and/or spottily distributed on first appearance. Listening to those projects now not only provides an alternate view of musical history, but in many cases also provides a fuller understanding of music’s past.

Little noticed in North America at the time of its 1977 release, Tetterette (Corbett vs. Dempsey CvsD CD 060 corbettvsdempsey.com) by the Amsterdam-based ICP Tentet was a confirmation of the high quality improvised music gaining prominence in Europe.

Listening to the 11 selections played by such subsequently renowned players as pianist Misha Mengelberg and drummer Han Bennink from the Netherlands plus saxophonist John Tchicai of Denmark and Germany’s Peter Brotzmann, the high level of musicianship stands out as well as the freedom composers had to inject broad or subtle humour into the tracks – a concept shied away from by deadly serious experimenters on this side of the Atlantic. Two of the emblematic tracks are Alexander’s Marschbefehl and Ludwig’s Blue Note. On the latter, Mengelberg cycles through an assemblage of properly inflected keyboard motifs from so-called classical music while around him the band, following the energetic lead of one of the saxophonists double-times a pseudo-tango. On the foot-tapping Alexander’s Marschbefehl a march-time variant is subverted with peeping and blaring horn parts as well as a clattering percussion display from Bennink, while the pianist provides pseudo-impressionism with one hand and honky-tonk inflections from the other. As much fun as these and other tracks are, the disc’s showpiece is Mengelberg’s five-part title suite.

Managing to encompass echoes of Middle-European salon sounds, Latin dance rhythms and pure improvisation, the sequences encompass outer-space-like tweaks from Michael Waisvisz’s electronics, plunger spills from Bert Koppelaar’s trombone, fierce or furtive split tones from the four saxophonists and Bennink’s ruffs, rebounds and rattles while hitting every part of his kit to ratchet up excitement. But the theme, which speeds up and descends in sections, maintains a steady pace due to Alan Silva’s bass holding the beat. As the reed players’ striated vibrations mock their earlier excesses and the drummer turns the beat around, surgically inserted keyboard clicks create a finale that references the introduction.

Less brash and all-encompassing, but as remarkable a session, recorded in Norway in 1982, is Detail Day Two (NoBusiness Records CD 114 nobusinessrecords.com). The first trio iteration of that long-running group, it also demonstrates the pan-nationalist ethos of free music. That’s because this multi-layered, intricately balanced 42-minute improvisation was created by Norwegian saxophonist Frode Gjerstad, British drummer John Stevens and South African bassist Johnny Dyani. Practiced and matured in his percussion skills, the drummer never takes a solo, but allows his rattling drum autoaccompaniment. V ariations explored from all sides of the sound triangle, spidery fingering, and palindrome vibrations sound at various speeds and pitches to parallel Dyani’s strums and palindromic vibrations sound at various speeds and pitches to parallel Dyani’s strums and later bowed buzzes. Slowly, during the sequence’s second section, the saxophonist digs deeper into the theme and exposes all of its possible variables as he’s doubled by ricochets from the string set, with Stevens’ press rolls and bounces providing controlling and comforting accompaniment. Variations explored from all sides of the sound triangle, spidery fingering, positioned reed smears and drum clutter cease at the appropriate moment, never climaxing, but suggesting further trio explorations lie ahead.

One of the progenitors of free-form improvising that was little noticed at the time but proved extraordinary is the Canadian multi-instrumentalist Alexander von Steinbach. As part of the band Group 2000, von Steinbach was a leader of the New-Generation Jazz movement, which became known as the “New Wave”.

The wholeNote.com
running through 11, mostly Giuffre-composed tracks, encompassing multiple moods, speeds and pitches, the trio uses the concert setting to extend performances. A later classic like Cry Want, for instance, benefits as the heartfelt compassion in the title is made more palpable in the clarinetist's a cappella introduction, framed by Bley's dispassionate comping and Swallow's swaying pumps, so that Giuffre’s ultimate shrills become that much more rending. It's the same with the Gong, the Voice the St. Lawrence Centre in Toronto. If you are interested, YouTube has Kuerti from 1968 to 1972 and from 1973 to 1976 studied with Leon
time, as on Trance, Bley backs Swallow’s string finesse with piano-lid slams that create extra percussiveness. Another pianist, who like Bley has been thoroughly involved with a variety of styles and ensembles, is UK-native Keith Tippett, although there’s no record of him utilizing the back-fall for its rhythmic qualities. However on the title track of the Unlonely Raindancer (Discus 81 CD discus-music.co.uk), the sheer audacity of his improvisation reaches such a height that his vibrations on the keyboard and inner strings become so inadequate that he repeatedly smacks the instrument’s wood and lets loose with a couple of rebel yells. A reissue of his first solo set from 1979, the 78 minutes of what was a two-LP set, give him ample scope for full expression. Dynamically ranging through all layers of the piano with tropes that refer to bop, modal, swing and free playing, his interpretations range from sympathetic voicing, which presages intertwined stops and transitions (The Pool), to spun-out storytelling, expressed in widening spurs of emphasized textures and concentrated tonal colour-melding climaxing with echoing forward motion (Tortworth Oak). The key(s) to his creativity though are subsequent tracks that in execution and exploration are mirror images of one another – one centred around treble pitches, the other the ground bass. The latter, The Mated Melody, swiftly sweeps from kinetic to moderato as bouncing notes follow one after another in random rushes, often dipping into the deeper part of the soundboard. Further vibrating harmonics bolster and expose the playing which gallops to the end in speed mode. Concentrating on the harshest pitches that can be reverberated from highest keys in the first section of the more-than-19-minute Steel Yourself / The Bell, the Gong, the Voice, Tippett later creates Big Ben-like songs from the wound string set. Ultimately reaching the midway mark, he switches strategies from chord plucking to sweeping to a groove that highlights strength as well as swing. As his power voicing reaches a point where the sequence can’t become any thicker or cramped, he sophisticatedly diminishes the pressure with responsive strumming that echoes even after the final pluck.

While this search for the new was proceeding in Europe, North American free jazz musicians faced a commercial atmosphere that promoted soul-jazz and jazz-rock above all else. As fascinating sociologically as musically, 1973’s Sounds of Liberation (Corbett vs. Dempsey CvsD CD 057 corbettvsdempsey.com) details how one Philadelphia-based sextet attempted to affect a musical détente between progressive and pop. A song collection driven by fluid foot-tapping rhythms from drums, congas and percussion, the tracks often contrast power slaps from Khan Jamal’s vibes with glossy picking from guitarist Monnette Sudler. Seconding both, Byard Lancaster’s silky flute pulls fasten onto poppy Herbie Mann-like tropes, while his alto saxophone split tones on tracks like Sweet Evil Mist are raunchy enough to fit any James Brown disc of the era. If this faceoff between funky and freedom wasn’t enough, Backstreets of Heaven, the longest track, goes a step further than the then-popular so-called spiritual jazz and the likes of saxophonist Pharoah Sanders and vocalist Leon Thomas, by adding unnamed male and female vocalists on top of the chugging guitar riffs, clanking vibes and overwhelming reed snarls. With a call-and-response Motown-smooth delivery, the track seems aimed at the R&B singles market – that is if it wasn’t nearly 11 minutes long. Listening anew to these discs provides a rethinking and better understanding of the musical currents of those times.

Old Wine, New Bottles
Fine Old Recordings Re-Released

In its halcyon years, listening to the CBC was a significant part of everyone’s routine, featuring Canadian events from far and wide that were of necessity recorded for broadcast in the different time zones. Skylark Records (skylark-music.com) has negotiated a contract to reissue the highly respected recordings by Canadian pianist Jane Coop on CD. Coop has won many awards, including the Order of Canada. She was tutored by Anton Kuerti from 1968 to 1972 and from 1973 to 1976 studied with Leon Fleisher at the Peabody. Coop made her professional debut in 1973 at the St. Lawrence Centre in Toronto. If you are interested, YouTube has many, many videos of Coop in recital and in concerts. The CDs in this collection have been available since 2017 but few knew that they existed. We hadn’t noticed until Skylark Music sent us these discs for comment. Chamber Music of Brahms and Jenner (SKY1701) is a program of trios featuring Coop with Martin Hackleman, French horn; Martin Beaver, violin; and James Campbell, clarinet. The six songs by Brahms “sung” on Hacklemann’s horn are a treat. English Piano Concerti (SKY1702) finds Coop with
Mario Bernardi conducting the CBC Radio Orchestra. It contains entertaining concerti by Britten, Alan Rawsthorne, John Ireland and Gerald Finzi. These are, for want of a better word, captivating, and dismiss any expectation that these works are esoteric or obscure. The bravura passages present no strain on Coop.

Piano Concerti Prokofiev/Bartók/Forsyth (SKY1703) once again has Bernardi on the podium, this time from Calgary. All three discs reveal the outstanding quality of performance and recording that was once the stock and trade of our national broadcaster. Kudos to Skylark for bringing them back into the catalogue.

Great Soloists from the Richard Itter Archive (ICA Classics, ICAC 5199, 4 CDs naxosdirect.com) is a delightful little collection of performances of ten concertos recorded in the 1950s by the BBC of various soloists that will surely whet the appetite of music lovers. Itiner was the owner of the by-now-legendary Lyrita Records and these recordings are from Itter Broadcast Collection.

The incomparable David Oistrakh is heard on November 29, 1954 in BBC Maida Vale Studios playing the Tchaikovsky with the Royal Philharmonic Orchestra conducted by Sir Malcolm Sargent. Oistrakh, although from Odessa in Ukraine, was considered to be the greatest Russian violinist. The Sibelius concerto is next, played by Ida Haendel. Her Sibelius, a specialty, was lauded far and wide. Here she is on August 16, 1955 before an appreciative audience in the Royal Albert Hall with the Royal Philharmonic Orchestra conducted by Basil Cameron.

Remember Gioconda de Vito? The Italian violinist was one of the many fine artists who emerged from Italy after WWII and was known mainly to the cognoscenti as she did not care to concertize widely and retired from the stage in 1961. She is heard on August 23, 1953 at the Edinburgh Festival playing the Vittoli Concerto No.22 with Fernando Previtali and the Rome Radio Symphony. Alfredo Campoli plays Lalo’s most popular work, Symphonie espagnole accompanied by Alfred Wallenstein and the BBC Symphony on April 10, 1955. Tchaikovsk’s Rococo Variations from April 10,1955 features cellist André Navarra accompanied by the BBC Symphony Orchestra directed by Hans Schmidt-Isserstedt. Navarra and the BBC Symphony are also heard in the Lalo Cello Concerto with Jean Martinon conducting on October 27, 1954.

Another biggie: the Dvořák Cello Concerto with Zara Nelsova, who was born in Winnipeg and was dubbed by audiences worldwide “the Queen of Cellists,” dates from August 17, 1955 with Malcolm Sargent and the BBC Symphony. Just about everyone knows the Rhapsody on a Theme of Paganini and here is a stunning performance from October 30, 1955 by Monique de la Brucholle with Eugene Goossens and the BBC Symphony. Hornist Dennis Brain plays the final three works in this singular collection of Goehr and the LSO and the fourth with Paul Sacher and the RPO followed by the Richard Strauss Horn Concerto No.1 (Boult, BBC, March 19, 1956). Of course, all the recordings are monaural but these are performances par excellence, eminently listenable and certainly more than simply of historic interest.

In a new set from Doremi we hear the still active Menahem Pressler earlier in his career in the mid-1960s in a long-awaited volume of series devoted to the art of the universally admired pianist (Doremi DHR-8083-5, 3 CDs naxosdirect.com). Pressler, born in Germany in 1923, won the Debussy International Piano Competition in San Francisco in 1946 leading to his Carnegie Hall debut with Eugene Ormandy and the Philadelphia Orchestra. He made his chamber music debut in July 13, 1955 as junior member of the newly formed Beaux Arts Trio with Daniel Guilet, violin and Bernard Greenhouse, cello. Throughout the years the group, held together under the leadership of Pressler, was always a treat to watch. Although there were many changes in the strings, they remained one of the pre-eminent trios until they finally disbanded. They gave their last performance in Lucerne on September 6, 2008. Over the years, before and since, Pressler himself concertized and this new set embraces all the commercial recordings made by the young Pressler of Mozart and Beethoven. Now in his 90s he is continuing as a soloist and doing rather well.

Hearing Pressler on this set, recorded in Vienna between 1966 and 1968, we are witnessing a fabulously talented musician. Every phrase is shaped with impeccable taste. A natural Mozart player, we hear his classical approach in these concertos: No.14 in E flat Major, K449; No.15 in B flat Major, K450; No.17 in G Major, K453; No.24 in C Minor, K491 all with the Vienna Chamber Orchestra conducted by Edgar Seipenbusch (K449, 450, 491) and Wilfried Böttcher (K453). Also, Piano Sonatas K331, K570 and K576. Finally, the Beethoven Piano Concerto No.1, plus the utterly charming Rondo in B flat Major, Wo06 for piano and orchestra, both with the Vienna Opera Orchestra under Moshe Atzmon. Pressler is a pianist second to none, making these recordings of great interest. The stereo sound of these recordings is of high quality, well recorded and transferred. Doremi promises there is more Pressler to come.

Cellist Janos Starker is one of only a handful of cellists whose names are familiar to the general public. He rose to fame in the 1960s when he recorded for Mercury Living Presence. Since then he made over 150 recordings for multiple companies. Some outstanding performances and recordings made for broadcast have been issued by German Südwestfunk (South West Broadcasting) whose SWR Sinfonieorchester stands with the finest anywhere. From their archives, Starker is heard with them in three interesting concertos. From Stuttgart on January 14, 1973 there is the Hindemith, written in 1940, conducted by Andreas von Lukacity. Two works from Baden-Baden: on August 17, 1975, the Prokofiev Sinfonia Concertante in E Minor Op.125 conducted by Ernest Bour; and from February 5, 1975, conducted by Herbert Blomstedt, we are treated to the rarely performed or recorded Cello Concerto No.1, Op.41 by Einojuhani Rautavaara. Rautavaara (1928-2016) was a Finnish composer who wrote eight symphonies, nine operas, 12 concertos and various chamber works and vocal works. This concerto was written in 1968 and really does showcase the cello. It is dramatic and, to my ears, thoughtful and thought provoking. An interesting work. Over the many weeks, the three works on this disc have not strayed far from my mind. Starker is in top form throughout all three and the orchestra is, of course, superb. The recordings from SWR’s archives are brilliant (naxos.com/catalogue/item.asp?item_code=SWR19418CD).
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In September of 2010, a long time ago, now, the Toronto Symphony Orchestra opened their season with a performance of John Adams’ orchestral showpiece, Harmonielehre, named after the early 20th-century harmony text by Arnold Schoenberg. I was excited to hear the work live and impressed by Peter Oundjian’s and the TSO’s chutzpah in making a statement with the Adams as the season opener.

Less so my seatmate in Roy Thomson Hall.

Surveying the program, he turned to me and said “Watch what happens at intermission.” (The Adams was scheduled for the entire second half of the concert.) “People will be running out of here like rabbits!” “Why,” I asked, soaked in innocence. “They’d enjoy it.” He looked down at the score and said, “They’d enjoy it.” He looked me up and down for the first time, in obvious wonderment. “Like rabbits,” he reiterated.

And he was right. About 25 percent of the seats that had been full of satisfied patrons listening to Mozart and Schumann, or whatever, during the first half of the concert, lay empty in protest at a terrific reading of the Adams. The stark “1985” seemed to make any further conversation unnecessary. “Modern music,” he finally observed, as though I were a bit dim. “But it’s a very accessible piece,” I meekly protested. “They’d enjoy it.” He looked up and down for the first time, in obvious wonderment. “Like rabbits,” he reiterated.

That’s not to say that classical music should abandon the new – quite the contrary. I still believe that we are on the cusp of a new golden age of serious music, paralleling what happened to pop music in the 60s, 70s and 80s, when high artistic standards lived comfortably with great economic success. Think the classical equivalent of The White Album or Joni Mitchell’s Blue, or Springsteen’s Born in the USA. It’s just that this explosion and renaissance is not going to be housed in mainstream institutions – it’s going to come at us from the out-of-the-way, the unexpected, the never-heard-of. It’s inevitable and artistic conservatism may sit well in the increasingly retrogressive and political world in which we surprisingly find ourselves these days, but it can’t house the overwhelming creativity of the new music scene with anything other than intermittent success. The grit and determination to tackle the new and face down the rabbit-instinct of those essential older audiences just seems too much to ask of institutions getting increasingly seasick bobbing on the waves of constant financial insecurity.

That’s not to say that classical music should abandon the new – quite the contrary. I still believe that we are on the cusp of a new golden age of serious music, paralleling what happened to pop music in the 60s, 70s and 80s, when high artistic standards lived comfortably with great economic success. Think the classical equivalent of The White Album or Joni Mitchell’s Blue, or Springsteen’s Born in the USA. It’s just that this explosion and renaissance is not going to be housed in mainstream institutions – it’s going to come at us from the out-of-the-way, the unexpected, the never-heard-of. It’s already happening. Many young composers, rather than waiting for the mainstream to finally find them, are striking out with their own performing ensembles to great effect. Smaller performing institutions, not burdened with the overhead and institutional inertia that inevitably weighs down even the most successful arts operation, are putting together programs and repertoire that is truly original and exciting. Opera Philadelphia, for example, to which the Canadian Opera Company has been quite unfairly compared, has had an enviable record in getting the new on stage. Unfairly compared, because the goals and expectations of the two institutions are quite different. The audiences the Philadelphians attract are more often akin to those of the Richard Bradshaw Amphitheatre rather than those of the Four Seasons main stage. The scale of the two organizations is radically
different. But that’s the point – you need both in the world of classical music, especially these days – because, ironically, smaller venues can achieve some goals out of the reach of larger ones.

Even here in Toronto, we have seen a medium-size organization like Tafelmusik maintain its originality while maintaining its financial health and audience loyalty. This upcoming season, with its foray into Tchaikovsky, its several new commissions, and orchestrated Goldbergs, is almost a test case of how, and if, a smaller institution can successfully break new ground. There are other Canadian organizations attempting the same. And many in the United States.

It would take another column and a deeper analysis to sketch out persuasively the main features of a successful ecology of originality and creativity for new musical and arts organizations. Certainly one of the features of the emerging musical universe must be a powerful new understanding of the interconnectedness of world culture so novel that we don’t yet have a word to describe it. Non-Western, diverse, multicultural – these are all terms and ideas so steeped in the cultural chauvinism of the West, so narrow and parochial, that they inevitably defeat the possibility of the very things they purport to celebrate. Instead, we need a new understanding of cultural exploration and cultural joy as a defining feature of our new creativity, which I think will prove both immensely attractive to audiences and a springboard to new and exciting forms of expression. Expecting institutions burdened with a traditional cultural past, a difficult financial present, and a suffocating, leviathan-esque organizational structure, to cope with the demands of a new and emerging world is asking a lot.

Perhaps, I’m beginning to think, it’s too much. I’d love to be proven wrong.

Robert Harris is a writer and broadcaster on music in all its forms. He is the former classical music critic of the Globe and Mail and the author of the Stratford Lectures and Song of a Nation: The Untold Story of O Canada.

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Sunday October 6, 2019
8:00pm Concert | 7:15pm Pre-Concert Chat | Koerner Hall

I Hit My Head and Everything Changed

Thomas Adès Overture to “The Tempest” op. 22a
Brian Harman I Hit My Head and Everything Changed
Alexina Louie Love Songs for a Small Planet
Hans Abrahamsen Left, alone

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